GCE A Level
Advanced
Art and Design

Textile Design
Component 1

SAMPLE 3.8

Total Mark 64 (51+PS13)
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<th>AO2 Explore and Select</th>
<th>AO3 Record</th>
<th>AO4 Realise</th>
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A moment of being haunted by the image of a factory and a feeling of abandonment. Time has been captured in the frame, both with a sense of abandonment and searching. The smoke from the chimney adds to the sense of nostalgia and longing. The trees in the background add to the sense of place, the trees and the chimney add a sense of longing.
A sense of a narrative flow

The sun set slowly, with the darkening sky of China - the feeling of the landscape is a sense of a world that's connected with the elements. The sky, the clouds, the wind, all in sync with the natural world.

A sense of freedom and peace.

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Observational study in Norwich - using pencil to draw the perspective of the building from the side.

The drawing is a later version. It shows the original sketch by the artist. The building was divided to highlight the architectural elements. The artist's notes are on the right side of the page.
Joan Eagles

Known for her paintings of children in the English countryside, she often works en plein air and is known for her expressive style. She paints in oil, watercolor, and pastel.

Joan Eagles’s paintings are characterized by a strong sense of place, often featuring rural landscapes with figures and animals. Her work is notable for its use of vibrant colors and dynamic brushwork.

Tips for painting:
- Choose a location that is interesting and dynamic. Focus on the way light and shadow play on the landscape.
- Experiment with different techniques and mediums to achieve a desired effect.
- Pay attention to the composition and balance of elements in the painting.

Joan Eagles

Joan Eagles's paintings are known for their vibrant colors and dynamic brushwork. Her work often features rural landscapes with figures and animals.
Although all of these art pieces have their own unique appeal, one of the common themes is their use of various textures. The varied surfaces and materials add depth and interest to each piece.

- This collage features a variety of fabrics and papers, creating a dynamic and tactile surface. The artist successfully integrates elements from different media to create a cohesive whole.

- The painting on the opposite page uses a mix of acrylic paints and collage materials, resulting in a rich, layered effect. The piece explores themes of memory and the passage of time through its textured and evocative composition.

- In this mixed-media piece, the artist combines elements of painting, drawing, and collage to explore the concept of identity. The use of found objects adds a narrative layer to the work, inviting the viewer to explore the story behind the art.

- This abstract piece is a study in mixed media, with elements of painting, drawing, and collage creating a dialogue between form and content. The piece challenges the viewer to make connections and find meaning in the visual landscape.

- The collage features a variety of materials, including fabric, paper, and found objects. The artist has carefully arranged these elements to create a visually engaging piece that invites the viewer to explore the layers of meaning and texture.

- This mixed-media collage explores themes of nature and the environment through the use of natural materials and organic forms. The piece is a testament to the power of recycling and repurposing, demonstrating how everyday objects can be transformed into art.

- The painting on this page is a study in color and texture, with the artist using a variety of techniques to create a rich and engaging surface. The piece is a reflection of the artist's personal journey and experiences, expressed through the medium of art.

- This abstract mixed-media piece is a meditation on the concept of space and time. The artist has created a sense of movement and flow through the use of dynamic textural elements and a harmonious color palette.

- The collage is a celebration of the beauty of found objects, with the artist selecting and arranging elements that speak to her personal aesthetic and emotional landscape. The piece is a testament to the power of imperfection and the beauty of the ordinary.
After making these drawings on the left-hand page
- I decided to experiment with some watercolor washes
- I wanted to see if I could get a more abstract and impressionistic effect with the watercolor washes.

I tried out the paint washes by painting small Hadrianic landscapes. I am familiar with using watercolor as a medium, but I was eager to see how it would work in conjunction with the painting washes.

In this project, I also incorporated digital photography to enhance the overall effect of the artwork. I used a digital camera to capture images of the finished paintings and incorporated them into the final piece.
Kizar Zaya Coleman

As I explored different materials and techniques, I started experimenting with different textures and mediums. Over time, I found that using a combination of acrylics, inks, and pastels created a unique and interesting effect. I also began incorporating found objects and materials into my work. This approach allowed me to create a more dynamic and visually engaging piece. 

Working with paper and collage, I have explored various techniques, focusing on texture and color. The use of layers and overlapping elements adds depth and complexity to the piece. Overall, this project has been an exciting journey of discovery and experimentation. 

Thank you for your patience and support. I look forward to sharing more of my work with you in the future.
More landscape studies from life.
- I felt I Captured quite a strong sense of atmosphere.
- A misty day with a plush grey sky.
- Harsh lighting on the foreground hill.
- Plans to focus more on this aspect when I returned home.

Though the mist and the mistiness I imagined weren't fully realized in the end.
- I purposely chose to focus on the mist.
- The mist appears to be in the near distance, not fully visible or fully apparent.
- Some silhouetted trees, now, for their

- Grayish tones.
- Managing depth.
The paint is the exercise, single stroke of brush, a movement in line with it. It

The exercise is the single stroke of brush, a movement in line with it.
Observational studies of trees - Many aspects of background and sky is a simple variation of line drawing. Observing trees at home and using inked squares with my Louetwe Risk.

These trees are great and easy to make... if they can be made.

- I used a tripod at first but it's important to draw by keeping the distance to the trees.

The canvas on the glass is changing on the decorative papers. Turn an idea.
In contrast to these, this is a winter, leafless, tree. It's branches are bare, and the trunk is more rugged and bolder in its design.
I feel this is my best observational drawing as a girl. I sketched a scene of the bare tree in my backyard, trying to capture the feeling of the winter season. Here, the snow is deep.

This activity took several layers of mixed media, and perhaps three more before I would be satisfied with the final result. Starting with a sketch, I applied watercolor to create a monochromatic blue tone. From there, I added the detail of the tree trunk and branches. The sky was painted with various shades of blue and green, and the ground was covered in snow. The overall effect is serene and peaceful.

My next challenge is to take this basic artwork and transform it into a complete piece. I want to add more elements to this scene, and perhaps even incorporate text to tell a story. This is the beginning of my journey as an artist.
As we can see, the water —

The painting reflects the dynamic
surface, with varying
iridescence.

On the left:

1. The reflection.
2. The water's surface.

On the right:

3. The sky.
4. The reflection of the sky.

On page 33:

OAD

4. The sky.
5. The reflection of the sky.

On page 33:

OAD

4. The sky.
5. The reflection of the sky.
At this point I felt I have done my work in Tesla.

I was dreaming my materials. I
took my 2 pencils and erasers to create my
town, that included running through
my materials. I was taking notes in my
diary to record my thinking and
taking notes in my portfolio.

I was feeling more confident in my
materials because of the notes I was
writing and thinking about my
materials. I was feeling more clear
about my materials and the
process of creating my portfolio.

I was feeling more confident in my
techniques and materials. I was
feeling more confident in my
thinking and creating my portfolio.

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thinking and creating my portfolio.
In forming a design for this project, I decided to focus on the aesthetic and conceptual aspects. The initial concept was to explore the idea of sustainability and the relationship between natural and manufactured elements. I experimented with various materials and techniques to create a piece that would not only be visually appealing but also thought-provoking. The final result is a combination of traditional and modern elements, reflecting the balance between old and new. I hope this project will inspire others to think about sustainability and our relationship with the environment.Overall, I am quite satisfied with the outcome and feel that it successfully conveys the intended message. Thank you for your feedback.
The side of which in description is effective and some new forms.

I am a student, but I am not a student. I am a writer, and I am a writer.

On the previous page, I stated that I do not like to write. I believe it is safe to say that I do not like to write. I believe that writing is a form of destroying something.

To those who are correct in expression, I say: I do not like to write. I believe that writing is a form of destroying something.
Holly Mason (Bathing) continues Larkin's story of a young woman's experience of alienation. I have often felt as though I am not fully present or engaged in my own life. This feeling is intensified by the constant presence of a distant, almost untouched landscape.

I am interested in exploring the intersection of landscape and identity, focusing on the ways in which our environment shapes and influences our experiences. This project seeks to examine the relationship between the landscape and the human experience, considering how our perceptions of place are shaped by our experiences and interactions with the environment.

(Left) - An observation of a morning routine.

(Above) - Reference to A piece by Kees van Dongen (1910-1920).

I am also interested in the way that people interact with their environment, exploring how the boundaries of nature expand our sense of human presence. This project continues to explore the relationship between the landscape and the human experience, considering how our perceptions of place are shaped by our experiences and interactions with the environment.

Bath time with the stars at dawn, 1973. (Right)

Like the stars, many people have feelings of loneliness and alienation despite the beauty of their surroundings.

(Below) - Contemplating the suite of meals, 10.00 am, same environment.

There is a sense of our own connection to nature, and the landscape speaks to us in its own way, offering a sense of solace and connection.

I am interested in exploring the ways in which we interact with our environment, considering how our experiences shape our perceptions of place and our understanding of our connection to nature.
Quinny — opening the window for air and light.

Things I prefer now. To have been in the room at the back, that something here she is drawing the room in as such, the shape of the problem and the space of the experience, time, motion, space. Materials here...
Albetto Burri

Bark had the upper hand. Perhaps because I was looking for
the power of the big and aggressive tree, all of the bark's
strengths. The idea is of breaking a structure and
building something new.

I am working on an abstract piece of work. I start
by collecting materials with a similar
shape and thickness.
Heavy wind in their Kharad
unpredictable on the cape for a long time.

The beach is grand.

By continuously lugging, clearing, charging, sediment forms appear and vanish.

The result of the settling process (silt and the sediment) is the beach parking as it chases the chamat of the bunds.
The blue dots at the top left are supposed to be connected.
I need to rearrange these elements in the composition.
Sketching ideas in preparation for finalising the final piece.
Plat: 3 paper
first scrap, fumity
and being wind
almost a feel of
metal as well as
shaping angles.

However I found the
place to be steep, steep
and not an easy place to
reach the lowest part.

A lot of it was
upright in the sense of
looking afterwards.
A Study of Anselm Kiefer looking at how he uses texture and natural materials to portray landscapes (interior and exterior) which evoke an emotional response in the viewer. I will discuss how this references Germany's past and documented traces of ancient civilisation in human history and how that influences other artists and my own work.

Black Flakes

When viewing the Anselm Kiefer exhibition at the Royal Academy, his art work entitled 'Black Flakes' stood out and absorbed me emotionally in a most powerful way, largely for the imposing scale. Without knowing the exact meanings or researching insightful opinions, I drew from the desaturation and bleak intensity of the piece that the artist captures the cold bringing about loss. It seemed the combination of a realistic depiction of landscape alongside charcoal lines of poetry and other symbols purposefully alludes to the theme of death. Learning about Kiefer's continual reference to the Holocaust, I now interpret the stubbled crops to be one of these contributory symbols, a representation of the living having died en masse as a result of the winter snow or in terms of the holocaust, cold hands bringing genocide upon the Jews, the winter of humanity.

Regardless even of the real conditions within concentration camps and warzones exposed in a plethora of pictures and information—particularly detail of Treblinka extermination camp or Auschwitz in winter snow—Kiefer's cold environment provides a match for my imagined setting for the Holocaust and the immense trace of pain left behind. His most obvious indication to the Nazi period in Germany is the sculptural burnt book, pointing to the Nazi campaign involving burning books in order to eradicate the discovery of information fuelling ideologies opposing Nazism.

Maintaining an intertextual inspiration Kiefer makes use of the written word. He often inscribes poetry or other texts into his work. Here, the piece draws ingenuity from the overlaid lines of Paul Celan's poem also entitled 'Black Flakes'. Celan survived the concentration camps whereas his parents did not and so a section of his poem reads: "Autumn bled all away, Mother, snow burned me through; I sought out my heart so it might weep, I found — oh the summer's/breath — it was like you." Celan's poetry is included in other Kiefer works included in the same Royal Academy show I visited. In the work of art 'Black Flakes' the poetic lines add an intellectual quality as well as a sense of humanity. Celan's focus upon brighter moments through 'summer's breath' as a reflective image of his love for his lost mother, allows us to find a little glimmer of hope and love from Celan's heart amongst the cold and bitter truths of the piece. A sense of the artist's personality is also shown through his looped handwriting.

Importantly, the thin strip of gloomy sky is there to emphasise the unforgiving weather, and very much contributes to a foreboding atmosphere. Due to this condensed and limited horizon a feeling of inescapability is achieved. Below, Kiefer's composition provides the empty desolate sense of space, allowing for the dead crops to stretch out forever, perhaps symbolising all the people who died during the holocaust, also reminiscent of the lines of gravestones in Northern France of those who gave their lives in WW2. The viewer from his viewpoint close to the ground is drawn into the pictorial space and each crop appears large close up yet gradually becoming unseeable on the horizon. Another reminder of the scale of death.

Resurrexit
In the similarly large scale piece ‘Resurrexit’, Kiefer once again plays with perspective. Initially my interpretations were centred on familiar symbolism. I immediately related the snake to myth and typically its association with evil, as in Greek Mythology, where snakes were regarded as guardians to the underworld. Also biblical references like the Serpent as the Devil in the Garden of Eden came to mind. While the snake has its position on the ground as if symbolising hell, suspiciously hiding in the leaves, the staircase in turn seems to be an obvious indication of a route to Heaven. My attention also turned to the theme of the environment and nature, how the staircase is constructed from wood, perhaps the very wood cleared for the road depicted between the forest. Considering the cleared path, Kiefer is perhaps reminding us how we constantly tamper with and deface the physical presence of nature, whilst heaven, well beyond human power, is entirely an untouchable construct of our imagination.

Others have analysed how in ‘Resurrexit’, Kiefer depicted the staircase that was the entrance to his 1973 studio [ex schoolhouse]. Therefore, Kiefer may have simply wanted to record various elements of his own life. Observing how ‘Resurrexit’ is inscribed beneath the tightly shut door, Kiefer was probably introducing his future concerns and themes in resurrecting the past – working through history and the mythical to employ them as language and metaphor in his highly emotive work.

The sand from the urns

Initially, this piece triggered my interest through the desaturated light browns and intricate textures building the hazy atmosphere. I was reminded of the desert, sand, and a sense of the past and remorseless decay. In fact, this piece is a depiction of Ziggurat in a sandstorm. Not only does the piece seem to move in brutal intensity and at the same time, a dreamlike serenity, but also it draws my attention inwards with the detailed repetitions of bricks and the mostly disguised Ziggurat form. By using nature tangibly as his medium, Kiefer showcases his enormous skill at harnessing textures and achieving provoking scale. I find his immense intricacies within a panoramic sense of space hypnotic and relatable to processes in textiles. For example, I use sewing and stitching to create a physical raised line as opposed to a flat drawn line in order to provide a sense of surface as I recreate machinery and constructions within nature. In this piece I think Kiefer builds intense atmosphere by feeding on the themes of the past receding and of beauty in the process of decay. He captures how nature destroys but leaves an imprint of the past and of course his art itself is a force of renewal.

**Influence on my work**

Primarily, Kiefer use of materials such as ash, straw, wood, copper wire, broken ceramics and sand very much inspires me to also harness natural materials in order to build texture. He also influences my desire to describe, using textiles, the ideas of nature absorbing and representing the past as well as how our industrial endeavour has inflicted pylons, intensive agriculture and polluting factories upon the land. When recording structures such as electrical pylons or cranes and interpreting them with the sewing machine I am able to reinvent them with a line of thread that gains personality through non straight or perfect lines in the same way that Kiefer applies his handwriting or enhances an atmosphere through his textual applications. Within my pieces I have focussed on creating atmosphere. I use ash, symbolic of resurrection, as well as ragged material, made nostalgic through the process of my personal touches in rippling, stitching and assembling to layered energetic textures that echo worn, weathered and torn patches found in nature. My pieces involve thick layers, gritty grunge and slightly naïve hand stitch. I express my natural subject matter emotionally with a sense of physical attack. Similar to Kiefer and Van Gogh mine is an emotional response to the landscape.

Joan Eardley, a landscape painter, was enamoured with stormy weather and seascapes and sees the world in a way that I can relate to. Her desaturated, bleak colour range adds to her cold atmospheres. Although Eardley was not a textiles artist she used paint to imply massive texture with impasto expressionism. Rather than capturing a sharp, photographic moment in time, Eardley approached her paintings to recall the weather - the wind, the blur of grass to the drifting clouds in the sky. She perfectly describes the process of recording landscape as a metaphor for emotion, saying: "you are still, and quiet in one place, the things that move and carry on their daily happenings because they are unconscious of your existence - little mice and bird and even the sun and wind too become part of you. Joy of work is there of course, but it is balanced by the other more desperate times of depression and doubt and desolation."

In these pieces I feel I achieve a goal Kiefer employs to govern his entire philosophy on working. Kiefer’s work and ideology revolves around history and future—it, decay and rebirth. He follows this theme in every aspect by collecting every broken part or shard leftover from his work and keeping them in boxes to use for recreation. My pieces depict pylons, jarring metal structures that are known as eyesores placed throughout countryside. Swamped within hessian and scattered ash texture, I feel I have resurrected a beauty in the industrial structures through translating them in stitch. Searching in the realms of dystopia, I strive constantly throughout my project to envisage the beauty that shines through the darker, degraded inflicted realities created either by human hand or nature. The textured backgrounds are abstracted assumptions, based on collections of my landscape studies and also developed through process, having learnt from experimenting with dying fabrics, arranging rips, tears and hazed blurs of paint.

**War, History, materials that hold meaning: Alberto Burri**

Alongside Kiefer there are many artists born out of war, taking their countries past and using material to create art out of the horrible events, one of which is Alberto Burri. Burri, born in 1915 experienced Fascist Italy in being a member of the Fascist party himself until
changing his views and becoming vocally mute on the subject after experiencing an American prisoner of war camp.

From the beginning of his artistic career he collected burlap sacks to use instead of canvas and continued to use such a material. Burlap became symbolic for how it was a cheap and durable material used for tents, supplies, sacks, sandbags and camouflage netting during the war. In this post war period, Burri created a new material realism where the focus of the artistic piece is in the manipulation and realisation of the materials themselves and their innate properties. Sharing sculptor’s physical approach to assemblage, Burri worked to push materials through aggressive manipulation and, like others, relate to his sense of working directly from the hands.

At the beginning of his artistic career Burri explored unconventional ways to use unusual and common pigments, but he certainly did not stop there: showing constantly an extreme desire to experiment.

Further ahead in his career we see Burri breaking more rules by implanting sticks behind the canvas of his piece in order to make the surface protrude and become three dimensional. (shown above)

The effect suggests body parts such as arms or limbs, and his repetitive use of holes are reminiscent of orifices. Whilst his use of vinavil in globes, or as a glossy varnish, suggests mucus or other body excretions. Being so inventive and confident in his use of available materials and substances has had a direct influence on me and although my project is more specific in exploring the desolate and spirit of landscape, I have experimented with forcing holes, coating thick layers of hessian combined with thick PVA glue, throwing ash and engaging in similar rugged physical approaches.

Towards the very end of Burri’s career, he shows a more obvious influence from his origin and involvement with the landscape surrounding his life. Using Cellotex, Burri responded to the crooked earth of Death Valley, which he visited often, and cracked the material by drying or layering in certain conditions so that chance and nature played its part as well as Burri being the architect and deciding where areas should be left untouched. For example, this piece shows a decidedly flat circular area amidst the sea of cracks.

(Above): My final outcome

In my final project, my work brings together the elements I have constantly drawn focus on: the emotional, desolate, atmospheric landscape and the combination of textures and torn abstract forms to conclude a somewhat abstract view of the natural world. By intention, the trees are hardly real, merely decorated lines to separate the scale of distressed surface. These lines interact with the abstract shapes beneath, all sitting on a ground of grey ash. Ultimately the sense of ‘atmosphere’ is achieved through the spread of ash representing fog or clouds, alongside the haze of blue, a suggestion of sky, which acts as a contrast for the trees to stand against. I feel the area of darkness at the top of the piece is responsible for setting a contained, claustrophobic sense, I found inspiration for limiting the space of sky in Kiefer’s ‘Black Flakes’. In consequence, the work displays my feelings of strangeness to my environment, and my engagement to its multiple intense atmospheres.

Conclusion

My study supporting my development of work explores the potentials in experimentation with texture and surface, as well as an understanding for the landscape as a metaphor for emotion and how nature evokes emotion. Considering Kiefer, I have discussed his focus on past, decay and the reinterpretation of poetry through art. Burri as well as Kiefer has guided my interest in material as holding meaning and representation for even political issues or war. After exploring the landscape, studying it, I have brought my memories and emotions to every experiment, physically assembling colours, hazes of atmosphere and natural forms with varied texture.