



Pearson

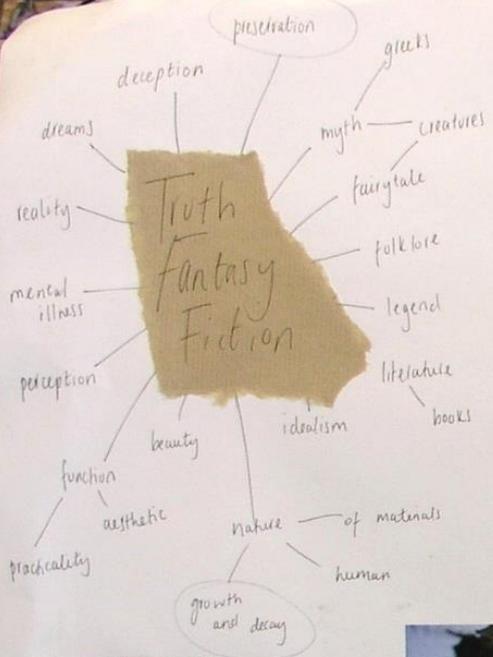
GCE A Level Advanced Art and Design

**Three Dimensional
Design
Component 2**

FERN

Total Mark 12

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise
Mark	1	5	4	2
Performance Level	1	2	2	1
			Total out of 72	12



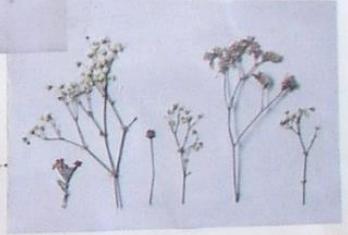
History Of Flowers



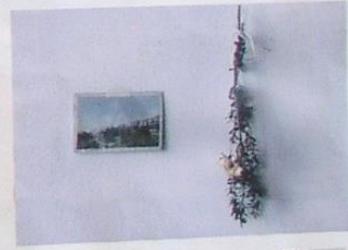
Flowers have a significant role in our current culture, floral motifs and patterns are everywhere you look and the sweet scent of roses in soaps, perfumes, candles etc.

This obsession with flowers has been displayed throughout history in many different countries. There are a whole host of methods for preserving flowers from drying and pressing to freezing in resin or soaps and candles.

The Egyptians relied on flowers to make perfumes and cosmetics. They used these perfumes during religious and royal ceremonies preserving garlands and making fragrances from herbs, flowers and grains to send along with loved ones to the afterlife.



The Japanese created an art form called Oshibana which is the craft of pressing flowers to preserve the beauty of the living plant. The art form grew from centuries of the Japanese who honoured the flowers and plants that grew near them. This art form has grown to involve more than just flowers, incorporating all types of designs. This art form is meticulous in detail, it turns a leaf into a tree and flower petals into mountains.



Drying flowers became a popular hobby and preservation method in Victorian England. During the 16th Century at the end of the Elizabethan Age, low-cut necklines were in fashion. With this new trend, bosom flowers became all the rage due to their sensual connotation. Victorian women also made floral garlands and used dried flowers to design pictures. Flowers were also dried to add to jewelry designs, fans and gloves. The popularity the Victorians gave to dried flowers spread throughout Europe and remains popular today.



Rachel Dein

Rachel Dein is an English artist working in plaster to capture everyday objects in a unique and delicate way. She studied Fine Art at Middlesex University followed by a papermaking apprenticeship at the English National Opera.

"I enjoy the magic of plaster casting to create fossils from everyday life - whether it's a shell found on holiday, your grandmother's treasured lace, a Christmas gown or flowers from your wedding."

"Sometimes lateral recording of life are the most elegant and honest of all depictions."



"Alliums" 2

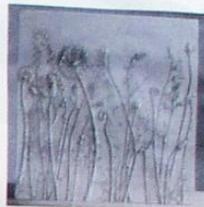
The piece I am studying is titled "Alliums", it is 40x40x1.5 cm. It is a light grey square letterpress with 7 allium seed heads.

The largest seed head is positioned partly central within the piece with the 6 others dotted around it in a circle formation.

The allium forms are raised and

coloured a slightly darker shade of grey. After drybrushing that picks up detail. Due to its central positioning the larger allium is the focal point of this piece. I would say that this piece has inspired in the realistic replication of the plant and the intricate details of the allium form.

Like all of Dein's work this piece was created by taking the chosen form (in this case a collection of allium seed heads) and pressing it into wet clay creating an indentation. A frame is then placed around the clay panel and plaster of Paris is poured into it. When set, the clay is peeled off to reveal the raised form of the clay indentation on a plaster panel.



There is quite a poignant melancholy feeling to this piece (and most of Dein's work). The still nature in some plant forms create a sense of immortality, the preservation of something that will eventually rot and decay. The grey colouring of Dein's pieces gives the work quite a gloomy feeling which works well with the still almost eerie nature of the pieces. These pieces are very tactile (to the point where Dein's studio in North London is actually called "Tactile Studio"). It makes you want to reach out and run your fingers along the raised bumpy surfaces - similar to that desire to outstretch your hands when walking through a field of long grass or wheat, letting the plant life brush your fingertips. This contrasts the piece with a strong sense of nostalgia.

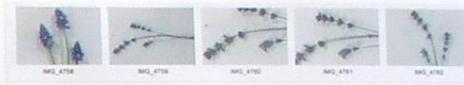
I personally love this piece. I really enjoy the concept of all of Dein's work but this piece in particular is a lot less crowded than her other

works and I think this works well with the gloomy colour scheme, enhancing the overall still eerie feeling of the piece. It relates to my current project as I am looking at the idea of the truth in life and beauty - that everything eventually dies and decays and how many people attempt to preserve the life that Dein is doing when creating her pieces. It is preserving the form of the plant life, freezing them in time. It has inspired me to experiment with this method of preservation using my own plaster panels. I think that the intention made in clay would love cool of feet and glued to. I intend to play around with that as well.



Inspired by Dein's work I have photographed a collection of plants both alive and dead that are clearly structured and look like they would inspire well. I am especially happy with

image 118, it comes together nicely, the sun setting behind the trees and the focus on the naked structure in the foreground I also think that the dead out plant in this image would work very well cast in a Dein like fashion.

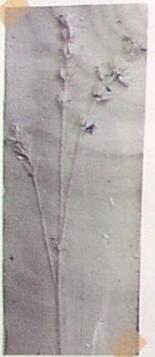


These are the collection of plant forms, born living and dead that I selected to work with in my Rachel Dein inspired experiments. I chose these forms because I thought they would produce a noticeable or interesting indentation.

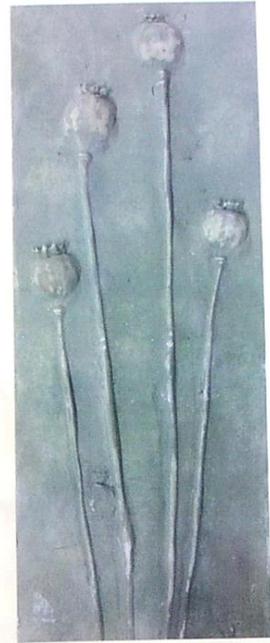
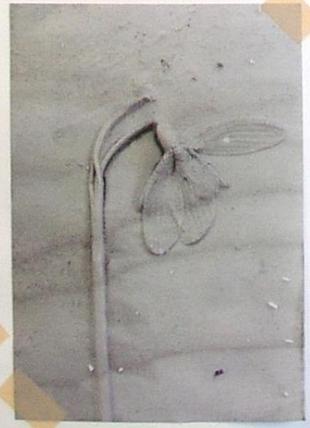
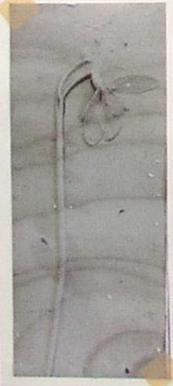




I am quite happy with the result of these experiments. Some plant forms have worked better than others, in particular I think that the lavender has been very successful. The moisture in the clay produced water marks on the plaster's surface but I really like this effect, it looks more natural.



I was surprised about the outcome of this piece as the snowdrop form is quite delicate and did not produce much of an indent. But I am very happy with this outcome and how much detail has been captured.



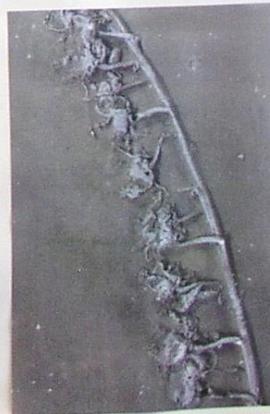
I have developed my plaster panels in by painting them. I am quite happy with the result of the puppy seed head panel where I had rubbed the paint away. I think that this distressed look would work well.



I am not overly happy with how these panels look painted - I much prefer them plain. Therefore I have attempted to mimic this in paint. I still think they look better left unpainted.



I think that the white clay brushing on the foxglove panel picks up the details in it nicely.





Rebecca Louise Law

Rebecca Louise Law is a British contemporary artist who composes sculptural installations using natural materials. She regularly exhibits internationally, having been commissioned by art institutions and large corporations to demonstrate her unique vision. Working from her gallery on Columbia Road in East London, which hosts a weekly flower market, Rebecca is surrounded by living and dried flowers. In the gallery the artwork paintings, photographic collaborations in the manner of Dutch still life sculpture and etched compositions are displayed.



Rebecca traces her decision to be an artist back to a defining moment in her life. The day her dad hurried the family out to have a look at a field of daisies; "it was incredible, thousands of flowers as far as the eye could see, since then I've wondered how it would be possible to recreate that moment for others to enjoy." Then while studying fine art at university, she "replaced paint with flowers". Inspired by what she saw and in an effort to capture the physical experience of colour, Rebecca began to explore the possibilities of colour field art at Newcastle University.



Law creates most of her pieces using copper wire to hold the flowers in place. In the installation I am studying the flowers are arranged quite uniformly, hanging from straight strips of wire stretching across the room. She does not alter the flowers in any way of preserve them, they are simply hung as they are.



The piece I am studying is 'The Flower Garden Display'd' exhibition in the Garden Museum of London. This museum is a renovated cathedral from which Law has strung up 4600 flowers to hang down from the ceiling. The piece in itself is the focal point, no specific flower is eye catching but the overall concept of it is shocking and has 'wow factor'. This installation has



extreme impact, as soon as you walk into the room the piece is filling the space above your head, the use of fresh flowers also means that the room will smell intensely of a floral aroma.



This piece, along with most of Law's pieces in general, has a very peaceful and relaxed feeling to it. There is also quite a nostalgic atmosphere to this piece, the very classic wild flowers used hint at

fond memories of playing in fields during childhood summers. As time goes on, the flowers in the piece will begin to dry out and decay - the mood of the piece will shift to a lot gloomier, slightly eerie and upsetting. Dying flowers could carry a lot of different messages, linking back to the nostalgia it could show the reality of growing up, how we all travel and lose our vibrancy a little



I really like this piece, the fact that this is an interactive installation that changes over time is interesting to me. I have chosen to study this piece due to its 'developing nature'; how the flowers begin in bloom, sometimes even as buds and are left to die as the flowers are hung upside down they will dry out, somewhat preserving their colour and beauty. The inevitability of death and attempts at preservation are what I'm looking at in this project and I think that Law's work captures this in an interesting way. This piece has made me think about the power of installation art and how often the best way to capture beauty is not by recreating it but instead preserving it.





Law's work relies on the natural deterministic process of flowers dying and dying out. I have taken a capsule of photographs studying a vase of flowers as they die and decay. I find that I prefer the changes in which the flowers are withering and discoloured. This was an interesting study.



I think that these photos work really well on contact print. From the development of the flowers it may clear to see.



Inspired by the work of Louise Law I have experimented with drying and hanging flowers. The drying process was very successful and I am very happy with the resulting flowers.



However, I found that hanging the flowers is an extremely difficult process in which they often get tangled and crumble. Therefore this piece is not as important as I'd expect.

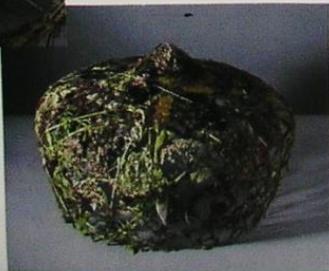
Ignacio Casales Aracil is a Spanish artist working with the fragile medium of pressed flowers. He takes inspiration from the natural world around him and the plant life that is available. His collection titled "the fragility of time" is made up of a series of vessels made entirely from pressed flowers. The project involved collecting plants from gardens and nurseries around the country to press into delicate sculptures. The sculptures are made with flowers and plants from different gardens and nurseries that work in collaboration with me. They allowed me to cut their flowers and work in their premises while choosing, pressing and drying the flowers. The Charity Foundation of each Garden that collaborates with me gets a percentage of the sales (in case that happens) and the Gardens are mentioned as a patron when the sculptures are shown in order to thank the aid received. One of the ideas of this collaborations is to show the plants and the flowers which represent the better spirit of the garden in a different place where you wouldn't expect to find it."



The piece I am studying is a tiered form that gets wider as you move up the piece before changing direction and coming to a point at the top. This piece is made up of pressed carnation flowers of a deep pink at the bottom which slowly gradient up to white at the top. I would say that the focal point of this piece is the top as the smaller white section stands out against the deep pink. The tiered form of this piece works in harmony with the pink. The changing coloring of the flowers emphasizing its impressive height which I think really adds to the overall impact of the work.

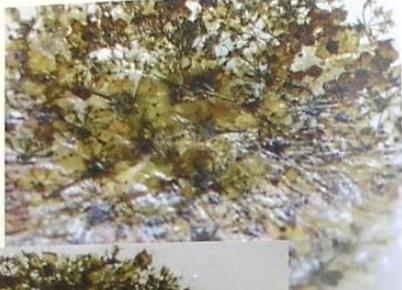


This piece was made by taking freshly picked flowers (in this case, carnations) and laying them onto the desired form mold. Even pressure is then applied to all of the flowers for an extended period of time, flattening them whilst they dry out. During drying the overlapping flowers on the form will stick together helping the overall piece to stay as one. Once removed from the form the structure will be sprayed in a light varnish to hold everything fully together. Aracil has used the natural properties of the flowers to his advantage in this piece by manipulating the process of drying to create a beautiful sculpture taken directly from nature.

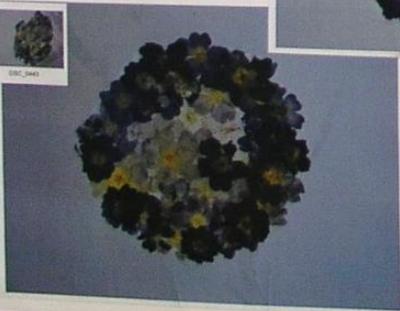


There is something I find to be very peaceful about this piece, I think it has something to do with the sheer delicacy and elegance of it, how it just sits there so light and effortless. Comparatively, its bright pink colouring is quite garish and arrogant.

I really like the idea behind Aracil's work and how beautifully he works with the natural properties of his floral medium. I was attracted to this piece in particular because of the interesting form he has used, I really like the tiered structure moving up to a point - there is a real elegance about it. I have chosen to study Aracil's work because of the preservation method he uses. Flower pressing has been used in many cultures all over the world for centuries and he has taken this age old technique and developed it into an interesting art form. In this project I am studying the idea of preserving the beauty of flowers and I think that this work is a really interesting and captivating way to do so. Rather than try to recreate the flower forms he works with them, transforming them into decadent sculptures of fragile beauty. I think that flower pressing is definitely a worthwhile area to experiment with in this project.

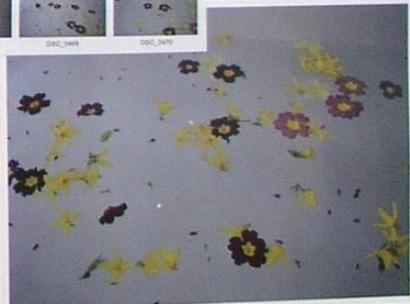
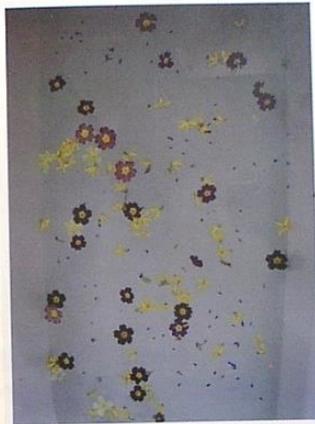


Inspired by Alacil's work I have experimented with creating forms out of flowers. I used a ceramic bowl moulded to my pressed flowers covered in PVA glue over these forms had very well and I love their delicate but I feel that they are lacking impact.



One of my bowl attempts was unsuccessful so I experimented with the outcome, placing it in water. The glue began to dissolve and the flowers drifted apart.

This collection of photographs was inspired by my experiment with the unsuccessful pressed flower bowl in water. I liked how it initially floated so I placed it on the surface so decided to try it with fresh flowers.



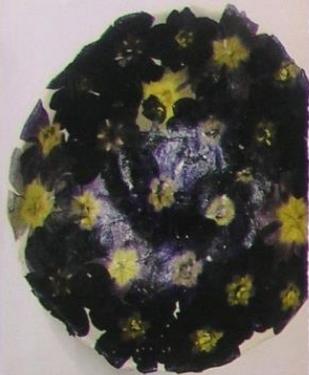
I am very happy with how well this concept worked and the overall outcome of these photographs. I feel that they capture the delicate, pretty side of flowers nicely.

I was happy with the result of my pressed flower form experiments and wanted to develop my work incorporating pressed flowers further. I have made some simple flower pots and covered them in pressed flowers and PVA glue. I must prefer the record of these pieces.



I prefer this piece due to the spaced out arrangement of the flowers and the variation in colour. I think that it does the flowers more justice as it is less crowded.





I prefer
dark at
the space
arrangement
the flower
the stem
color
But at
the flower
just like a
it let it



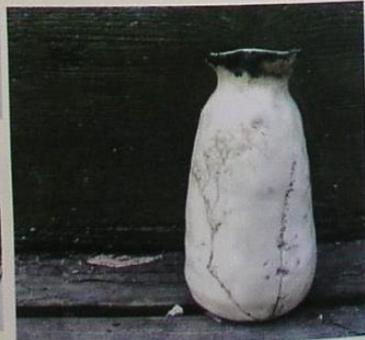
Katy Kestler



Katy Kestler is a ceramic artist based in Michigan, USA. She specializes in original, handbuilt ceramics. As a second generation ceramist she follows in her father's footsteps working with the same materials and processes that he mastered decades ago.

I have chosen to study her work because I feel like it ties in nicely to my previous experimentation, carrying it forward into a more structured and specific style. The use of live plant forms pressed into clay is a concept that I have already played around with and found to be successful but I think that Kestler's style in doing this is very effective and I would like to bring this into my own work.

The use of high fire glazes and metal oxides mixed with the plant forms gives these pieces a very natural feeling and conveys a sense of decay.



Melissa Choroszevska



Melissa Choroszevska is a Polish ceramicist focused mainly on home decor and accessories inspired by the surrounding countryside. She is interested in the concept of fossilization often pressing flowers and leaves into her pieces. I have chosen to study her work for this reason, it uses a concept I have already experimented with but in a much more sophisticated style.

She uses very subtle colours and hues of mother of pearl white against the unglazed surface of the porcelain medium. She works in, accentuating the delicacy of the material with its semi-transparent finish. A small amount of what seems to be manganese oxide runs through the indentations, subtly highlighting details of the plants form.

Her glazed bowls are also very minimalist, leaving a large amount of white porcelain on show. In these pieces the indentations have been glazed in the appropriate colours. I much prefer Choroszevska's unglazed coasters and their neutral colouring, it makes them look very natural. But the mother of pearl lustre adds an almost regal sense to the work.



Tricia Taylor

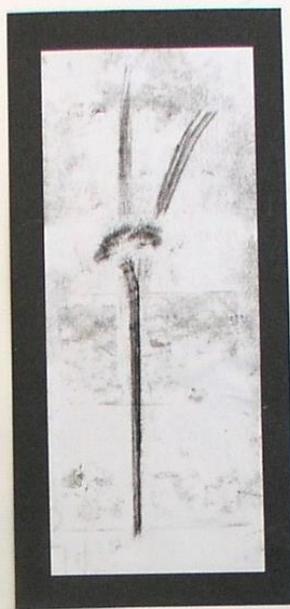
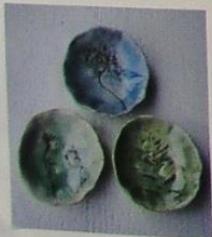


Tricia Taylor is a ceramic artist and Berea College graduate living and working in Berea. She is also the owner of small business 'Herb and Willow'.



"I gain inspiration for my work from my time spent in nature, specifically within my own home of Eastern Kentucky. The time spent meditating in nature alongside gathering the plants for my work play a major role in my pieces of creation. Each piece whether it is a decorative floral sculpture or functional mug, is hand built from large flat slabs of clay. For my functional work, the native Kentucky plants are arranged, pressed into the slab before cutting it and shaping it into a piece of functional pottery. I love the process of hand building and the time it allows me to delve into each detail of the form so that each piece is different and reflects my time spent in the process."

I am studying Taylor's work because it follows the same concept of creating plant life indicators but her style is very different to the other artists I have studied. I find the bright coloured glazes eye catching, especially with the stark contrast of the black plant indentation.



The direction my work is going in revolves heavily around the indentation of plant forms so I have experimented with using this idea to create prints. These are all charcoal rubbings of a variety of plant life, I found grasses to be the most successful. I was very surprised by the result of these rubbings, I did not expect them to come out so clearly.

I really like how these prints look mounted up on black so I have put together a small book to display them properly. For this I have experimented with printing in different colours.



I am very happy with how this deep purple form has come out on a panel. The details have picked up really well with the woodash and copper oxide glaze but I still really like the subtle pastel about which on the woodash and manganese panel. I think I will try the ochre glaze of staining.



high fire woodash



I love the delicacy in the detail that has been picked up on this lavender panel but the glaze shames it. I think that a simple oxide wash would work better.

high fire ochre, red clay



I really like the texture achieved by using the woodash glaze and copper oxide. It has a very dense and rich finish. I think the paper had had some water which with this glaze but the application is a little too heavy.



high fire woodash, white clay, copper oxide brush



high fire woodash, white clay, copper oxide brush



woodash on flower



high fire ochre in red, white clay



high fire ochre on flower



The ochre glaze on this panel has worked nicely but it is unfortunate that the woodash has stamped the fine details of the drawing. On the opposite panel the ochre glaze sets on the freudrop quite nicely.



When the above panel first came out of the kiln I noted that the ochre glaze looks on this clay and the woodash was uneven and spotty. But over time the piece has grown on and the ochre glaze looks like jadeite catching on the spines and the blue splashes of woodash are staying through. I think that the manganese oxide acts fantastically in the lavender inlaid panel below. It picks up the detail so well. Unfortunately the tin oxide does not work with a scattered application and I think it just looks a bit wrong.

I really like the impulsive finish achieved by just putting ochre glaze in the inlaid and hoping the rest of the panel clean. It gives me ideas on almost just like finish. The grape hyacinth form has worked really nicely but I feel that an oxide would've helped bring out detail.

ochre high fire on substrate, white clay with light woodash brush



high fire woodash, white clay



manganese oxide in red, tin oxide and copper glaze high fire





The bottom up above that I finished all used this information
 helped but that piece had more substance - pressed with a
 support, kept it in the direction I am developing my work on in
 this direction. This piece is very heavy based and would
 only slightly curved at the end but I really like this
 shape. The work made in the instant has worked really, I am
 really happy with it.



This small
 pinch pot was
 an experiment
 into how a
 fully raised
 bowl shape
 would work. I
 like this and
 plan to
 experiment with
 it further. The
 glazing on this
 piece has not
 been successful
 as it is so small
 and intricate.



I had found
 manganese oxide to
 be very effective
 in earlier test
 pieces and here
 the inclusion is
 more and so
 strong and it has
 strengthened the
 understanding.
 For this piece I
 was working
 with my plaster
 panel form and
 just turned up
 the corners in an
 attempt to add
 definition. I do not
 think it is the
 most successful of
 my experiments.



This bowl is made from a
 red clay and it has had
 dried out low pressure
 pressed - into its center.
 Woodchuck glass has been used
 for the indentation which
 I think looks good but
 would benefit from a more
 careful application. I am very
 happy with how the ochre came
 out. Close to the indentation
 the glaze application is a bit
 patchy but I think this works.



Developing the idea of bowls
 on further I have experimented
 with making some heavy
 bodied pinch pots with
 flared and pin edges. I really
 like this finished, it works well
 with the plant life.



This bowl is also made from a red
 clay, however, before the low pressure
 was removed this bowl was painted
 with blue slip. Manganese oxide
 was put in the indentation to
 darken it but I see how some red
 clay is still visible. Woodchuck glass was
 lightly sponged over the surface which
 I think is a good technique. Copper
 oxide was added to achieve the bluish.



I sponged a small amount of copper oxide over the pinch formed bowl and I am very happy with the result of this.



A pair of bowls I produced in order to compare the outcomes of pinch forming a bowl and wheel throwing a bowl. I personally prefer the character of the pinch formed bowl.



Despite my personal preference I think that both of these bowl forms have been successful. I glazed them similarly to make companion pieces. I used a very light coat of woodash applied with a sponge and manganese in the cobalt. I added ochre to the wheel thrown one but I don't think this looks very good.



Although I love the outcome of this piece I do not think vases is the right direction for this project. I feel that my earlier bowl experiments were more impactful.

I completely adore red Katy Kester's chunky scruffy vases so I attempted to produce one of my own. I coil built and let the structure dictate where it wanted to go in order to get a natural and charming shape. Once formed I pressed dried plants into it. I added manganese oxide to the cobalt and lightly washed it over the surface of the pot. I then added a very thin layer of woodash glaze. I am really happy with the outcome of this sweet chunky little pot.



This bowl was an experiment at pulling an oxide wash on pieces before glazing. I used cobalt oxide and although the wash itself had worked nicely I think it is a little too blue. Manganese or copper oxide may have looked better.



After my pleasant success with using plantlife as a resist for slip I decided to experiment with this technique further. I used a dark pine clamson slip, added manganese to the ink and put a woodlath glaze over the top. The clamson slip did not come out how I expected under the glaze. Doesn't sit very well on it. Overall I do not think this last piece was very successful.



This was an experiment with applying the woodlath glaze thickly. I like how this looks but blue is the punch forming of these bowls the application looks quite blotchy which takes away from it.



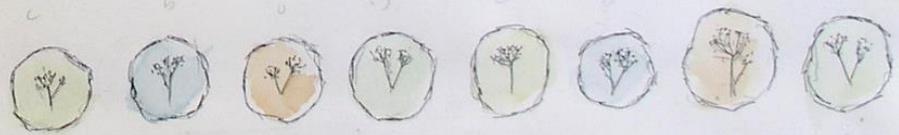
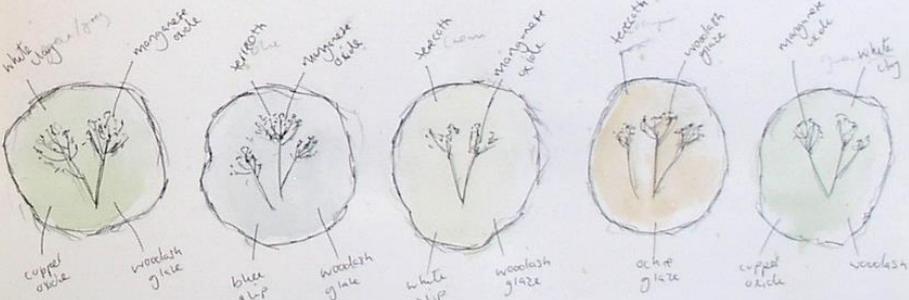
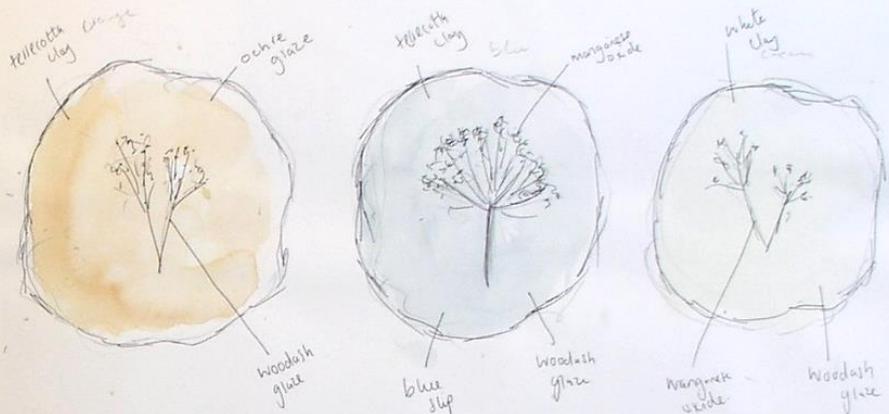
I added a light wash of copper oxide to this piece and I like the small green patches that has created. However, I think that this piece is let down by the somewhat lacking foliole indentations, it is too thin and therefore could do with some being more.





In an attempt to make my pieces more impactful, I have experimented with a larger form. As my pieces are quite heavy bottomed, I found this quite hard to and the form is not as deep as my other flowers. I think that being shallow will be better with its larger size.

Final Piece Plan







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