

Component 1 Fine Art

Standard Mark – 63

Performance Level 5/6: Confident and Assured/ Exceptional

	AO1	AO2	AO3	AO4
Mark	15	17	15	16
Performance Level	5	6	5	6
	Fully confident and assured ability	Mostly exceptional ability	Fully confident and assured ability	Just exceptional ability

Keywords from the taxonomy:
Inspired, Extraordinary

Moderator commentary

This Fine Art Component 1, consists of an A3 poly-folder containing coloured prints of digitally created sketchpad pages, and large (approx. 80cm x 60cm) wire, Modroc, plaster and painted sculpture. Images of the work selected here reflect the characteristics of work between Performance Level 5, Confident and assured and Performance Level 6, Exceptional, with a mark of 63/72.

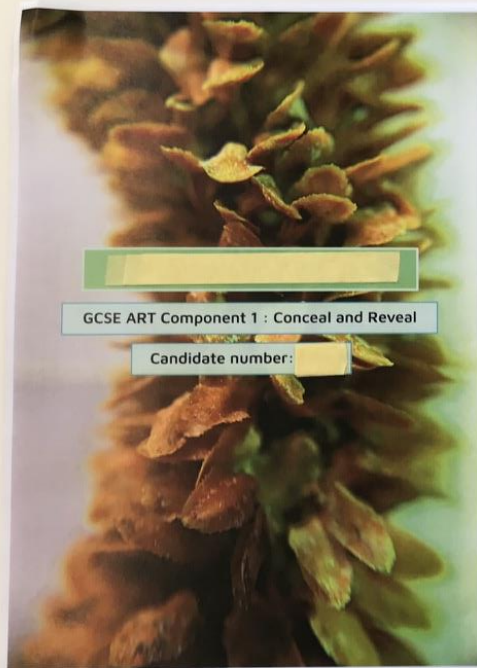
The course is underpinned by a process of creating a printed digital sketch pad (with some physical work included) alongside physical final outcome. The over-arching theme of “Conceal and Reveal” enables the candidate to consider a range of convincing concepts and ideas, including stacked and layered photoshop edits and bio-morphic sculptural experiments. Studying the work of contemporary artists including American Artist Natalie Moore inspire and inform their perceptive development of ideas: “The frayed wire creates a sense of chaos while the woven wire depicts tranquillity through its graceful undulations”.

Experiments with fluorescent paint being visible under UV light, engages the candidate in thinking how the soul is hidden and revealed. They insightfully annotate “It produced a beautiful Aura from within. The blazing orange connotes burning passion only revealed in an invisible light”. These ideas are further refined through studying the work of Slovakian artist Mária Bartusová (1936-1996) where the ephemeral nature of human existence is a focus of her sculpture.

The candidate records their ideas with focus and through a comprehensive understanding and application of the formal elements. They confidently deploy a range of techniques within textile, painting and photography, as they explore routes to create a sculptural personal response to their sustained and confident journey. Their annotations reflect an advanced understanding of creative practice. Concepts and ideas are revisited and refined through process and re-evaluation of intent.

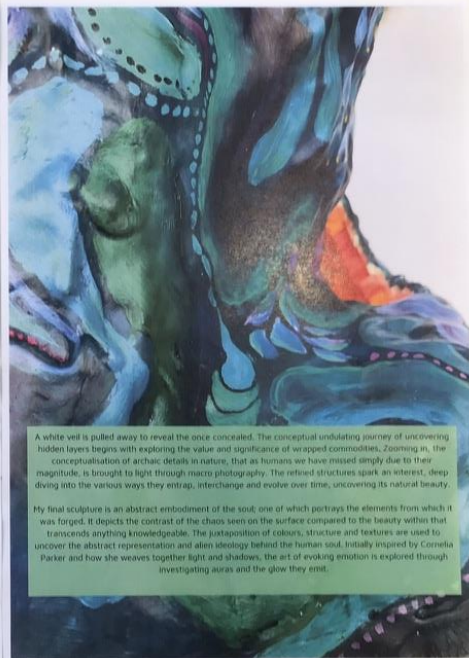
The final, large scale and extraordinary wire, Modroc, plaster and painted sculpture consolidates the candidate’s inspired ideas. They consider how human life embodies the 5 earth elements: earth, fire, metal, wind and water. The cavities of the sculptural form are filled with origami fluorescent stars to represent the hidden human soul; their true aura only revealed by UV light within the darkness.

In order for the submission to move more securely into Performance Level 6, Exceptional, the candidate could demonstrate greater evidence of more skilful recording skills.



GCSE ART Component 1 : Conceal and Reveal

Candidate number:



A white veil is pulled away to reveal the once concealed. The conceptual undulating journey of uncovering hidden layers begins with exploring the value and significance of wrapped commodities. Zooming in, the conceptualisation of archaic details in nature, that as humans we have missed simply due to their magnitude, is brought to light through macro photography. The refined structures spark an interest, deep diving into the various ways they entrap, interchange and evolve over time, uncovering its natural beauty.

My final sculpture is an abstract embodiment of the soul, one of which portrays the elements from which it was forged. It depicts the contrast of the chaos seen on the surface compared to the beauty within that transcends anything knowledgeable. The juxtaposition of colors, structure and textures are used to uncover the abstract representation and alien ideology behind the human soul. Initially inspired by Cornelia Parker and how she weaves together light and shadows, the art of evoking emotion is explored through investigating auras and the glow they emit.

MY RESPONSE



I took photos inspired by Christo and Jeanne-Claude using a spray bottle, white fabric and string. I chose the spray bottle because I liked how it was fairly **identifiable** even when **concealed**, it's a familiar shape to people that they can recognise after it's been **manipulated** and given its new **vague identity**. Christo's objects were usually drawn standing the right way up however I wanted to see what different shadows I could make playing around with the angle and the lighting. I wanted to emphasise these shadows so I edited the photos to increase the **contrast**. I also wanted to make them black and white so when I drew them the **greyscale** could help me focus on the light and dark areas. I ended up favouring the second photo of the three as I liked the **composition of the strings** and how they sat on the fabric as well as the different layers to the shadow produced below.



I tried to observe carefully to ensure that the **shape** and the **proportions** are accurate to the photo, whilst I think I did a good job, now comparing the two side by side I see the small **faults** in proportion in some sections. I decided to tackle the sketch by drawing the sections in the rope, this way I could focus on the form and depth to a greater degree. I applied **pencil pressure** and **layering** to achieve a **variety of tones**, during this process I **experimented** with different methods to achieve this effect. First I began gradually building the tone lightly, to map out where the darker areas would be, then adding the midtones and lastly the shadows into the folds of the fabric. I then attempted to use **negative space** where I filled in a section of fabric, in between the ropes and then began **erasing and blending** to get the highlights. I would most often use this technique in a general dark area as it was hard to erase the graphite completely to achieve the white highlights. The last technique I used was the one I used most after experimenting with it, I would block in the **midtones**, ease to bring out highlights and apply more pencil pressure to achieve shadows.



All of these techniques depict the contrast between the **highlights** and **shadows** though I think my final method was more efficient and practical. I was able to use a wide range of pencils for the lighter and darker shaded to create **depth**, using harder 2B pencils to help **define shapes** and **add fine, crisp detail**. I used the 4B for achieving the fine texture in the rope and used the softer 6B pencils to darken and fill the soft shadows. To fulfil the softness of the fabric I used a blending stump to smooth out and merge the **harsh areas of contrast**. Though I found when blending stumps are overused - or used when they're not needed - the resulting drawing can look dirty and unfinished. In some cases I overblended where I wanted to fabric to look **rough** and lost some of the **texture**, I found this ended up helping the fabric look like satin where I wanted to keep the rough texture. The most challenging part of the drawing was the frayed fabric where I had to show the **fine contrast** between the light frayed thread and its darker background. It took a lot of going back and forth between erasing, drawing and blending however I seemed to find a comfortable result I was happy with.



Overall I am pleased with the outcome and think the drawing has been developed enough to produce a **coherent outcome**. I learnt when drawing this piece that with every shadow or crease in the fabric followed a highlight. This rule helped me always study the pencil to find it and introduce it in my sketch is being in a more realistic impact making it look more 3D and defined. I'm happy with the flow of composition and the **detailing** in the ropes as I think it ties it all together. To improve I'd like to **increase the contrast** in tone as looking back it full of predominantly mid-tones and take a more loose approach to it to **complement the movement** similarly to Christo.



JUDITH SCOTT AND SHEILA HICKS




Judith Scott is a modern **contemporary** artist who specialised and thrived in textile art. Scott having been born with Down Syndrome and profoundly deaf, she spent a lot of time in a **residential arts** centre where people with mental or psychological difficulties were given total creative freedom. It was here where she found something she was **passionate** about as well as having an innate talent for, this was wrapping.

She **bound** and **entrapped** everyday objects in vast colorful materials and whatever fabric she came to hand. Tightly bound objects can be seen as a **metaphor** for the years Judith spent **trapped** inside herself unable to communicate with the outside world. Her process was described as being very **erratic** and **instinctive** as she didn't really have a step-by-step method. She would wrap thread and yarn around everything she could get her hands on such as trolleys, chairs, even lego- wheels. Scott would layer and **layers** of textile until the items **identity** was completely **observed** and **concealed**. It is as if these objects were **captured** by Scott and preserved in a **protective cocoon**, never to be revealed or discovered again.

I love how strongly **intricate** Scott's work is and how she loops and forms these **threads** together. The way she binds and **meshes** all the components together is also so beautiful. The colour palette she uses is very open so you don't really get the feeling that there is a design project of her work at all. I believe that her work embodies a kind of **alternate language** and a linguistic way of conveying her emotions as well as who she is as a person.




The **investigation** of line, colour and form has been the lifelong pursuit of Sheila Hicks. She **ignores borders**, blurs languages and discovers materials as she migrates from painting to **weaving** to sculpture. She takes note of the little things and becomes greatly impacted by it, turning it into seemingly large **installations**.

Wool has no pre-judged about materials however the more **pliable** and **adaptable** they are, the more she is attracted to them.

Sheila constantly cycles around the same questions upon everything she looks at: "What can I **hide**?" and "What can I **reveal**?" Sheila Hicks observes materials, how they move, she **dissects** their **language** and creates her own, adding color, which is fundamental in her work. Her individual wrappings come together and form a **conglomerate** sculpture. They're **stacked** and propped against one another as if they're coming together to **hide** something, **concealing** the layers underneath, however when pulled apart, their **side impacts** are **revealed**.

Sheila Hicks' work has also played a historic role in introducing a new ordering of figure and spatial perceptions. Through its **multiscale** nature, Sheila goes to work to make her no longer bound by a fixed form, inflexible, **stretchable** and **elastic**. It **adapts** and **transitions**, giving friends visible as diverse, **second-order** to permit new to object and workloads.

ARTIST BLEND




Blending artist inspiration

Christa & Jeanne-Claude
Judith Scott
Cornelia Parker
Hew Locke
Sheila Hicks

Mystery - Reveal - Value
Significance - Disclosure
Permanence - Ephemeral
Meaning - Form - Line

Blinding - Entrapping - Suffocating
Memorabilia

Protect Texture
Cocoon
Colour
Process
Object

The face of one of Hew Locke's parade figures strongly resembles an old cambodian trinket pot of mine

Preserve Ephemeral
Ownership
Structure
Capture
Fragments

WRAPPED SCULPTURES

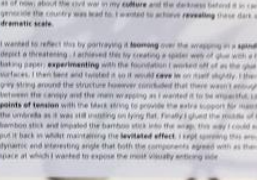




Inspired by Christa and Jean-Claude, Judith Scott and Cornelia Parker I created a wrapping of my own, set out to **conceal** an object of **sentimental value** and tell its form. I revealed the **meaning** and **significance** it has to me through the wrappings. The object I chose was one of which I've carried since I was a young child, a small metal pot that holds a golden Buddha, the **symbolic** centre of Buddhism. The pot was given to me from my parents as it was a wedding gift given to their guests at their wedding and holds significant value representing it. Inspired by it is the **Angkor Wat**, a temple in Cambodia being the object to my **culture**. As well as the Buddha, being to my religion, it was also gifted to me from my grandparents, both being from I have loved since childhood. I wanted to question the concept of **childhood**, wonder and **reveal** it through my wrappings as if the pot is no longer containing my childhood but my childhood evokes the pot instead. I intended to **embed** **core memories** and links to my childhood through the **material**, **textures** and **structure** I use throughout the wrapping - so that each material has its own story to tell. What doing this I also wanted to depict the **darkness** of the **material** and risks from what my family experienced. Yet how something is still able to **flourish** despite it.

Judith Scott was one of my main inspirations when wrapping my sculpture. Her technique was the care of **gathering** what was lying around her work area for the sake of needing to wrap using whatever materials around her and turning it into something **striking**. I wanted to take her methods of using materials I could grab at first hand that caught my eye and **incorporate** it in my wrapping. Scott had the impact to transform and go on and on - while doing so deconstructing the original figure of what was underneath. Therefore knowing my object was small I wanted to scale up the sculpture and magnify the details of what the item meant.



Judith could never speak but through her way of art, she found a way to and so that one day she said her first words by creating the strange shaped objects. She intriguingly **revealed** **emotions** and her thoughts through her wrappings via **concealing** and **hiding** something else. I linked this to my project in a way my younger self couldn't quite form the words to explain or fully understand the negative history for family and now am able to portray it through sculpture.

Like Christa, I wanted to **hurdle** the object and like Scott I wanted to use the wrapping to **distort** the figure. I figured the most practical way to do that and build off a medium was to stuff in inside something. I took the idea of wanting to protect "my childhood" through the pot and plunge it into something soft and warm so as a result I used a pom pom as my **starting medium**. The colors of the pom pom reflected my 6 years old self's favourite colors. I then decided to attach some base **textured** fabric of which were very fun and playful to further depict my image of which I attached with string to **bind** everything together. I stuck to using soft and endearment textiles until I turned up a **spherical figure**, reflecting Cornelia Parker's concealed, **wrapped weapon** and resulting in a need for more **dynamic**. Therefore I touched further into my childhood when my dad and I made pom poms and hung them on our tree - consequently I **threaded** in different colored pom poms into the wrap to symbolise one of my core memories. They were maintained the roundness and somewhat organic, natural, innocent look. After I finished wrapping the main body of the structure I found this **iridescent sting** at which I loosely wound around the whole thing to further emphasise the bounding childhood wonder to the theme.

To the second part of my wrapping I wanted to include the present and connect it to the past. With that I decided to create a **dark umbrella** designed to be **mid-revealing** the main wrapping. I portrayed the history behind my culture I was nurtured from as a child and only have to know as of now, about the lost war in my culture and the darkness behind it to resemble and the genocide the country was lead to. I wanted to achieve **revealing** these dark secrets on a more **dynamic scale**.

I wanted to reflect this by portraying it **flowing** over the wrapping in a **spindle-like** structure to depict a **threatening**. I achieved this by creating a spider web of glue with a hot glue gun onto baking paper, **experimenting** with the foundation I worked off of as the glue didn't past off most surfaces. I then bare and twisted it so it would **see** on as **fluid** slightly. I then proceeded to add any thing around the structure however considered that there weren't enough **contrast** in **depth** between the canopy and the main wrapping as I wanted it to be **visually**, I **added** a **cluster** of **points of tension** with the black string to provide the extra support for maintaining the shape of the umbrella as it was still struggling on being flat. Finally I placed the inside of the canopy to a bamboo stick and impaled the bamboo stick into the wrap, this way I could easily take it out and put it back in after maintaining the **balanced effect**. I kept spinning this around until I found a dynamic and interesting angle that both the components aligned with as there was an open space at which I wanted to expose the most visually enticing side.

To **improve** I would have liked to wrap the glue cage completely in the black thread to create a **darker impact** rather than having two different colours **contrasting** together. Though I think the **black and white contrast** connotes the truth of the war and unknown history that will always be above my head. It **exaggerates** it from the childhood bubble wrap which was understandable. I think the structure of the piece helps portray an idea that the dark umbrellas symbolising the war **reveals** the haunting impact it can have on an unaware child - use of the sacrifices made and is able to wrap and protect it out of the cost.

FURTHER PHOTOGRAPHS



MY PHOTOSHOP DESIGNS

With the photographs I captured of the various organic specimens, I took them into Photoshop to create my own conglomerate nature vessel. The structures and make up of these designs weren't planned however influenced by the abnormal seeds that I was photographing. My goal was for these outcomes to be irregular and biomorphic however still beautiful.

I began all my designs by experimenting and developing these into a vessel. I explored techniques while learning to use Photoshop, when I was able to refine these skills I found the whole process was a lot faster and carried out to a greater quality of work. All the individual components that I used were cut out from the background so I could freely format them and adjust the composition.

I used a seed pod as the central aspect as it caves in and adds dimension.

The main structure to this vessel is made up of stacked cut out photographs.

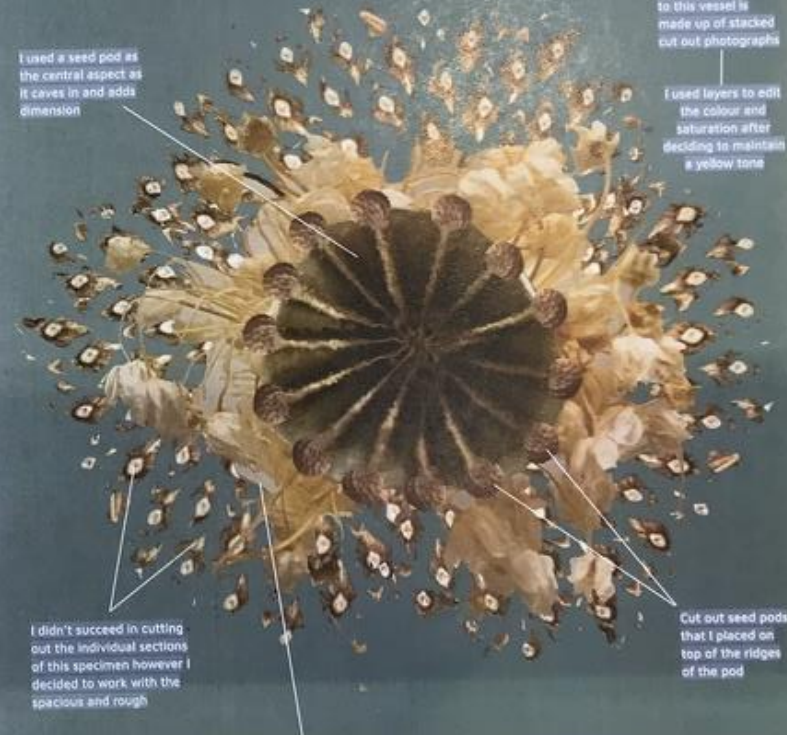
I used layers to edit the colour and saturation after deciding to maintain a yellow tone.

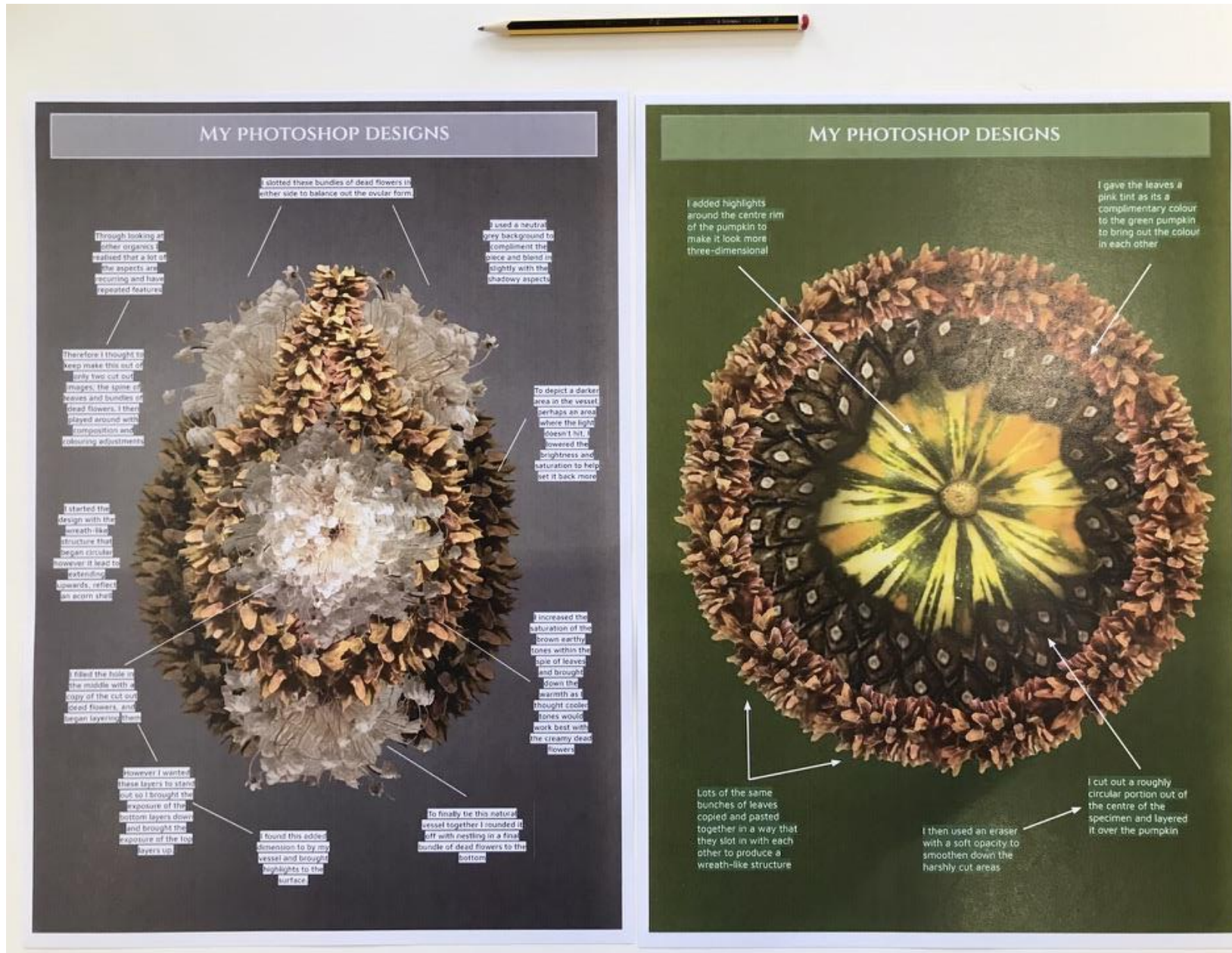
I didn't succeed in cutting out the individual sections of this specimen however I decided to work with the spacious and rough.

Cut out seed pods that I placed on top of the ridges of the pod.

When cutting out the white spaces behind the dead flower bunches, I kept finding more and more gaps in between stems. After creating as much negative space as I could, I left the bits that remained subtle.

I thought to make the background colour a dull blue to contrast with the yellow tones of the vessel.





CERAMIC ARTISTS MOOD BOARD

SPORISH TEXTURE
LOOSE FREE FORM
SOFT BLENDED COLOURS

Full Hesselberg vessels are soft and expressive in their form, and reference the emotion or nature in their shape

Use sleeves three dimensional projections

- Fluted
- Patterns worked into the clay
- Uses shells to imprint patterns

Full Hesselberg vessels are soft and expressive in their form, and reference the emotion or nature in their shape

Clayed -
 Negative space -
 Top heavy -
 Unbalanced -
 earthy tones -

nick kravitz's work

- Clayed finish
- Roots climbing up
- Contrasting colours
- Piped out clay

CLAY EXPERIMENTATION

For my second clay experimentation piece I aimed to achieve a **dynamic** outcome, and a form that would explore an **irregular, biomorphic structure** and various **textures**. In this trial I used a different technique to create outcome however I found this trial as successful and was sure to use it for my final piece. I made it a goal to ensure that I was incorporating some elements that I could proceed to use in my final piece, using this as a test run. I experimented with using a variety of different clay **tools**, adapting the use to the style of work I was trying to achieve.



The new technique I used was to create a **newspaper** mould for a sheet of clay to shape over. I made a seemingly interesting shape by **spruencing** the newspaper together and kept it together with masking tape. This was the mould I built into the kiln along with the tape, leaving over the clay product. I then rolled out a sheet of thick, dark clay to fit over and model to the newspaper. I smoothed out all the surface with a curved minimally to create a **flexible flat foundation**. I then used a toolpost to **incise** multiple holes along the **apices** of the sculpture, varying them in size, so which I found resembled the underside of an **octopus pedicel**. Next, upon one of the creases I stuck on multiple dots both 1/4 inch with slip. I wanted to create the **Waxlike** that they are running off the side of the sculpture to arranged them in a way that they looked like they were **sprouting**.

In the second trial I used a plastic film that resembled a pattern of holes. Then I **inserted** this onto the surface of the clay. I built the texture and pattern it produced and the work I added into the rest of the piece. Finally I **extruded clay** to create long thin and even lines. I achieved this by feeding soft clay through a **springs** and dipping them in a layer of slip. I did this as I found that instead they were so small, they dried up and cracked rather quickly. I found a simple solution, I then placed these in the holes I created to give the effect that they are **weaving** and **sprouting** in and out, similar to a state or vein.

After putting this through the kiln I was again pleasantly surprised by the **terracotta** colour of the fired clay. I found that some of the **extruded clay** vines had **snapged** due to being so thin in the heat of the kiln however still managed to remain intact and in the correct position. However the **undulation** of the extruded clay still remains my favourite aspect of this piece. I was able to **develop** my skills in working with clay and helped me carry forward **techniques** into making my final outcome. If I were to go back and **improve** my piece I would be likely to arrange the slips to be more **fluid** and and arranged so that it flows with the **dynamic** of the rest of the piece. Overall I am very happy with this outcome and find that I learnt a lot from the process of creating it.



CLAY EXPERIMENTATION



For my first piece of clay **experimentation**, my aim was to focus on **familiarising** myself with the fundamental aspects of clay and learning how to work with it. I didn't really have a specific design or expectation for the outcome but I knew I wanted it to look **organic and natural**. I started with something simple, pinch pots stuck together to form a sphere and built off that. As I started pinching the pot I ensured thickness of the clay was about a centimeter wide so that the structure wasn't too **flimsy** to work with as I was concerned it would cave in on itself. I molded the two pots together through scoring the rims where I scratched **hatch marks** with a knife and brushed on slip (a mixture made with clay and water mixed together) to effectively form a paste. Slipping and scoring was a better way of sticking things together otherwise it could potentially crack apart in the kiln where it is fired due to not being stuck together properly. I then smoothed out the line where the two pots met and stuck extra clay down to hide the rough and holey patches. Finally I used a metal rod to poke a hole in the bottom to ensure my piece wouldn't explode in the kiln and the hollow space inside, as well as the outside could be fired. This gave me my sphere structure and my **foundation** to start experimenting with **forms and textures**.

Due to the sphere already being quite an ordinary shape I wanted to add some dynamic. So I began by turning my fingers along the sides of the sphere with an image of a **pentagonal prism** in my mind however I decided to keep the vertices smooth and make the top cave in slightly. I then started playing around with the different **tools** to create patterns; with a knife I **scored** along all the edges to create deep, rough lines. After, I used the blunt end of a skewer to **poke** holes, continuing these lines stopped off and leading them into the centre of the dip at the top. I divided these dots into rows to resemble a **decorative pattern** however still wanted to keep it loose as I wanted it to look natural and unforced. To me I think these two aspects **connected** coral life and structures.

I placed a ball of clay in the centre to tie things together when I had the urge to further **experiment** with balls of clay and placed them in a line which fell down the edge on the piece. I rolled a long line of clay but cut it up into **segments** which were individually rolled between my fingers to form the balls. I then slipped and scored them onto the main piece. After using rolled out clay I wanted to continue **experimenting** with this adapted the idea but formed them into **spirals** instead (resembling shells) which I placed into the piece in a cluster. Lastly I thought to incorporate more holes into the design so it definitely wouldn't explode in the kiln. I did this via a metal rod and decided to poke numerous holes of different sizes to give it more of an **organic, natural** look. This also served a purpose when the piece was fired it was able to fire my balls of clay and feed these through the holes, **revealing a dainty chinking sound** when rattled.



I was very happy with the outcome and was pleasantly surprised with a lot of different aspects. I think **terracotta** colour of the fired clay is beautiful and brought out a lot of the **contrast** and I was able to see the textures and details more clearly. I was surprised how **rough and embossed** the texture was and was very different to the smooth, soft clay. To enhance the details of the texture, I used the **newspaper ash** from the kiln and rubbed it into the places I wanted to **highlight**. I found this separated the highpoints and the **engraved aspects** in the piece. To improve the places where I would've liked the texture to be **smoother**, I would have taken a wet brush with water to run over the surface before firing. I think this would have made a big difference as the **imperfections** are more visible once fired.

CLAY FINAL PIECE



After trialing with all my **experimentations** it was time to finally **compose** a piece that tied in all my research, techniques and inspiration. I took a lot of inspiration from coral structures with their **cavities** and holes in the body of their frame. I really wanted this piece to be **bimorphic** and flow to maintain some **natural elegance**. I liked the idea of a cage like structure that would appear dome like, reflecting an underwater seed pod with **coral-esque** features. It generally looks very protective and **entrapping** however it gives off the sense that there is something within or beneath it that there is to **protect** and **entrap**. I wanted to include flowers to contrast the **roughness** of a cage and the **delicacy** of petals. On top of that I wanted to incorporate vines that **weave** between the cage as if they're **emerging** from inside and **revealing** themselves.



Collected inspiration for my clay piece

To begin, I created the newspaper mold to lay my clay over for support (a technique I learned from my last experimentation) and proceeded to seal the newspaper into place to keep it from **deforming**. I then covered it in cellophane so that when I laid my clay over the top, it wouldn't **absorb the moisture** from the clay and dry it out. I found that this step was essential especially as I was working on this piece over multiple days and needed the clay to be at a **consistency** that I could still work with easily.

The newspaper mold took a lumpy form where **dimples** lay in the **dome** shape. Once I was happy with the mold, I rolled my clay out on aessian mat between two sticks with a rolling pin. The two sticks were placed either side of the clay to ensure that when rolled it out, it was all of the same **thickness**. I found when trying the clay over the mold, I had to overlap the folds at the base of the sculpture, creating uneven forms around the edges. I ended up just smoothing these out and liking the effect it had, somewhat adding to the **dimension**.

To **accentuate** the craters in the clay I pressed the clay into where they were in the newspaper mold. It meant **stretching** the clay a little, however I worked with a lot of water to **soften** it before molding more.

Now I had finished making the form of the main body and I used more water in a spray bottle to smooth things over, making sure the **texture** was even. I next started **planning** where I would place the holes by **etching** lightly into the clay. I did this by using the same **clay tool** that I used to cut the holes out with a thin long metal rod, one of which resembled a toothpick. Once I etched the first 6 holes, I cut them out to see how it would perform. The technique I used was to embed the metal rod into the clay and **outline** the shape that I was cutting out. I then used the rod to pick out the shape I cut and smoothed over the edges of the hole. After cutting out the first 6 holes, I **freestyled** where the rest would lay, beginning in the middle and **expanded** outwards. I decided to make the shapes of these holes **irregular** and different to imitate the **imperfections** in nature.

CLAY FINAL PIECE ANNOTATIONS



As I continued to cut out more holes in the clay, I was being left with more of a **cage-like structure**. This being the case I came across **difficulties** with cracks. Everytime I came back to revisit my clay piece, it had dried out a little, so I doused it in water to give it a **hydrating drink**. However this led to water **pooling** in the craters and causing the clay to be too soft, and **cracking**. When I spotted these and tried fixing them I found that it only made it worse and grew. So I had to wait for the clay to dry out a bit until I handled the cracks to that it was at a state where I could mold the cracks back together. I experienced a couple of these however I was able to tackle most of them.

When facing the end to cutting my holes I found I had to work very **lightly** and handle the bottom rim of the clay with care. This area was very **delicate** as it was **supporting** the whole of my structure. There was not much empty space left to hold on to so the last couple of holes were tricky. As a result a large crack formed which I attempted to use **scoring** and **slipping** to mend.

After finally cutting out all the holes I was left with my cage structure and it began to **resemble** more of a **coral specimen**. However I then proceeded to make the flowers which I planned on placing on the high points of to **accentuate** the **dimension** of the piece. I made these by rolling balls of clay between my fingers to create. However it was important that the clay was of the right **consistency**. If the clay was too wet then the clay would stick to my fingers and if the clay was too dry then the photos would crack and it start over. It took a lot of **trial and error** and a lot of attempts however after burning each flower, I scored the bottom and used slip to stick them on. Finally I incorporated the vines. I made these by **squeezing clay** through a **garlic presser** which gave me long thin lines of clay and the consistency of the clay was again important. My initial plan was to stand the vines up however these kept cracking so I laid them down on the clay and **wove** them in between the holes.



When my clay piece came out of the kiln I was again, pleasantly surprised by the **terracotta** colour of the clay. However my initial thought was that my piece looked a lot smaller in **comparison** to when I started it. I discovered that (as seen in the image above) the large crack that I thought I had mended reappeared. There wasn't much I could have done at this point. To improve I would have liked to have a longer attempt at standing the vines up as it would have taken up more space and added to the **dynamics** of the piece. I would have also liked to incorporate **more texture** into the clay. However overall I was very pleased with the outcome. I think I created a primitive, **ephemeral** and biomorphic sculpture.

CLAY FINAL PIECE ANNOTATIONS

A crack formed at the base of the clay where I didn't stick the two sides back together properly while it was moldable

After the clay was fired this could not be fixed

Delicate flowers blooming out of the cage like structure - sitting on the highpoints to further elevate the piece

The whole piece is a very saturated terracotta color that is very vibrant and warm

However cracks started forming where the water pooled in the craters when I was hydrating the clay

Various craters and dips echo throughout the frame to add dimension and dynamic

Velvety roots snake in and out of the gaps in the frame - idea taken from the second piece of experimentation

It has an overall smooth yet grainy texture with rough imperfect, frayed clay on the inner rim of the holes

The holes in the clay reveal shadows sprawled underneath

resembles the surface of water and how its constantly changing depending on the direction of light

The structure is dome-like and almost seems like it's collapsing in on itself due to the indentations

A fluid and rounded form and perhaps biomorphic



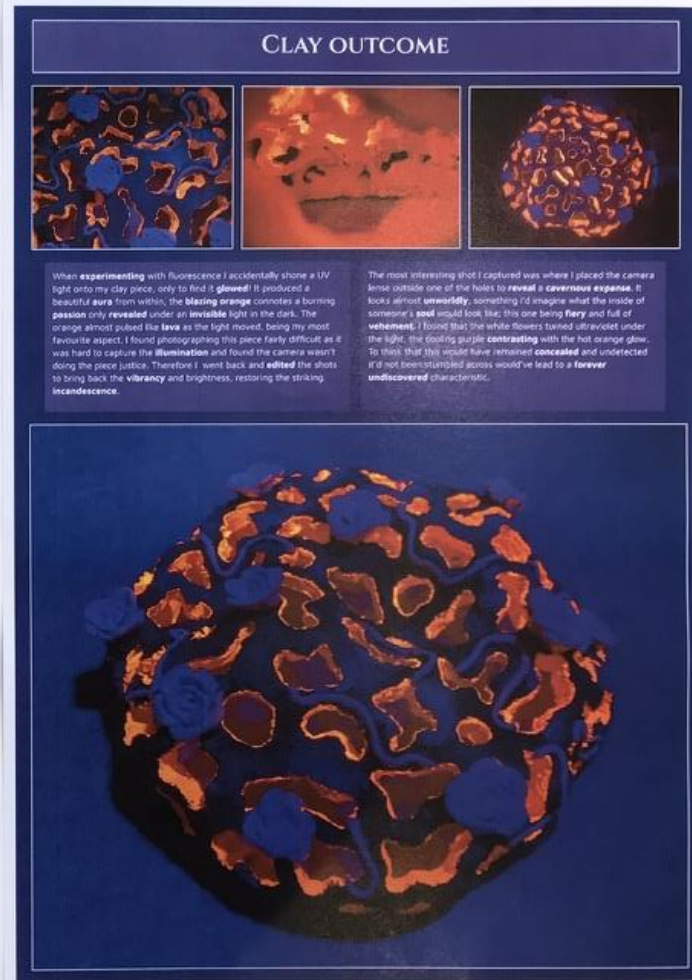
MY CHARCOAL DRAWING

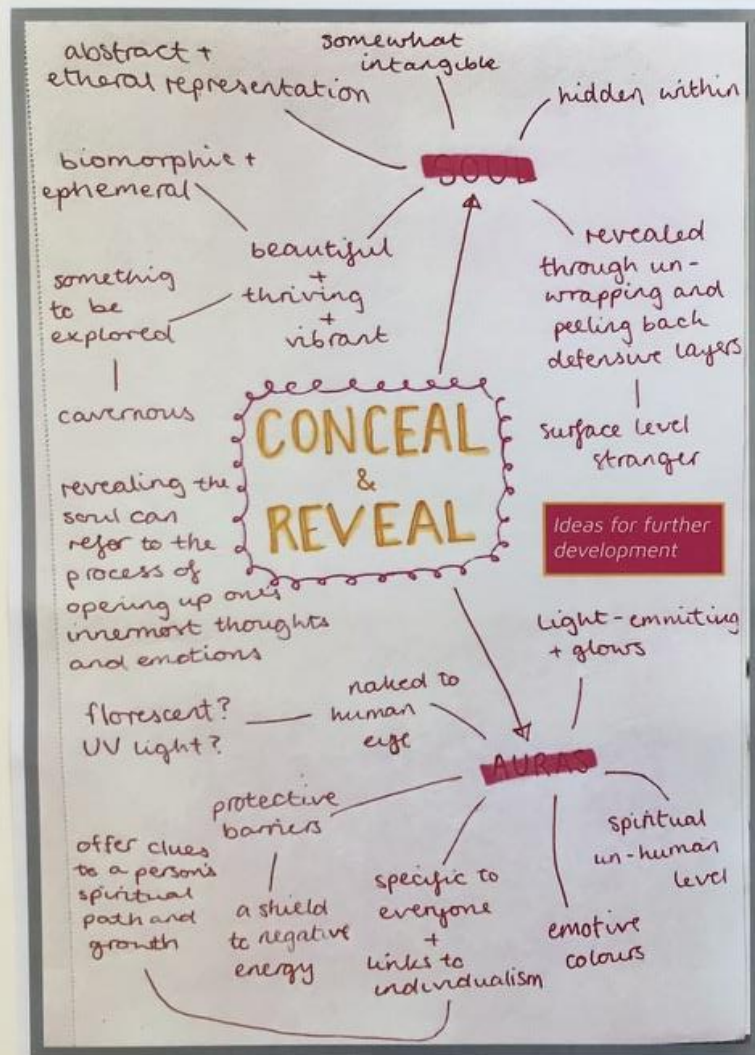
In response to my final clay outcome I wanted to capture it in a different form of media, one that I hadn't experimented with yet also, I wanted to represent it in ways that replicate its colour and 3D qualities whilst keeping its structure and form revealed. Charcoal seemed to fit these requirements notably as which I also decided a large scale drawing would fit best too. I sketched lots of different sketches of charcoal, shortly experimenting with them and learning to use cotton squares to blend the charcoal together. I found it a similar process to my graphite drawing and embedded the same facts. The black and white version of my clay piece brings out all the shadows and highlights, allowing me to see which places are set back and which are forward. The charcoal let me develop a draft of the clay piece to depict the different scenes of nature it represents and how they all work under characteristics.

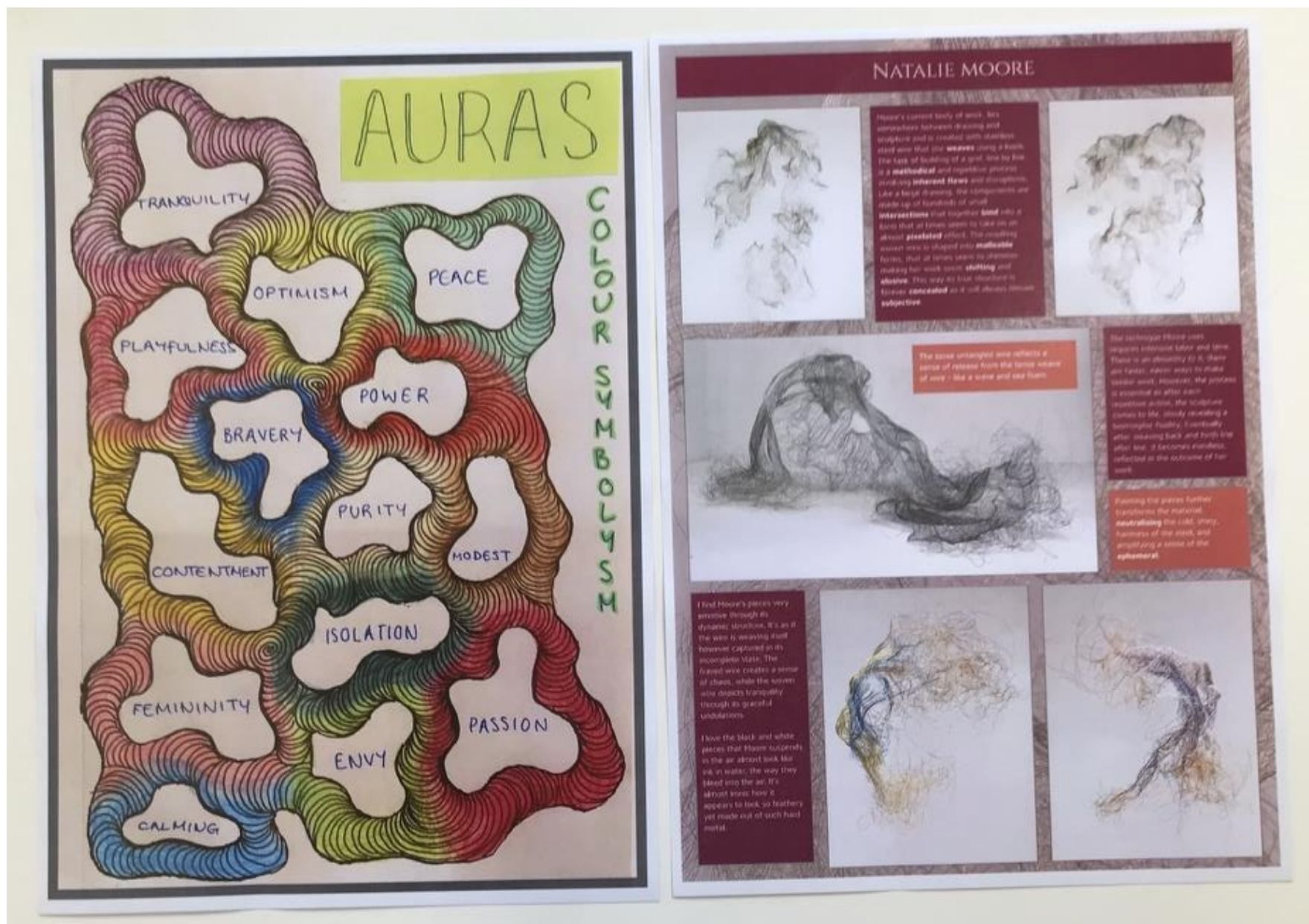


DESIGNING MY FINAL OUTCOME









WIRED FRAMEWORK



To begin forming the foundations of my plastered sculpture, using wire was a vital step in producing the infrastructure for it. I wanted to achieve making a dynamic and fluid form so that at each angle there is a new perspective. I wanted to incorporate Bartusová's cavernous features to allow the viewer to interact and look into the sculpture itself to reveal something beautiful. That something is to be the physical depiction of a void, the wire being only one of the many layers to this sculpture alludes to the many accents that come together to create such an enigmatic and obscure commodity.

I initially used pliers to cut sheets of chicken wire, bending and moulding it into a form that it seemed to refuse to take on. At most times I felt as if it were not an interesting enough shape, I had envisioned a shape that looked as if it belonged to someone in mid-air, where it grew and branched out, however the aspect of balancing it held back a lot of the dynamic freedom.



To connect all the sheets of metal together I wound all the frayed pieces of wire together making sure no bits stuck up. After forming the general structure I cut out irregular holes so that once it was plastered I could have access to the interior.

What I found interesting when photographing the wire, was that in each shot it seemed to take on a whole different form, reminding me of nature. Moore's work, as it was when the holes lined up you could see right through the piece; when the wire overlaid, dense accents appeared.

Looking at the end result made of sheets of wire was very satisfying for me.

Although it was a fairly painful process in terms of picking myself often, it was definitely worthwhile. When using thick gloves at first to avoid the sharp ends, the way in which my hands worked was much clumsier and hard to work as efficiently.

MÁRIA BARTUSZOVÁ



Maria Bartusová is a sculptor that creates delicate, **provocative** pieces out of **plaster**. She dedicated her art to exploring relationships between people, nature, **matter** and form. Bartusová has created over 500 sculptures ranging from small **organic** forms to large public displays. Bartusová's plaster works are celebrated for their delicate and **tactile** qualities. She had a unique ability to manipulate plaster to create forms that appeared both fragile and resilient, emphasising the **ephemeral** nature of human existence.

She created the sculptures by pushing, pulling or **submerging** them in water, creating **unique** and distinct shapes. Some reflect **raindrops**, seeds, eggs, other sculptures the human body. Bartusová was inspired by playing with her young daughter and created **abstract** shapes by pouring plaster into **rubber balloons**. This technique is called **gravitimulation** where a combination of **gravity**, air pressure, touch, and submerging the forms in water is entailed. Once they set she allowed the balloons to **burst**, creating delicate works similar to **cocoons** or nests.

The piece above reminds me of **Christo and Jean Claude's** artistry by the way the string **suffocates** the white **void**, containing it as if it's about to **explode** and shatter into delicate **fragments**. It resembles the same ideology of only being left with a **vague essence** and **interpretative** idea. However Bartusová's work is more delicate and a greater sense of elegance to it in comparison to Christo and Jean Claude's.



Bartusová also used the inside of **inflated balloons** as a surface to **pour** plaster over, before allowing the material to solidify and the balloons to eventually burst. She called this process, **"pneumatic casting"** and described it as "a tiny **void** full of a tiny infinite universe". Bartusová's work often involves a delicate balance between **organic** and **geometric** forms, creating a sense of **fluidity** and tension. I love her use of negative space, where voids and openings in her sculptures play a crucial role in the overall **composition**. One of her notable plaster forms is deliberately **deformed** and manipulated creating a sense of **vulnerability** and transformation.

The overall effect of Bartusová's work is very visually enticing, its **cavernous** features that interest me most. Their **hollow** aspects create the impression that they behold an **absence**, as if something is missing. Perhaps its colour and **vibrance** or a glow that brought it to life, however without it a **fragile skeleton** remains. It reveals a **vulnerability** in which it sits in **solitude**, cracked and **deformed**.



UTILISING MODROC



Using modroc was my next step in creating the structure of my depiction of the **soul**. Modroc is a form of plaster on bandages, once dipped in water the plaster is free to move across the bandages before it sets. Having to **problem solve** to ensure that the modroc didn't droop and cave in all the hexagonal gaps in the wiring, I taped **newspaper** to the inner surface. A lot of frayed wire poked through the newspaper and stuck out at awkward angles so I had to go back and weave them back into the piece. After wrapping the entire framework, I began to lay down the first **layer** of plaster. I worked on the inside first as it would be the hardest to get into due to the tight **nooks** and crannies inside. I ensured to use small cut strips of modroc at a time for reasons of which, it enabled me to create a **denser shell** as close to the original framework as possible.



The aim was to ensure there were as little tiny holes in the plaster as possible therefore I found myself learning various **techniques** to go about it. I quickly learned that the modroc was drying a lot quicker than I expected as the newspaper was absorbing a lot of the moisture. I found using larger pieces of modroc a lot more efficient for the exterior surface of my sculpture as it had a flatter and more even surface area to work with.

I loved this method of plastering, it was a very messy and fiddly process which required a lot of attention, having to be very therapeutic. Whilst I enjoyed the hexagonal texture the plaster had created, it wasn't particularly what I had envisioned. Therefore going on with liquid plaster was the next step to obtaining a smooth and graceful look to ensure it was ready to paint on. There were definitely a lot of gaps but I am certain they will be filled with the second round of plaster. Having covered the entire framework with modroc, it gave me a much clearer view of the cavernous and jaggedness of the sculpture. The wire by itself was very disturbing especially since it was mainly made up of negative space. Meanwhile the newspaper also made it hard to gaze at the contrast in colours took away from the contrast in shape. However now that its one solid colour, it is much easier to visually moderate.



PLASTER



The second round of plastering consisted of a new plastering method. It consisted of powdered plaster and water. Another layer of plaster was crucial for a flat and smooth surface which I could later paint on, without absorbing the water from the paint. I learned very quickly that this had to be a very fast process as the chemical reaction occurred very quickly, meaning the plaster set very quickly also. Therefore working just as quickly was essential. To begin water was filled into a very big bucket in which the powdered plaster was to carefully be shaken into with a small cup. As the powdered plaster is poured in, it takes the water's place and the reaction began. Then with gloves I poured the plaster all over the exterior, not able to smooth anything out as it would ruin the naturally flat surface. This came to be a problem as a lot of drips ruined that effect, however when the time came I sanded these down.



Plastering the inside of the sculpture was even harder due to the fact it had to be rotated whilst the plaster was poured in to achieve an even coat. This was difficult as the sculpture was very heavy and most of the plaster did end up sliding down to the bottom. Sanding the sculpture was also very time consuming and the grain I was using wasn't high enough. I would have benefitted off using an electrical sanding machine as it would have been far more efficient however I do with sandpaper. My hopes were that I could have made the surface as smooth and seamless as Maria Bartoszova's sculptures however I found time against me.



I wish I could have refined certain areas a lot more as I knew it would've been hard to cope with when painting. The inside especially was a more patchy job however this didn't lead to be a problem as I covered it up anyway. I did notice that the weight of the plaster had caused the structure to squash down as the holes had grown wider and cracks appeared. However I pressed PVA glue in them hoping it would provide the same service as a sealant. This outcome made a big difference in comparison to the modroc, its shadows and structure slowly being reveal and becoming much more apparent.

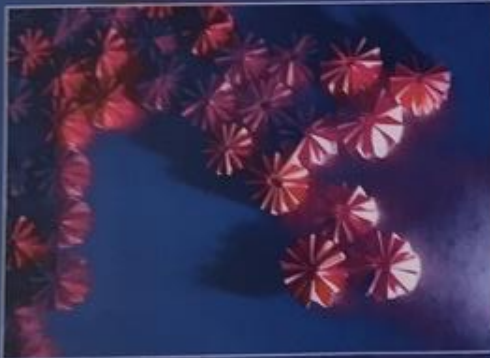
EXPERIMENTING WITH MATERIALS

In experimenting with materials to cover my paintings and sculpture with, I wanted to create something that would depict the complexity and glow that in humans, we carry within ourselves. I discovered these organic flowers from playing with the scraps of strips of paper, using two to three and folding them over each other in perpendicular angles. After making many many of these organic cobwebs I stuck the ends together, forming a floral form.



During this process I chose to use fluorescent paper, so that under the presence of UV light the flowers glow, just as our souls do. I found that these two colours were the most vibrant and complementary to each other.

The idea of using fluorescent plays on how without ultraviolet light, these main colours are invisible and concealed to the human eye, just like how spiritual souls are. These are thought to be specific to every individual, varying in colour, strength and meaning. It is believed that these souls can be revealed through feeling people's energies and bonding with them deep enough to be able to connect with them on a spiritual level. Once this occurs it is said that their inner glow and body is no longer transparent, so many of my previous pieces I have experimented with light and the colour spectrum behind it, only now digging deeper and linking it to individualism.



As in it in natural light they represent a warm homely heart flower when under ultraviolet light, the colour strikes live and produces a glowing glow. Its irregular structure also resembles a flicker of a flame and the glowing embers of a bonfire. The connection it has with fire, one of the four elements is important for this piece therefore I certainly want to incorporate this aspect in my work. I find a texture very peculiar in water which I think the soul would look, unexpected and angular. I feel like these are most impactful in large amounts, and can imagine a sea of them on the interior walls of the plastered framework, glowing like bioluminescence in a cave.



V?

Artist Vanessa - more commonly known as V? spends her days creating abstract paintings with a distinctive gestural and fluid style. She describes her art as being an extension of her, perhaps even a representation of her being, her soul. Her work reveals emotion through colour symbolism, each sea unique with different compositions, all of which transcends the bounds with bright coloured, gestural outcomes.

Her creative process is mostly intuitive and colour pallets will either come to mind before she starts or inspiration from book covers. The colours she has in mind are painted with a wide brush onto background, seamlessly blended. She then starts subconsciously applying her main strokes of paint and seeing where it takes her. From there, V? describes it like puzzle pieces, forming where you have to figure out where the right position for the right brushstroke lies. V? builds these up, layering and moving with the journey of the unrelenting swirls of the paint.



For me, V?'s fluidity in her brushstrokes portray what I imagine water to look like with zero gravity, delicately and beautifully branching out. Its constant movement reminds me of the bubbling thoughts that occupy our minds. The questions that our heavy cortex mould our heads and our ever changing expressions that reflect them. I wanted to adapt this style of painting for this reason and work it into my own piece. It reminded me of a 2D version of my clay piece, sharing similar structures and shapes.



THE ELEMENTS



My final piece is an abstract representation of the soul, one of which portrays the elements. It was forged from 8 sheets, the contrast of the chosen text on the surface compared to the beauty within. I also wanted to depict clear physical contrasts: a contrast in the elements, fire and water are the twin in features, whilst air and earth are connected meanings.

The fire in my piece is represented by the fluorescent orange shapes that form orange under fluorescent light. It symbolises a fiery passion - of which I think it to be concentrated inside the soul, as if there always an eternal flame keeping the home hearth warm inside the soul.



Water is the element that contrasts with fire, also the element depicted on the exterior surface of my sculpture. The idea that water engulfs the fire and surrounds it without extinguishing it was an idea I wanted to play on. Instead of putting it out it consumes it and protects it - regardless of its nature. Water has a given manner where it's constantly moving - something I imagined the soul does, constantly change form.



Air is an physical aspect that's naturally immersed into the piece in the ways it travels through the different pockets in the structure and out again. It weaves in and out, dancing around the smooth surfaces whilst also enveloping it.

Finally the aspect of the earth is within the soul itself. The soul is your spiritual aspect, the thing that grounds you to nature, mother earth - never once leaving you. It connects people to their region and keeps them in touch with their feelings, thoughts, emotions and culture. The soul is almost a gift from the earth, one of which remains eternal, revealed to you when you're feeling in touch with your roots. Even when it remains concealed.



FINAL OUTCOME



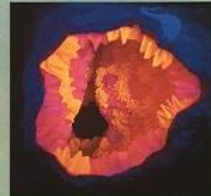
I aimed to direct the fluidity of the patterns parallel to the structure of the plaster, where there was a dip, I would accentuate it with dense patterns and darker colours. I used complementary colours to juxtapose the exterior with the interior, the way there was a clear contrast to represent the force inner beauty, and more modest surface level appearance. The water like features that the earth resembles were difficult to portray. Therefore it was important that the composition was well thought out. I shifted the work together so that they never juxtaposed, instead effortless and graceful. Every stroke had to weave into each other, fitting like a puzzle.

Finally decorating my sculpture was the last process in completing my depiction of the soul. Firstly, I began covering the sculpture in pairs with hues of blue, green and purple. I used a large white flat brush so that I covered a large surface area in a smaller amount of time, allowing me to be more efficient. This gave me more time to tackle the technical difficulties and reflect on how I could be enhancing my technique as I was working. Once this basecoat was complete and seamlessly blended together, I began painting the intricate patterns inspired by the artist. I used a range of brushes, constantly working with pressure at which I applied the paint to the sculpture to achieve different densities in brushstrokes.



FINAL OUTCOME

Sticking the origami stars was the last process to complete. I used a hot glue gun as I found this was the fastest and most efficient method. Keeping in mind the fact that using hot glue can have quite a messy finish, I made sure there were minimal glue strands. There were definitely some light leaks and crannies which involved sticking my arms in the holes at awkward angles to reach the right spot. There were some patches of plaster that were left uncovered however it came to the conclusion that if I couldn't reach it, it could barely be seen anyhow. I used a ratio of 2:1 for orange and pink stars as I wanted the inside to starkly contrast with the outside by using complementary colours, in this case blue and orange.



My favourite part in photographing my sculpture was using the black light to **reveal** the luminescent colours of the origami stars. It was at this point where I discovered lots of glue stands that I had completely missed. But I thought that the way I discovered them was quite interesting; they turned out to also be luminescent. It gave the inside of a soul an eerie feeling, as if it had been abandoned and left empty and desolate.

Altogether I am very pleased with my outcome. I think it is very visually pleasing as well as having the ability to entice the viewer into taking a closer look. For me, this is exactly what I had imagined the human soul to look like.

It produced a beautiful **aura** from within, the **blazing orange** connotes a burning **passion** only **revealed** under an **invisible** light in the dark. The orange almost pulsed like **lava** as the light moved, being my most favourite aspect.





63 marks - FA01 C1

