

A level Art and Design

Iris
Sample 7
Textile Design
Component 2

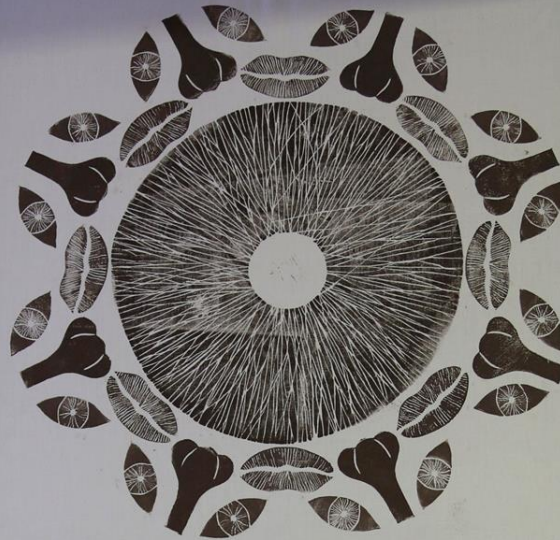




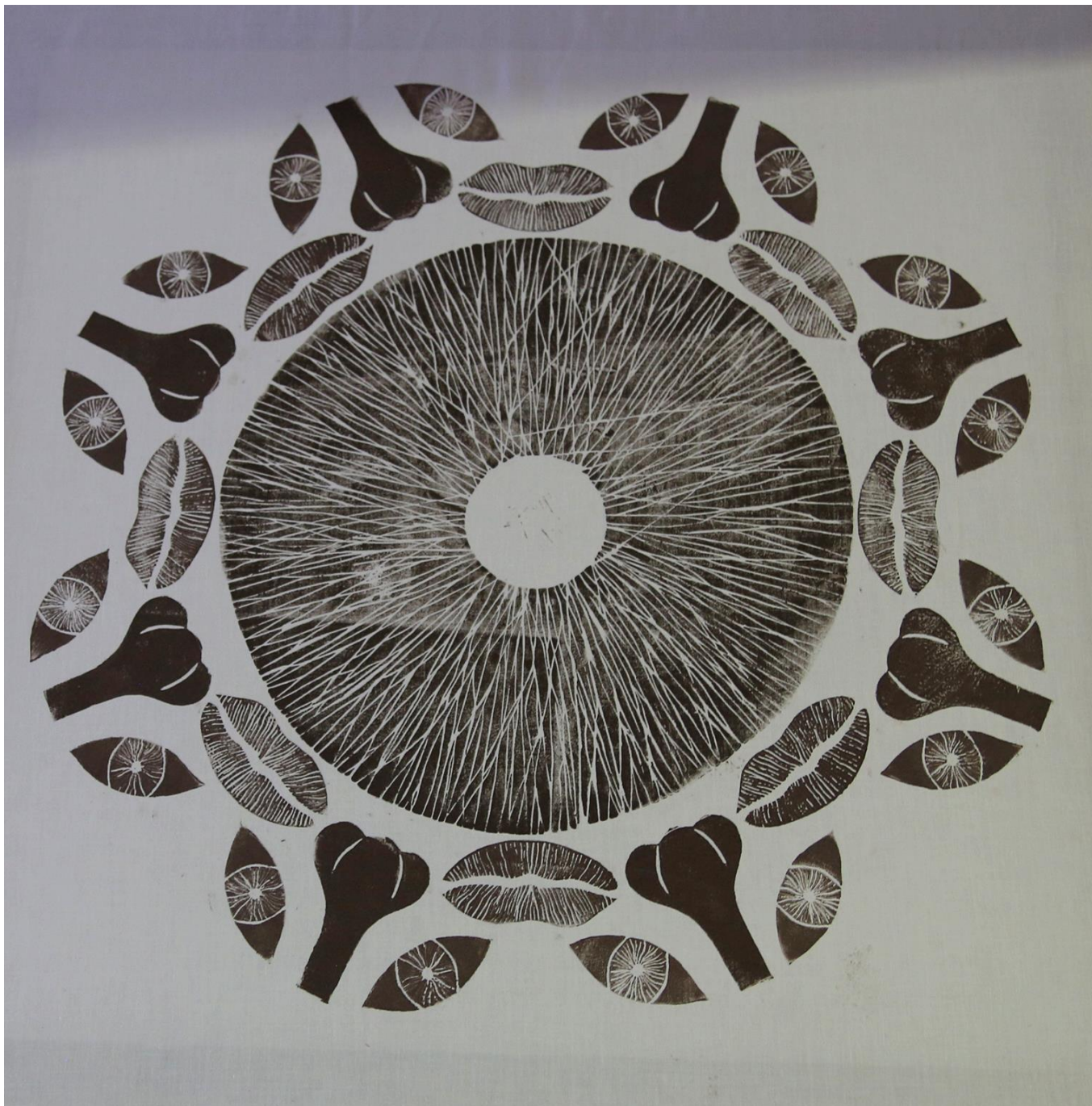
Iris produces work for this exam Component 2 in response to the theme 'Truth, Fantasy or Fiction'.

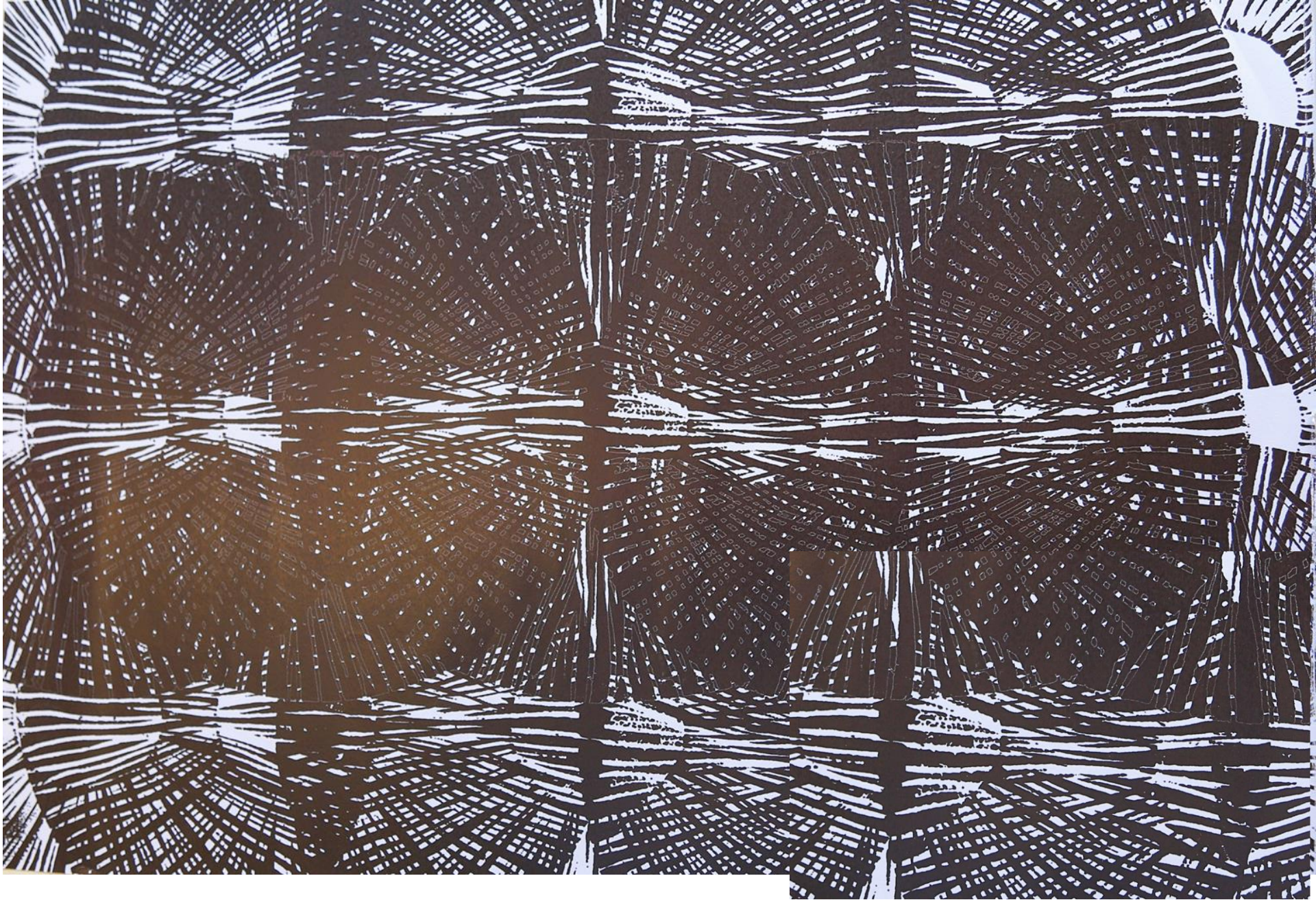
She investigates the design potential of the human face and produces a series of printed panels constructed from abstract forms of these features for her timed test.

The slide sequence starts and ends with her final outcomes.









Truth
Fantasy
or
Fiction

Perception

My First thought about 'Truth Fantasy or Fiction' was 'what is true and who decides this?' then I started drawing from my own experience as to what I think is true and what other people too. Before getting in too deep into the realms of questioning our existence and our own mortality I began thinking of the material things in our lives such as money, clothes and our appearance. I find that a lot of what's true may not be true to other people walking in the same circles as you. There are only a few things in life that are true such that we are born and we will die. I want to delve into the bits in our lives in between that- the more personal things. Such as how we feel and who we trust and what we believe.

I want my project to work around the theme of 'perception' how we see others and the world around us. I want to start with the literal point of how we see, beginning with eyes and relating that to the truth. This also works well as I believe that eyes are I good way to see if someone is sharing the truth or creating fiction.

I began struggling to find differences between fiction and fantasy. Eventually I decided that fiction is something that could realistically happen in our lives whereas fantasy is something that is unlikely in current day. Truth is in my opinion what happening right now.

My starting mood board focuses on mental health as it's frequently hidden as we create a fiction to disguise the truth. I want to begin with visually representing the fiction verses the truth. The photos of Marilyn Monroe are a real life representation of this battle as she struggled with this contrast throughout her life while living a fiction.

I want the project to be based around the themes I have set rather than certain processes.





The collage on the left consists of several black and white photographs. It includes a large close-up of a woman's face with dark lipstick, a grid of smaller images of Marilyn Monroe in various poses, and other portraits of women, some with their hands covering their faces. The mind map on the right is centered around the word "Perception". It branches into four main sections: "How I think Others see themselves", "How I see Others", "How I See myself", and "How Others See me". Each section contains several handwritten questions and reflections.

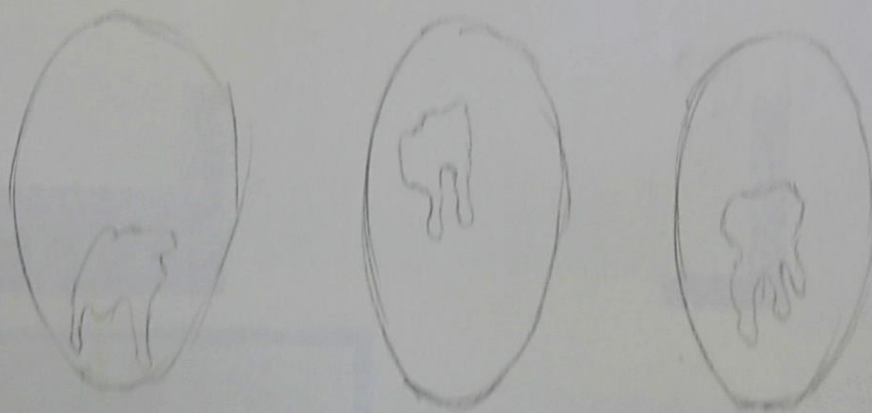
Perception

- How I think Others see themselves**
 - do they look at my body or face?
 - do they like what they see?
 - do I like what I see?
 - they may not see the truth.
 - are you allowed to see perfection and call it average?
 - Is their lack of self esteem justified?
- How I see Others**
 - are they aware they have a beautiful personality?
- How I See myself**
 - Am I confident in my skin?
 - Am I finding flaws in myself because I fear confidence?
 - do they think I'm beautiful?
- How Others See me**
 - IS She aware how she looks?



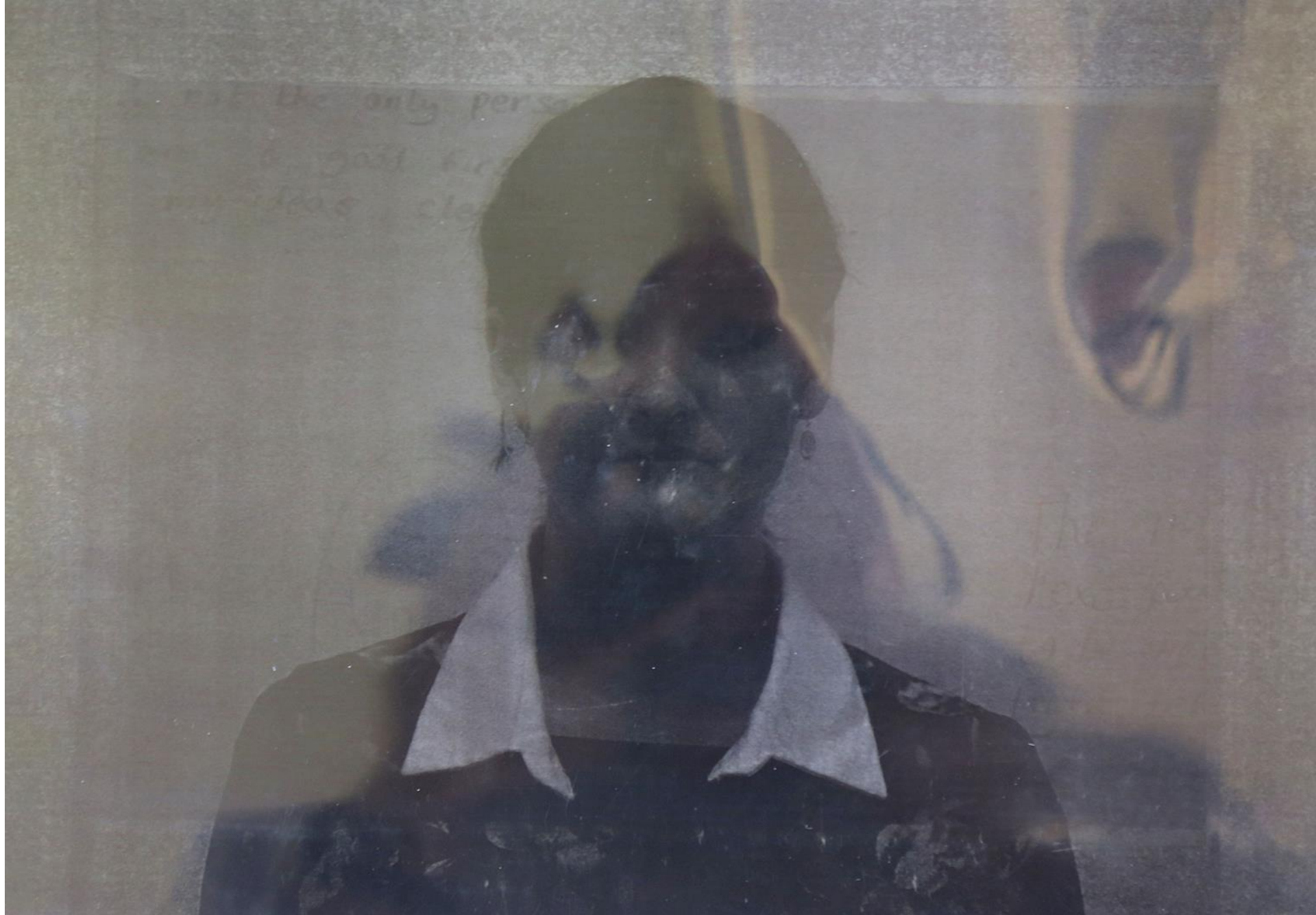


The photos and digital prints on the previous page were brief experiments to begin questioning our perception of our own identity. I think they look good as they test my theory about how the person we let other people see is not the only person we are. I feel like these are a good first few samples as they express my ideas clearly and visually.



The images on the next pages are meant to be viewed with the light behind them. the samples are an example of disguise and low self esteem.











Maurizio Anzeri

Maurizio Anzeri is a contemporary Italian artist who uses thread to draw into photographs to give them a different meaning. He was born in Loano in 1969 he attended school such as the Slade School of Fine Art in London.

I am intrigued by his work especially the pieces that resemble fashion photography. He deconstructs the basis of fashion with the normal path being to make a garment or a piece and then asking the model to pose to fit the project. However, Anzeri takes photographs of people how he sees them and then creates a garment around the photo. I feel this gives a more personal approach to fashion.

I'm particularly interested in the movement of recent photos he has embroidered, the grungy punk phase that Anzeri goes through in his media these are a part of 'Dazed and confused'. One picture of a blonde girl pulling at her mouth was of great interest. Anzeri takes the image and sews into it messily and uniformly, he wants to create the image of control while in a path of chaos. The black thread over her hair is a symbol of chaos and creates a feeling of carelessness. The black is also to contrast with her blonde hair and the overpowering lightness of the original photo.

The pink that spirals around her eye is very precise and measured, it takes over everything except her iris and pupil, as if he is stating only what she sees is important. The way that there is a great concentration of pink near her eye and less the further you go towards her cheek could be about vibrancy of her soul or at least that's the impression I get.

The golden yellow birds nest that's occurring over her jaw and mouth could symbolise what we're allowed to say. As if to say that our words can be golden but you shouldn't speak too much as half of her mouth is covered and this would be restricting her movement.







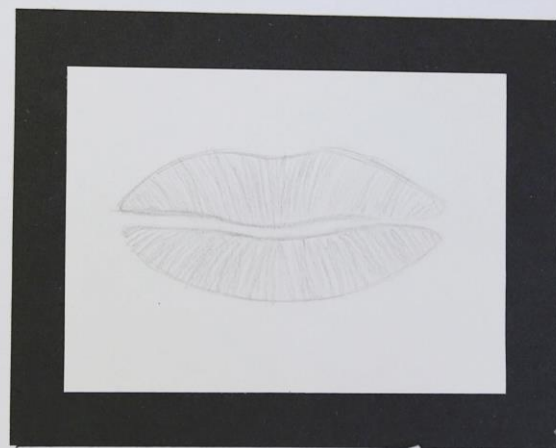
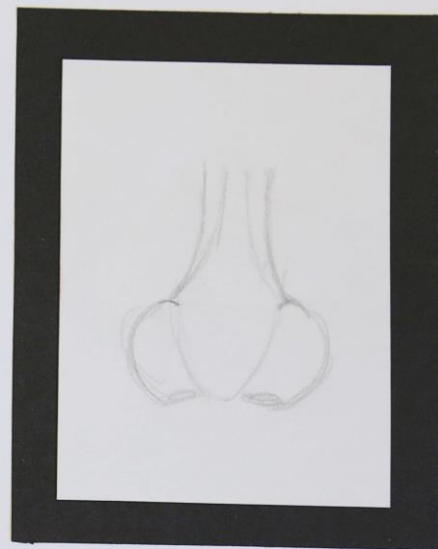
My friend Abby thankfully let me draw and photograph her face. The drawings on the next page were made as short sketches, the first is a continuous line drawing. The second was a continuous drawing but I allowed myself more time to add more detail. For the final sketch I wanted to capture the essence of my friend.

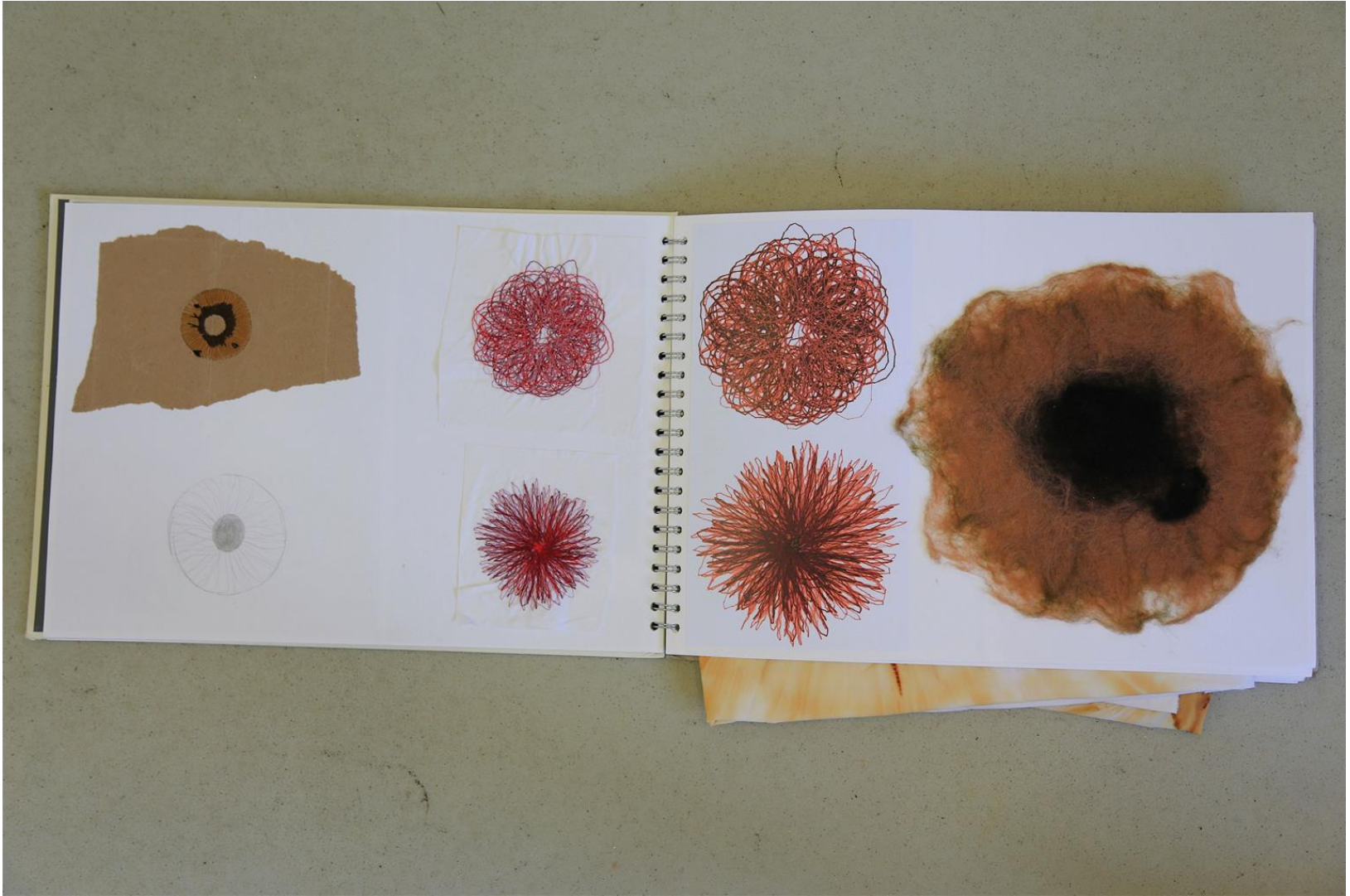


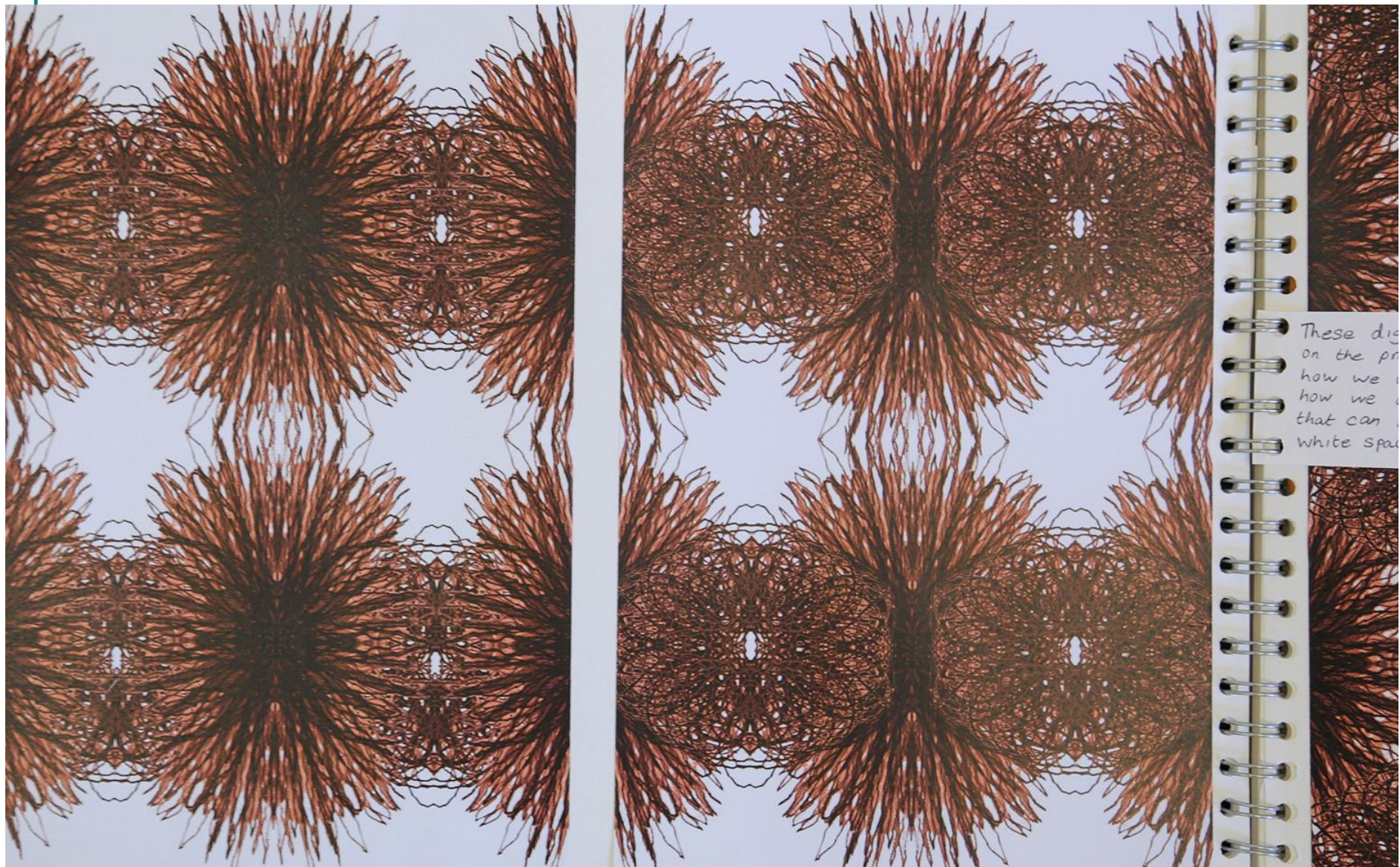
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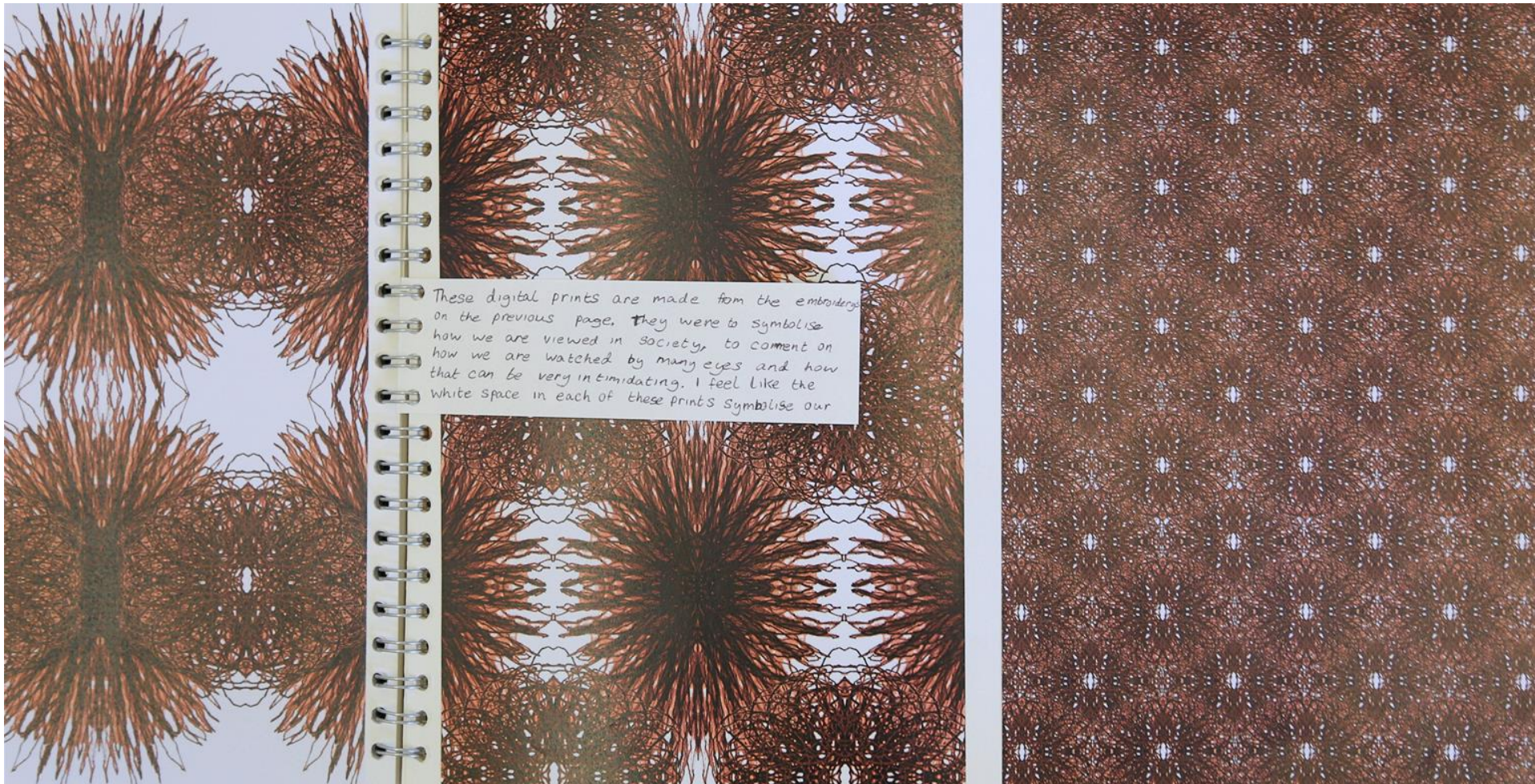












These digital prints are made from the embroidery on the previous page. They were to symbolise how we are viewed in society, to comment on how we are watched by many eyes and how that can be very intimidating. I feel like the white space in each of these prints symbolise our







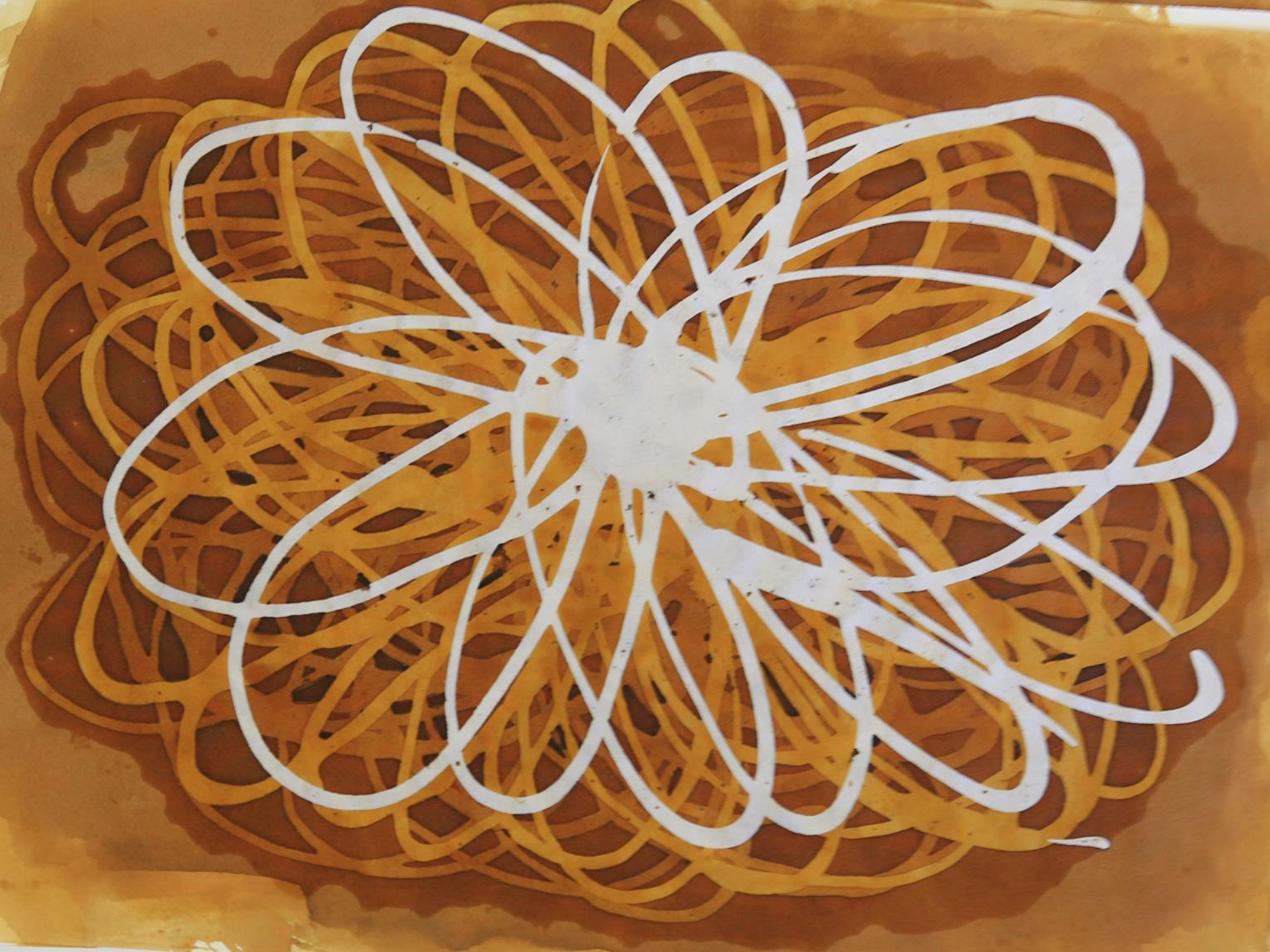


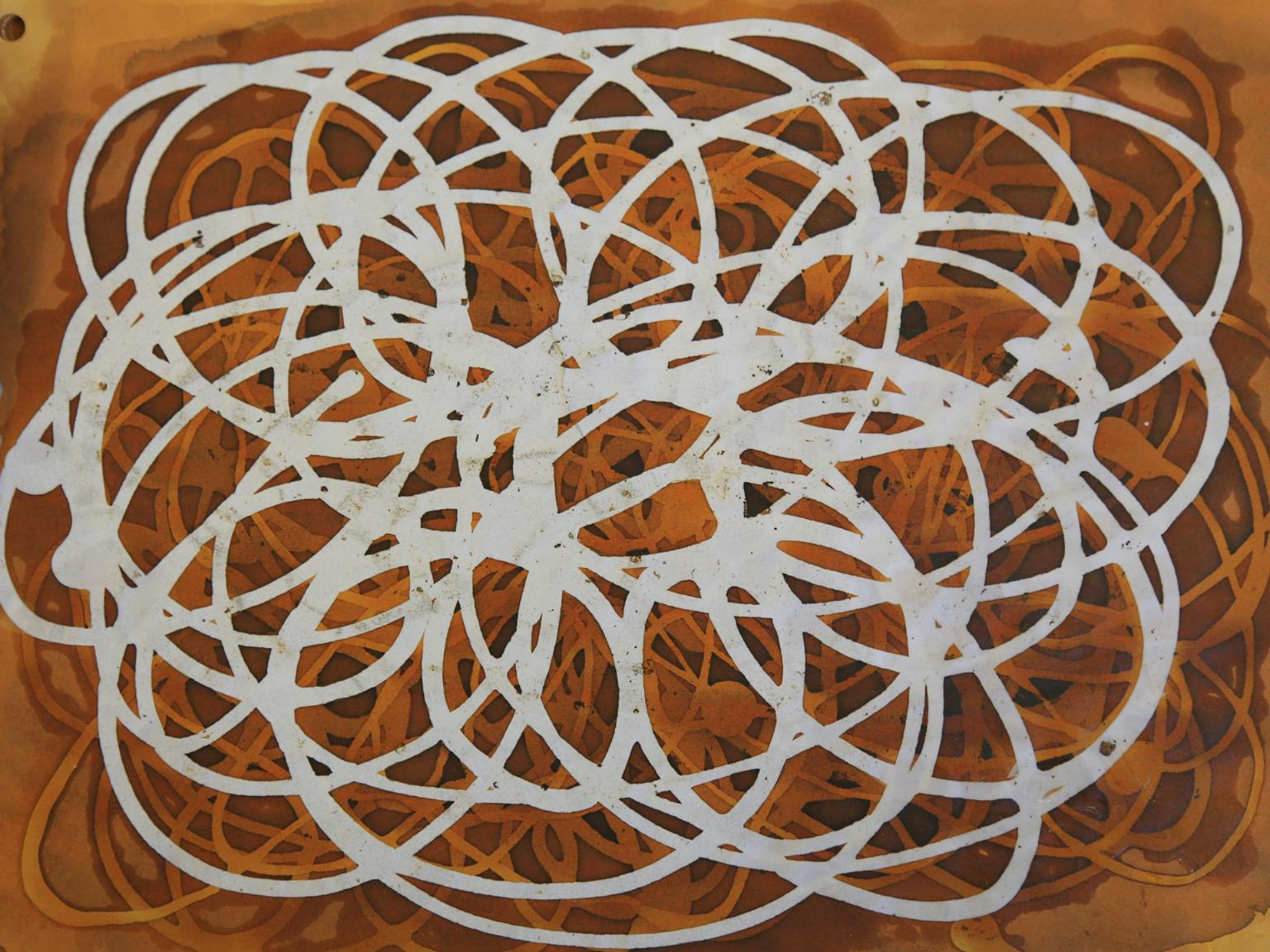




Flip
this













Halfway review

So far in this unit I have analysed Maurizio Anzeri a textiles artist who creates images out of photographs and thread. He relates to the project as he is creating fiction out of the truth with thread.

I have focused on how we view ourselves so far which has been about self-esteem and how others view us. As the project has gone on I have made it more about the physical aspects of ourselves such as our features. I would like to continue the work I have done with body parts, especially eyes as they are such an intricate thing.

I've photographed faces and eyes unsurprisingly as the first section of my sketchbook is about how we are as people-who we are, what we see, how we feel.

I've connected my work to Sishir Bommakanti who has done work overlaying photos to create different meanings.



Body image

I used plastic to make clear pads which would emphasise our 'flaws'. The reason they're clear is so that we can see what the body is like underneath our perspective of what our body is like. The way I made the pads is by burning the edges to leave air in the middle which is meant to symbolise fat which isn't really there. The placements on the body - stomach, breast and mid region of the body are the most common to receive criticism which is why I have recreated this.







Rosanna Jones

Rosanna Jones is a young artist who explores body image and how we perceive ourselves. She works with Photoshop to create images of people pulling at their skin, at their body and their face. She also paints over her photographs in a sea of nude colours. The movement I'm interested in is 'Skin'.

She takes images of young girls and asks them to identify their 'flaws', they stretched their skin and changed the way they look and Jones emphasized these flaws by painting out everything else. It's as if she's saying that once you notice a flaw that's all you can see when you look at yourself rather than the features you appreciate.

The idea of these pieces is in my mind to comment on the fact we only see our bad features despite having so much more to offer—that we are too critical of ourselves and others.

One piece which is not in 'skin' is a photograph in which she has photoshopped the eyes to be repeated around her body. Perhaps in areas she's uncomfortable with. The colours in this piece are relatively dark except for the eyes maybe this is a statement about how eyes are lightest because to everyone they're beautiful. The eyes themselves could symbolise how we are viewed by others and the larger they are the more intimidating they are to the person.

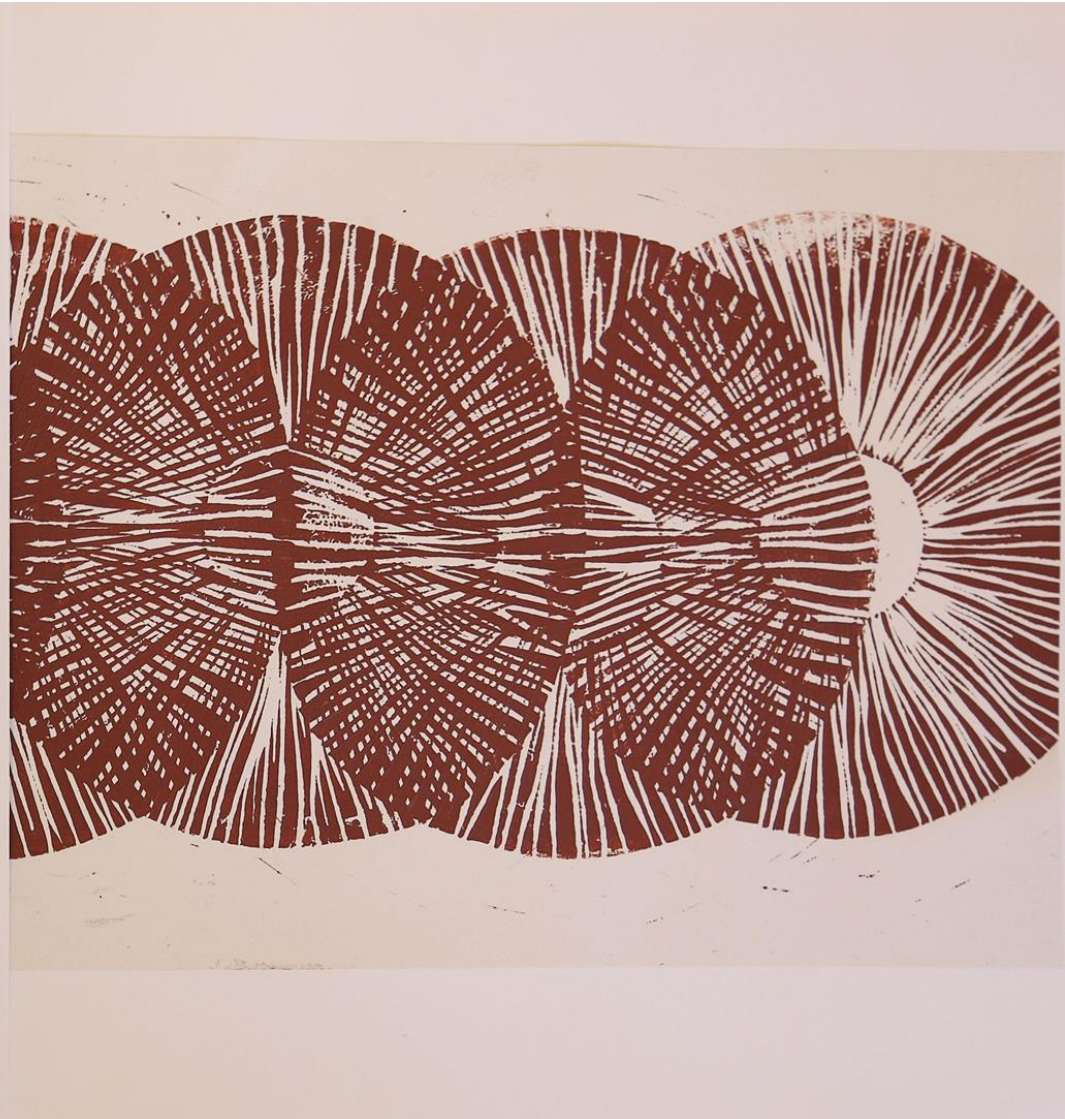
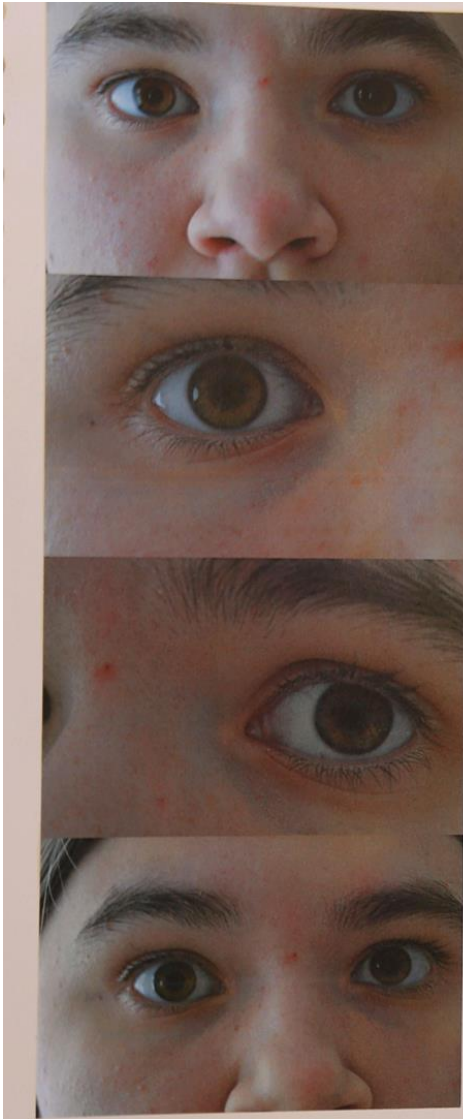


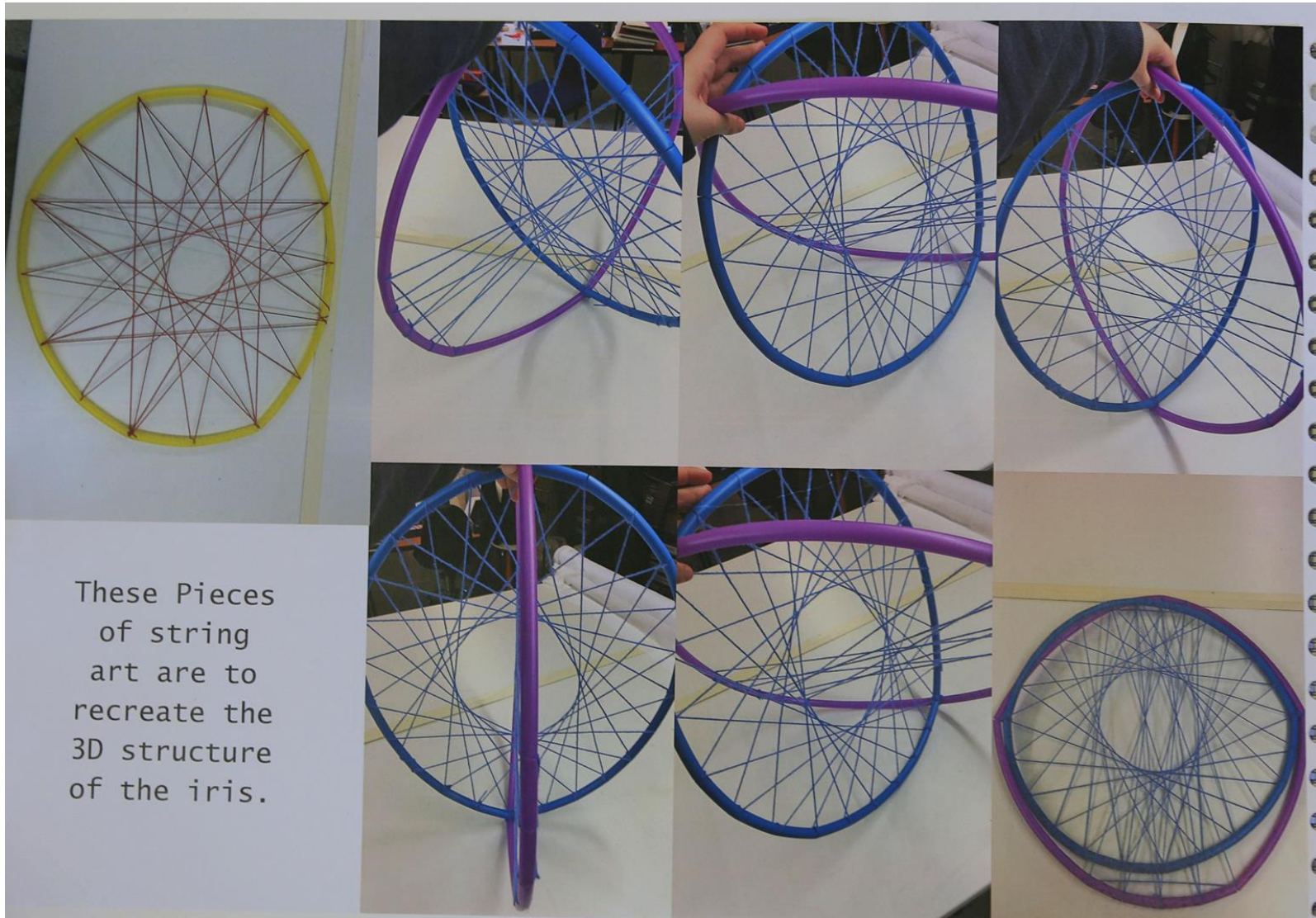


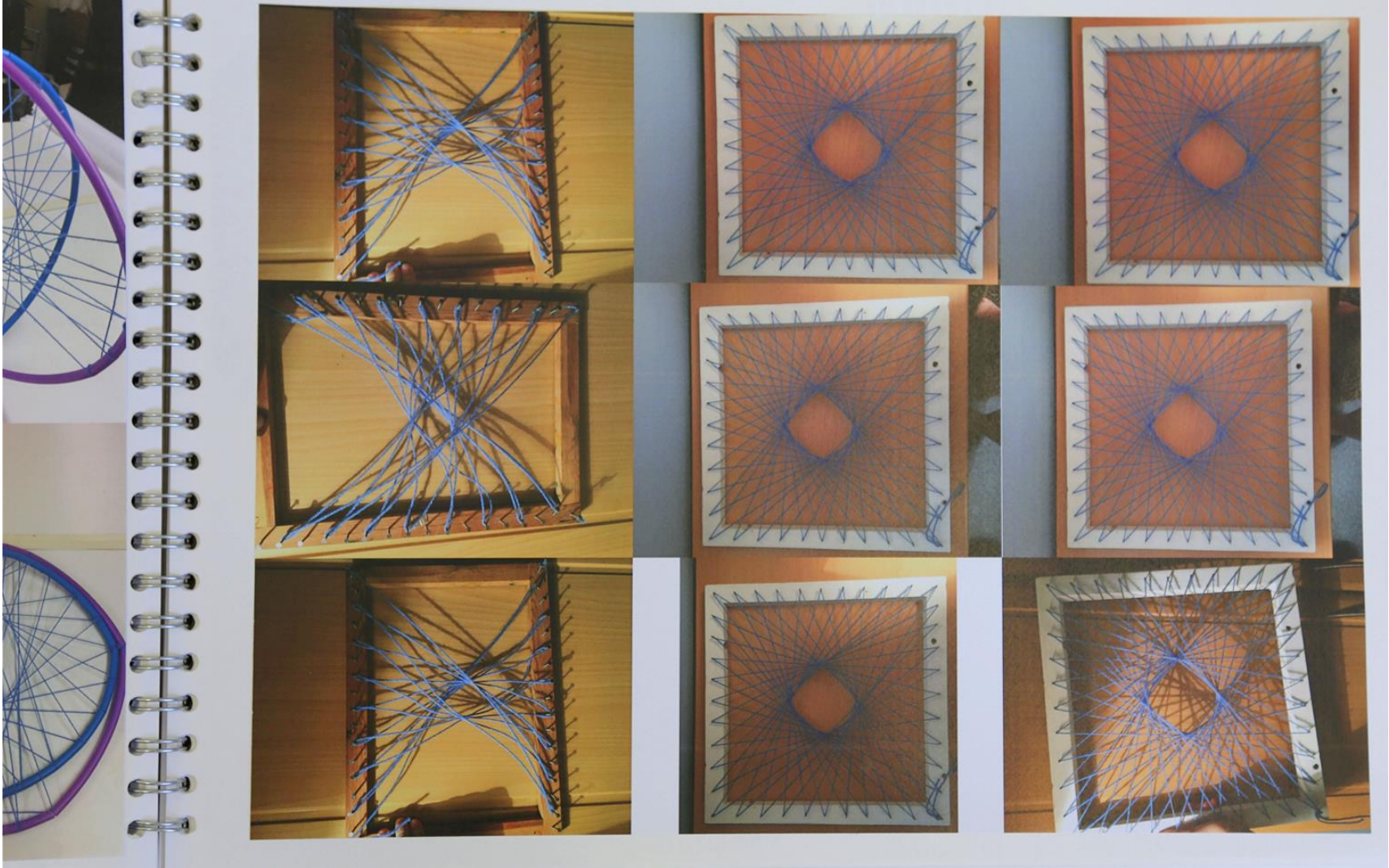


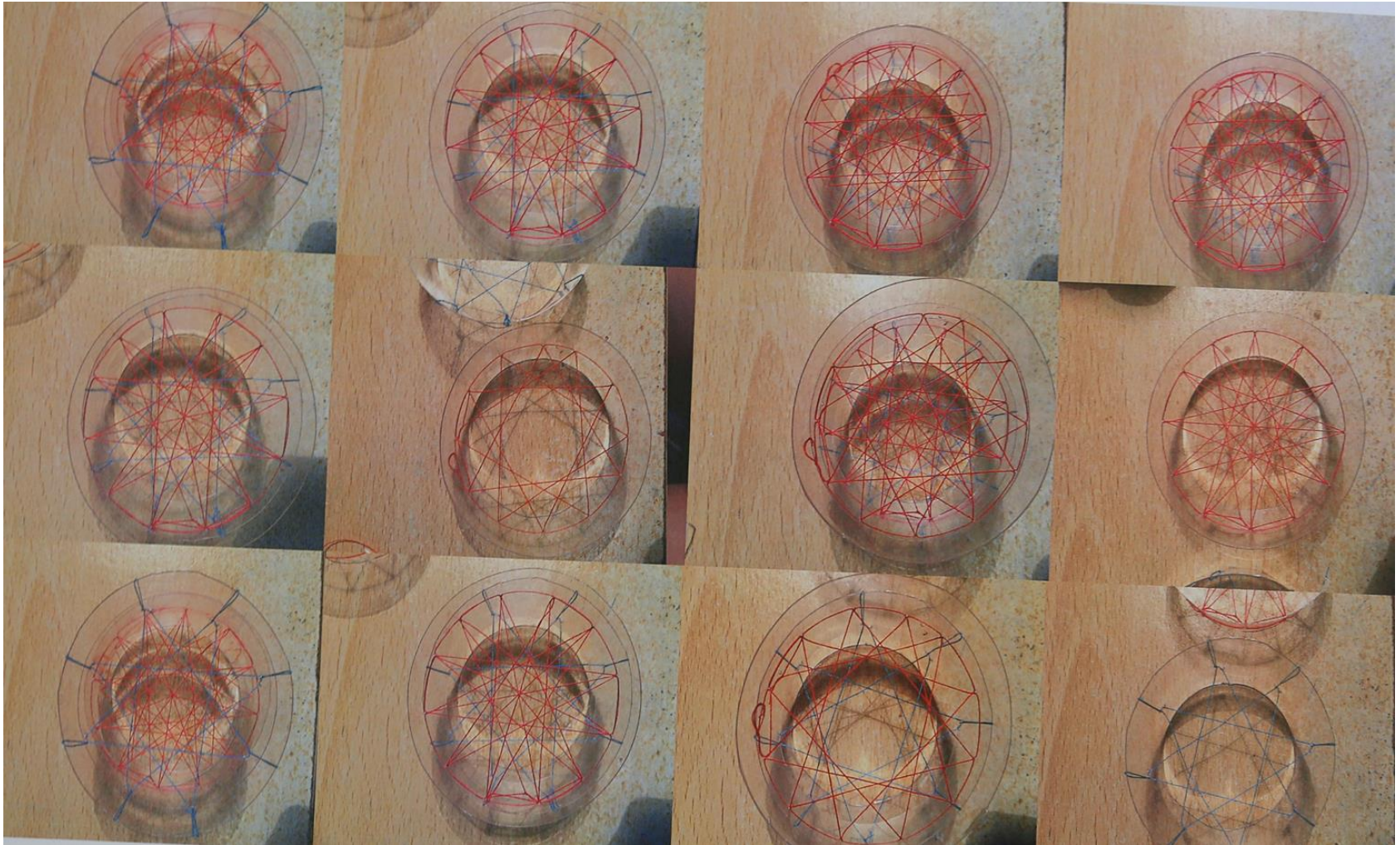


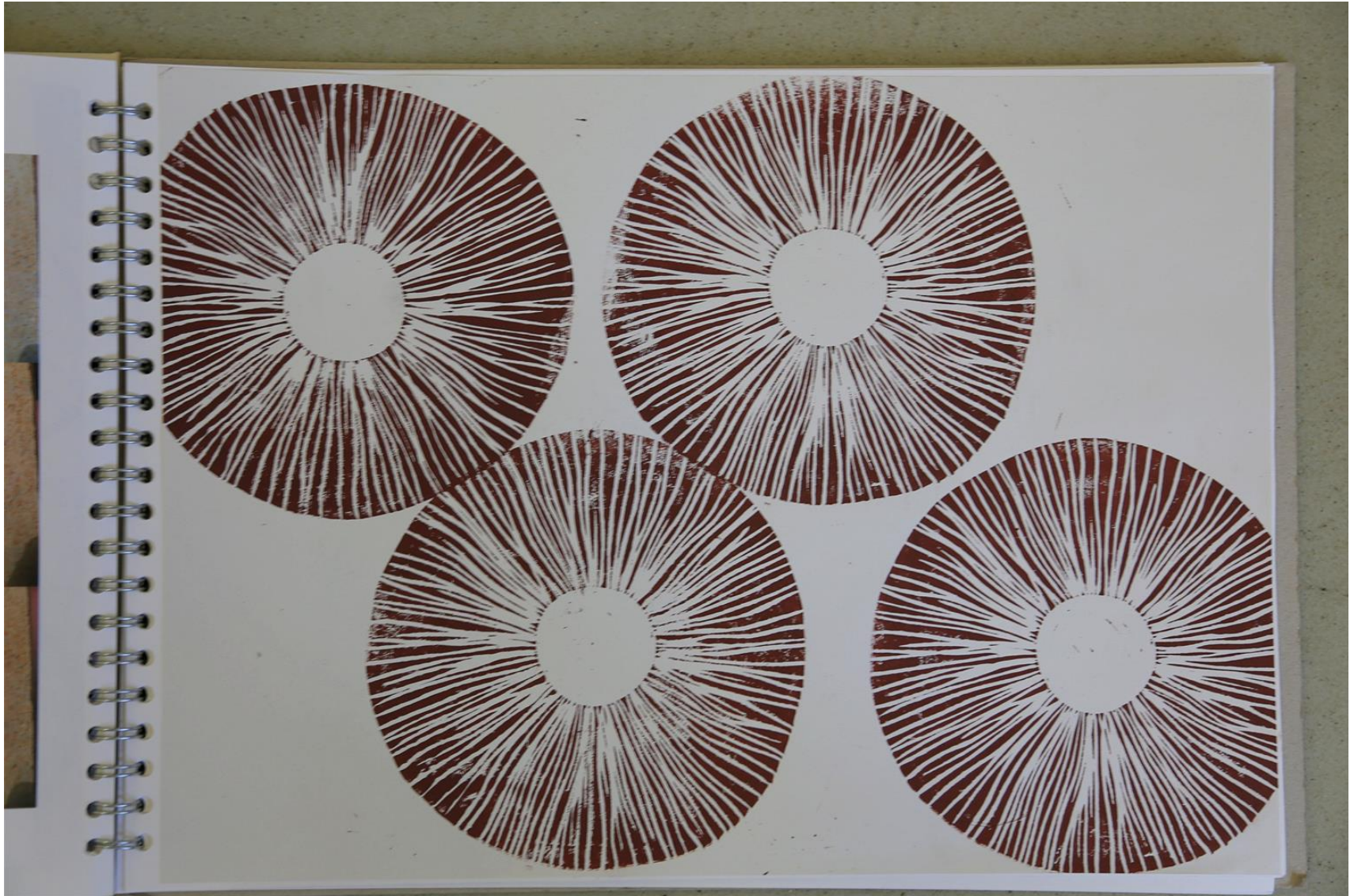


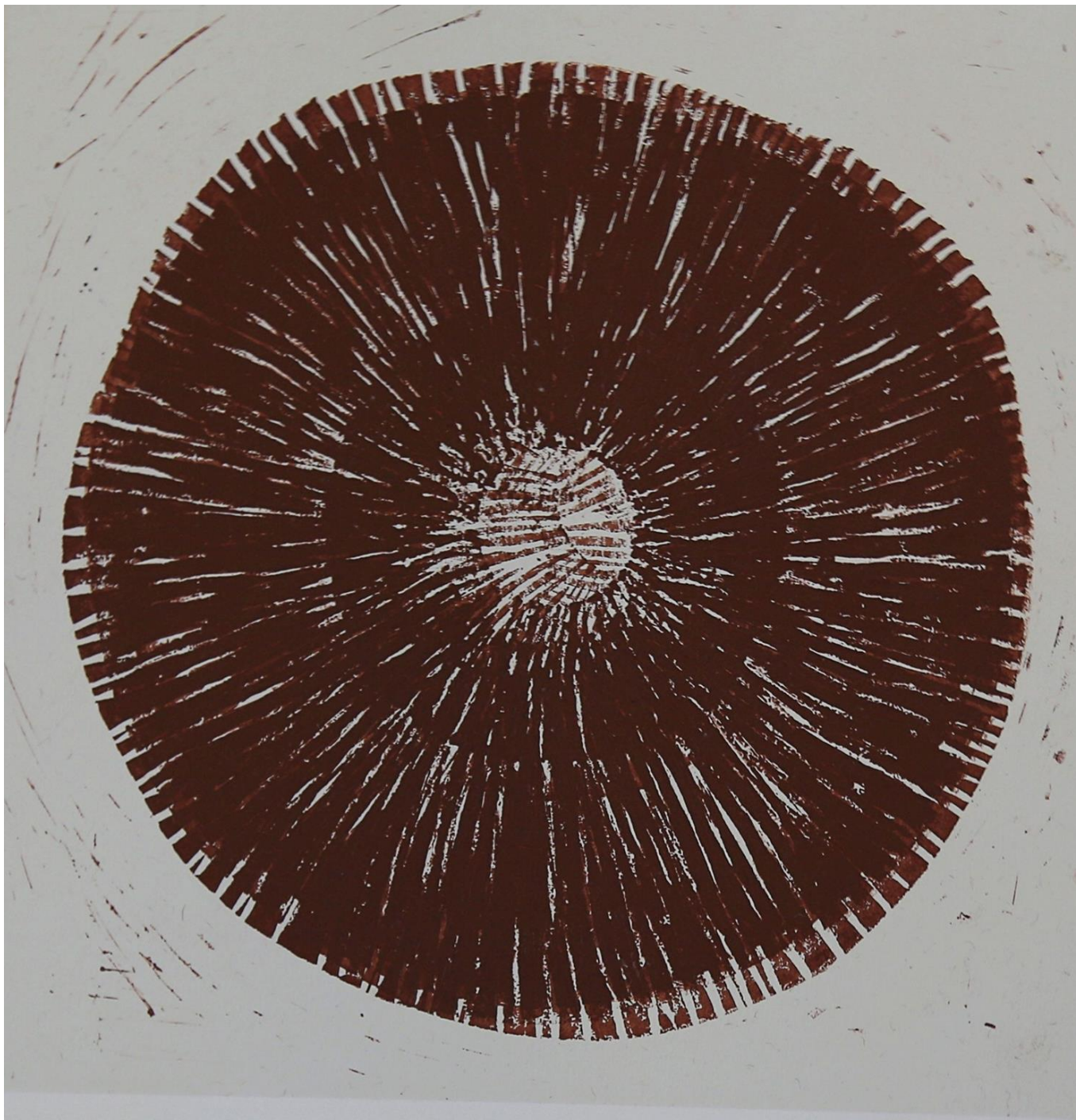


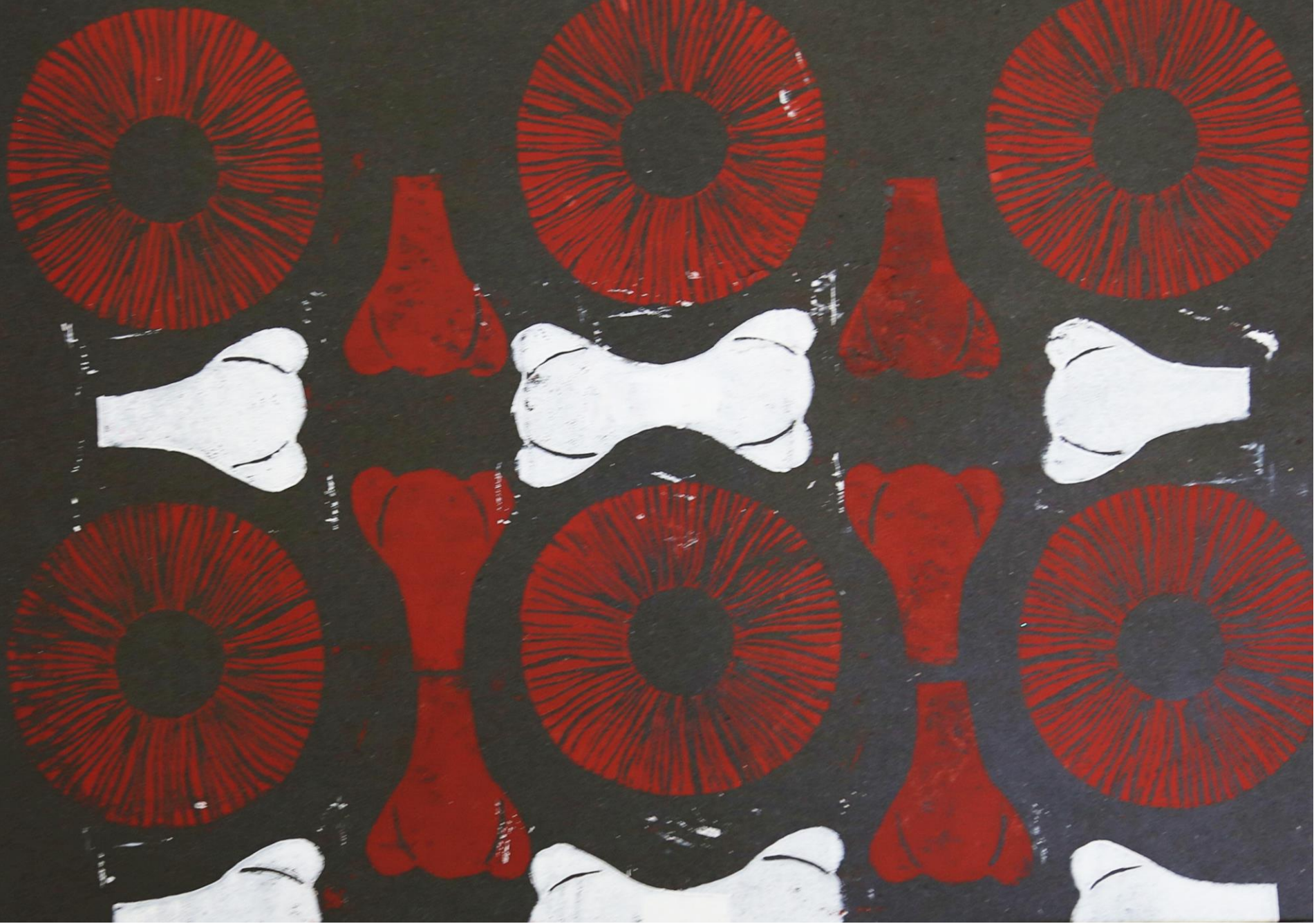




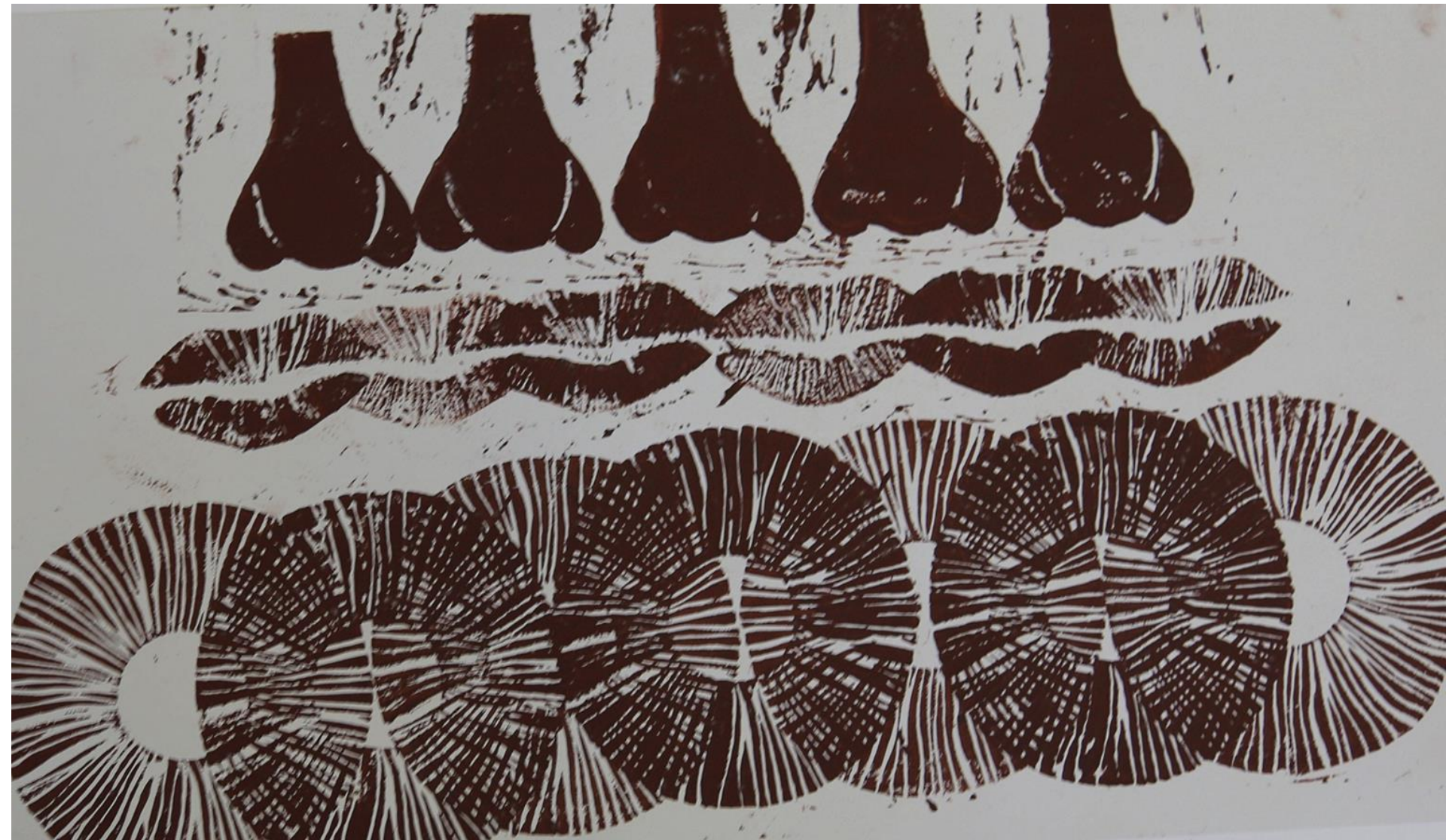




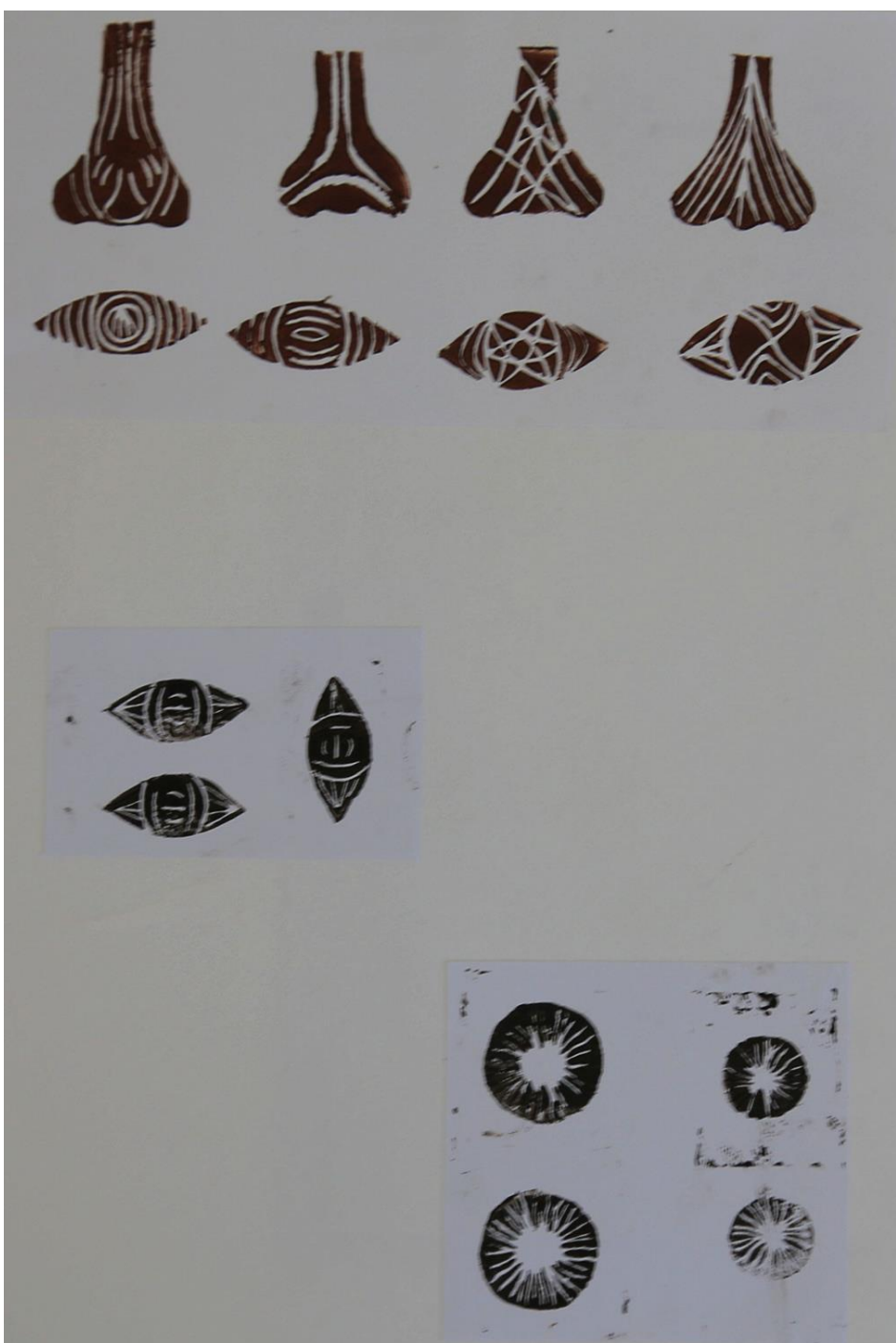










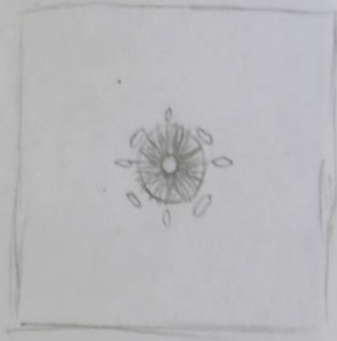
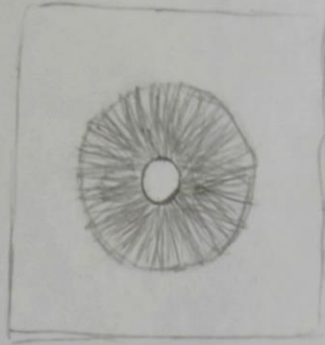
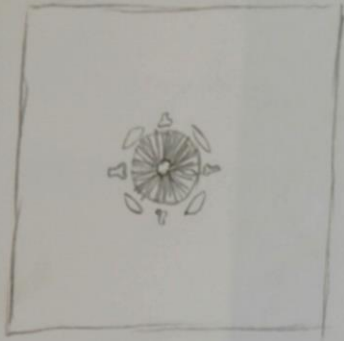




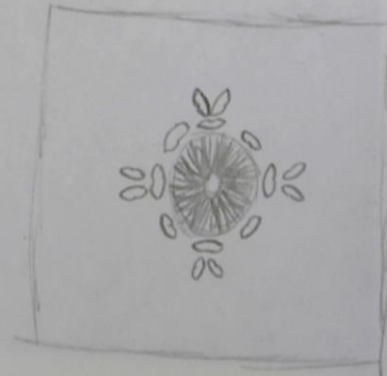
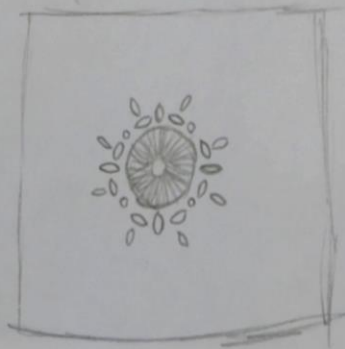
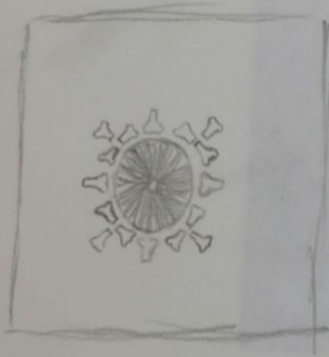


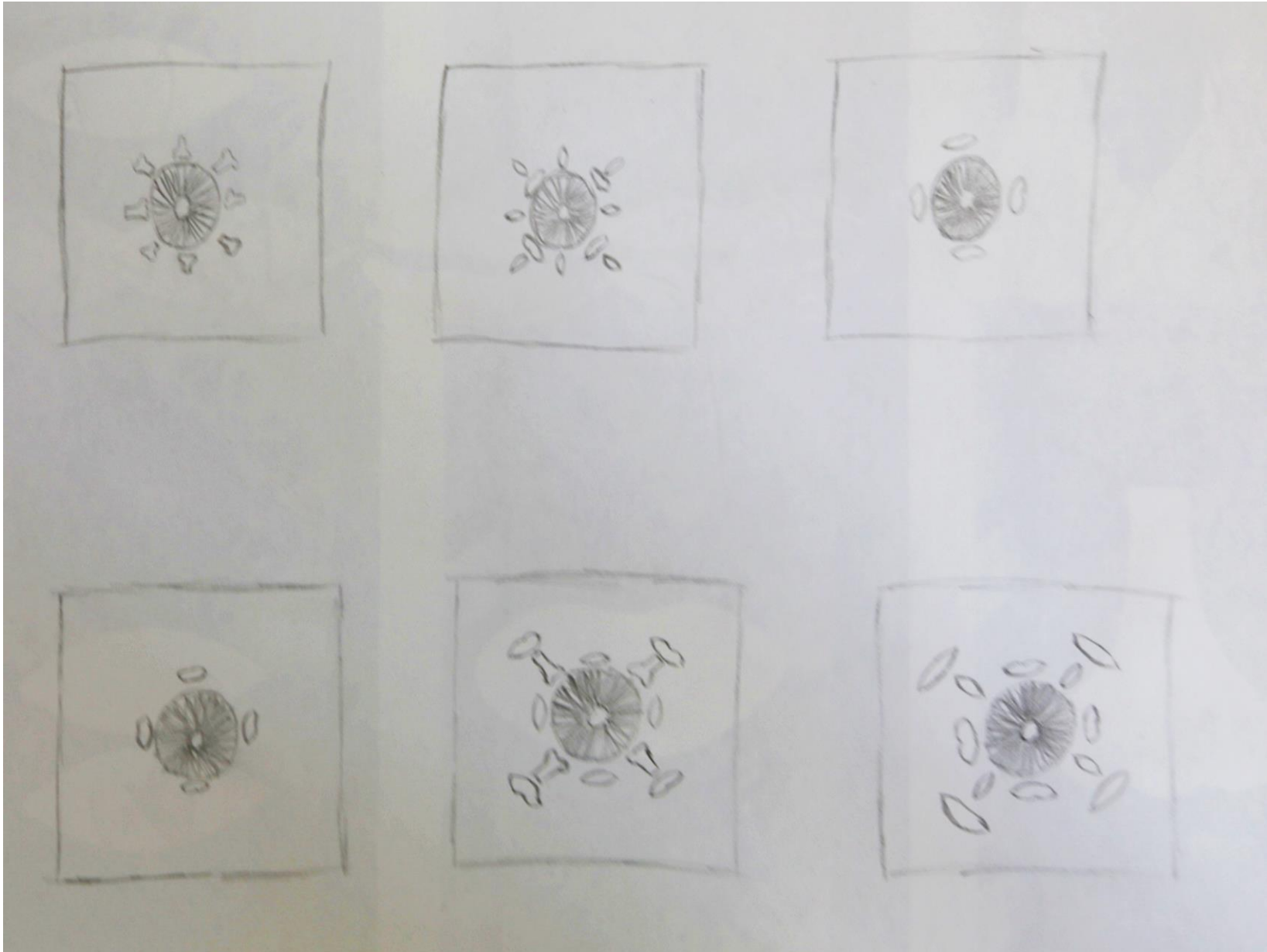


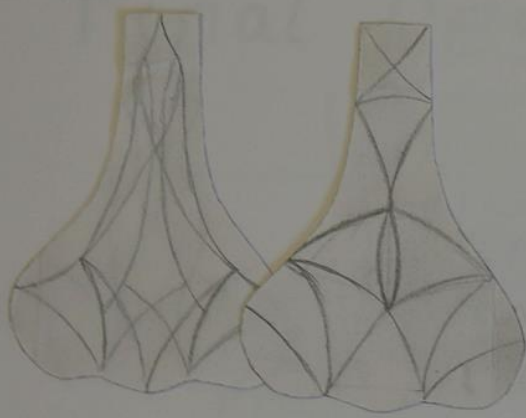
Final Design Ideas



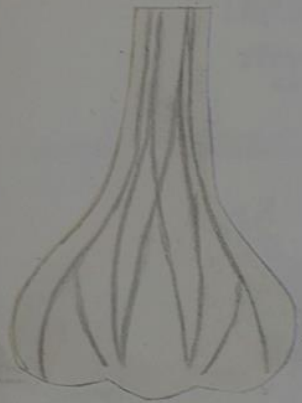
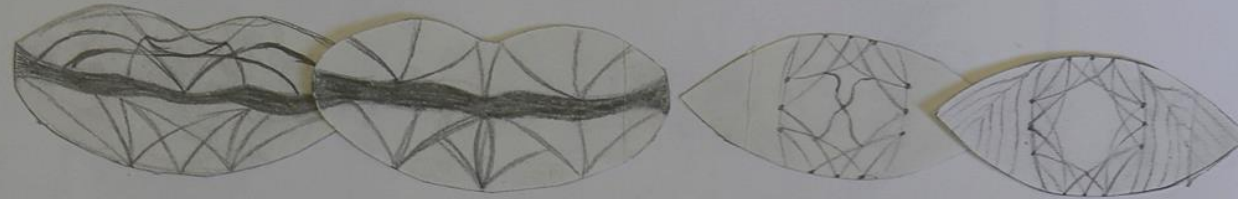
These are ideas for 3 canvases for
my final piece.



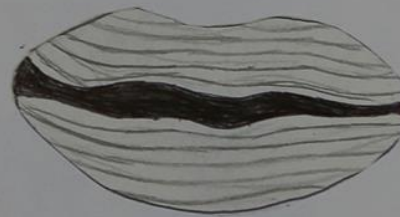


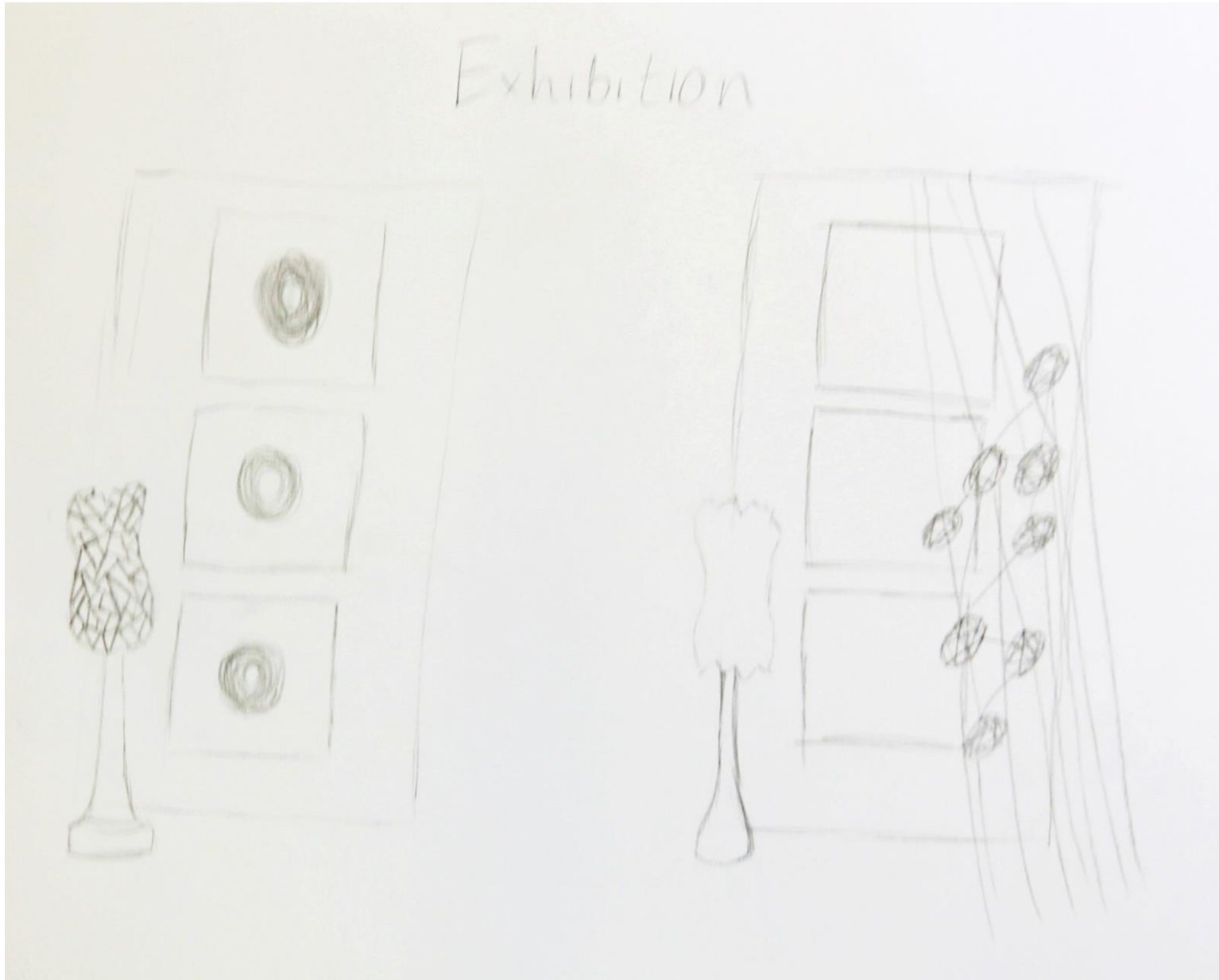


Fantasy



Fiction







Final Evaluation

When interpreting the theme truth fantasy or fiction I took a very human approach so everything I made is symbolic to some extent.

I've been influenced by artists such as Rosanna Jones and Maurizio Anzeri who both make statements in their work about how we think about others and ourselves. Jones has inspired me to make more obvious connections to self-esteem and body image, whereas Anzeri has swayed me to partially more delicate work.

I used first hand observations literally in my project, from the very first photo they have all been subjected to Photoshop or inspired a sample or drawing.

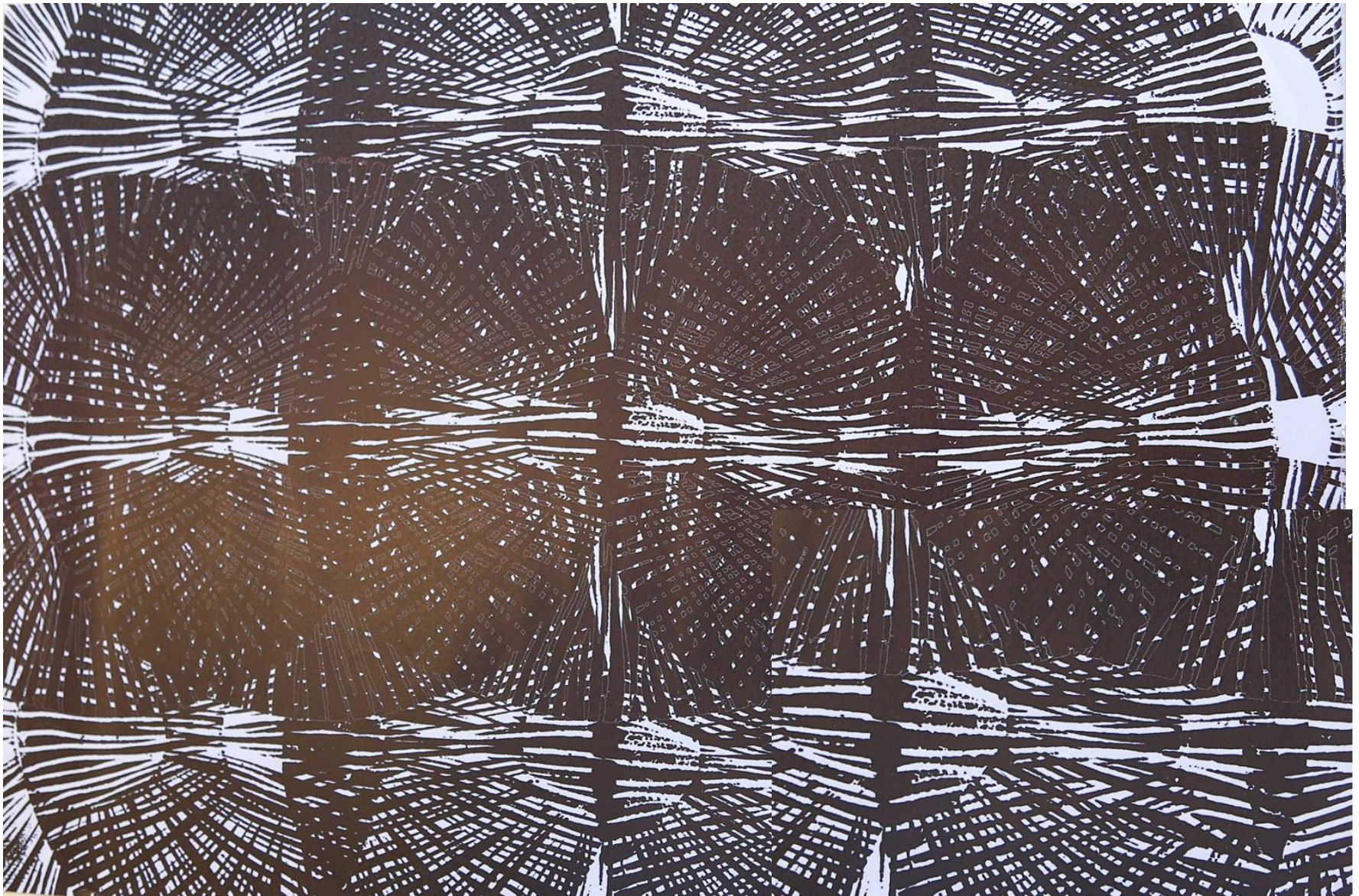
I've experimented with tie dye, batik, embroidery and lino in this unit. I knew early on that I wouldn't be using felt for my final piece as I thought there was only so much you can do with it. I chose lino printing for my final piece as I knew it could only get as complicated as you make them and that even simple lino cuts can be beautiful.

In preparation for my final piece I made 2 smaller versions of the final pieces and began printing on fabric and testing how it could be printed differently.

Before the exam I carved the large eye lino cut. During the exam I finalised designs for the eyes, noses and mouths which each fit truth fantasy or fiction. I then carved these out of the lino and began printing the large eye onto the truth and fiction canvases. I printed the large eye for the fantasy canvas onto a piece of scrunched up paper and then used the remaining ink on the canvas itself. I did this as I found it to create an interesting image when printed the second time when experimenting for the final piece. I then printed the eye, nose and mouth to the corresponding canvas. So my final piece links 'Perspective' and 'Truth, Fantasy or Fiction' in a literal way.

I feel satisfied with my final piece as I think it's as intricate as it was intended to be and I feel the canvases meet there individual targets.

If I had more time on this project I would do more work on each of the processes as I feel I'm a little light on samples





Truth,

fantasy

or fiction

