

Winchmore School
Class of 2021
A Level Art & Design
SH

WASTED

Fear

Worry

The definition of emotion is a strong feeling deriving from one's circumstances, mood, or relationships with others. Or relationships with the canvas?

When it comes to my own art I feel a greater connection with the work I am producing when I allow my own emotional feeling to come through in my work. Do all artists feel this? How do we know? How can emotion form an artwork?

Artists can express their emotions through their work or they can capture emotion. They portray their emotions in different ways: some capture a specific genre, others through expressive mark-making; even a photographer capturing a significant moment in history such as the Twin Towers collapsing on 9/11.

Freud's: Tim Burton, born in Burbank, is quoted as saying "he felt like an outsider growing up in what was then a small town... Used creative expression to deal with my loneliness feelings of alienation from Burbank's suburban culture of conformity". This creative expression has served him well not only creating films like Edward Scissorhands but also inspiring all the characters for all his films in production. Personally, I believe that artists who release their emotions into their work are more successful in sharing the true meanings behind their work.

LONELINESS

Anxiety

CHANGING

Scared

Talented

Chilled

Lost

Weird

Confident

Sadness

Tired

Help me

Different

Statement of intent:

Emotion & Art

Nostalgia

Silent

SUFFERING

Panic

CONFUSED

Excited

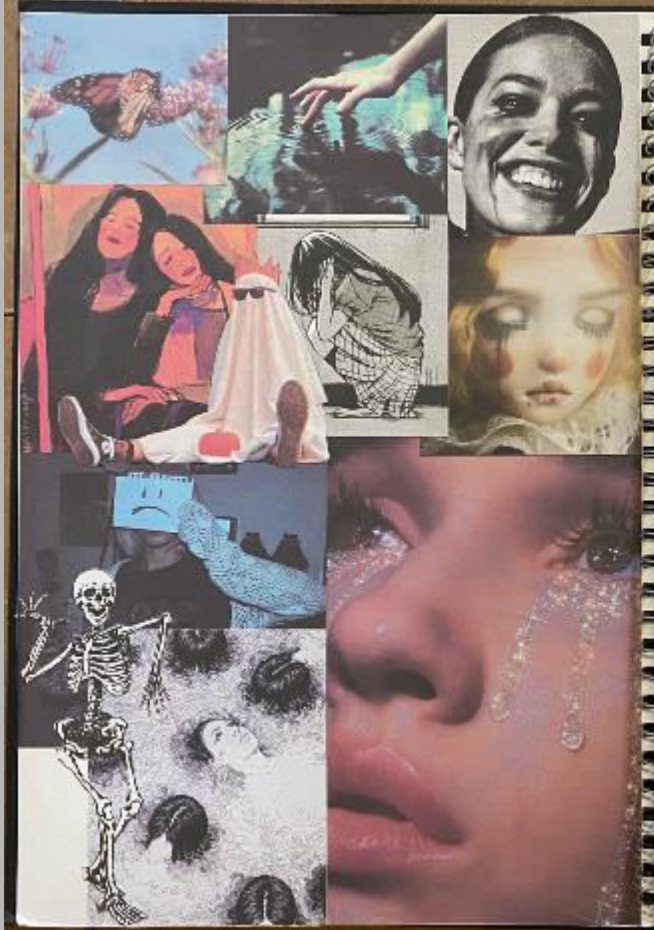
Happiness

Stress

Edward Munch the painter of 'The Scream' had a difficult childhood and explored intense psychological themes in his work, by using his inner turmoil. Munch started painting saying "it felt urgent to express his soul in meaning to myself." Art is a type of therapy for many artists who use it to their advantage.

In the early 20th century the expressionist movement started where many artists could express themselves and show their true emotions. The definition of expressionists is a style of painting, music, or drama in which the artist or writer seeks to express the inner world of emotion rather than objectively. Although the movement happened over 100 years ago it is still very much used today. But how has the movement aged? And how do artists express their emotions in the 21st Century compared to the 20th?

I am a passionate textile artist. I feel a strong emotional connection with my work, every stitch, a physical and sensitive connection. I will be applying the connections between the textile artists, tape or canvas alongside textile artists. Do we feel the same emotional response when we view these distinct mediums?



Time Line



At Eternity's Gate, Vincent Van Gogh
1890-1890

The Yellow Submarine →
Movie Alex Hagan, Edickmann
1934-2009

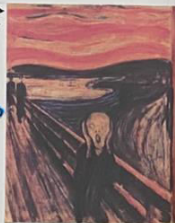


← Cindy Sherman -
Clown Exhibition -
1974-

Skull Jean Michel
Basquiat 1960-1988



'The Scream' Edvard Munch →
1864-1944



← John Szraker
1941-

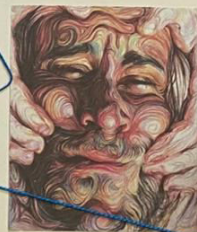


'Edvard Scissorhand
Sketch' Tim Burton
1959-



Junji Ito 1963-

'But You near wounded me'
Tracey Emin 1968-



← Niko Gyftakis 1981-



← Victorin Villasa 1982-



← Patricia Loroque 1997-



← Jessica Soren Tang 1992-



← Katerin Marchenko-

I picked some of these artists through searching 'what artists are inspired by emotion'. Some of the artists I found were Vincent Van Gogh, Edvard Munch, Jean Michel Basquiat and Tracey Emin. It's said that they used their art as a form of therapy because it was the easiest way for them to express their emotions. This led me to looking into the expressionist movement where Edvard Munch is well known from with his paintings such as 'The Scream'. When thinking about expressionism I was thinking of artists that interest me that could be linked to the movement with a more modern style. This drew me to the artist Cindy Sherman who I've studied before and captures each emotion in her photography. The artist Tim Burton excites me as well with the way he shows emotion through his characters in his films. When displaying the artists on my timeline I found it easier to arrange them in age order. It shows how age impacts artists work and that style has changed over the years. With the timeline started with an oil painting and ending in embroidery, artists are more free with their work nowadays and a lot has changed in art in the last 2 centuries.

Facial Emotions



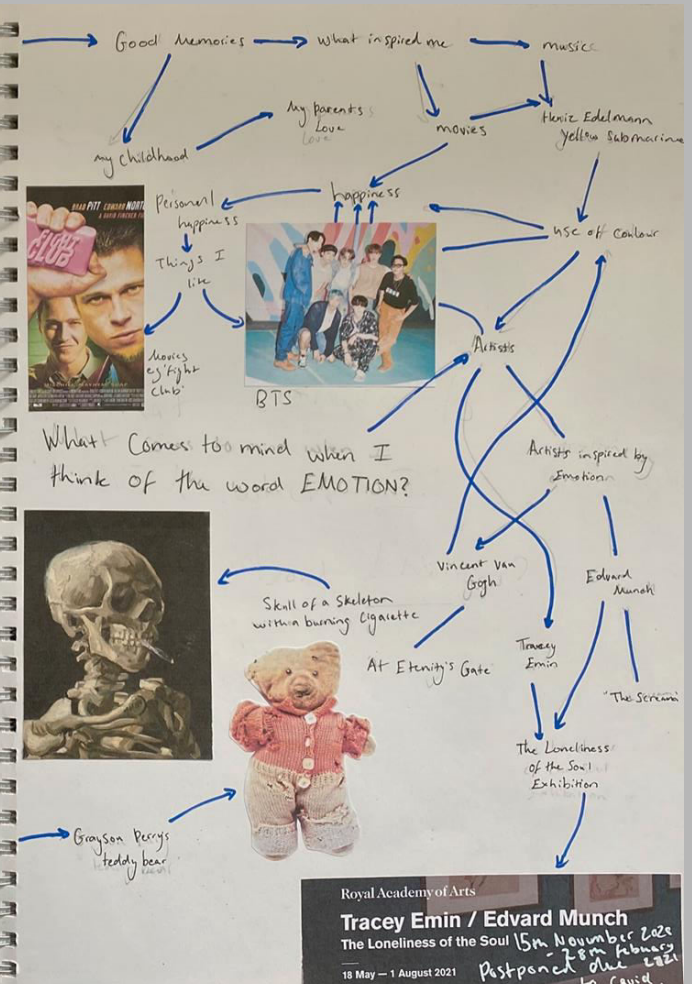
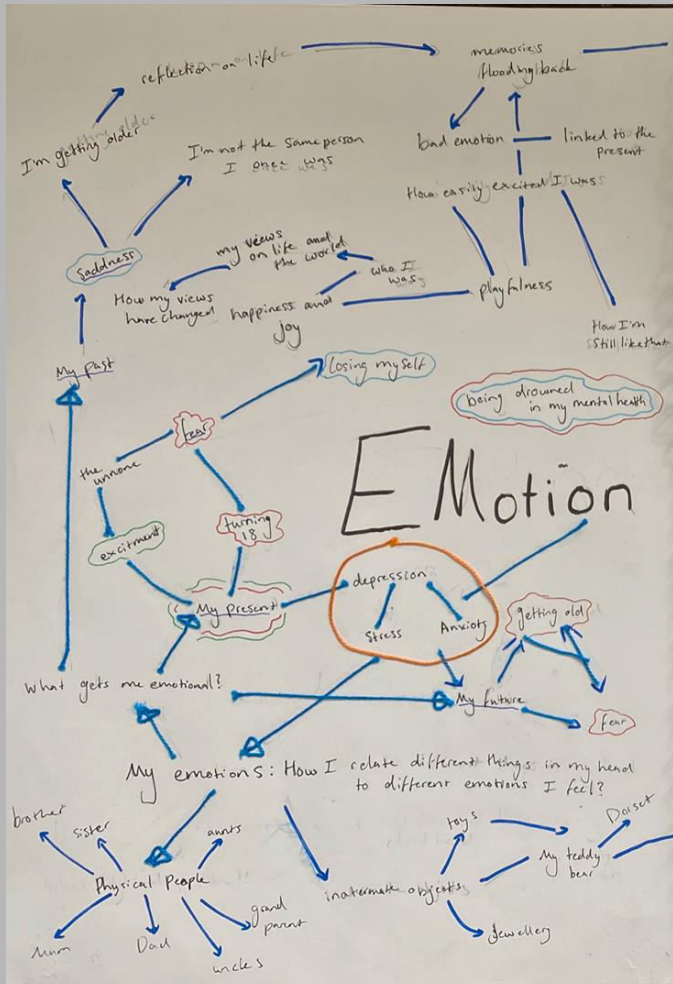
on dissonant
during I was
soon realize my
I thinking
to express what
I can't find
the before I
become an
adult using
myself



Photos just represent
my physical and mental
emotions.

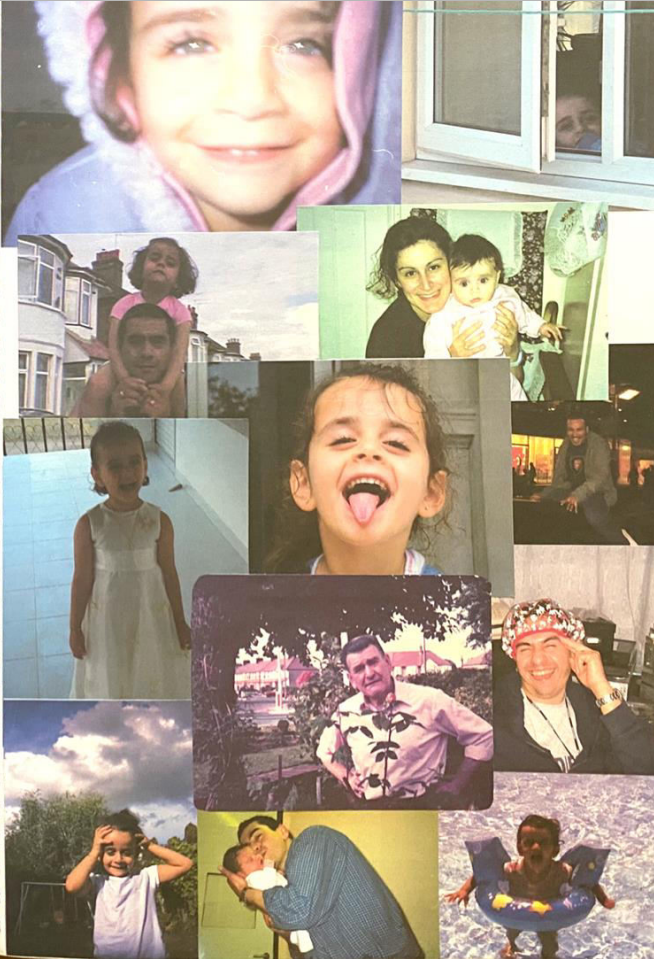
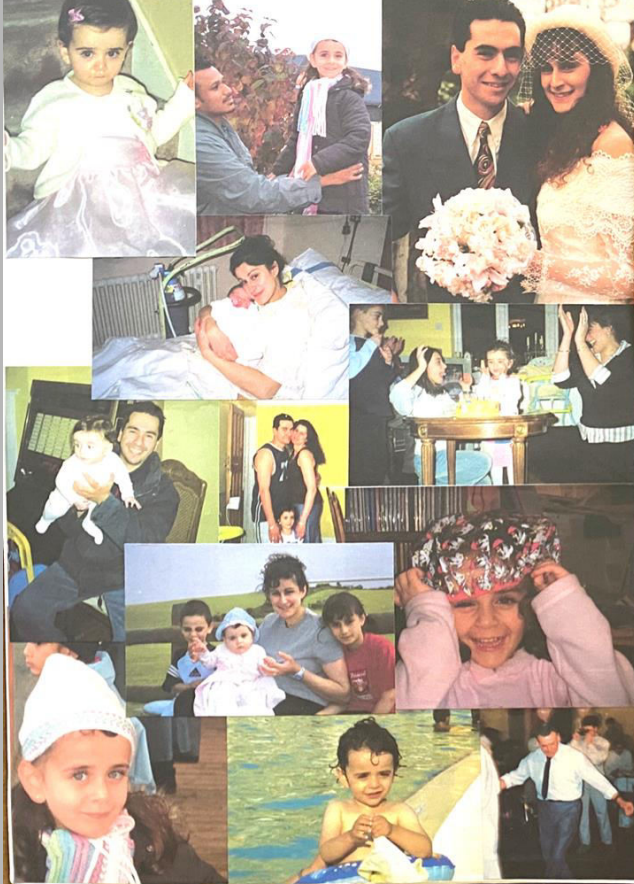


This one is my
favorite because it
just shows nothing
the feeling of nothing



Royal Academy of Arts
Tracey Emin / Edvard Munch
 The Loneliness of the Soul 15th November 2022
 7pm February 2021
 18 May - 1 August 2021
 Postponed due to Covid.

Fear the Emotion



Dear the Emotion

What is the emotion? Why do we experience it? It's a complex emotion that is often caused by the threat of danger, pain, or loss. It is a natural response to a situation that is perceived as dangerous or threatening. It is a natural response to a situation that is perceived as dangerous or threatening.

Emotion is a part of everyone's life. It is a complex emotion that is often caused by the threat of danger, pain, or loss. It is a natural response to a situation that is perceived as dangerous or threatening. It is a natural response to a situation that is perceived as dangerous or threatening.

What makes the emotion so powerful? It is a complex emotion that is often caused by the threat of danger, pain, or loss. It is a natural response to a situation that is perceived as dangerous or threatening. It is a natural response to a situation that is perceived as dangerous or threatening.

Grayson Perry

Grayson Perry is an English artist who has been known for his work in ceramic and glass blowing making. Through his work he focuses on telling stories about his past life and current lives. His work is decorated with bright colours and classical forms. Perry focuses a lot of subjects in his work that are a combination of an inner identity, gender, social status, sexuality and religion. Much of his work focuses on his individual, family and his community. Showing the journey to find a god or where he is from.

His artistic background comes from his upbringing where his mother worked as the female star app. "Gail" who can often be seen in his work. Perry realised he was a natural artist in his teens and at the age of 15 was discovered by his father because he made a small vase when he was. This didn't make his artistic ability very noticeable but it became his first teacher encouraged him to "sit at and work for advice to be". - Grayson Perry

I think Grayson Perry is a massive inspiration for this project. The way he tells his stories and guides me through the work he produces and I think as an artist in the world, he has been so doing well before. Especially when it was his time where it was frowned upon. Perry is an amazing artist and I love the way he tells a story and I hope to create something up to his standard.



His own portrait based off of Grayson Perry's childhood drawing his mother

Grayson Perry in his studio

When he was 15 he was discovered by his father because he made a small vase when he was. This didn't make his artistic ability very noticeable but it became his first teacher encouraged him to "sit at and work for advice to be". - Grayson Perry



"The 'young' Perry, the lower class, so my own even though they can't always afford to

upper class having something that the lower class can only learn an upper class thing

There's a shell and covered with this night. There have an upper class and lower class in dependent on them how we measure up between the upper class and lower class

These people just make up this world, they might be the upper class or the lower class, they might be the upper class or the lower class, they might be the upper class or the lower class



The man may represent the landscape for people to work in nature

His body looks like a fish. This may show another person is being used

A man down faced to person might being too worked and getting burned badly. Considering that this fish is an animal body which being attacked by a fish

The more upper class at the same time previous of political. One point about on paper with words



There's a man in the middle of the piece. I like the colors. I think he's a man in the middle of the piece. I like the colors. I think he's a man in the middle of the piece.



Upper class having something that the lower class can only learn an upper class thing



To create this shape I think of the upper class and lower class

People who are not work is something I've been working in my own time and I've been working in my own time and I've been working in my own time



Children's face



A flower of memories



drawing inspired by my brother

If I want to create this background and apply drawing and thinking I'd like applied to create my plan. With Grayson Perry's work there is a lot of messages and his background and I would like to focus on that. Creating marks. Applied with heavy message. Hand on reading marks

A Wonderful Journey Through A Landscape



A journey of friendship that changes
wishes every one demonstrated and said.

the color of the
path change to meet
and connect

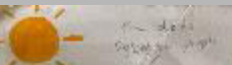
I found to show that
friendships are almost
like a circle

When it ended I was left feeling
something had taken it away as
feeling they are now just
nothing

I have a lot
of stories to tell
you about things
I've done

REMOVED

For the past year I have
seen colors to stand for
the places were different things
mean to me. They are the
places



A Wonderful Journey With a Journey

Through the world of a journey that was, I remember in the days of the hills and the sea. I wanted to tell you of how I
was in the room and the world felt the same as the world that was a day and a night. The world was a place
where there was a journey and the world that was the world of a journey. The journey was a journey
I had in the world that was. I had in the world that was. I had in the world that was. I had in the world that was.
I had in the world that was. I had in the world that was. I had in the world that was. I had in the world that was.

What is the most interesting thing
about your life to date?



I found to show that
friendships are almost
like a circle



What is the most interesting thing
about your life to date?



I found to show that
friendships are almost
like a circle



I found to show that
friendships are almost
like a circle

I found to show that
friendships are almost
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Why did you make me Sad?



Final Piece.
Originally this piece was called 'A wonderful Journey But with A Sad Ending' however I changed because it was more fitting for the pot.



Why did you make me sad? by Suzie Kissen



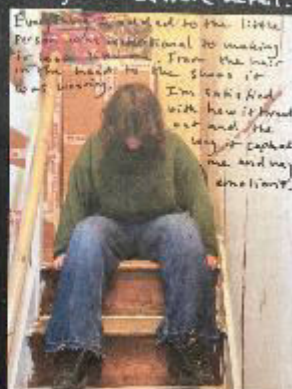
The Little Person.



When creating this piece I wanted the main focus to be something coming out of the pot, like a person. I draw the drawing for this piece and insinuate a little person sitting on the rim looking

sad. When I thought of the sad person I pictured myself sitting on the rim of the pot and how I would look, what I would be wearing, how my hair would fall. I created the little person out of clay when making the ceramic pot and when it had dried I thought about all the ways I could dress them. First I painted the head and hands a skin tone color, and figured out how to add the clothes onto it. Using a sewing machine I added cuffs and visible stitching to the clothes to give them more detail.

When making the hair I stuck multiple pieces of brown yarn to the top of the head and cut it in a certain way to make the person look like me but also look as if it's sad.



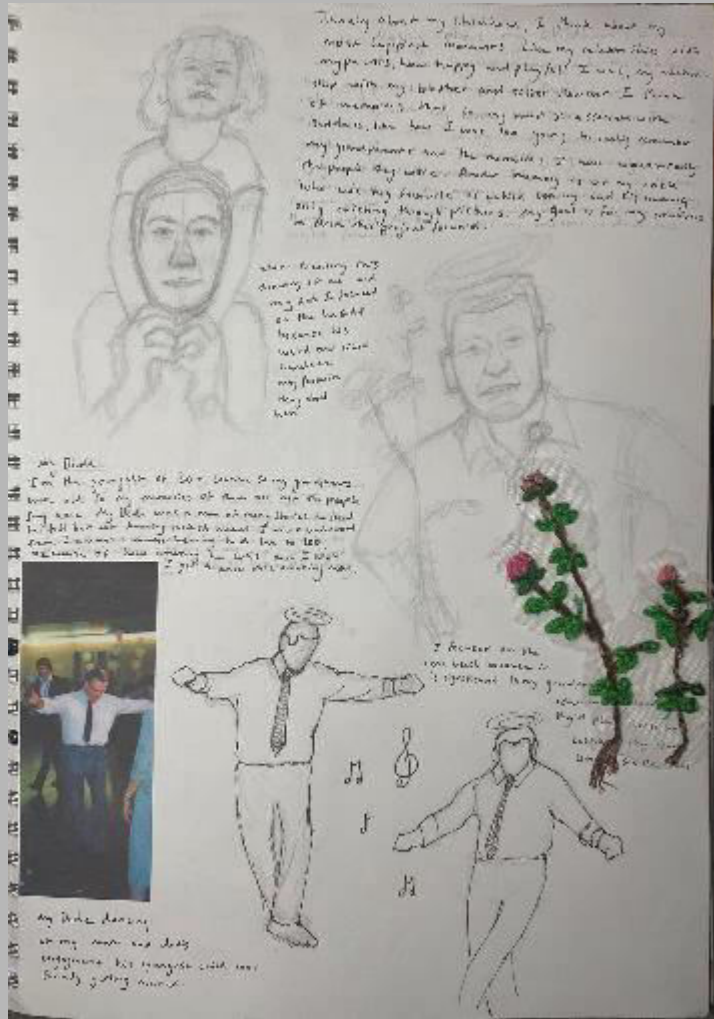
Even though I wanted to make the little person more emotional to making it look like me, I drew the hair in the back to the shoes to look like me.
I'm not happy with how it turned out and the way it captured me and my emotions.

Final Piece 1



A04

Childhood drawings from pictures



The Leader of my Emotions.

My uncle was my favorite person in the world
and when he left at the time I didn't know
how to feel but feeling was when when he left
it felt like he took my childhood with him.



and
my
uncle
was
my
favorite
person
in
the
world
and
when
he
left
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time
I
didn't
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with
him.



I
love
my
uncle
he
was
a
great
person
and
when
he
left
it
felt
like
he
took
my
childhood
with
him.



Drawings from Learning of my uncle.

What
do
I
remember
about
him?
I
remember
he
was
a
great
person
and
when
he
left
it
felt
like
he
took
my
childhood
with
him.



He
was
a
great
person
and
when
he
left
it
felt
like
he
took
my
childhood
with
him.



My Teddy Bear Dorset

Looking back Alan Davies made me think about my life in my glory days. Dorset was the best companion and I thought that he was there for me. I thought of all the different ways I could make the bear special with Dorset. I decided to make Dorset similar to how Perry did with Alan Davies.



When buying people I find different photos I have of Bryan Perry in Alan Davies. Perry is usually seen as Alan.

After looking at the images I thought of a idea I could make with Alan Davies. I was inspired by Alan I thought of a small young version of myself holding a bear. So that I'm not the Alan any more.



Hand-drawn drawing of Dorset the bear and the young boy in the checkered pattern.

of them at Dorset in the same way as my grandpa.



Alan I was inspired by Alan I thought of a small young version of myself holding a bear. So that I'm not the Alan any more.

I'm Scared to Grow UP.

Final piece idea box of memories



Alan I was inspired by Alan I thought of a small young version of myself holding a bear. So that I'm not the Alan any more.

Alan I was inspired by Alan I thought of a small young version of myself holding a bear. So that I'm not the Alan any more.





Home

I love my house and will not leave it. I have enjoyed living in



Before I moved, I was able to do the landscaping around the house, putting in my lawn, pruning my garden. I was able to replace the old lawn and brick work, patching up the garden, cutting and mowing my lawns etc.

I added some to the garden, including some decking, which I hope the garden is beautiful. The garden is beautiful, the work is done, and the garden is beautiful. I hope the garden is beautiful.

I hope the garden is beautiful.



The one thing I'll probably miss about my old house is looking at the garden. That window, looking out at the garden. I'll miss the way the sun would shine through them and leave the garden in shadow on the carpet.

When I was sick, I would be missing home. I would be missing it was the end of an era and it felt like that. Difficulty in my garden looking to make. I wish I was a cat, lying on my floor, watching my garden.



Drawings from emotions

When my emotions are over-whelming and I can't hold on, I find it therapeutic to draw. I feel like I'm in a safe space, and I can express my feelings. I feel like I'm in a safe space, and I can express my feelings.



Looking at my emotional states, I feel like I can't. The real chance of being emotionless is in the most emotional and probably forming a part of the brain. I feel like I can't. The real chance of being emotionless is in the most emotional and probably forming a part of the brain.



Edward Munch
A Norwegian painter and printmaker whose work dominated the 19th century. Munch explores the use of symbolism and expressionism throughout his life being an artist. Feeling the use of expressionism in his pieces like 'The Scream' and 'The Last Days of a Sick Girl'.



The Scream / 1893, Edvard Munch

Final Piece Idea: The beginning ideas

The blanket I plan to make (using the base of my first)



Creating a Topstitch

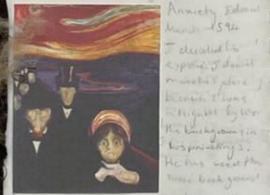
As an independent artist I've been exploring with working with textile. Inspired by Grayson Perry I wanted to create a topstitch looking it is my fear of growing up and my revival of adulthood.



My plan was to create cotton drill embroidery samples of pictures from my childhood and applique them to a blanket. I wanted one of my main focuses to be on nostalgia. It's why I chose to do embroidery and use a blanket from my childhood as the base. However my design for this piece was looking simple and colourless. I wanted this piece to symbolise me as a person and the lack of colour wasn't it. I decided to explore with different techniques to find an efficient way of applying colour.



I planned to create three different textile samples focusing on the background colours. I used bright colours to enhance the design and try get the same mood as the main piece. However I didn't realise this kind of colour style had me back in my childhood. My childhood was colourless in a way and this style is the juxtaposition of the colours I...



Archie... I decided to... I used black and white... I used black and white patterns to show that we...



Machine Embroidery

Personal Style: Heinz Edelmann inspired

Heinz Edelmann

A successful illustrator, who captured the wonder of my mind as a child. He illustrated the Beatles film 'The Yellow Submarine' where his illustrations caught the attention of kids everywhere of any generation. His work is inspiring with the way he expresses the movie's message through the colour he used and characters he created. While browsing tiktok one day I came across this young artist with a drawing style similar to Heinz Edelmann's work. I recommended him to check out the artist and he responded saying Heinz Edelmann is my biggest inspiration. Heinz Edelmann's art style is inspirational to this day and I'm not the only one that thinks it, his art work had a big impact on the psychedelic movement because he's one of the few artists that ingrained that artstyle into the minds of children, not only due to the film but he also illustrated a children's book. With the psychedelic movement coming back into fashion, there is no doubt that his work doesn't have a part to play in that.



The cover to the 'Yellow Submarine' book by George Harrison in 1968. Illustrated by Heinz Edelmann.

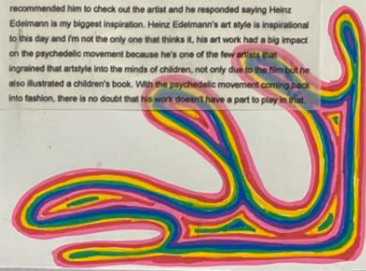
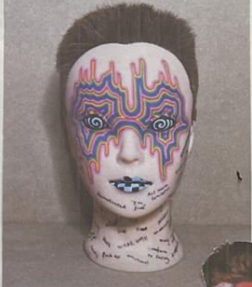


Illustration from the book 'Andromeda's SRI' by Heinz Edelmann.



Within this image are random old lines, I thought the lines resembled the technique of Coching.

Close up on my head design



Side profiles

Throughout the 'Yellow Submarine' I fell in love with the way Edelmann used colour. He focused alot on heads and figures in the film which led me to creating a piece of my own.

'Identity Crisis' by Myself

I created this piece to show the inner working of my mind. I used colour to show off my personality but in contrast I used black and white patterns to show that we...



When showing people my work the first one comparison they had was David Bowie's ' Ziggy Stardust' from his album cover 'Aladdin Sane' 1973. I like the comparison to Bowie because he is in movies like 'Labyrinth' which also has a trippy aspect.



are brain washed into believing individuality is wrong. What compliments this idea are the negative words writers about myself along the face and neck. Words: such as, manly, emotional, unattractive, awkward, talentless, etc. The fact also that the hair is patchy and uneven displays a dysfunctional look. My sister was the main inspiration for this piece. She gave me one of her dolls heads from the title 'Identity Crisis' and told me how it was great. I wanted to. This is my personal interpretation of the title 'Identity Crisis'.

Final Piece 2



A04

Final Idea

When to come to a final piece, I wanted a segment of fabric to express my childhood in an abstract and a poem.



In this one I control the ideas to be a poem one final piece of fabric creating an abstract to show the poem with my drawing included in it.



Back of the fabric
How ready for the
Museum's collection



Today a class behind using the fabric I changed it like a piece more I found that from the I was inspired in some a feeling with being from a poster appear in my fabric about people being inspired to buy hard to understand in the world and now instead of just like a happy happy the I was left with a creative only now decided to be a final and final fabric collection.

After I took this drawing and based it on a piece of paper which was the size of the fabric to have a realistic look drawing from the I had the measurements of the fabric fabric and my drawing from it.



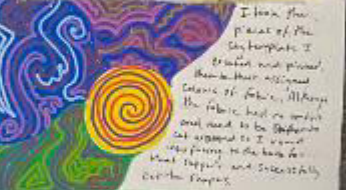
The background



After my failed attempt at fabric I decided to explore the technique of applying making decision such as what the fabric colors and fabrics to use? What I need to add to the fabric to carry my ideas? How I want apply the fabric to the fabric?

When deciding the colors and fabric it was just because that my school was rejecting also of fabrics they didn't need anymore, fabrics of all colors, I found all the colors of the fabric which was exactly what I needed.

Using some pieces of fabric I then started to explore with the Tjibby style or the story decision. Applying the fabric into a shape factor to my drawing. I found the different thickness of the Tjibby thick by changing the settings on the sewing machine using the story which certainly from a last time. After the investigation I prepared the way the fabric look on the Tjibby style and planned to use it with a complete applying to the fabric blanket.



I took the piece of the fabric that I created and placed the fabric into a shape and need to be different as opposed to I want to apply to the back of the fabric and successfully on the fabric.



The piece of the fabric and the fabric I had taken with the fabric.



The back of the fabric when you don't need to use it.

When the fabric was set up I felt like the fabric was not just a piece of fabric but a piece of art. I was inspired in some a feeling with being from a poster appear in my fabric about people being inspired to buy hard to understand in the world and now instead of just like a happy happy the I was left with a creative only now decided to be a final and final fabric collection.

Couching

I took a picture of myself using a sewing machine as I was carefully couching in bright red the binding of the book.

I started off with the couching of the plain piece due to the sample I made previously. Before starting the rest of the piece I now speak of the black colour together. I ran a line and after 10 stitches behind the fabric. And the dashed piece gives off a much more character and depth, which I finished the book to look like this. And the black colour on the top.



using machine
the top
couching piece
is only
the top
of the book



One of the biggest things I discovered was having to hold the fabric against the foot. I would have to be for the fabric for the whole time around the thread from the really messy and setting up around the book.



What was most frustrating was when the bobbin would come out of thread. I would rather straighten and try to couching until I realise that I'm in a bit where the sewing machine keeps going without the thread. Sometimes I would make a pattern I was satisfied with but then the machine was empty.

The machine just after every stitch (around)

The set up for the couching machine seem extremely difficult



When creating my couching sample - I was a bit of what color you're to put over the colored fabric. I found that a certain color combination I would use it as a sample piece of the colored fabric. This is why some of my samples are using shades.



New couching sample



Next set up of the sewing machine for the book



Next set up of the sewing machine for the book



sample with a bit of green of the ground of the ground of the ground

The most interesting detail here is the way the couching was giving the color to the book.

The couching was giving the color to the book. The couching was giving the color to the book. The couching was giving the color to the book.



the process of couching the yellow fabric



marginal color plus for the couching which changed

what was so long about the couching is that every couching piece was done randomly. I did not plan the couching piece would go into the fabric. I made it organic. By doing the couching was my brain works and patterns had created them. The piece of the piece about off my colorful creation and set.



A picture of all the pieces together about finished

Couching the joining / couching began was drawing I had no idea how it would look finished and whether it was worth my time. The only thing that began was giving the piece that I had started to color and seeing how good it looks. I was waiting for the color to be a good look. I was waiting for the color to be a good look.



The book with sample which you can see the couching sample

This is the finished piece completely finished ready to be applied into the book

Gustav Klimt

The master of symbolism himself, was a prominent art figure in the late 19th century. Taking the art movements of his time under his wing and making them his own. Movements such as Art Nouveau, Symbolism, realism, the list goes on. My favourite art period he took part in was the Vienna Secession movement, this was a movement he co-founded with a group of other artists. The goal for this movement was to give a voice and a platform for non-traditional artists to shine and change the way the public in that era viewed art. Klimt had a strong connection with the Vienna Secession due to his work being scrutinised and classed as a form of pornography, he wanted people to view his art for what it is not what it's falsely perceived to be. I feel like the way my work is moving as an artist has a soft spot for the Vienna Secession. As an artist I want to explore more with textiles and the art of material. Even though it's not a traditional form it's nice to know that there's an artistic movement that fought for the rights of non-traditional artists.



'The Kiss' 1908 by Gustav Klimt.

What captivates me the most about his work is the patterns he creates. I could imagine the types of garments made inspired by his work. This makes me think about the different textile

Gustav Klimt sky pattern



forms I could use to make a piece inspired by him. inspired pattern from it



These are photos copied images of the pieces from the coloured sky. I didn't make samples for all of them so I decided to get some photo-copied to see the line work of the colouring

This is the green sky piece up



close, I've made countless samples with the colour green. I wanted to focus on the subtle changes there's gone unnoticed



Purple was the smallest but favourite sample to make with the colour combo I picked for it I had fun with the patterns I made

The same orange I used in Argilan I used in the 'sun' sample, blue to have yellow the colour looked. The 'sun' was the only sample where I used the same colour yarn to sample only



making things to create this sample. I changed the colour of the yarn for orange for a just orange I used the colour of the yarn. When it came to the colouring process, I changed the colour of orange to a shade of orange I used for most of the samples

Applique

Zigzag SKEL



Satin Stitch



When deciding how to want to apply my final piece I was certain I was going to use SATIN STITCH - HOWEVER I've had problem with using satin stitch before so I decided to try it on the back of the quilt to see how it would work. Using a zigzag stitch on the front fabric = zigzag stitched the whole piece with the blanket. Changing the setting on the sewing machine, I sat up some sketches and went over the zigzag stitch. I found the way it was looking all the time rather horrible. When the time came the



time came the answer to you stitching on the back should be both directions to avoid this from happening I decided to just do normal zigzag stitch.



I took a piece of my first quilt to the blanket to show the comparison of one row to the blanket -



I have cut out my other big templates and arranged the shapes onto the blanket to see what it would look like when complete. Afterwards I took the rest of the shapes I had for the blanket and placed them down to help me visualize. The first result was better!

This was the template for the back however if I don't have that time - I don't think I can be able to add it and work on it.

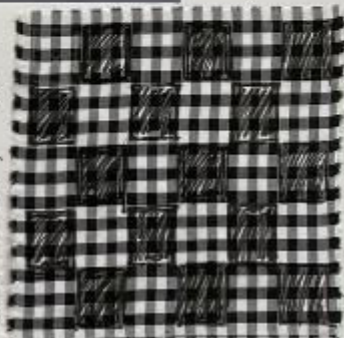


When looking for checked fabric I was unable to find the type I desired so I looked for various colors and what was possible at the time. Fabric stores = planning!

I bought 2 meters of it and placed that piece on the blanket and cut around the template I made.

When I laid out the quilt the fabric was the way it wanted with my eyes looking at it made me feel sick. But the way it looked with the design was what I needed. I tried to come up with a way to get some of the fabric because the checked fabric was not used with the quilt. I thought of the idea about by design so that the pattern didn't look like I had also arranged the pattern in a way that the design was the same.

This is the type of fabric I used for the other long template.



With the new fabric I will change things to add elements to the quilt without losing the design. I will use the same fabric for the quilt and the same fabric for the quilt.



I found out some things of the quilt is in the white and checked fabric to see how the quilt will look and work on it.

It was easier to have everything so I could see the final product.

What went wrong



Copy of my design



When the fabric machine left me with what I appear to be a copy of the design while the machine stopped working.

Everything started going wrong as soon as I started with the applique. Originally I had tried to applique the colored fabrics to the blanket but failed, due to when I remembered the quilt machine being old. I then got a new one and when I started to apply a new machine I decided to add something to the design so I'm now kind of applying with the new machine but I thought I would work better. I did not work because I didn't stop the quilt machine work for zig zag stitching. After a while of trying zig zag, I think all I did to make the machine started to function but I couldn't see the quilt panel so I knew one of I had no idea what to do with it. I had written this on Facebook and the idea went to the American Quilt Machine.



Probably the machine started working again but I was able to apply the quilt to the zig zag. I think the quilt machine was not I was confused in what I was doing.

But if you were taking a look at the quilt, you'd see what you would see from a distance. It would be unrecognizable for close up. I think there was something wrong with the quilt. I think I was not really applying the zig zag stitching to the quilt. I think I was not really applying the zig zag stitching to the quilt.



I think I was using the machine and playing with it. I think I was using the machine and playing with it. I think I was using the machine and playing with it.



Yorgan ci: quilt maker

In the world of making my blanket I remembered something which is a great and humorous coincidence. I remembered something which is a great and humorous coincidence. I remembered something which is a great and humorous coincidence.



The final piece was coming together with the quilt machine. I think I was not really applying the zig zag stitching to the quilt.

I was excited how the blanket was looking but the quilt machine was not working. I was excited how the blanket was looking but the quilt machine was not working.

At the zig zag piece there was a lot of the blue color. I was excited how the blanket was looking but the quilt machine was not working.



The blue piece that was cut off



This is a close up of what the quilt machine was doing. I think I was not really applying the zig zag stitching to the quilt.



This part was the hardest when it came to sewing and cutting the fabric. I think I was not really applying the zig zag stitching to the quilt.

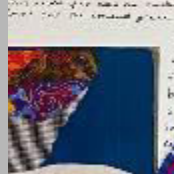


The final piece was almost complete. I think I was not really applying the zig zag stitching to the quilt.

ci: quilt maker



The final piece was coming together with the quilt machine. I think I was not really applying the zig zag stitching to the quilt.



Stencils

I wanted to turn my children's drawings into embroidery pieces for my final piece. I photographed my pencil drawings and used one them with a hand saw turning them into stencils. This helped me see the lines better and it's nice how they would look embroidered.



When this I photographed this paper I used one of the original drawing stencils



With Colour

I then decided to photocopy the stencils I had made to find out what they would look like with a bit of colour. Using felt tip in certain places on the stencils I added colour to see how the design would translate. Overall I liked how some of them looked and I plan on adding colour to them for the final piece.



Here are the final stencils I'm proud from my children drawing so they can be embroidery pieces.

The stencil of myself I wanted to focus on giving the girl drawing eye colour. My eyes are blue and my skin always has a slight yellow tint so I'm giving my children and possibly



with the stencil of my Dad. I feel like it's important to add colour to the roses. This has a very significant to my grandparents. I loved the roses that when I was young up when I was about 10. I have a picture of my Dad and Dad.

Emotion Embroiders



... This was the way I thought
... I thought that this was the best
... I thought that this was the best
... I thought that this was the best



The last
... I thought that this was the best
... I thought that this was the best
... I thought that this was the best



Inspired by a drawing, I created
Emotion Embroiders. My friend thought
you're capturing the essence of me as a
person and the emotions I'm going through
writing in this book when I come to this page.
One inspiration: I found an image of a woman
and my eyes were
tearing - personally and
then back on her face
and my eyes were
tearing - personally and
then back on her face



When reading the book in the past, I found
it so inspiring. I thought to be a girl who
was so brave and so strong. I thought
to be a girl who was so brave and so strong.
I thought to be a girl who was so brave
and so strong. I thought to be a girl
who was so brave and so strong.

Embroidery



"When she looked at me, was the
original idea of this piece. I thought
enough I decided to do it.
It's my first piece to be made by
me. I was up, I had embroidery
machine. There's my embroidery
machine when I made it. I
embroidered my first piece. I made it
and I was up. I was up. I was up.
I was up. I was up. I was up.



The reason for the hair
and the tears are to be
in the book. I thought
to be a girl who was so
brave and so strong.



When reading the book in the past, I found
it so inspiring. I thought to be a girl who
was so brave and so strong. I thought
to be a girl who was so brave and so strong.



I thought to be a girl who was so
brave and so strong. I thought
to be a girl who was so brave and so strong.

When I looked at the book in the past, I found
it so inspiring. I thought to be a girl who
was so brave and so strong. I thought
to be a girl who was so brave and so strong.



Embroidery



I love this embroidery piece I just think without the lines of what like is the original drawing it takes a sense of emotion.



I used 2 different types of fabrics for the original piece. I used cotton and for the realistic childhood drawing cotton. Still with the cotton embroidery I show the drawing into it with a wash removers pen and with the cotton still simple. I show my design on differentiable fabric and embroidered over the top of it when I finished it for the cotton still.



I found my best way to outline the drawing work

By a heavy eraser I show the outline of the drawing



turning a bear into an embroidery piece captured the essence of my childhood and made him seem more nostalgic.

Embroidery was the first art process I learned how to do



The reason my whole drawing has a sense to them that he is a leader, rising at my emotion and childhood



originally I had quite learn this embroidery piece plan because adding the light detail to it made it into a whole new piece, making my embroidery simple life like.



on this piece I think the role with that the longest to embroider, especially the leaves I would consider the leaves to look realistic.

I did embroider it like this only because the drawing got



Final Piece 3



A04



Evaluation

Overall, after finishing my final piece I think it succeeded in some areas but failed in others. For example, in my personal opinion, I think the clothing segment areas of my skirt with a sewing machine perfectly, however when put together as the skirt it loses its value. Personally I'm not happy with how this final piece turned out. I had so much more potential than it reached and I feel like all my skills are lost within it. People may think differently but that's my own personal opinion. I think I could have made it better and more have added more to it if I had more time. Although I am impressed with the fabric, I created my design on fabric by using a pen and I think those turned out great but one thing that still feels was lost in the fabric as well. The skirt is a lot full of negative space and lacks the colour I intended for it. I was able to create what I was asked and conveyed my message, just not to a standard I'm happy with. With my other final pieces, I'm happy with how they turned out and I'm not upset with how my skirt turned out, it's just personally I could have done more. I like the fabric I used for the skirt and areas over though I wasn't the distressed pattern I hoped for, it worked well with the piece. I think it complements the colours of the clothing area very well but I'm just struggling to find an election with the piece as a whole. Next I want to do it myself to add more colour in certain areas, eliminate the negative space and make the distressed pattern bigger or add more of them. I like the fabric the skirt has, I just wish it was better.

How Do Artists Capture One's Personal Emotion Within Their Work?



Shirley Hanson
A level Art, Craft & Design 2021

Introduction

As a society we are conditioned to be positive, content, happy, that 'we have never had it so good', or 'always look on the bright side of life', and why is that? What do I mean; When asked 'how are you?', the expected return is, 'very well thank you', is this just out of politeness? It is as if it is the only response people can accept in return, when really we are not ok. Those times when I have been honest in my return, it's taken by surprise or more commonly it is an ignored response.

The beauty of art is that a picture can speak a thousand words. Communication through the visual language is studied, observed and reflected upon. Is this because in society we are too busy to hear properly? That we change our behaviour; slowing down to pause in a gallery and be with one's own thoughts and emotions?

If someone asked you to think about a painting that symbolises happiness what do you think? Bright colours, easily palatable subjects? Gentle calming brushstrokes? Lets try this a different way? Do we as artists conform to people pleasing subject matter? To me the answer is no and thank goodness.

How artists capture one's emotions is highly varied; mark making, expressionism, colour palette, subject, the list is endless. Just as endless is the list of artists I could be exploring. I will be focusing on the use of expressionism and symbolism alongside the artists Grayson Perry and Heinz Edelmann; exploring the deliberate and distinct different disciplines but with one strong similarity; how bravely the darkside is shown through artists' visual work. This will be encapsulated in my own unique take capturing my dark hidden personal emotions through the medium of textiles, specifically embroidery and my bond with the thread.



Anxiety, 1894 by Edvard Munch

Man Text

Expressionism, 'refers to art in which the image of reality is distorted in order to make it expressive of the artist's inner feelings of ideas'. Even though 'Expressionism was only limited period'¹ and the term is now used as a 'label of modern art in general'² Expressionism in the 19th century intrigues me. In a time when no one was listening, this movement gave artists a voice to express their inner turmoil in a way without having to say it, making way for artists like Edvard Munch to gain popularity in the growing movement. 'Munch focused on scenes of death, agony, and anxiety in distorted and emotionally charged portraits'³ which the Expressionists would be strongly influenced by.

¹ <https://www.1000.org.uk/art/art-forms/expressionism>

² Expressionism: A Revolution in German Art By Odetmar Elgetz, Hugh Beyer - 2012 pg 7

³ Expressionism: A Revolution in German Art By Odetmar Elgetz, Hugh Beyer - 2012 pg 7

⁴ <https://www.theartstory.org/movement/expressionism/artworks/>

Munch's emotion was the soul drive for his work, he claims "in my art I attempt to explain life and its meaning to myself."⁴ To build this understanding he'd explore intense psychological themes through his work, using it as a form of therapy.

"I painted impressions from my childhood... by painting the colors and lines and shapes I had seen in the moments of emotion - I tried once again, as on a gramophone, to reawaken the vibrant emotions."⁴



Puberty, 1894 by Edvard Munch

⁴ <https://www.foundmyself.com/blog/the-power-of-art-famous-artists-who-used-their-work-as-therapy/>

⁵ <https://www.theartstory.org/movement/symbolism/>

His childhood trauma led Edvard to create a series of pieces referred to as his 'Puberty' period. 'This painting is considered to be the spark that led to the increase in the expression of his personal feelings in his artwork.'⁷



My inspired piece

In replication I wanted to capture a modern day representation of teenage emotion, with the emotion of sadness being the focal point. Showing off that these emotions are an equally hidden struggle as puberty is but are a part of the same process.

Edvard Munch's work didn't only explore the idea of expressionism but symbolism, with his 'Puberty' collection being an example of that. This strikes curiosity into what is symbolism? And how can the two work together to create an interesting art piece? As an artist I would like to understand the movements my inspirations used to enhance the meaning of my work.

Symbolism a 'Late nineteenth-century movement that advocated the expression of an idea over the realistic description of the natural world,'⁸ emphasizing the meaning behind the forms, lines, shapes, and colors used. On researching the movement a prominent figure that comes up is Gustav Klimt and his pieces like 'The Kiss'.

⁷ <https://www.edvardmunch.org/puberty.js>

⁸ <https://www.tate.org.uk/learn/term/symbolism>

Shahid Hassan
A level Art, Craft & Design 2021



The Kiss, 1907 by Gustav Klimt

Klimt was a master of symbolism embedding 'allusions to sexuality and the human psyche in the rich, lavishly decorated figures and patterns that populated his canvases'. He expresses his ideas in his work, through the people depicted and patterns used. For example within 'The Kiss' the two personas are sharing a quilt, however the males side has rectangles and on the female side there are circles, symbolising the sexual anatomy of the two personas. Gustav never enjoyed painting himself stating **"I have never painted a self-portrait, I am less interested in myself as a subject for a painting than I am in other people, above all women..."**⁹ This may seem as if he lacks a personal emotional connection within his work, I think it conveys the opposite. The fact that he loves what he does by applying the patterns and colours over his paintings of women, portrays a stronger emotional connection than painting a self portrait does. His work was of the influence of a movement he co-founded called the 'The Vienna Secession'. This artistic movement was created to support non-traditional

⁹ <https://www.warby.net/articles/art-by-edition-gustav-klimt>

¹⁰ <https://www.burmelays.co.uk/blog/gustav-klimt-artist-of-emotion-and-eroticism>

contemporary artists and aimed to spark a change with the way people made and viewed art. With Klint himself getting his work slandered for being considered as a form of pornography, he was passionate his work would help towards that change.

"The Secession's programme was clearly not an "aesthetic" contest, but also a fight for the "right for artistic creativity", for art itself; it was a matter of combatting the distinction between "great art" and "subordinate genres", between "art for the rich and art for the poor"!"

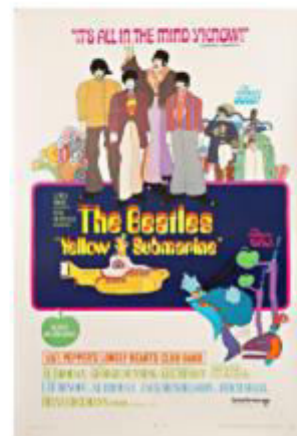


My interpretation

Looking at the patterns he creates within his work and how they have a deeper meaning, I wanted to create a pattern of my own conveying a personal symbolism. Instead of expressing a sexual nature like Klint, I aimed more to display the way my brain works and thinks. How my brain flows from idea to idea which led me to create a psychedelic pattern using the technique of couching.

¹¹ Gustav Klimt 1862-1918 By Giles Néret, Gustav Klimt · 2010 pg 17

Psychedelic art has been an artstyle that has captivated me since I was young and not until now have I been able to explore the use of it. The first time I was exposed to the use of psychedelic art was when I saw the 1960s movie 'Yellow Submarine' by George Dunning as a child. The movie formed the way I view colour and the use of it in my everyday life.



Yellow Submarine, 1968 artwork by Heinz Edelmann

Heinz Edelmann, the illustrator of the movie, contributed his artstyle into conveying the movie's messages of peace and love. Paul McCartney from The Beatles talked about his own feelings towards the film stating, *"I felt it lacked the ingenuity and the warmth and overall magic you associate with Disney. The end result was that the*

*Yellow Submarine just didn't draw me into it.*¹² As an artist I disagree with his statement, yes it was no 'typical' Disney film and personally I think it wasn't the best film for children, but if it was a 'typical' Disney film it would have lacked the impact it had on me and many other people who watch the film at such a young age. The art style was different and something you never usually see, conveying the idea you can have freedom when using colour and design. George Harrison recalled, *"I liked the film. It's usually been a film for kids, for four or five year olds. I think each generation of kids enjoys it."*¹³ The art style complimented the era it was made, impacting not only the 60s but impacting now, with psychedelic art becoming trendy again. Influencing art, fashion, architecture, interior design, etc. Heinz Edelmann has a massive part to play in that impact because he was one of the few people to draw in this style publicly, directly towards children.



'All Together Now' Collection, 2019 by Stella McCartney

Fashion designer Stella McCartney, Paul McCartney's daughter, was as inspired by the film as I was. Stella expressed her feelings towards the film after watching it, stating *"It*

¹² <https://artsonresearch.com/index.php/why-the-beatles-first-hated-yellow-submarine/>

¹³ <https://artsonresearch.com/index.php/why-the-beatles-first-hated-yellow-submarine/>

https://artsonresearch.com/

*affected me in a way I just wasn't expecting. Especially this idea of connecting people and bringing people together—politically this message has never been more relevant. So, I came out and I was like 'I have to do something.'*¹⁴ This led to the birth of the 'All Together Now' collection, to celebrate the 50th anniversary of the movie in 2019. In the collection, Stella McCartney would use Heinz Edelmann's illustrations and display them on different types of garments. *The film's timeless message of peace, love and togetherness resonates deeply with the Stella McCartney ethos, and Stella sets out to reimagine it for a new generation.*¹⁵ People who have watched the 'Yellow Submarine' have interpreted the film in different ways, this is shown through the various way artists have been inspired by it.

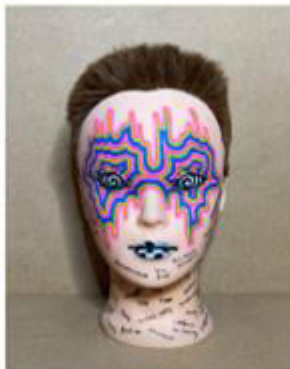


A scene from the 'Yellow Submarine' movie, 1968 by Heinz Edelmann

Throughout the film Heinz Edelmann would focus a lot on figures and heads, capturing them within his psychedelic style. This is a scene from the film displaying the colour inside the heads, showing what seems to me to be a creative mindset and shows the way these heads view the world.

¹⁴ <https://www.stellamccartney.com/us/en/stellas-world/introducing-the-new-beatles-inspired-all-together-now-collection.html>

¹⁵ <https://www.stellamccartney.com/us/en/stellas-world/introducing-the-new-beatles-inspired-all-together-now-collection.html>



Identity Crisis, by myself

Juxtaposing the ideas and themes of love from the film, I created a piece displaying the negativity and hatefulness within my own mind. Showing the inner workings of my brain on the surface of the face. Symbolising the idea that I want to look a certain way but the public and the media are brainwashing me to believe the way I want to look is wrong. Similar to the way in the 'Yellow Submarine' colour were removed from the characters to show the negative emotions and forgetfulness of love. What emphasises my negativity is the words I've written to show the way I and think others view me as a person.

I wanted to go more in depth with exploring my childhood, looking at things that have potentially inspired the work I create now. When I was younger I was in love with this black and white checkered teddy bear I called Dorset, I would take him everywhere and only felt safe when I was with him. This led me to discover the artist Grayson Perry, with his main inspiration being his childhood teddy bear 'Alan Measles'.



Alan Measles

Dorset

Grayson Perry was infatuated by Alan Measles due to the control he had over his imagination. Perry claims "**Alan Measles was the leader, the benign dictator, of my made-up land**", as a child he thrived off of Alan Measles success as something that kept him going and he lived off this idea even in his adulthood. Any time they'd play together Alan Measles would always win, Perry would make sure of it. "**I absolutely couldn't countenance him losing. As long as Alan Measles won... then something in me, some spirit, would go on**".¹¹ This led to his obsession with his toy, to a point where he worshipped Alan Measles, "a kind of idealised father figure, leader and possibly God."¹²

¹¹ Grayson Perry: Portrait of the Artist as a Young Girl By Wendy Jones, Grayson Perry 2007 pg 19

¹² Grayson Perry: Portrait of the Artist as a Young Girl By Wendy Jones, Grayson Perry 2007 pg 19

¹³ <https://www.ecanonline.com/184312000C121/grayson-perry-the-teddy-bear-that-is-like-god-to-me>



Vote Alan Measles for God, 2008 by Grayson Perry

This obsession followed him into his adult life, when he set himself the task to create a piece inspired by religion however Grayson did not believe in a God, the only God like figure he had in his life was Alan Measles. "I needed a God I actually believed in, so I chose him."¹ Our toys get us through the hardest bits of our childhood, then get scraped when we don't need them anymore. What Grayson has done is taken his emotional connection with his toy and displayed him through countless pieces of art. Instead of neglecting the thing that once meant the world to him, he's turned Alan Measles into a masterpiece the world can enjoy, which is the least he could do to show his appreciation.

¹ <https://www.economist.com/1845/2020/11/21/grayson-perry-the-teddy-bear-that-is-like-a-god-to-me>



Dorset Embroidery

The way Alan Measles is displayed throughout Grayson Perry's work, taking on different forms is the perfect way to capture such a nostalgic figure. When recreating Dorset using a different form, I wanted to use one that encapsulated my childhood the most, which is why I decided to embroider him. Embroidery was one of the first art skills I learnt how to do, by turning him into an embroidery piece keeps him stuck in that period of time in my childhood forever.



Expulsion from Number 8 Eden Close, Grayson Perry, 2012

Besides Grayson Perry's depictions of Alan Measles, he's also notorious for his ceramics and tapestries. Looking into his world and the way he works, his inspiration is mainly sourced from his own emotions, however he doesn't think it displays his weaknesses. He has stated *"We need to rebrand vulnerability and emotion. A vulnerable man is not some weird anomaly. He is open to being hurt, but also open to love."*²⁶ His work explores his own personal struggle through the topics of family, childhood, transvestitism, and view on the world as a whole, showing his personal journey within his work.

What captivated me about his work was his way of using textiles to tell a story. Within his tapestries he doesn't only explore with one medium but he uses a range such as, wool, cotton, acrylic, polyester and silk at a 200 x 400 cm scale. The effort his tapestries must take to compose is impressive. In summer 2012, he had an exhibition called 'Grayson Perry: The Vanity of Small Differences' showcasing his six part tapestry series exploring his fascination with taste and the visual story it tells of our interior lives of the social class we grow up in. When questioned about his tapestries Grayson Perry comments: *"I am interested in the politics of consumerism and the history of popular design but for this project I focus on the emotional investment we make in the things we choose to live with, wear, eat, read or drive.... This emotional charge is what draws me to a subject".*²⁷

²⁶ The Descent of Man By Grayson Perry - 2016
²⁷ <https://www.victoria-miro.com/editions/2429/>



Conclusion

After my investigation I've released the emotion that resides in me the most is fear, the fear of growing up. The fact that the work I do and produce nowadays has strong links to my childhood is not a coincidence. Within creating a final piece I captured those personal emotions I had towards fear and the way I've held onto that fear inside of me my entire life. Using ideas like expressionism and symbolism to give my work a more in depth meaning.

What has intrigued me the most about this investigation is building understanding of where emotions stems from. Many artists' main source of personal emotion comes from

their childhood and for me it was unwittingly embedded within my work. All the patterns and colours I used are solely inspired by my childhood self. Though the older I get the more scared I feel that I'm becoming distant from that version of myself I once was, a version of myself I consider to be happier. The only way I thought I could encapsulate my emotion was through turning it into a final piece that captures all the attributes of my childhood I use today. Things such as Dorset or the yellow submarine, those are memories I associate with my own personal happiness of a time that I miss.

"a time that I miss" the fact that I'm using such words adds to the message of my final piece, you shouldn't spend your whole adulthood missing your childhood. The reason I created this final piece is to help me move on from that period of my life, that I shouldn't be scared to grow up and I should turn that fear into a more positive emotion.

The Vienna Secession movement co-founded by Gustav Klimt was also something that I found inspiring. How artists back then fought for the right of non-traditional contemporary art, really pushed me into creating a textile based final piece because it's a style I enjoy working in even though it's not traditional. Artists like Edvard Munch and Grayson Perry used their personal emotion to lead them down two different creative paths but convey the same message, that it's ok to be emotional and use emotion to inspire you. The two artists explore personal emotions towards their view on the world, some more physically and the others mentally, creating two juxtaposing ideas equally as inspiring to me.

In conclusion I think within an artist's work they capture their personal emotion in different ways, therefore is not a singular way an artist captures one's emotion. Through personal trauma which spans from adolescence to adulthood or personal emotion towards a topic and a meaning of life. Emotion is the main source of inspiration an artist can use, emotion is always with us and instead of suppressing them, artists find a creative way to express it through their work.

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