

# Title: Artist Analysis and Personal Investigation



## Aims:

1. To develop your understanding of the meaning behind an artist's work
2. To consider ways of responding to an artist's work
3. Explore possible themes for our own work

## DNA:

**Read through the article on Sharon People's work.**

**What is her work about?**

**What are the gloves a symbol of?**



# Welcome to A-level Art Textiles

## Component 1: Portfolio

### What's assessed

A portfolio that in total shows explicit coverage of the four assessment objectives. It must include a sustained project evidencing the journey from initial engagement to the realisation of intentions and a selection of further work undertaken during the student's course of study.

### How it's assessed

- No time limit
- 96 marks
- 60% of GCSE

Non-exam assessment (NEA) set and marked by the school/college and moderated by AQA during a visit. Moderation will normally take place in June.

## Component 2: Externally set assignment

### What's assessed

Students respond to their chosen starting point from an externally set assignment paper relating to their subject title, evidencing coverage of all four assessment objectives.

### How it's assessed

- Preparatory period followed by 10 hours of supervised time
- 96 marks
- 40% of GCSE

Non-exam assessment (NEA) set by AQA; marked by the school/college and moderated by AQA during a visit. Moderation will normally take place in June.

## Exam Board: AQA

### 3.6 Textile design

Students should be introduced to a variety of experiences that explore a range of textile media, processes and techniques. They should be made aware of both traditional and new media.

Students should explore the use of drawing for different purposes, using a variety of methods and media on a variety of scales. Students should explore the potential for the use of colour. Students may use sketchbooks/workbooks/journals to underpin their work where appropriate.

Students should explore relevant images, artefacts and resources relating to a range of art, craft and design, from the past and from recent times, including European and non-European examples. This should be integral to the investigating and making processes. Students' responses to these examples must be shown through practical and critical activities that demonstrate their understanding of different styles, genres and traditions.

Students should be aware of the four assessment objectives to be demonstrated in the context of the content and skills presented. They should be aware of the importance of process as well as product.

### Areas of study

Students are required to work in **one or more** area(s) of textile design, such as those listed below. They may explore overlapping areas and combinations of areas:

- fashion design
- fashion textiles
- costume design
- digital textiles
- printed and/or dyed fabric and materials
- domestic textiles and wallpaper
- interior design
- constructed textiles

## Skills and techniques

Students will be expected to demonstrate skills, as defined in [Overarching knowledge, understanding and skills](#) (page 12), in the context of their chosen area(s) of textile design. Students will be required to demonstrate skills in all of the following:

- awareness of the elements of textile design, such as shape, line, scale, colour, texture, pattern, contrast and/or repetition in relation to the chosen area(s) of textile design
- awareness of intended audience or purpose for their chosen area(s) of textile design
- ability to respond to an issue, concept or idea, working to a brief or answering a need in the chosen area(s) of textile design
- appreciation of the relationship of form and function and, where applicable, the constraints of working to a brief
- understanding of a variety of textile methods, such as: fabric printing, mono-printing, relief printing, screen printing and laser printing; tie-dye and batik; spraying and transfer; fabric construction; stitching, appliqué, patchwork, padding, quilting and embroidery.

## Knowledge and understanding

Students must show knowledge and understanding of:

- relevant materials, processes, technologies and resources
- how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts created in the chosen area(s) of textile design
- historical and contemporary developments and different styles and genres
- how images and artefacts relate to social, environmental, cultural and/or ethical contexts, and to the time and place in which they were created
- continuity and change in different styles, genres and traditions relevant to textile design
- a working vocabulary and specialist terminology that is relevant to their chosen area(s) of textile design.

**Your journey in  
textiles can take  
you anywhere!  
We will be  
exploring a range  
of materials,  
techniques and  
artists along the  
way.**



**A01** EXPLORE  
 ANNOTATE  
 BEGIN TO LINK A  
**THEME** IMAGES  
 TO YOUR CHOSEN ARTISTS WORK  
 WRITTEN ANALYSIS  
 LINK ARTISTS WORK TO  
 IDEAS AND ARTWORK  
**ARTISTS**  
**RESEARCH**

**A02** EXPERIMENT  
 WITH A  
 LINKING TECHNIQUES  
**TO ARTISTS** DRAWING  
**AND THEMES** RANGE  
 TEXTILES OF MEDIA  
 CLAY MIXED MEDIA  
 PHOTOGRAPHS  
 OIL PASTEL WATERCOLOUR  
 PEN AND INK

**A03** IDEAS  
 IDEAS LINKING TO  
 ARTISTS WORK OBSERVATIONAL  
**DRAWINGS**  
 ALL ARTWORK  
 LINKING TOGETHER  
 PLANS, DESIGNS **PLANS**  
 IN A RANGE OF EXPLANATIONS  
 DIFFERENT MEDIA ANNOTATION

**A04** FINAL  
 MEANINGFUL PIECE OF WORK  
**INFORMED** SHOW UNDERSTANDING  
**RESPONSE** LINKS  
 LINK BETWEEN TO ARTISTS WORK  
 VISUALS AND ARTISTS  
 PRESENTATION **RELEVANT**

## KNOWLEDGE

- |            |                                                                                                                          |
|------------|--------------------------------------------------------------------------------------------------------------------------|
| <b>A01</b> | Develop ideas through investigations, demonstrating critical understanding of sources.                                   |
| <b>A02</b> | Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes. |
| <b>A03</b> | Record ideas, observations and insights relevant to intentions as work progresses.                                       |
| <b>A04</b> | Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.   |

# Choosing a theme for your project

**You will start your first independent project in September. This project is worth 60% of your final grade.**

**You will need to pick one of the below starting points and start by making a mind map of your ideas.**

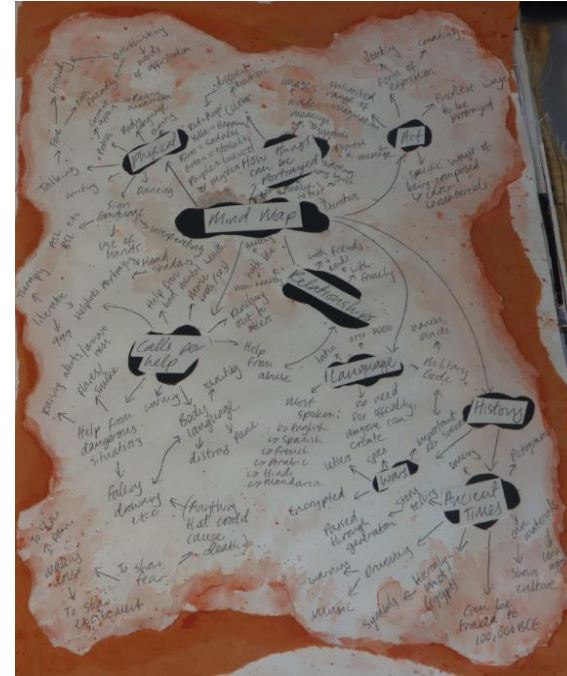
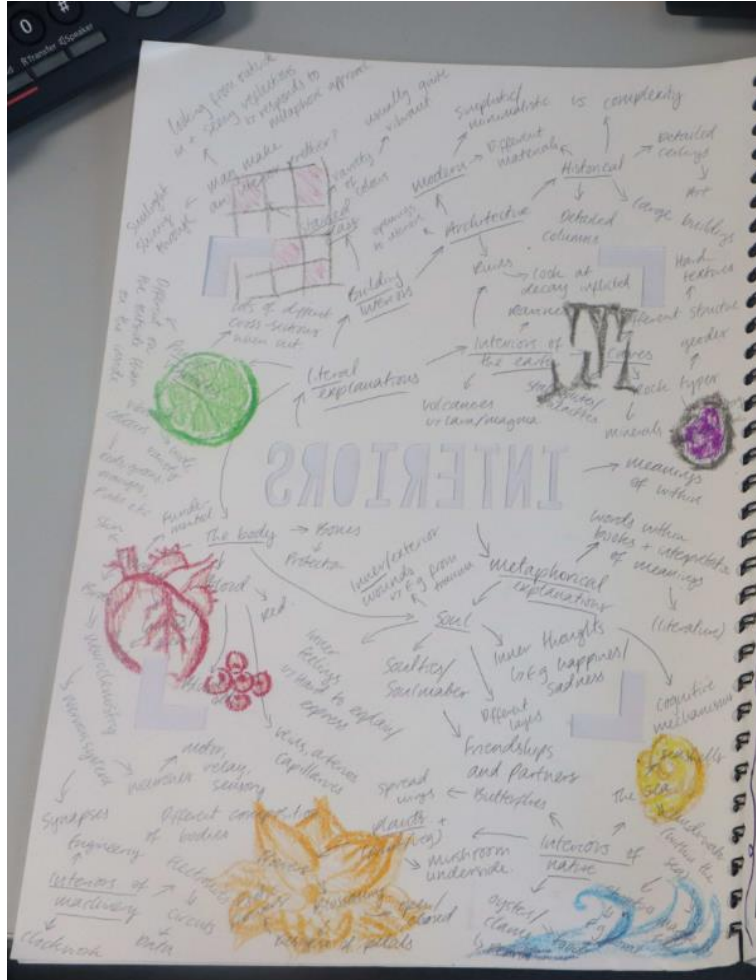
- Narrative**
- Our World**
- Transformation**

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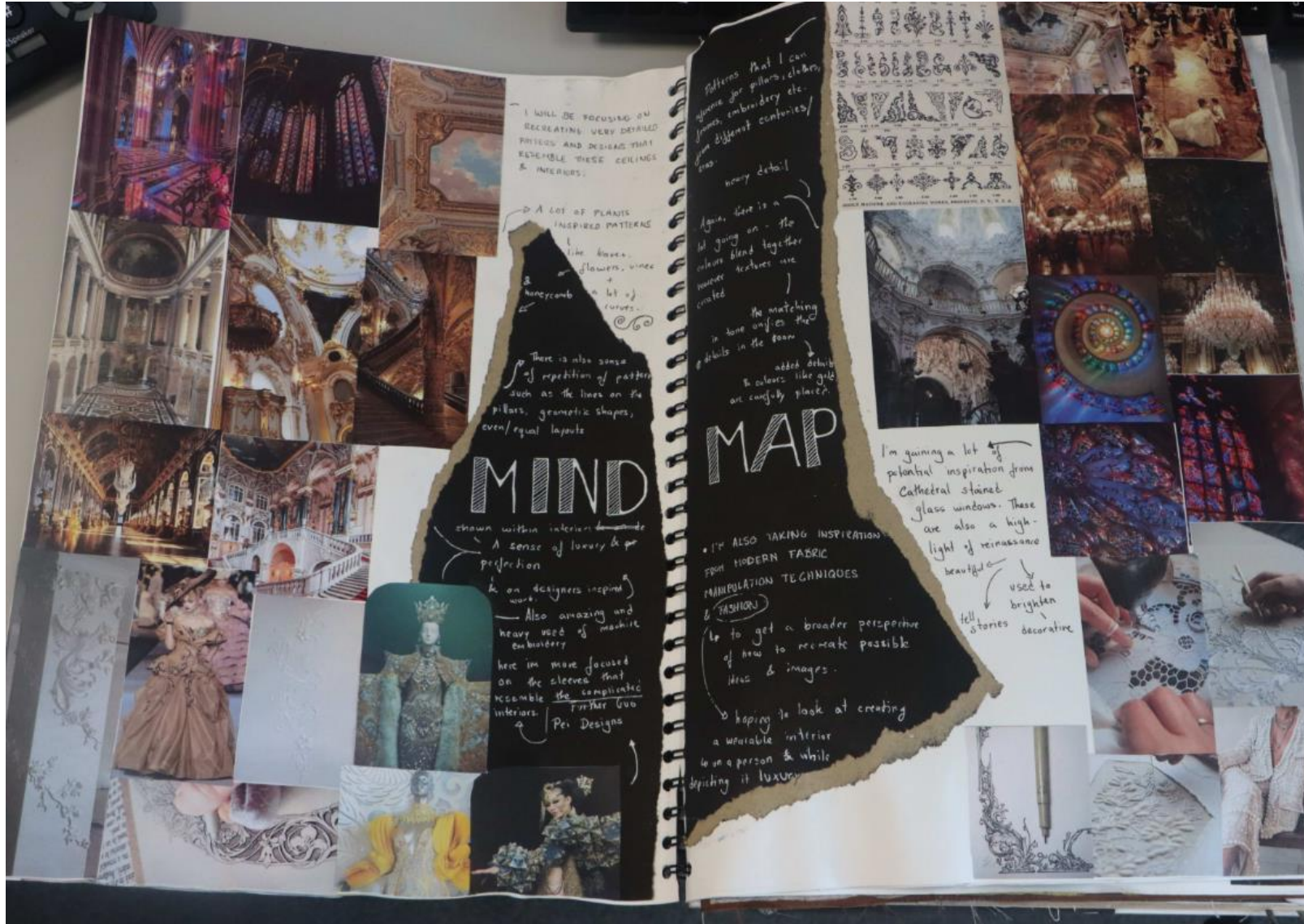
Consider the following for your mind map:

- Words to describe decay
- outlines of possible ideas and concepts
- techniques
- materials
- Colours
- Mood
- other artists who look at the theme
- Other links to theme; geographical, historical; emotional; politics; poetry, songs; films etc personal link ?

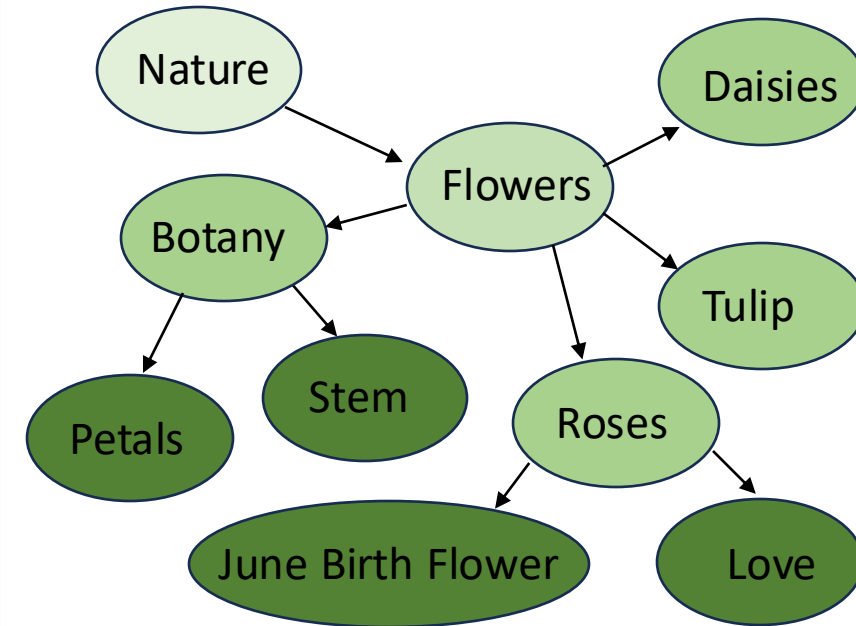
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# What makes a good mind map?



- Make it as full as possible – this is a great quick way to show your thought process so extend it as much as possible.



- Add images to show key visual elements and give it personality!
- Chat through your ideas with others – your mind map should be your own but that doesn't mean you can't find out what others think so speak us, friends and family about your project.

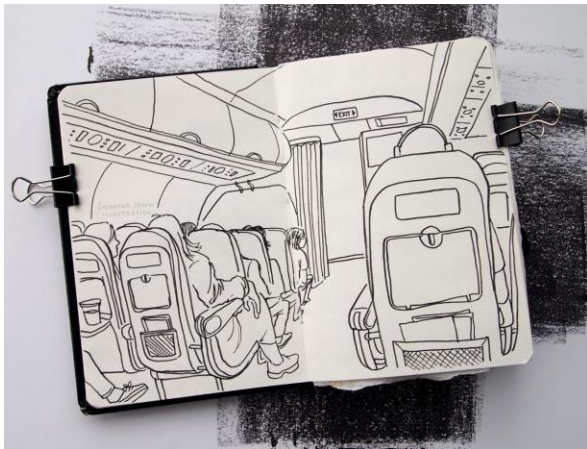


# Summer work – Task 1

Draw, photograph, write, collect things (tickets, labels, packaging...), collage, stitch, print making, rubbings, flower/leaf pressing...

**Over the summer we would like you to collect, record and capture what your chosen theme means to you.**

**There is no right or wrong here, everyone's project will be different to your own – even if you pick the same theme.**















Water cycle

life cycle

Impact on Earth

transportation

climate change  
seasons

trends

styles

fashion

people

society

How it's changed through time

places

Countries

world

Morals

Butterflies

Natural World

Transporters

Attitudes and beliefs

# TRANSFORMATIONS

how things change over time

differences

money

post vs present

mindset

Recession

law-government-politics

evolution

growth & development

transformation of woman's rights

feminism  
The right to vote

nature

people

buildings

hair/makeup

movement

dance

sports

through life/death.  
e.g. dog walking, growing up

modern

old

vehicle

environmental factors

aging

appearances



# Summer work – Task 2

**Choose ONE of the artists that we have given you for your theme and research them.**

**Research includes:**

- **Factual information**
- **Reading articles about them and their work**
- **Watching an interview or documentary about them, and making notes**
- **Finding images of their work that you like**
- **Writing about why you like the piece you chose**
- **Drawing from images of their work**
- **Visiting a museum or gallery with their work in, if it's possible**

# Narrative



In the Nat Turner Story Quilts, **Stephen Towns** narrates the life of Nat Turner and the 1831 rebellion against slavery.

## [Stephen Towns Studio](#)



On June 2, 1863, Harriet Tubman led the largest and most successful slave rebellion in the United States. The textile quilts illustrate the untold story of the Combahee River Raid.



**Monique Day-Wilde** documents her dog walks using botanical printing and hand embroidery.

[Monique Day-Wilde – Artist : Author :](#)  
[Illustrator : Teacher](#)





**Rosie James** focuses on narrating her observations of people in everyday life. Her observations, people walking, gathering, waiting, seeking, being.

Born to be Wild and Looking for Adventure textile works .



[Rosie James - Textile Curator](#)



Sue Stone





# Our World

## Gloves — Sharon Peoples

Delicate gloves made by Sharon Peoples explore the fragile environment of parks and gardens, using gloves as a metaphor for action.





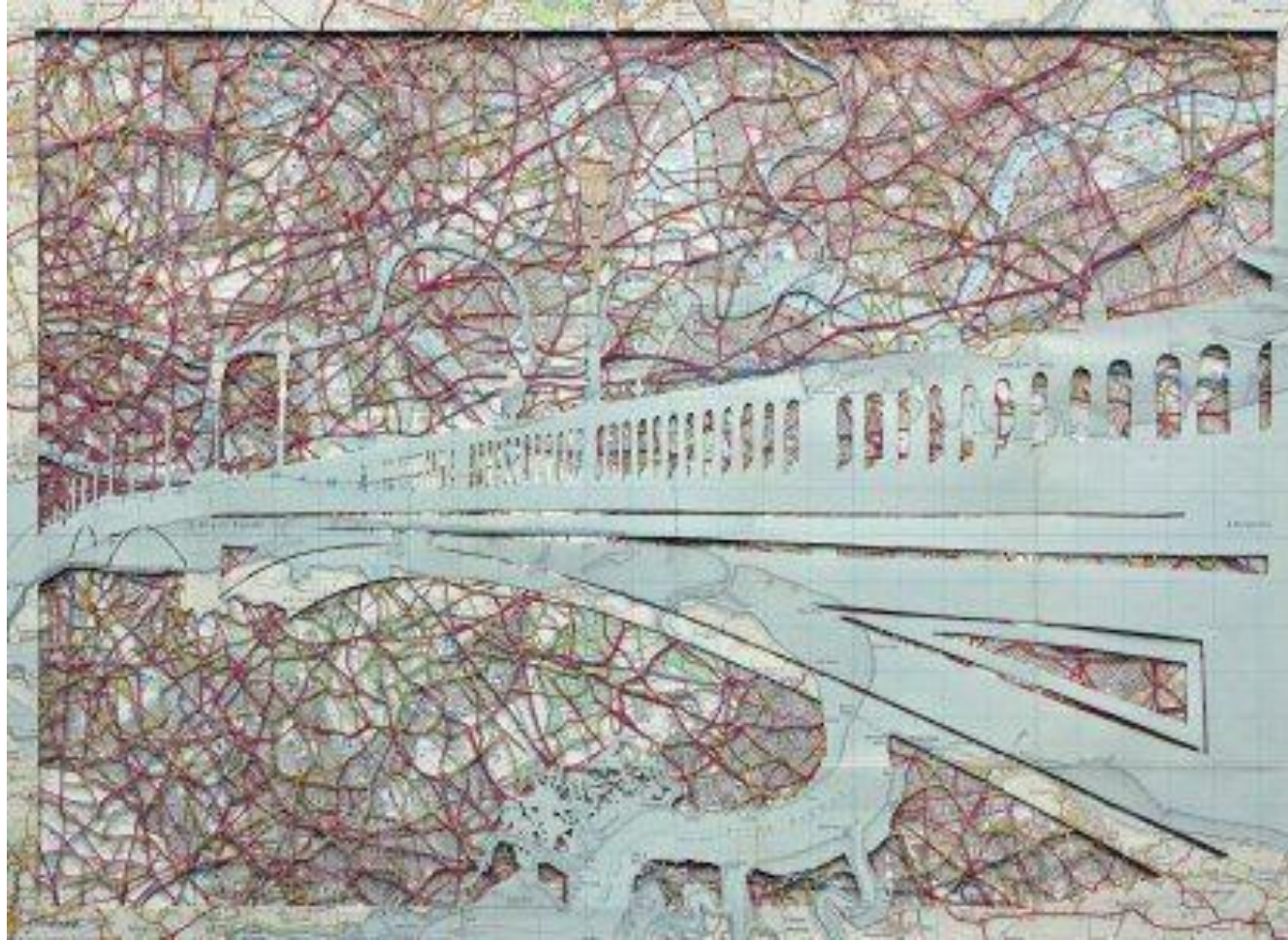
# Amanda Cobbett

*"I stitch species back into being, to remind us of their importance in our delicate ecosystem."*





# Emma Johnson





# Wendy Dolan





# Kirsty Whitlock





# Iris Van Herpen –architectural form





# Transformation



# Hannah Rae –Embraces the process of rust dying





# Jess De Wahls –Portraiture



Jess De Wahls, *Putting On a Brave Face*, 2019. 30cm x 42cm



Jess De Wahls, *Motherhood ~ Same Same, but different*, 2023. 30cm x 42cm (12" x 16").



# Viktor & Rolf –Art as Fashion





# Hussein Chalayan – transforming dresses

