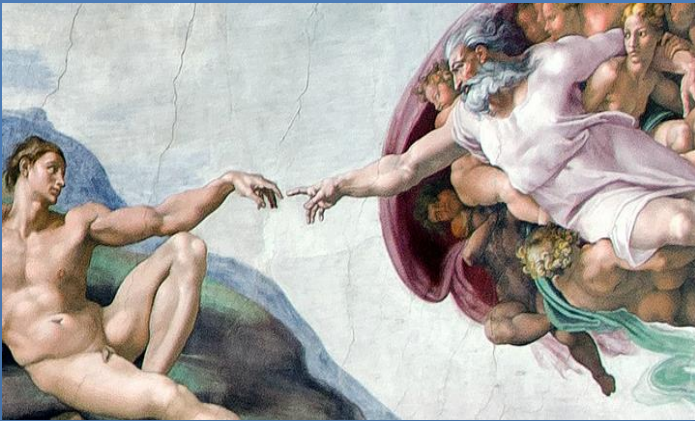




BEWDLEY SIXTH FORM

We fly with our own wings



A Level Fine Art / Textile Design - UNIT 1 Preparation

Summer Task

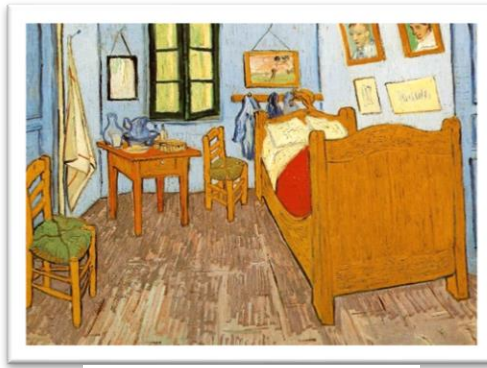
OCR Theme: Sanctuary

Artist Research Suggestions – Fine Art

Find and research Artists that inspire you



Boldini Giovanni



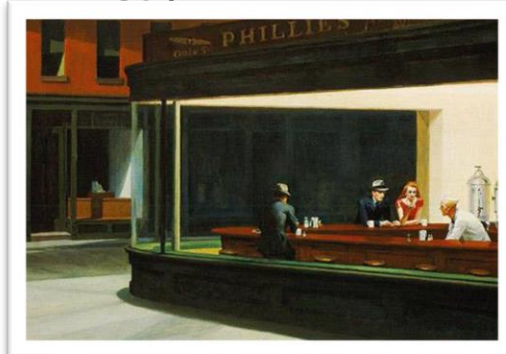
**Vincent Van
Goah**



Zhong Biao



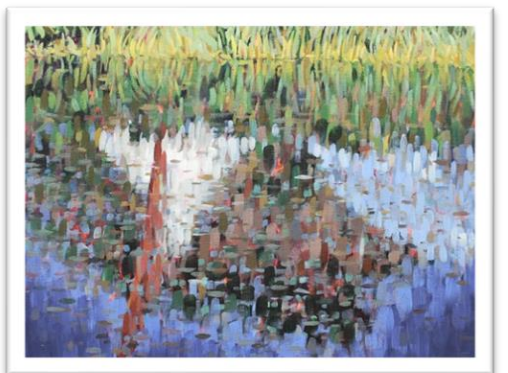
Georges Seurat



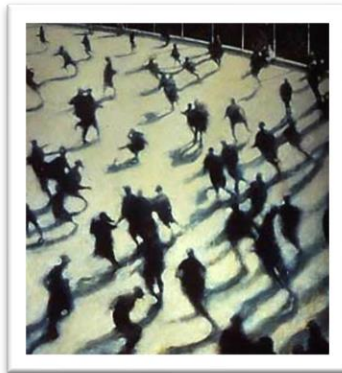
Edward Hopper



Mary Cassatt



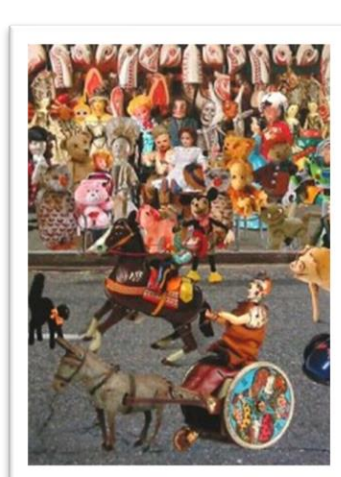
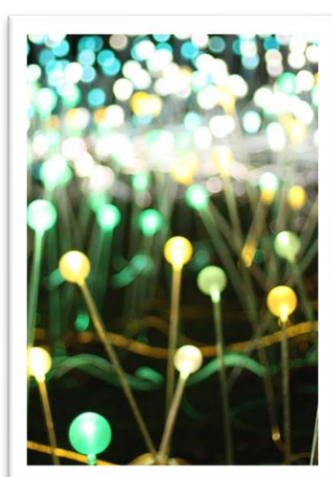
Simon Birtall



Bill Jacklin



Mark Wallinger



Artist Research Suggestions – Textile Design

Find and research Artists that inspire you



John Paul Gaultier



Giles Deacon



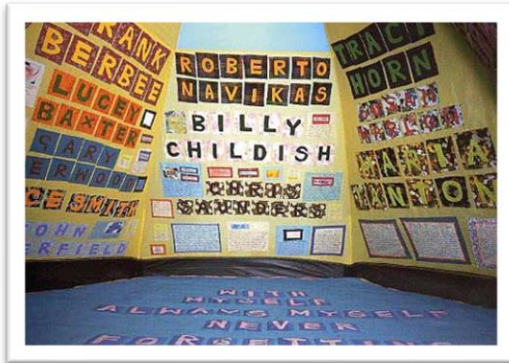
Alicia Tormey



Aune Taamal



Kirstin Childs



Tracy Emin



Celia Birtwell



Sophie Standing



Sonia Delauney



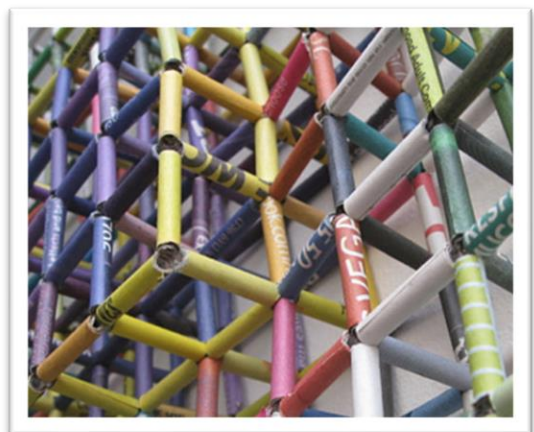
Dana Otto



Arthur Silver



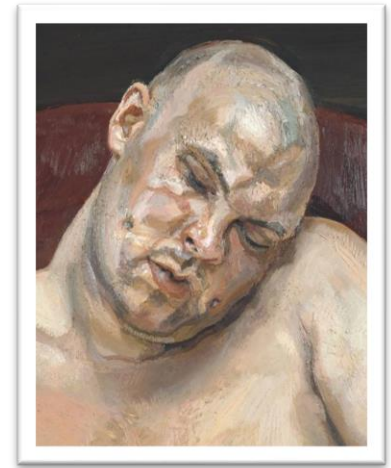
Carolyn Saxby



Pippa Andrews

Project Title – Sanctuary

The security and intimacy afforded in an artist's studio can create an environment that engenders great trust between the model and the artist. This can result in sensitive and candid studies that fully capture both the frailty and strength of the sitter. The intensity and concentration of the artist is evident in the accurate observations of minute details regarding expression and form. This can be seen in many artists' work such as: Andrew Wyeth's *Helga* series, Velasquez's *Rockeby Venus*, Lucian Freud's *Leigh Bowery Portraits* and Paula Rego's *Portrait of Germaine Greer*. Some of these painters such as Ken Howard and Shani Rhys James also manage to capture the unique qualities of the studio itself and their use of negative space enhances the tension of the relationship between artist and model.



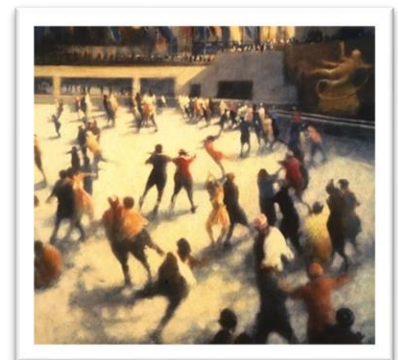
Lucian Freud



Peter Blake

Africains et Oceaniens. Contemporary artists such as Peter Blake and Mark Dion have also been inspired to produce interesting responses. Blake worked as artist in residence in the National Gallery to create a series of paintings in response to the gallery's collection. Dion, in stark contrast, produced his own collections housed in traditional museum cabinets.

Airports, railway stations, bus depots, ports and harbours are all welcome havens for travellers. The sense of relief in passengers when disembarking is balanced by the tension of those yet to travel. The visual spectacle of this interchange has often attracted artists who have attempted to catch the emotion and mood generated in these places. Bill Jacklin's studies of Grand Central Station in New York are classic examples of these. Mark Wallinger's video of an airport arrivals hall also explored this phenomenon.



Bill Jacklin



Sophie Ryder

Cages are often designed for protection rather than confinement. Many of these structures are interesting forms such as fencing masks, wicker containers, birds nests, lift cages, and wire mesh fencing. Mosquito nets and bee-keeper's hats form delicate fabric cages. Some sculptors such as Sophie Ryder use meshed wire and woven wicker to create their work. Others such as Mona Hartoum and Louise Bourgeois have used actual cages in their installations; some contain enclosed symbolic artefacts which are metaphors for personal experiences or important phases in their lives. The enclosure forming a significant parameter to the work.

Clothing can be seen as a way of lending comfort and offering protection. Huge chunky knits which almost smother the body (Autumn/Winter 2007) by Giles Deacon and Matthew Williamson create cocoon-like protection around the figure. Armour has been reinterpreted by John Galliano to dramatic effect in his haute couture collection for Dior in 2006. Military themes are re-worked regularly by designers; John Paul Gaultier used this when creating his dramatic camouflage dress (Spring/Summer 2000 collection). Highly technical fabrics are being developed today that have special functions. For example fabrics which change colour depending on the temperature of the wearer, MP3 players interwoven within the garments, and performance enhancing fabric by Speedo, developed from studying the structure of shark skin.



Giles Deacon



Michael Brennand-Wood

Traditional techniques offer tried and tested methods. These are often adapted by contemporary textile artists who challenge our perceptions of the practical use of textiles. An exhibition at the Sainsbury Centre for Visual Arts in 2008 explored cultural identity and the functional role of textiles. Textile artists from different cultural backgrounds (Latvia, Finland and Japan) such as Michael Brennand-Wood, Aune Taamal, and Severija Incirauskaite-Kriauneviciene presented their individual and personal interpretation of cultural identity and textiles.

Textiles can offer a form of self expression and a way of documenting personal circumstance. In the Victoria and Albert Museum, London, there is a poignant embroidered sampler by a young woman called Elizabeth Parker. It explains her early life, her troubles and turmoil. Tracey Emin has used hand stitching techniques as personal biography and an exploration of human emotions in her intimate, honest and often brutal pieces. She uses appliqué and embroidery techniques to make intricate blankets and mixed media pieces, that these often contain confrontational subject matter.



Tracey Emin



Trisha Guild

In our homes we create comfortable, personal spaces and use textiles to adorn and decorate. Surface pattern responds to trends and has seasons, almost as regularly as fashion. The use of natural forms has inspired designers. The classical interpretations of John Leman in the 18th century, through to Arthur Silver in the 19th century and Celia Birtwell's striking 1960's flower motifs. Currently Tricia Guild interprets this with bold coloured designs. Patterns used in fashion can also reflect interior decorations. Art deco patterns were used by Sonia Delauney in her fabric prints; Marc Jacobs and Cavalli showed geometric interpretations of these patterns in their Autumn/Winter 2007 collections.

Helpful words for your ideas

- Observation hides, priest holes, caves, abbeys, churches, catacombs, hospitals, libraries , museums, hollow trees, special places, courtyards, rooftops , gardens, galleries, theatres, cinemas, cafes, hairdressers, spas, clubs
- Books, duvets, games, toys, talismen, armour, fake fur, bathing, food,
- Meditation ,dance, fishing, yoga, warmth, holidays, music, religion, memories, wealth
- Harbours, bus stations, airports, railway stations, motorway service stations
- Family, relationships, pets, friends, communities, football crowds
- Support, shelter, counselling, privacy, safety,
- Umbrella, weather, protection, clothing, inside, outside, shade, storms, flooding, community, tragedy,
- Safari, conservation, nurture, animals, zoos, reserves, population, vets, habitats, nature,
- Landscapes, beaches, gardens, flowers, secret gardens,
- Childhood, dreams, memories, the past, parties
- Shells, stones, crystals, habitats, Rock Pools, Pods,
- Night, stars, light, city life

Your Summer Tasks in Preparation for your A Level in Fine Art / Textile Design:

You must complete these tasks in order to give you a good basis to begin and develop your projects when you begin your course.

1. Choose a focus for your project. What area of the theme Sanctuary interests you? What inspires you?

2. Research 4 different artists and / or textiles artists from the list or others that you have found. Create your own A4 (or bigger) copy of the work using your paints/pencils etc and write notes about the work. Look at colour, content, form, process, composition and mood.

3. Take 50 photographs based on your chosen starting point.

Look at different view points, angles and close up shots using macro lens. Try using night setting etc. You can process the images at Tesco's or Sainsburys on 7X5 format.

4. Make 4 A5 (or bigger) quality sketches from your photographs, using tonal variation and detail. Each sketch should take a minimum of 30 mins.

5. Visit a large gallery of your own choice and record your response to four pieces of art work. Sketch the work, write notes, collect postcards and leaflets. Look at the content of the image, When? How? and Why was it created?

Bring your work to the first day of school in September, and hand in to your teacher.

Equipment:

During you're a Level Course you will develop a portfolio of work. This will allow you to produce larger scale pieces of work and be more creative with your presentation. It will also allow you to make strong connections between the different elements of your projects. You will not be using sketchbooks this year.

You might want to invest in a quality A3 portfolio over the summer holidays along with some plastic wallets. However there will be the opportunity to order one with in September along with a selection of art materials required for the course. If your GCSE portfolio is still in good condition you might want to continue to use this one.

This year there will be 2 options for portfolios. One option will be approximately for £21 (A3) and one option approximately £35 (A2). (prices are an approximation - as prices still to be confirmed by suppliers for Septembers prices)



A3 and A2 portfolios



A3 and A2 display books



A3 and A2 Display Sleeves

Further equipment you may need:

Fine Art: Digital camera, A4 sketchbook, fine liner, biro, aqua pencils, soft paints brushes, set of acrylics, oil paints, liquin & white spirits and oil paper

Textiles: Digital camera, A4 sketchbook, fine liner, biro, aqua pencils, Taylors Dummy, Textile Scissors, needles and thread, 2 metres of cotton.

There will be the opportunity in September to order this equipment from us in packs.

Reading:

Books 'Shock of the New'- Robert Hughes, Comprehensive history of 20th & 21st Century art and architecture.

'Art World' - Monthly magazine provides latest news about wide range of artists and designers.

You Tube:

John Berger 'Ways of seeing'