

Pattern and Decoration (Fashion and Textiles)

AO1 Artists to research

Suggestions:

Cultural Patterns

Celtic, Hindu, Rangoli, African textiles, Tartan, Paisley, Batik, Islamic pattern making, Japanese woodblock printing, Calligraphic tradition of East Asia.

Art movements

Art Nouveau, Art Deco, Arts and Crafts movement.

Artists

Klimt, Gaudi, Mucha, , Rob Ryan, Yinka Shonibare, Tracey Emin, Hew Locke, Damien Hirst, Peter Randal Page, Chris Offili, Bridget Riley, Mariam Schapiro, Orla Kiely, Lisa Milroy, Thea Bjerg.

Pattern designers

William Morris, Charles Rennie Mackintosh, Timorous Beasties.

Fashion

Quant, Treacy, Stephen Jones, J L Scherrer, Lacroix, Alexander McQueen, Emilio Pucci, Cath Kidston, Tiffany.

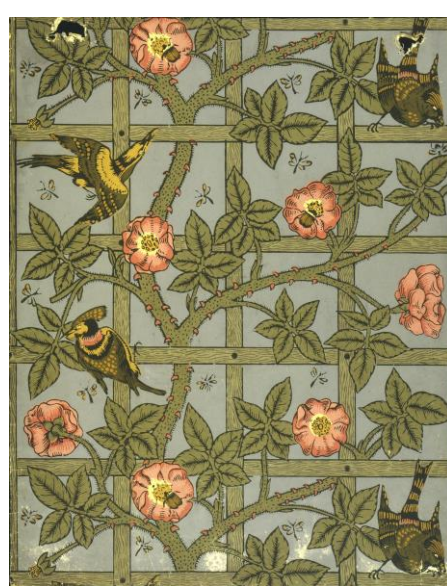
AO3 If you choose this question you should be prepared to -

Draw and Photograph objects that could inspire pattern making such as,

- Flowers
- Shells
- Seed pods
- Leaves
- Mechanical objects
- Decorative masks

VISIT:

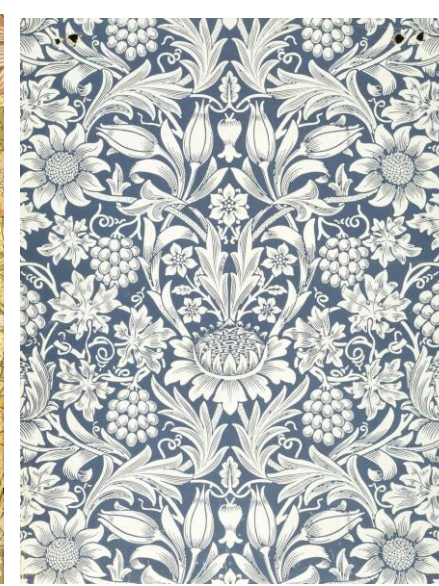
Weston Park www.museums-sheffield.org.uk, Graves Art Gallery www.museums-sheffield.org.uk, The Millennium Gallery www.museums-sheffield.org.uk, Botanical Gardens Sheffield www.sbg.org.uk, V&A (London) www.vam.ac.uk



Trellis wallpaper, designed by William Morris © Victoria and Albert Museum, London



Pink and Rose wallpaper, designed by William Morris. © Victoria and Albert Museum, London



Sunflower wallpaper, designed by William Morris, © Victoria and Albert Museum, London



Acanthus wallpaper, designed by William Morris, . © Victoria and Albert Museum, London

William Morris

https://youtu.be/fAy_imtiqVM
https://youtu.be/aRmDkH_SLk

1883

Strawberry Thief

Strawberry Thief is the best known of Morris's decorative textile designs, one on which he worked for several months before finding a way of printing it successfully. The fabric was intended to be used for curtains or hung along walls, a medieval style of decoration which the artist advocated. The pattern, meanwhile, was based on the thrushes that would steal strawberries from the kitchen in his country home

<https://www.theartstory.org/artist/morris-william/artworks/>



[William Morris](#) La Belle Iseult 1858

The rich colours, the emphasis on pattern and details such as the illuminated missal reveal where Morris's true talents lay. He was less at home with figure painting than with illumination, embroidery and woodcarving, and he struggled for months on this picture. He worked for much of the time at 17 Red Lion Square, the rooms he shared with Edward Burne-Jones. Many of the furnishings such as the Turkish rug, Persian embroidered cover and whitework hangings on the bed were probably in Morris's personal collection. The background [panel](#) is close in style to the heavy tapestries designed by Morris for Red Lion Square and the table cover is of the type taken as a model by Morris and Webb for the firm's church furnishings.

<https://www.tate.org.uk/art/artworks/morris-la-belle-iseult-n04999>



TIMOROUS BEASTIES

WAS ESTABLISHED IN GLASGOW IN 1990 BY ALISTAIR MCAULEY AND PAUL SIMMONS, WHO MET STUDYING TEXTILE DESIGN AT GLASGOW SCHOOL OF ART. TODAY, THE STUDIO IS A DIVERSE OPERATION AND HAS EMERGED AS A MULTI-AWARD-WINNING, INTERNATIONALLY ACCLAIMED ICON.

COMMISSION
BAR & BEEF DATE : JULY
2015

[HTTPS://WWW.TIMOROUSBEASTIES.COM](https://www.timorousbeasties.com)

BUTTERFLY BLURR FABRIC [HTTPS://WWW.TIMOROUSBEASTIES.COM/](https://www.timorousbeasties.com/)

<https://youtu.be/9kfxD2OpH5o>

<https://youtu.be/jtX26rpnY5A>



Bloody Empire Wallpaper by Timorous Beasties

This piece is a mixture of tradition and contemporary work, created by a manufacturing company led by design based in Glasgow. This particular piece was created through digitally printing a classic 'damask' pattern as a base, Damask was an ancient technique of a reversible pattern woven into fabric modernised through recreations as wallpapers. An overlay of hand painted splatters of paint in gold, red and orange appears over classic-illustration style wreaths and royal bees.

<https://medium.com/visual-research-methods/bloody-empire-wallpaper-by-timorous-beasties-cb8f299a9c7f>



Bloomsbury Garden by Timorous Beasties

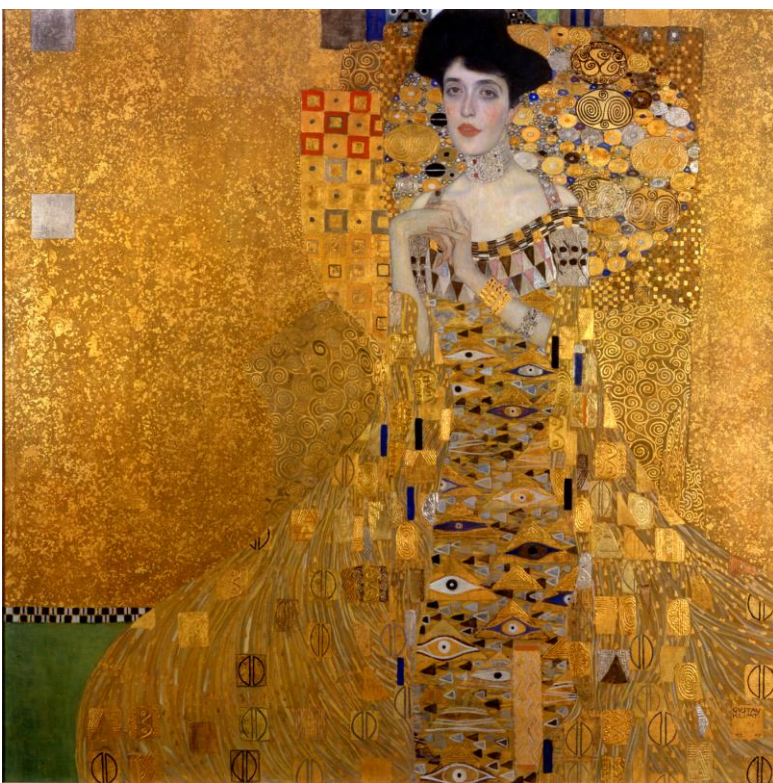
<https://www.plymouthart.ac.uk/blog/calendar/timorous-beasties->

Gustav Klimt was an Austrian artist whose patterned paintings came to define the Art Nouveau movement in Vienna. A master of symbolism, Klimt often depicted the female body in a sensual way in his jewel-toned paintings, prints, and drawings.

<https://youtu.be/d4sE12sCQW0>



Medicine (detail) 1899–1907. Destroyed 1945
https://en.wikipedia.org/wiki/Gustav_Klimt



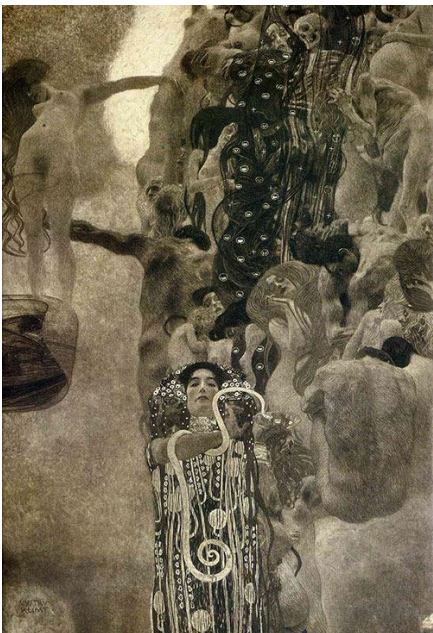
Adele Bloch-Bauer's Portrait. 1907 <https://youtu.be/OUZmSI4Mv-4>

The influence of Egyptian art on Klimt is undoubtedly at work in this portrait of the wife of the industrialist Ferdinand Bloch-Bauer. He twice commissioned Klimt to paint a portrait of Adele. This painting, made at the height of Klimt's career.

The portrait is notable for the mix of naturalism, in the painting of the face and hands, and the ornamental decoration used for the dress, chair and background. The way in which the decoration cuts across the shoulders and forearms creates an impression of mutilation. Since Adele, was one of Klimt's mistresses, it is difficult not to look for a psychological reason for the disjoining of the head and body.

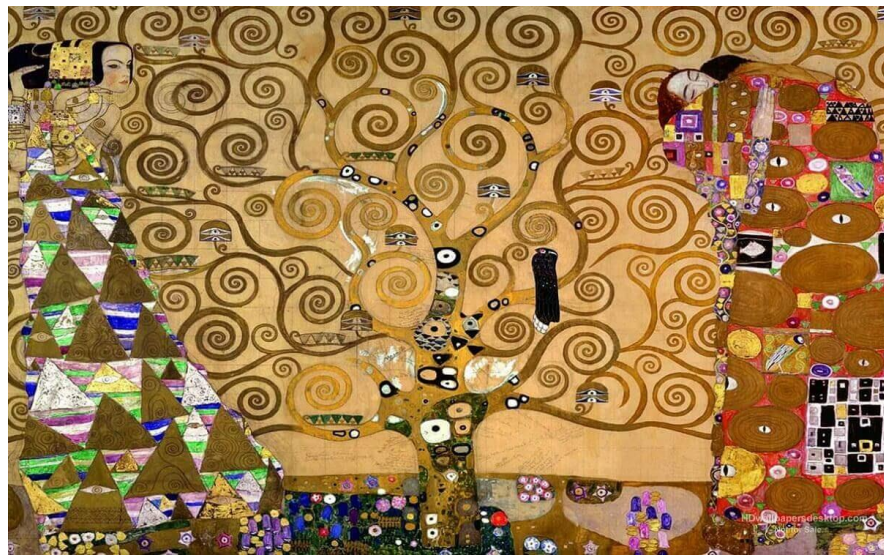
<https://youtu.be/GLQaAsC69xY>

https://youtu.be/CXQ7n0ezr_A



<http://www.gustavklimt.net/medicine/>
Medicine Gustav Klimt was commissioned by the University of Vienna to paint an elaborate ceiling painting for their Great Hall, from 1900 to 1907. The painting illustrates an array of nude male and female figures, accompanied by supernatural visuals within a body of water.

The painting would later fall into the hands of a Jewish family in 1911. The seized in 1945 during World War Two by Nazi officials. The painting was stored in a large castle, however set on fire due to the enemy attempting to seize the property. The classic painting was destroyed, yet the photograph of the work seized the emotion of artists world



The concept of the tree of life is illustrated by Gustav Klimt's painting, in a bold and original manner. The swirling branches create mythical symbolism, suggesting the perpetuity of life. The branches twist, twirl, turn, spiral and undulate, creating a tangle of strong branches, long vines and fragile threads, an expression of life's complexity. With its branches reaching for the sky, the tree of life roots into the earth beneath, creating the connection between heaven and earth

Yinka Shonibare CBE

Yinka was born in 1962 in London and moved to Lagos, Nigeria at the age of three. He returned to London to study Fine Art.. Shonibare's work explores issues of race and class through the media of painting, sculpture, photography and film. Shonibare questions the meaning of cultural and national definitions. His trademark material is the brightly coloured 'African' batik fabric he buys in London. This type of fabric was inspired by Indonesian design, mass-produced by the Dutch and eventually sold to the colonies in West Africa. In the 1960s the material became a new sign of African identity and independence. Shonibare was a Turner prize nominee in 2004 and was also awarded the decoration of Member of the 'Most Excellent Order of the British Empire' or MBE, a title he has added to his professional name.



WIND SCULPTURE I (YORKSHIRE SCULPTURE PARK) 2013
Steel armature with hand painted fiberglass resin cast
Dimensions: 610 x 340 x 80 cm

WIND SCULPTURE IV 2014 (MUSEUM OF CONTEMPORARY ART CHICAGO)
Steel armature with hand painted fiberglass resin cast
Dimensions: 610 x 340 x 80 cm



LINE PAINTING 2003
Emulsion and acrylic on Dutch wax printed cotton, and painted wall

© Yinka Shonibare
MBE

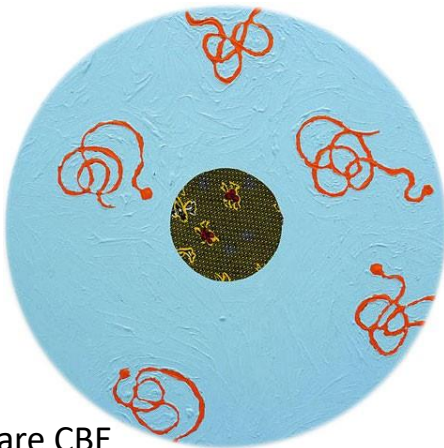


<https://youtu.be/6Hs9RmFK0CI>

<https://youtu.be/WroXoWaGfL8>

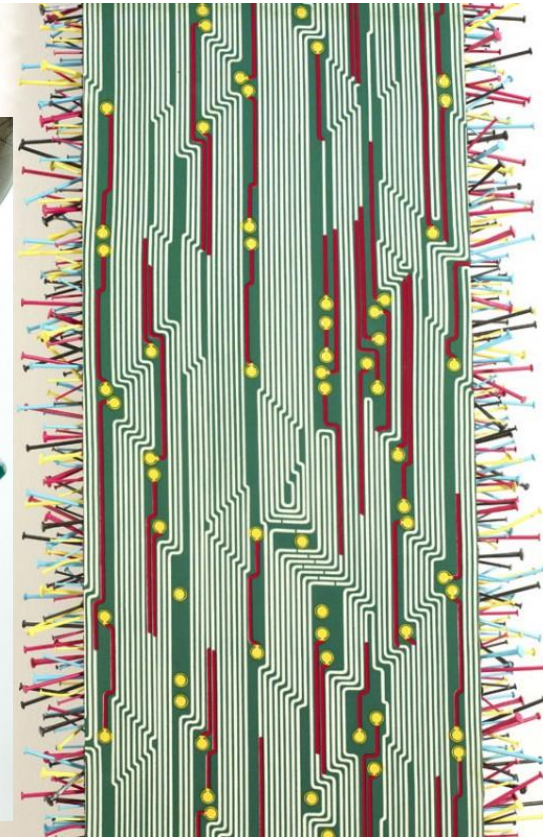
<https://youtu.be/xjHAPRoBwLA>

TOTEM PAINTING IV
[HTTP://YINKASHONIBARE.COM/ARTWORK/PAINTING/?IMAGE_ID=130](http://YINKASHONIBARE.COM/ARTWORK/PAINTING/?IMAGE_ID=130)



Yinka Shonibare MBE, Julio-Claudian, A Marble Torso of Emperor, 2018

YINKA SHONIBARE MBE: RUINS DECORATED
[HTTP://YINKASHONIBARE.COM/ARTICLES/PAST/](http://YINKASHONIBARE.COM/ARTICLES/PAST/)



ARTWORK - PAINTING
©2020. All images are property of Yinka Shonibare CBE (RA).

Damien Hirst

Benevolence 2007 914 x 914 mm | 36 x 36 in
Butterflies and household gloss on canvas

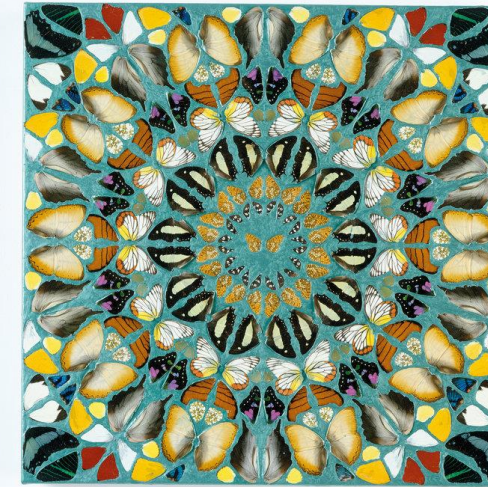
<http://damienhirst.com/>

<https://youtu.be/YWSb9QMILoQ>

The 'Kaleidoscope' paintings reference the spiritual symbolism of the butterfly, used by the Greeks to depict Psyche, the soul, and in Christian imagery to signify the resurrection. The works are reminiscent of, and even sometimes directly copy stained glass windows ('[South Rose Window, Lincoln Cathedral](#)' (2007)). Their titles similarly often reference Christian iconography, and Hirst chose to name a collection of paintings in 2008 after entries in The Book of Psalms.

[Damien Hirst](#)

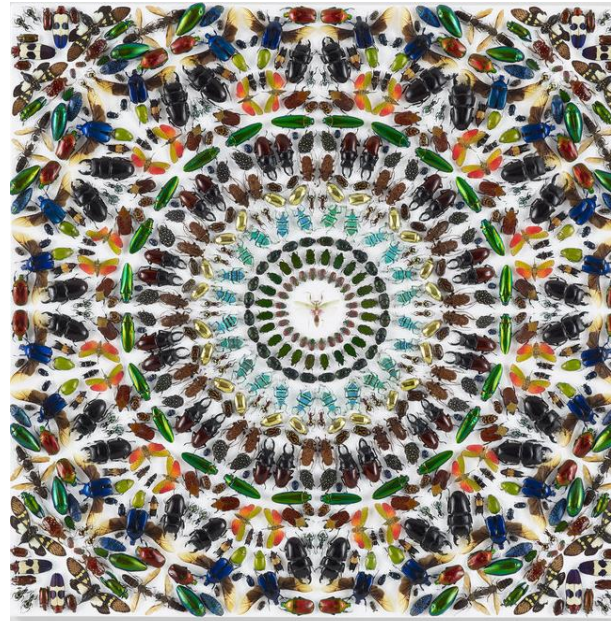
South Rose Window, Lincoln Cathedral, 2007



Psalm 46: Deus noster refugium. 2008
457 x 457 mm | 18 x 18 in
Butterflies and household gloss on canvas
<http://damienhirst.com/>



Psalm 36: Dixit injustus. 2008
457 x 457 mm | 18 x 18 in
Butterflies and household gloss on canvas
<http://damienhirst.com/>



Nessus 2009 610 x 610 mm | 24 x 24 in
Entomological specimens and Hammerite paint on canvas
<http://damienhirst.com/nessus>



It's Great to Be Alive 2002
Diameter: 2134 mm | 84 in
Butterflies and household gloss on canvas
[Kaleidoscope Paintings](#)

<https://youtu.be/pQIdSHVF5QY>

<https://youtu.be/Szqk7B5vbSA>

<https://youtu.be/8teZ4CpgR3I>

The artist **Damien Hirst** has come under fire after it emerged that more than 9,000 **butterflies** died as part of an **art** work in his latest exhibition. ... Figures obtained from the Tate reveal that more than 9,000 **butterflies** died during the 23 weeks that the exhibition was open.

Rob Ryan

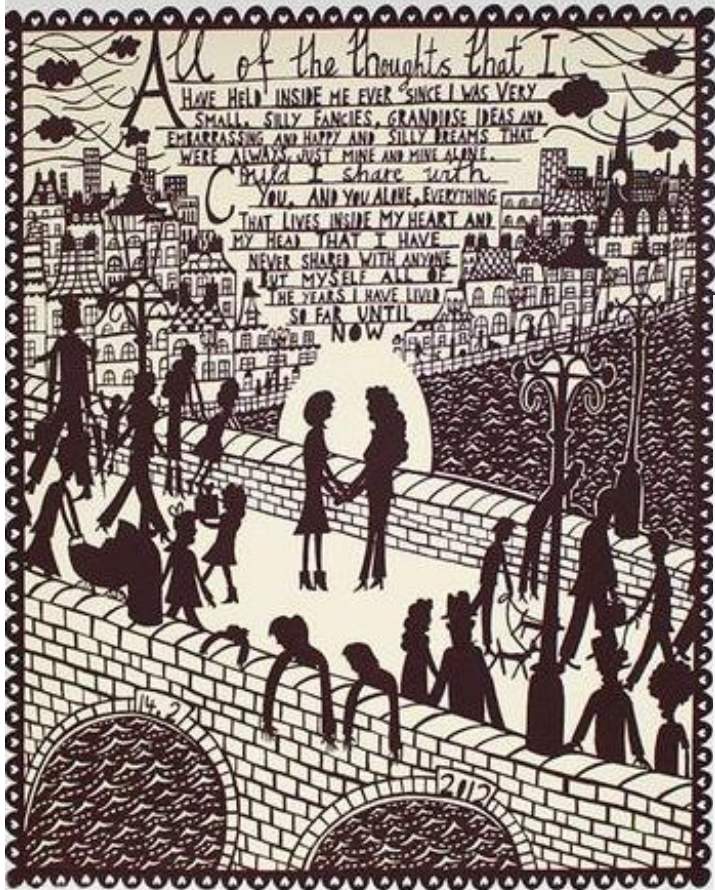


'AND MOST OF ALL THEY NEED LOVE' SCREENPRINT

DESCRIPTION:
Two colour screenprint in turquoise and black.

READS:
'These people without their clothes and their buildings could never survive. The cold kills them and the heat burns them but their strength is in their relentlessness. They endure and adapt but when they have enough they still want more but more than anything they need each other and most of all they need love'

DIMENSIONS: Print size is 48.6 cm x 66 cm



<https://youtu.be/pvUfatedKqo>
<https://youtu.be/McN-gVm4O4s>

<https://youtu.be/vX3U2xMG9K4>

<https://youtu.be/WhKoVpwoiM>

'ALL OF THE THOUGHTS' SCREENPRINT

READS:
*'All of the thoughts that I have held inside me ever since I was very small, silly fancies, grandiose ideas and embarrassing and happy and silly dreams that were always just mine and mine alone.
Could I share with you, and you alone, everything that lives inside my heart and my head that I have never shared with anyone but myself all of the years I have lived so far until now'*

<https://shop.robryanstudio.com>

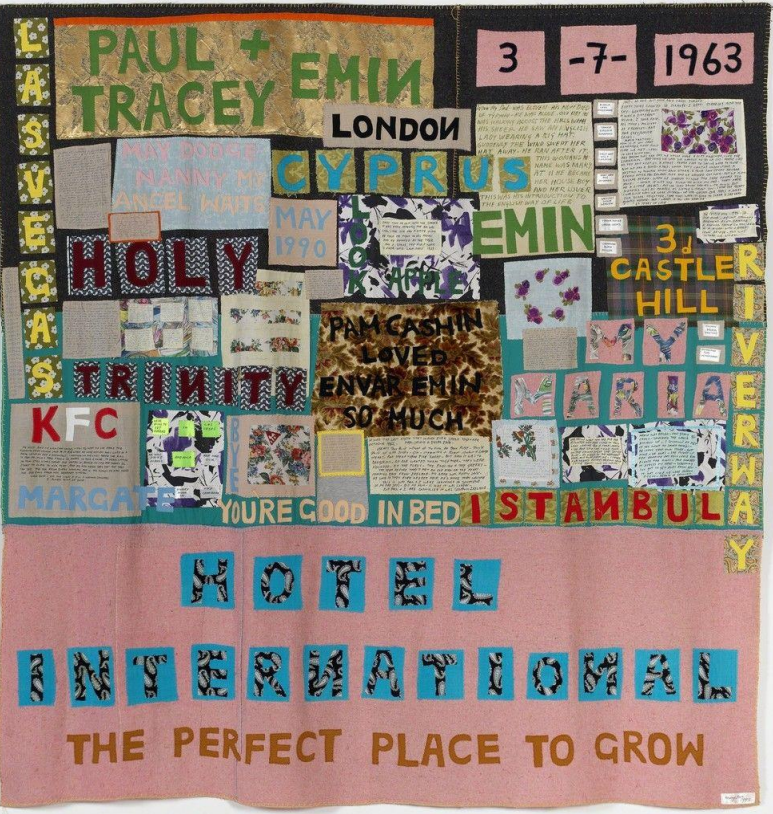


DESCRIPTION:
One colour screenprint in blue.

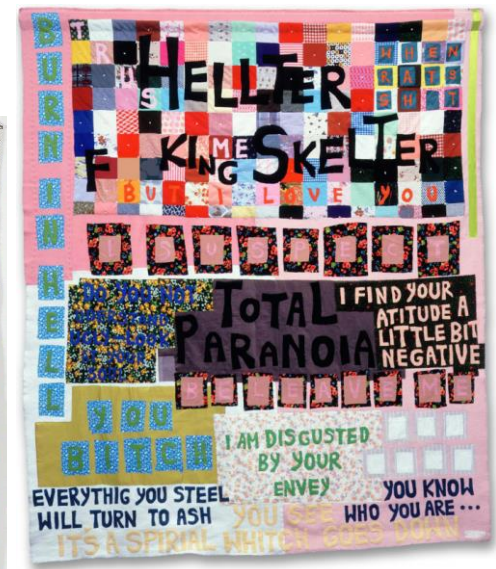
READS:
'Can We? Shall We? One day very soon, let us go away together just you and me. Can We? Shall We? Call in sick one day and travel to the sea and hold hands all day. Can We? Shall We? Eat our sandwiches on the train, get drunk on fresh air and come home tired and never tell anyone.... Ever.'

Paper size is 84 x 114 cm approx DATE: 2018

Tracey Emin



Hotel International, 1993, © Tracey Emin
The largest ever presentation of her most famous appliquéd Blankets, 12 are double hung in, including *Hotel International* (1993) and *Psycho Slut* (1999). Perhaps comprising Emin's most personal works, the Blankets examine themes of love and desire, faith and trust, rather famously documenting her sexual misadventures. With signature phrases such as 'Planet Thanet' and 'Psycho Sluts' featuring heavily, the blankets some up Emin at her most iconographic.



Series of appliquéd blankets (various dates) © Tracey Emin
A feminist icon (whose work investigates issues such as violence against women, female sexuality and the use/ creation of 'womanly' crafts, most recognisable in her quilts), Emin's work spans many mediums, all united for the first time (printing, drawing, painting, photography, film, sculpture, writing, neon texts and textiles), drawing together many of the artist's more obscure works, mostly unknown due to their lack of coverage in the UK press for their supposedly



<https://youtu.be/qbEKXlgsJmg>

<https://youtu.be/jLf3ou9HU-U>

Tracey Emin- Helter
Fucking Skelter 2001
<https://www.jessicahemmings.com/tracey-emin-stitching-extreme/>

Tracey Emin
Hate and Power Can
be a Terrible Thing
2004



Everyone I Have Ever Slept With 1963–1995
The names include family, friends, drinking partners & lovers.
In 2004, the tent was destroyed in a fire at the East London [Momart](#) warehouse, along with two of Emin's other works and some 100 more from Saatchi's collection, including works by [Damien Hirst](#), [Jake and Dinos Chapman](#) and [Martin Maloney](#).^[9] Many other works were also lost, including major pieces by [Patrick Heron](#) and [William Redgrave](#).
https://www.saatchigallery.com/aip/tracey_emin.htm



To Meet My Past 2002 Mixed media installation comprised of a four poster bed, mattress and appliquéd linens and curtains. https://www.saatchigallery.com/aip/tracey_emin.htm

