

**COMP 1 CHECKLIST  
 TEXTILES SIL**

**COMPLETE ALL SIL WORK USING TEMPLATES ON SLIDES AND THEN PRINT FOR BOOK ON RETURN**

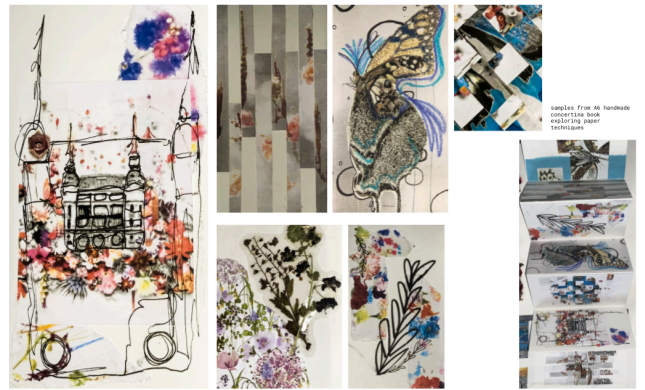
**DONE?**

<p><b>Mind-map</b>          This mind-map should explore your ideas for your Personal Investigation, ensure you include the following: primary photos, ideas artists, media, reflections (on Y12 work-what worked well, what you aim to improve), Extend every point on your mind map, you can include quotes if this helps –look at exemplars to add to this if you are struggling</p>	
<p><b>Mood-board</b>          You need to produce a mood-board which shows a collection of things that are inspiring your personal investigation (this should not be random images but should reflect your potential themes for A2).</p>	
<p><b>Personal Context of theme</b>          On a single or double page presented digitally on slides, explore your theme in relation to a wider context other than artists who explore it. Include: articles that relate to you theme, films, literature, quotes, historic events. E.g. My theme is Identity - articles of fraud/stolen identity, films such as minority report and memento. Literature - The Hunger Games, definition of identity and famous quotes, historic events - The Holocaust, where people were de-humanised and stripped of their identity. <b>IMPORTANT Explain why you did this and how it will impact on your work</b></p>	
<p><b>Independent gallery visit</b>          Double page and should include the following: Introduction explaining why you chose that gallery. 4-6 pieces of work annotated in paragraphs and a conclusion explaining what you have learnt from doing this and the impact this will have on your future work.</p>	
<p><b>Grid and samples from moodboard (6-9)</b>          6-9 A5 textile samples using three techniques, high quality done IN COLLEGE using the equipment. Inspired by moodboard with small annotations in books.</p>	
<p><b>Primary photo page</b>          Double page spread using template on TEAMS. 6-8 edits, contact sheet, photograph annotation.</p>	
<p><b>Development Piece One Idea Generation</b>          Use template on TEAMS. Grid designs in small sketchbook, annotations and edits that link to dev piece one documented on slides.</p>	
<p><b>Artist research One</b>          In-depth Analysis (side and a half of A4 font 12, 3 blue, 3 other colour) 4 other photos analysed, biography – using purple box on handout. Double page spread on slides.</p>	
<p><b>What is Textiles?</b>          Double page spread Include: 6 pieces of work, 1 in depth analysis (over a side of A4 font 12), 6 other photos annotated in paragraphs, annotation should explore the questions set out in the powerpoint we explored in lesson. (please see teams class files area to revisit these should you wish.)          Extension: Ask friends and family's opinions on a controversial piece of art and document this in your book.</p>	
<p><b>Development Piece One progress shots on slides</b>          20hours worth of work based on idea from idea generation page Take progress shots as you complete this</p>	
<p><b>Development Piece photograph and evaluation on slides.</b>          20hours worth of work based on idea from idea generation page Take progress shots as you complete this.</p>	
<p><b>Summer Independent Learning tasks below:</b></p>	
<p><b>Artist research Two</b>          In-depth Analysis (side and a half of A4 font 12, 3 blue, 3 other colour) 4 other photos analysed, biography – using purple box on handout. Double page spread          *YOU WILL ADD ARTIST RESPONSE SAMPLES WHEN WE ARE BACK AT COLLEGE AND ABLE TO USE FACILITIES</p>	
<p><b>Illustrations of Development one samples</b>          Complete 2 double pages of practical experiments inspired by your dev one samples – 6-8 experiments using different media. Try to focus in on details of your dev samples so you can achieve more detail, try experiment with suitable materials, layer different surfaces.</p>	
<p><b>2 double pages of experimental drawings from primary photos in sketchbook</b>          Complete 2 double pages of drawing experiments – 6 experiments using different media – annotate WWW, EBI. Try to zoom in to pieces so you can achieve more detail, try experiment with suitable materials, layer different surfaces, try to create these mainly from primary photos          Suggested: Another real life gallery/ location visit!          Get yourself into a real life gallery: Hepworth Wakefield, YSP, Leeds Art Gallery, Henry Moore Institute, Thackray Medical Museum are some local ones.          Document on slides and should include the following: Tickets, leaflets, postcards, sketches, a moodboard of photographs.</p>	

Colour code:  
 Work completed before summer holidays  
 SIL – work to be completed in the summer holiday

SIL TASK 1,2 and 3: Complete the new tasks, set in PURPLE.

High grade exemplar SIL drawings and experiments



**YORK GALLERY VISIT**  
**MICHAEL LYONS : ANCIENT AND MODERN**

**Observational Drawing - watercolour, fineliner** At the exhibition I did a few quick observational sketches of sculptures that stood out to me. I chose watercolour as a medium as it's convenient to carry, quick drying and colours can easily be mixed. Fineliner can easily be used with watercolour without smearing or bleeding. I used different thicknesses to show the shadows and highlights I could observe.

**What can take from Michael Lyons' work?** Through the process of observational drawing, I noticed the important of lighting and role the weather plays in showcasing an outdoor exhibition. This focus on the change of shape through a the weather is something I could consider moving forwards with my experimentation with sculpture and three dimensional structure. Since my theme is organic geometry, the weather could be an interesting factor to consider as its an alternative natural process to consider. Information at the exhibition suggested the Lyons used wax and carving tools in the initial process of creating his forms. This is so that he could capture a free flowing and dynamic feel to his sculptures through the kinetic movement of his hands. Although this type of shape would usually be considered the opposite of a geometric structure, think the abstract technique of creating shape is something important in the creative process.

