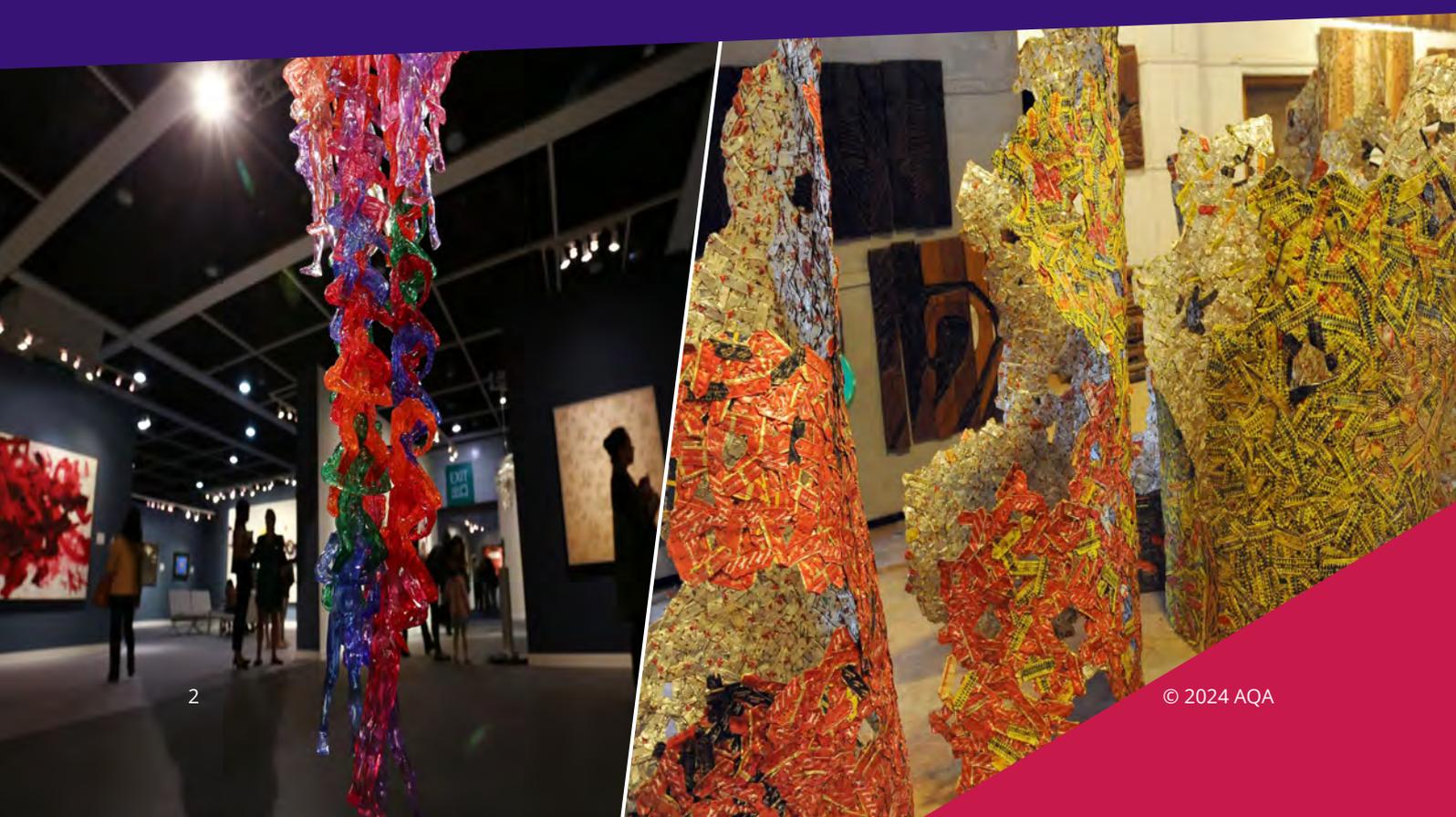


# Art and Design

## Digital library

A resource for teachers of GCSE  
and A-level





# Introduction

The field of Art and Design can be a powerful way for students to engage with and explore themes of equality, diversity and inclusion (EDI). We have created this Art and Design digital library resource as a starting guide for teachers looking to harness the power of art and design to impart invaluable EDI principles in the classroom.

Throughout this resource, you will discover a wealth of tools, materials, and insights which aim to help you cultivate an inclusive learning environment that empowers every student to thrive.

We have used a range of themes from past Externally Set Assignments (ESAs) to provide a collection of artists, links to themes and background information.

## AQA previous themes from ESAs

- musical instruments
- figures at windows
- arts and crafts of Mexico
- multiples
- beside the seaside
- my street
- fish
- freedom of expression
- nature transformed
- Scandinavian art and design
- wildfowl and poultry
- mother and child
- crustaceans
- dance
- recycled
- lighting
- toys
- urban environment
- the four elements
- wood
- connections
- myths and legends
- change
- identity
- cycling
- circus
- plastics
- oceanic art
- old and new
- mixed media
- footwear
- suspended and balanced forms
- space
- human figure
- telling stories
- in the news
- materials
- light and dark
- in a different way
- texture
- abstract
- messages
- the elements
- working
- habitats
- spaces.

## Additional suggested themes

- collage
- texture
- found objects
- movement
- handwriting
- family
- domestic objects
- portraiture
- maps
- the city
- home
- process
- recycling
- line
- self-portrait
- landscape.

We would like to thank Professor Craig Staff from the University of Northampton for his support in creating this guide.

## Artist: Shadi Ghadirian



### Themes

identity | domestic objects | found objects | portraiture | human figure

### Background information

Shadi Ghadirian is a photographer whose practice examines women's place within society generally and modern-day Iran in particular. In a series of photographic portraits entitled the *Every Day* series, Ghadirian has replaced the sitter's face with an everyday, domestic

object. Although viewers are initially struck by what are a series of unexpected, and at times humorous, juxtapositions, the artist is seeking to make a more serious point: that, as gifts the artist received after her wedding, the objects are bound up with a prescribed set of identities. By including various domestic objects, such as a broom and a cleaver, the suggestion is that the only meaningful roles a women can aspire to, beyond that of being a housewife, is that of a cleaner and a cook. By covering over their face with these objects, Ghadirian appears to be suggesting that these objects function as masks that conceal the real and, for that matter, far more complex individuality of the sitter.

### Further research for teachers:

**Read:** [Article called 'Art & Voices Matter: Shadi Ghadirian's witty take on the key concerns of everyday life.'](#) (STIR)

**Visit:** [Shadi Ghadirian's website](#)

### Resources for the classroom:

**Visit:** [Information on Ghadirian's Every Day series \(On Art and Aesthetics\)](#)

**Read:** [Introduction to the Shadi Ghadirian's work \(Saatchi Gallery\)](#)



## Artist: Chiharu Shiota

### Themes:

found objects | suspended and balanced forms | connections

### Background information:

Chiharu Shiota's large-scale installations often incorporate objects, such as shoes, keys, boats or pages from a book, that have become entwined in coloured thread, wool or rope. These densely threaded forms are often reminiscent of a spider's web which appears to engulf the space and the various objects arrayed within it. For the artist, the thread symbolises human interconnectivity and denotes a relationship or connection between individuals.

### Further research for teachers:

**Read:** [Information on and examples of Chiharu Shiota's installations \(designboom\)](#)

**Watch:** [Meet the artist video about Chiharu Shiota \(Youtube\)](#) (4 minutes)

**Visit:** [Chiharu Shiota's Instagram page](#)

### Resources for the classroom:

**Visit:** [Chiharu Shiota's website](#)

**Watch:** [Video: Chiharu Shiota discusses her exhibition 'Uncertain Journey.' \(Youtube\)](#) (2 minutes)

**Read:** [Interview with the Chiharu Shiota \(The Talks\)](#)



Artist: Thandiwe Muriu



**Themes:**

pattern | visual illusion | identity | human figure

**Background information:**

Rather than using digital manipulation, Muriu's constructed images are the result of the artist organising the composition through a careful selection of colour, pattern and design. Dressed in highly detailed and visually arresting fabrics, images of her sitters combine aspects derived from her Kenyan heritage together with the world of high-end fashion design.

**Further research for teachers:**

**Read/Listen:** [Article on Thandiwe Muriu's approach to art and design with podcast \(Cool Hunting\)](#) (45 minutes)

**Watch:** [Video interview with the Thandiwe Muriu \(Youtube\)](#) (8 minutes)

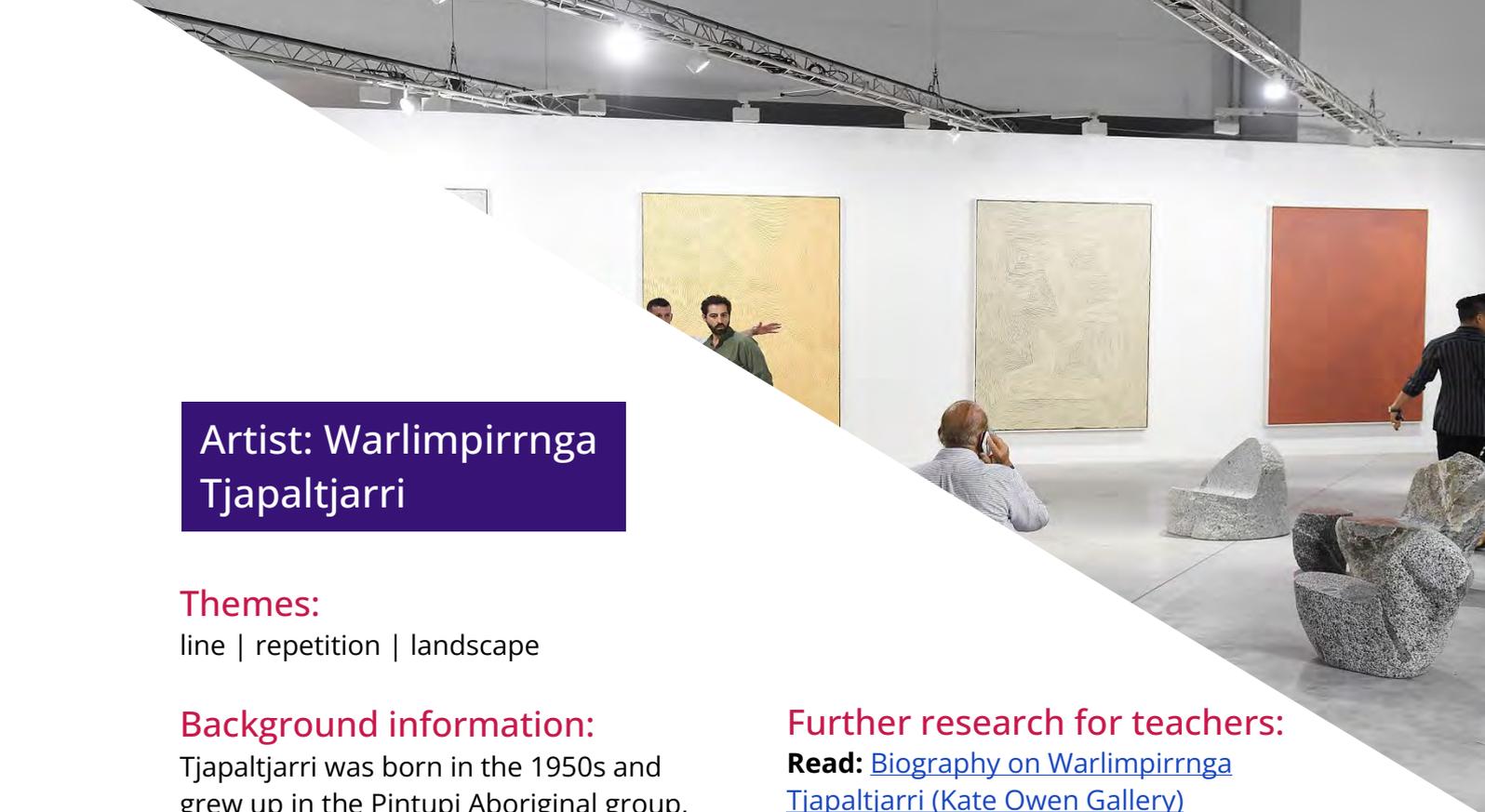
**Visit:** [Thandiwe Muriu's Instagram page](#)

**Resources for the classroom:**

**Watch:** [Video introduction to Thandiwe Muriu's work \(Access Art\)](#) (4 minutes)

**Read:** [Article: 'A vibrant series by Thandiwe Muriu celebrates African culture and heritage' \(Vogue\)](#)

**Visit:** [Thandiwe Muriu's website](#)



## Artist: Warlimpirrnga Tjapaltjarri

### Themes:

line | repetition | landscape

### Background information:

Tjapaltjarri was born in the 1950s and grew up in the Pintupi Aboriginal group, together with other members of his family. They were Western Desert peoples who followed the traditions of a semi-nomadic lifestyle. When the artist was in his twenties, he first came into contact with kartiya: people outside of his group and who were of European descent. Although resolutely abstract, Tjapaltjarri's paintings represent ancestral connections to the sacred sites of western Australia.

### Further research for teachers:

**Read:** [Biography on Warlimpirrnga Tjapaltjarri \(Kate Owen Gallery\)](#)

**Watch:** [Video: 'No boundaries: a closer look at Warlimpirrnga Tjapaltjarri' \(Youtube\)](#) (11 minutes)

### Resources for the classroom:

**Watch:** [Video: 'Tell us about Warlimpirrnga Tjapaltjarri' \(Youtube\)](#) (2 minutes)

**Read:** [Information about Warlimpirrnga Tjapaltjarri \(Tingari Arts\)](#)

**Visit:** [The National Gallery of Victoria, Australia website](#)





Artist: Emily Kame Kngwarreye

### Background information:

Emily Kame Kngwarreye grew up in Utopia, a remote desert area 250 km north-east of Alice Springs. An Anmatyerre elder, the artist was a custodian of, and drew inspiration from, the Dreaming sites in Alhalkere in the Utopia region. It was through the Dreaming that Kngwarreye had been able to develop her style. During the women's ceremony of Awelye, the Anmatyerre women, including Kngwarreye, would inscribe designs on their bodies using materials such as charcoal and ash. As part of this ritual practice, individuals might also engage in scarification of the body. Although born in 1910, Kngwarreye only started painting with acrylics on canvas when she was in her late 70s. From that point, in the eight years up until her death in 1996, she painted approximately 3000 canvases.

### Themes:

process | handwriting | abstract | maps

### Further research for teachers:

**Watch:** [Video discussion of Emily Kame Kngwarreye \(Youtube\)](#) (3 minutes)

**Read:** [Article on Emily Kame Kngwarreye \(Tate etc\)](#)

### Resources for the classroom:

**Watch:** [National Gallery of Australia film on Emily Kame Kngwarreye \(Youtube\)](#) (4 minutes)

**Read:** [Biography on Emily Kame Kngwarreye \(Kate Owen Gallery\)](#)

**Visit:** [Video collection of Emily Kame Kngwarreye's work \(Art Gallery, New South Wales, Australia\)](#) (3 minutes)



## Artist: El Anatsui

### Themes:

recycled | change | pattern |  
repetition | transformation

### Background information:

Using discarded materials, such as metal seals from African liquor bottles, El Anatsui's large scale works have a formal complexity that often belie their humble origins. Having been crushed, these seals are then sewn together using copper wire. Although comprised of metal, Anatsui's sculptures are often reminiscent of large areas of fabric. As well as being connected to themes of recycling and transformation, Anatsui's practice is also concerned with ideas around colonialism and globalism.

### Further research for teachers:

**Visit:** [El Anatsui's website](#)

**Read:** [Information about El Anatsui \(Tate\)](#)

**Watch:** [Video: 'El Anatsui: the golden rule is there are no rules' \(Art Basel\)](#) (5 minutes)

**Visit:** [El Anatsui's Instagram page](#)

### Resources for the classroom:

**Watch:** [Video: 'El Anatsui's studio process' \(MoMA\)](#) (4 minutes)

**Read:** [Article: \*Dusasa II\* by El Anatsui \(The Met\)](#)





Artist: Do-Ho Suh

### Themes:

habitats | suspended and balanced forms | home | spaces

### Background information:

Do Ho Suh is a sculptor who is primarily known for his large-scale fabric installations that recreate specific spaces derived from previous homes where the artist has lived. Like other artists, including Rachel Whiteread who has made sculptures based on specific domestic objects and spaces, Suh is interested in not only how these spaces are inhabited, but how they are remembered. However, unlike Whiteread's practice, having lived in a number of countries, Suh's fabric works also acknowledge his own first-hand experience of travel and, by extension, the related theme of cultural displacement. Although Suh goes to great lengths to ensure that his

structures are constructed entirely to the physical dimensions of the room or space upon which they are based, the translucent, gossamer thin fabric means that the spaces appear ethereal and ghost-like.

### Further research for teachers:

**Read:** [Article: 'The Essential Works of Do Ho Suh' \(ArtAsiaPacific\)](#)

**Read:** [Biography of Do Ho Suh \(Tate\)](#)

**Watch:** [Video: Walkthrough of the 348 West 22nd Street installation \(LACMA\)](#) (2 minutes)

**Visit:** [Do Ho Suh's Instagram page](#)

### Resources for the classroom:

**Visit:** [Do Ho Suh in his London Studio \(Galerie Magazine\)](#)

**Watch:** [Video: 'Do Ho Suh: Almost Home' at the Smithsonian American Art Museum](#) (2 minutes)

**Read:** [Article: 'A Suitcase Home: Sarah Newman on Do Ho Suh' \(SAAM\)](#)

## Artist: Mark Bradford

### Themes:

urban environment | collage |  
texture | recycling |

### Background information:

Mark Bradford's abstract works are comprised of layers of paper, billboard, merchant and movie posters and maps. Having attached particular configurations of these materials onto canvas, the artist manipulates the surface using, amongst other tools, a sandblaster and a high-pressure washer. The resulting works are visually complex collages consisting of rich tapestry of mark, line, patterns and sometimes text. Formally, they are reminiscent of abstract painting, although paint as a medium is entirely absent from the finished works. Whilst they do connect with particular histories of abstraction, Bradford's works have been described as 'social abstractions' due to the fact that, not only does his material derive from a particular set of social contexts, the work often engages with contemporary issues around class, race and identity.

### Further research for teachers:

**Visit:** [Information about Mark Bradford \(Art 21\)](#)

**Read:** [Article: 'Mark Bradford on Painting with Paper' \(Art in America\)](#)

### Resources for the classroom:

**Watch:** [Video: 'Mark Bradford on Materials, Abstraction and "Amendment #8"' \(3 minutes\)](#)

**Visit:** [Information about Mark Bradford \(Saatchi Gallery\)](#)





## Artist: Njideka Akunyili Crosby

### Themes:

family | collage | mixed media | human figure | habitats | home | domestic objects | portraiture

### Background information:

Njideka Akunyili Crosby was 16 when she moved from Nigeria to the United States. In many respects, her painted collages reflect the tensions between her experiences of the country where she currently lives to the one that she was born and grew up. The works are often organised around domestic scenes, and the people that the artist chooses to depict are often her friends and family members. As a 'cosmopolitan Nigerian woman', her collaged works consist of layers of visual information which represent the cultural identity

of the artist, and others like her, who have experienced first-hand the effects of colonisation.

### Further research for teachers:

**Visit:** [Information about Njideka Akunyili Crosby's \(Victoria Miro Gallery\)](#)

**Read:** [Njideka Akunyili Crosby as part of the Hilton Als Series \(Yale Centre for British Art\)](#)

**Watch:** [Video: 'Inside my studio: Njideka Akunyili Crosby' \(Youtube\)](#) (4 minutes)

**Visit:** [Njideka Akunyili Crosby's Instagram page](#)

### Resources for the classroom:

**Watch:** [Video: 'Painter Njideka Akunyili Crosby' \(Youtube\)](#) (3 minutes)

**Read:** [Information about Njideka Akunyili Crosby \(MoMA\)](#)



A photograph of Sam Gilliam, an elderly Black man with grey hair, smiling and looking down at a paintbrush he is holding. He is wearing a dark blue shirt and is positioned in front of a light-colored wooden wall.

## Artist: Sam Gilliam

### Themes:

freedom of expression | suspended and balanced forms | space | in a different way

### Background information:

Sam Gilliam rose to prominence in the United States during a period when artists were seeking to develop new approaches to abstract painting. Following the creation of his *Drape* series of paintings in 1968, which entailed removing the stretcher frame, Gilliam used the basis of this series to explore how painting could become more overtly three-dimensional, expansive and responsive to its surrounding architecture. Although towards the end of his life (Gilliam died

in 2022) he returned to using stretcher frames, what remained consistent throughout his career was a questioning, experimental approach to abstraction.

### Further research for teachers:

**Visit:** [Information in Sam Gilliam \(Pace Gallery\)](#)

**Read:** [Sam Gilliam obituary \(The Guardian\)](#)

**Watch:** [Video: 'Sam Gilliam: The Music of Colour'\(Youtube\)](#) (3 minutes)

### Resources for the classroom:

**Watch:** [Video: 'Meet Sam Gilliam' \(Youtube\)](#) (3 minutes)

**Read:** [Article: 'Carousel State \(1968\) by Sam Gilliam' \(The Met\)](#)





## Artist: Lorna Simpson

### Themes:

collage | identity | imitation | human figure

### Background information:

Working across photography, print, collage, installation, painting, drawing and sculpture, Lorna Simpson's practice has sought to question societal representations of culture, race and gender. Working at the intersection of all three, her collages, derived from old copies of *Ebony* and *Jet* magazines, take black hair as their principal focus. This particular focus in the artist's work can also be seen in *Wigs*, a 1994 work by the artist which functioned as the means to ask a series of questions around the identity of the wearer of the wig.

### Further research for teachers:

**Visit:** [Information about Lorna Simpson \(MoMA\)](#)

**Read:** [Article: 'The Artist Turning Black Hair into "Galaxies, Solar Systems, Moonscapes"' \(AnOther Magazine\)](#)

**Watch:** [Video: 'Lorna Simpson in the studio' \(Youtube\)](#) (4 minutes)

**Visit:** [Lorna Simpson's Instagram page](#)

### Resources for the classroom:

**Watch:** [TateShots videos on Lorna Simpson \(Youtube\)](#) (3 minutes)

**Visit:** [Wigs, 1994 by Lorna Simpson \(MoMA\)](#)





## Artist: Robert Pruitt

### Themes:

identity | imitation | recycled | connections | human figure | in a different way | portraiture

### Background information:

Working predominantly in the medium of drawing, Robert Pruitt's large-scale studies of the figure combines a realist approach with a range of cultural references, symbols and props. The people he depicts include friends and family members, and they are rendered using conté on hand-dyed paper. Although his approach to their depiction

is relatively conventional, the figures are often adorned in various types of dress, ranging from streetwear, spacesuits and African ceremonial dress.

### Further research for teachers:

**Visit:** [Robert Pruitt's website](#)

**Read:** [Article: 'The Potent Realism of Robert Pruitt's Black Portraiture' \(Hyperallergic\)](#)

**Watch:** [Video of Robert Pruitt talking about his practice Youtube](#) (4 minutes)

**Visit:** [Robert Pruitt's Instagram page](#)

### Resources for the classroom:

**Watch:** [Video: 'Robert Pruitt at Mississippi Museum of Art' \(Youtube\)](#) (3 minutes)

**Visit:** [A collection of works by Robert Pruitt \(Salon 94\)](#)

**Visit:** [A collection of works by Robert Pruitt \(Studio Museum in Harlem\)](#)



## Artist: Leonardo Drew

### Themes:

recycled | wood | change | mixed media | materials | texture | abstract | found objects | process | recycling



### Background information:

Leonardo Drew creates sculptures, often large-scale, using organic materials such as wood. By painting his sculptures black they often appear charred or in a natural state of decay and erosion. Although his often monumental sculptures are highly evocative statements, his installations are not titled and, instead, are given a number. This decision is due to the artist wanting the viewer to bring their own associations to the work.

### Further research for teachers:

**Visit:** [Examples of Leonardo Drew's work \(Galerie Lelong and Co\)](#)

**Read:** [Article: 'In A Candid Interview, Leonardo Drew Discusses His Latest Art Installation And Why Art Matters' \(Forbes\)](#)

**Read/Watch:** [Article and video of Leonardo Drew Exhibition \(Yorkshire Sculpture Park\)](#) (6 minutes)

**Visit:** [Leonardo Drew's Instagram page](#)

### Resources for the classroom:

**Watch:** [Video: 'In conversation with Leonardo Drew' \(Youtube\)](#) (3 minutes)

**Visit:** [Leonardo Drew artwork \(Tate\)](#)



Artist: Ingrid Calame

### Themes:

maps | the city | abstract | line |  
process | urban environment

### Background information:

Ingrid Calame's practice emerged out of a process she had begun in 1997, namely tracing the stains on her studio floor. She developed this approach by taking the process into a number of public locations and applying it to the various stains, tyre skid marks and traces that are invariably present within the various surfaces of a city, for example on roads and sidewalks. Having traced these stains using Mylar polyester film, the designs are eventually developed into an abstract painting which is made using sign painter's enamel. Interestingly, although Calame's paintings are abstract, they remain indelibly connected to what is (quite literally) a concrete starting point.

### Further research for teachers:

**Read:** [Profile on Ingrid Calame by Pepe Karmel \(static1\)](#)

**Watch:** [Video: Ingrid Calame at The Fruitmarket Gallery, Edinburgh \(Youtube\)](#) (2 minutes)

**Visit:** [Ingrid Calame's Instagram page](#)

### Resources for the classroom:

**Visit:** [Ingrid Calame's website](#)

**Watch:** [Video portrait of Ingrid Calame \(Youtube\)](#) (5 minutes)

**Visit:** [Coloured pencil drawings by Ingrid Calame \(Seattle Artist League\)](#)



## Teacher notes

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