

CRIMINAL ORNAMENTATION



YINKA SHONIBARE CBE
curates the Arts Council Collection
EDUCATION PACK

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Introduction

This Education Pack can be used to plan a visit to the exhibition *Criminal Ornamentation: Yinka Shonibare CBE curates the Arts Council Collection*. It can also be used in the classroom to stimulate discussion around the core themes of the exhibition and the works on display.

This pack is arranged thematically, however activities and ideas can be mixed up and applied to ensure the most relevant experience for your pupils. We encourage you to develop your own ways of thinking about the exhibition and to share your ideas with us @artscouncilcollection.

The suggested activities can be used before, during or after a visit to the exhibition, or as activities used solely in the classroom.

Criminal Ornamentation is an exploration of pattern as a genuine form of expression that breaks away from traditional concepts of art and seeks to celebrate the radical deviancy of pattern. As such, the exhibition can be used to connect across multiple areas of the national curriculum.

Curriculum and thematic links beyond Art and Design:

Spiritual, Moral, Social and Cultural Development (British Values):
Individual Liberty
Mutual Respect and Tolerance

Personal, Social and Health Education and Citizenship:
Personal Identity – roles and responsibilities; similarities and differences; understanding identity
Relationships – stereotypes, prejudice and discrimination
Identity and Diversity – diversity in the UK; global citizenship; identity over time

Art History:

In 2017 Yinka Shonibare CBE was included as a key artist to study as part of the new Art History A level curriculum

Please share your classroom creations with us!

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Facebook: Arts Council Collection

About The Exhibition

My own art practice for the past twenty-five years at least has been about the exploration of identity and political activism through the patterns of 'Dutch Wax' or Batik which has its origins in Indonesia, was industrialised by the Dutch and is now commonly associated with Africa. My curiosity about the complexity and history of identity formation has led me to continue to explore the culturally transformative potential of pattern. This exhibition is a combination of the manifestation of the political in art and craft, whether that is conscious or not. It is the celebration of the impolite, unapologetic display of pattern, repetition and colour.

— Yinka Shonibare CBE

Reflective of Shonibare's practice, *Criminal Ornamentation* explores the cultural and social dimensions of the use of pattern in modern and contemporary art. The title of the show is taken from Adolf Loos' influential 1908 essay 'Ornament and Crime'.

In this essay Loos examined notions of good and bad taste and condemned the use of decoration and craft as an indication of the lowest level of cultural development, to the extent of stating *'the modern man who tattoos himself is a criminal.'*

Yinka Shonibare CBE challenges this by saying: *'Adolf Loos was clearly a man of his time in his snobbish revolutionary zeal to abandon ornamentation as he saw it as the pre-occupation of the working classes and degenerates'.*

The works in this exhibition challenge the idea that ornamentation is a crime. Shonibare embraces colour, ornament and pattern as means of social and political expression.

Yinka Shonibare CBE has selected a wide range of works unified by pattern. Taking the Arts Council Collection's rich and varied holdings as his starting point, he has supplemented his selection with key loans from the V&A, Crafts Council, William Morris Society and from individual artists based across the UK.

Artists featured in the show include:

Timorous Beasties, Boyle Family, Susan Derges, Laura Ford, Edward Lipski, Alexander McQueen, Milena Dragicevic, Lis Rhodes, Bridget Riley, Yinka Shonibare CBE, Caragh Thuring and Bedwyr Williams.

You can find out more about these artists' work by visiting artscouncilcollection.org.uk

TOUR DATES & VENUES

Please note: not all works will be shown at all venues.

Attenborough Arts Centre, Leicester 21 September – 16 December 2018

Royal Albert Memorial Museum, Exeter 19 January – 16 March 2019

Longside Gallery, Arts Council Collection, Wakefield 5 April – 16 June 2019

Southampton Art Gallery 28 June – 28 September 2019

ABOUT YINKA SHONIBARE CBE

Yinka Shonibare CBE (b. London, UK, 1962) moved to Lagos, Nigeria at the age of three. He returned to the UK to study Fine Art at Byam Shaw School of Art, London and Goldsmiths College, London, where he received his Masters in Fine Art. He has become known for exploring colonialism and post-colonialism in a globalised world. Through his interdisciplinary practice, Shonibare's work examines race, class and the construction of cultural identity through a sharp political commentary of the tangled interrelationship between Africa and Europe and their respective economic and political histories.

In 2004, he was nominated for the Turner Prize and in 2008, his mid-career survey began at Museum of Contemporary Art, Sydney, before travelling on to the Brooklyn Museum, New York and the National Museum of African Art at the Smithsonian Institute, Washington D.C. In 2010, his first public art commission *Nelson's Ship in a Bottle* was displayed on the Fourth Plinth in Trafalgar Square, London, and was acquired by the National Maritime Museum, Greenwich, London.

His work is included in notable museum collections including Arts Council Collection; Moderna Museet, Stockholm; Museum of Contemporary Art, Chicago; Museum of Modern Art, New York; the National Museum of African Art, Smithsonian Institute, Washington D.C.; and Tate, London, among others.



Yinka Shonibare CBE
Food Faerie, 2010

ABOUT ARTS COUNCIL COLLECTION⁶

The Arts Council Collection is the most widely circulated national loan collection of modern and contemporary British art in the world. Founded in 1946, the Collection reaches the broadest possible audience through long loans to public institutions, exhibition loans, touring exhibitions, as well as digital and print publications. It can be seen in exhibitions in museums and galleries across the UK and includes important works by all of the UK's most prominent artists. This activity is administered by a dedicated Southbank Centre team on behalf of Arts Council England, led by the Director of the Arts Council Collection. The team has three bases: offices at the Southbank Centre, a London art store and a sculpture centre at Longside, Yorkshire Sculpture Park.

There are now over 8,000 works in the Collection, including paintings, sculptures, original works on paper, prints and moving image. The Collection supports artists in the UK through the purchase and display of their work, and safeguards it for future generations, using the highest possible standards of collection care. Unique among national collections, the Arts Council Collection also lends to numerous public buildings across the UK, including schools, universities, hospitals and charitable associations.

The Arts Council Collection is managed by the Southbank Centre, London, on behalf of Arts Council England and is based at the Hayward Gallery, London and at Longside, Yorkshire Sculpture Park.

Your Arts Council Collection

If your school could borrow one work of art, which work would you choose?

Where would the work go?

How would you keep it safe?

How would it make the children feel to have a work of art by a famous artist on display at their school?

Find out more by visiting www.artscouncilcollection.org.uk



Caragh Thuring
Ardyne Point, 2016

Key Themes and Related Activities for Key Stages

a Question of Taste – Ornamentation and Minimalism

Criminal Ornamentation considers the cultural manifestation of pattern within craft, sculpture, painting, costume design, film and photography.

In art history there has been an ongoing debate about taste over centuries. What is good taste? Who has it? Does money buy good taste? In the mid-19th century, factors such as the Industrial Revolution, greater trade movement and access to travel had a huge impact on the design and manufacture of art and craft. New patterns were being brought to the UK. The Arts and Craft movement emerged during the late 19th century; its protagonists rebelled against the mechanised production of furniture, celebrating craftsmanship and the beauty of pattern in nature.

The exhibition title, *Criminal Ornamentation*, refers to Adolf Loos' essay and lecture 'Ornament and Crime' (1908). Adolf Loos was an Austrian and Czech architect and an influential European theorist of modern architecture working at the turn of the 20th century.

Loos' essay reflects his disdain for 'ornament' because to him ornamentation caused objects and buildings to become unfashionable, and therefore obsolete. Loos felt that the effort wasted in designing and creating superfluous ornament was nothing short of a 'crime'. Loos believed that craftspeople were overworked and underpaid and that ornamentation was nothing more than 'a waste of labour and materials'.

In contrast to this modernist taste for a minimal aesthetic, Shonibare's own practice and selection of works examines pattern and ornament as an act of social and political expression.

The following activities and discussion points have been developed to support teaching staff to engage with the politics of ornamentation. These resources can be used as a starting point for a project or applied when planning and visiting the exhibition.

*Taste is very much about your background — the things that you like
or that you pretend to like because you ought to.*

— Yinka Shonibare CBE

aquestion of taste – ornamentation and minimalism

FOUNDATION, EARLY YEARS AND PRIMARY KEY STAGE 1 & 2

BEFORE THE GALLERY VISIT

Ask your students to:

Describe two of the works in the exhibition – there is a list of links to artists in the exhibition at the end of this pack. In pairs, ask students to sit back to back, with one student looking at an image of their chosen work. Ask this student to describe the work to their partner, without letting them see the image. Their partner could make notes of the keywords being used to describe the work, or make a drawing of what they think the work looks like. Repeat by swapping roles.

Find patterns at home. Ask: what ornaments do you have at home – photos, vases for flowers, etc? What patterns are in each room? Are they natural patterns or abstract shapes? Ask the students to recall a favourite pattern from home and to draw it.

Discuss: Do you think Adolf Loos would consider your home ‘criminal’?

Take these descriptions and patterns to the gallery for further discussion. You could compile the responses in a large class sketchbook.

IN THE GALLERY

Discuss: Working in the same pairs, find the artworks they described to each other in the classroom. Do they look the same as they were expecting? What other words might they use to describe the work now they have seen it in real life?

Find: Using the patterns found at home for reference, try and find similar patterns in the exhibition. Which do they prefer and why?

AFTER THE GALLERY VISIT

Reflect on the experiences of the exhibition, before and after. What did you see? What did you enjoy? What different types of craft and ways of making did you discover? Ask students to create a review of the exhibition. Reviews could take the form of photographs with captions or a short piece of writing. Incorporate the reviews into a display in your educational setting, group or club and share with the Arts Council Collection team.

Make: having explored a range of patterns found at home and in the exhibition, discuss what we mean by taste. Using ideas from the exhibition, ask students to redesign a room in their home to reflect their personal taste.

aquestion of taste - ornamentation and minimalism

KEY STAGE 3, 4 & 5

BEFORE THE GALLERY VISIT

Research the use of pattern and design in art by carrying out online research. Explore how Shonibare uses pattern in his work.

Investigate Loos' idea of ornamentation as being criminal.

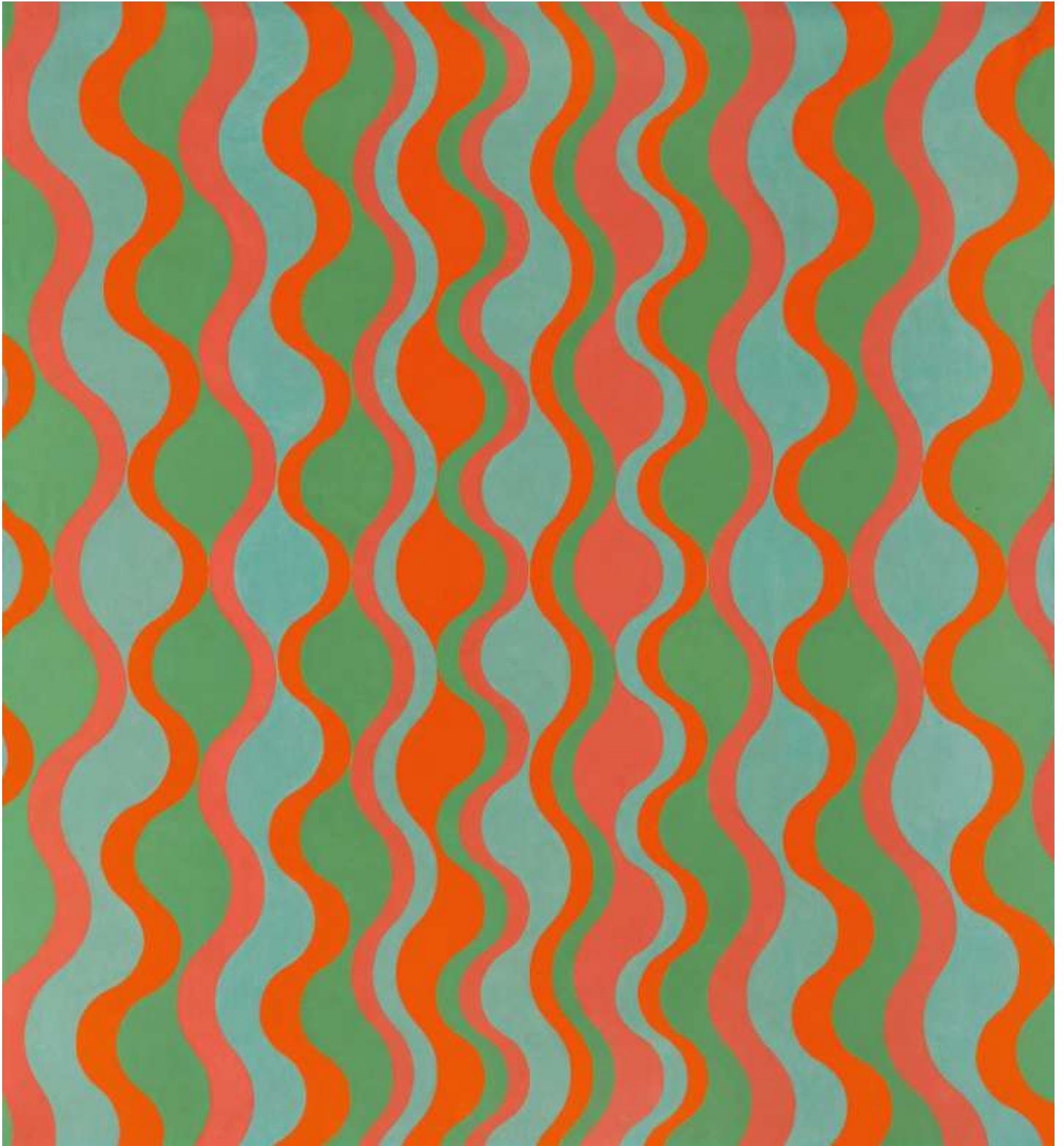
Join the two approaches together by developing a timeline that examines the history of pattern from the Arts and Craft movement to the present day. Use the timeline to map connections between craft, fashion, graphic design and architecture, and examine how attitudes and tastes have changed over time.

IN THE GALLERY

Discuss: Using the timeline they made in the classroom, ask the students to make connections between their research and the exhibition. How does pattern connect to different aspects of social and cultural life? How does pattern reflect historical and political change? Think about this in relation to Shonibare's use of Dutch Wax fabrics and Laura Ford's *Chintz Girl* 7, 1998.

AFTER THE GALLERY VISIT

Creating & Extending: Ask students to collect fabrics from around the world. Using the fabric samples as a starting point, they could produce a creative display which communicates the history behind the patterns.



Michael Kidner
Orange, Blue, Pink and Green No.2, 1965

Textiles & Fashion

What we chose to wear says a lot about us. What we wear can be determined by our mood, how we feel about ourselves and what we want others to think of us. As an extension of ourselves, our clothes can be an expression of our opinions – from the type of music we like or the sports team we support, to how we feel about political issues. Bound in taste, fashion is ever-changing as new trends emerge and are adapted – but do we know where the trends have come from? Shonibare's own work and his selection of works by other artists for the exhibition are a mechanism for raising awareness of what we are looking at, encouraging us to take a second look, to dig deeper into what it is we see, what we buy and what we choose to wear.

DID YOU KNOW....

Tartan is most often associated with Scotland. This familiar checked pattern, made from horizontal and vertical lines, originally dates from the mid-16th century. It was adopted as the national dress for Scotland in 1782, where it was woven into lengths of woollen fabric to be used as kilts. It was not until after the mid-19th century that tartan was associated with any particular clan. Before that, tartan was more likely linked to a geographical area, rather than a specific group of people. Today, the tartan pattern is not just used in cloth but can be found adorning a wide range of items. Through its use by designers such as Vivienne Westwood during the 1970s, tartan became linked to the punk movement, giving the design a reputation of anarchy and dissidence.

textiles & fashion

Camouflage is often linked to the military as a way of disguising soldiers during combat. Its mottled design of variegated greens seeks to imitate nature. Similar to tartan, camouflage has been adopted by high fashion designers such as Jean-Paul Gaultier, bringing it into the mainstream. Although initially associated with violence, camouflage was adopted by anti-war protesters, particularly those opposing the Vietnam War. Visual artists have also commandeered this pattern, most notably in Andy Warhol's *Self Portrait*, 1986.

Dutch Wax Print was originally influenced by batik, an Indonesian (Javanese) method of dyeing cloth by using wax-resist techniques. When the Dutch colonised Indonesia in the early 1600s, Dutch merchants learnt the batik processes and took the knowledge back to the Netherlands. As the Netherlands went on to colonise parts of Africa, the batik process went with them. The pattern was quickly integrated into African textiles and recreated through the use of unique designs which communicated messages about the designer and the wearer.

Paisley pattern is a teardrop shape with a curl at the thinnest end. It is named after Paisley in Scotland, despite the pattern having originated in India. In the 19th century, soldiers would return from the colonies bringing gifts of patterned shawls. The demand for these was so great that the women of Paisley adapted the method to recreate the pattern in the UK.

Take a second look

Alexander McQueen's handcrafted *Evening Dress*, 2010 features sections from Hieronymus Bosch's triptych *The Garden of Earthly Delights*, 1504. Made from luxurious fabrics including Jacquard-woven silk and gold sequins, the dress is beautiful and alluring, but on closer inspection you find disturbing images from Bosch's painting. The presentation of fashion within a gallery context raises questions about notions of value and about the line between 'high' and 'low' forms of art, cheap and luxurious, craft and art.

Likewise *London Toile Wallpaper* by Timorous Beasties could be mistaken for traditional chintz fabric, but on closer inspection the delicate figures show dark scenes of London including a mugging and a homeless man seated on a park bench.

FOUNDATION, EARLY YEARS AND PRIMARY KEY STAGE 1 & 2

BEFORE THE GALLERY VISIT

Make a quilt: Ask the students to cut out images of artworks in the learning resource provided in this pack, and to find their own images from the internet or magazines. Ask them to create a patterned paper quilt by placing the images next to each other and either taping them together or sticking to a backboard. They could create patterns over the top of the patches to join the images together.

Discuss: Using their paper quilts, ask students to compare and contrast their designs. Why did they choose those particular images? Do they feel the images join well together or do they still feel quite separate?

IN THE GALLERY

Find: Ask your group to find an artwork that represents a cultural pattern that they can relate to.

Make: In a sketchbook, design a new pattern – this could be a new tartan, camouflage or paisley design. When making the designs, add in your own hidden message. This could be the names of people who are important to you, an issue you feel passionately about or an event which means a lot to you.

AFTER THE GALLERY VISIT

Debate: Ask the students to name as many patterns as they can from the exhibition. Do they know where they came from? Use a world map to pinpoint where specific patterns originated and where they are used now.

textiles & fashion

KEY STAGE 3, 4 & 5

IN THE GALLERY

Find: Alexander McQueen's *Evening Dress*, 2010, *London Toile Wallpaper* by Timorous Beasties and *Food Faerie*, 2010 by Yinka Shonibare.

Discuss: Look closely at the McQueen dress: what can you see?
Why might the designer have used this material?

Encourage the students to look closely at the Timorous Beasties wallpaper and ask them to describe what they see in each scene. Is it what they would expect to see in wallpaper? Would they choose it for their homes?

Shonibare tells us that *Food Faerie*, 2010 is about the rising cost of food. Before telling the students this, ask them to discuss what they think this sculpture could be about.

AFTER THE GALLERY VISIT

Creating & Extending: Create a 'day in the life of you' wallpaper or textile design. Incorporate different scenes from home or from after-school activities.



Mark Neville
Bulb Fair, 2005

Craft

In his selection of works for the exhibition, Shonibare has deliberately included items that blur the lines between art and craft. Artists are increasingly interested in connecting with traditional craft skills, often when they are in decline. Claire Barclay's *Quick Slow*, 2010 uses the slow art of tapestry weaving to reflect on an industrial and pre-industrial time. Similarly, Caragh Thuring works with weavers to create the canvas for her painting *Ardyne Point*, 2016. Emilie Taylor's work requires similar patience: both pots are created by the slowly coiling of clay by hand.

Historically, textile creation has been seen as 'woman's work' and secondary to painting and sculpture by the art world 'elite'.

I know that there are people who have assumed that I am a woman because I use dresses in my work. The gendered association with pattern and fabric are intriguing. Women are linked to pattern and fabric in opposition to the male kind of minimalist work, and perhaps certain works have historically been undervalued as a result. But there is great art made of fabric and fabric works have often been by men. As elsewhere, traditionally held boundaries are blurred.

— Yinka Shonibare CBE

craft

FOUNDATION, EARLY YEARS AND PRIMARY KEY STAGE 1 & 2

BEFORE YOUR VISIT

Discuss: What do we mean by craft? Ask students to name different types of craft. Is there a craft specific to your local area? Encourage students to ask their adults at home what types of crafts were being made when they were children.

Ask:

- Do you know how to thread a needle?
- Have you ever made a pot?
- Name five fashion designers. Are they male or female?

IN THE GALLERY

Find & Debate: Using their list of crafts as a tick list, ask students to find as many examples as they can within the gallery.

AFTER THE GALLERY VISIT

Reflect & Make: Discuss the crafts the students have seen in the exhibition, and any they have identified as having links with the local area. Ask students to have a go at one of these crafts to create an artwork linked to the local area.

KEY STAGE 3, 4 & 5

IN THE GALLERY

Discuss: Look at and discuss the different crafts in the exhibition.

How have the artists used these crafts and patterns to convey personal, everyday narratives and contemporary issues.

AFTER THE GALLERY VISIT

Extending and Creating: How would you use different patterns, shapes and colours to weave and create a personal story? Create strips from paper or cloth. Write lines of a story on the strips – this could be something that happened today or perhaps something you have heard in the news. On a piece of card stick down half of the strips going vertically and then weave the other half of the strips horizontally.



Emilie Taylor
Playing the Field, 2016, and *Raising Cain*, 2016

Documenting the Everyday

A photograph creates a frame on the world we see around us. The documentary photographs in the exhibition reference pattern and repetition as well as a social context. How does photography help us to 'see' the overlooked or the everyday? Ron McCormick's *Doll Stall – Cheshire Street, Whitechapel*, 1970–72 captures a man surrounded by wares that would have been popular at the time, but which may now be considered kitsch.

documenting the everyday

FOUNDATION, EARLY YEARS AND PRIMARY KEY STAGE 1 & 2

IN THE GALLERY

Find: Working in small groups, ask students to find photographs depicting new things they have not seen before – for example, have you ever been to a market?

Debate: If they could be in one of the photographs and experience the scene which one would they want to visit and why?

Make: In groups, let students look through magazines and newspapers, selecting images which reflect aspects of the photograph they would like to visit. As the students to assemble the images into a collage on the floor. Ask students to take a photograph of their collage.

AFTER THE GALLERY VISIT

Reflect: on the ways in which the photographs in the exhibition capture everyday life. How does the use of colour or black and white affect the image? How is pattern reflected in these photographs? Take a walk around the school, and ask students to take photographs of things they now notice after visiting the exhibition.

Make: Encourage students to curate a display of their photographs and ask them to compare and contrast their display with the ways in which photographs were displayed in the exhibition.

EXTEND FOR KEY STAGES 3, 4 & 5

AFTER THE GALLERY VISIT

Make: Ask students to make a 'zine' guidebook. Encourage them to select images and texts for inclusion and work as zine designers to create the cover, the content and the layout of the pages. This zine could also feature poetry responses or new artworks.



David Hefher
Arrangement in Turquoise and Cream, 1979–81

Nature

From the texture of tree bark to the astonishing symmetry of sunflowers, patterns in nature can be found all around us. Shonibare has brought together a group of works that examine natural pattern in unexpected ways. For example, Anya Gallaccio creates abstract images that on closer inspection are made of spiders' legs magnified 400 times. *Home Climate Gardens*, 2004 came out of a collaboration between artist Janice Kerbel and Tyndall Centre for Climate Change Research. To make *Value; Coin, Note and Eclipse*, 2011–12, the artist John Newling grew a crop of kale, harvesting the plant at different times in its growth. Newling applied gold leaf to the natural materials to comment on the value of the everyday, before adapting the image into the form of a £20 note. It can be argued that the works in this section are made using processes that fall between art and science.

nature

FOUNDATION, EARLY YEARS AND PRIMARY KEY STAGE 1 & 2

BEFORE YOUR VISIT

Look: Take a walk around your school grounds with your students. Don't give specific instructions, but ask them to simply observe what is around them. Repeat the walk, but this time ask the students to look for different patterns. Using a sketchbook and a camera, students can capture the patterns they see around them.

Describe: Ask students to describe to a partner what they have seen and how the first walk was different to the second. Did they see more through focusing on pattern?

IN THE GALLERY

Discuss: find works that have nature as a focus. Ask: are any of the works similar to the drawings or photos they captured in their sketchbooks?

Find: *Home Climate Gardens*, 2004, a series of designs for gardens made by Janice Kerbel and scientists at Tyndall Centre for Climate Change Research.

Debate: Is this art or is it science? If this was in a science museum would we talk about it in the same way? Can you be an artist *and* a scientist?

Are the processes of making art the same as those used by scientists?

Make: Using William and May Morris's designs, and Louise Hopkins' *Aurora 13*, 1995, for inspiration, invite the students to work together create a wallpaper. In advance, photocopy patterns for students' sketchbooks so they can use these to create a collaborative design.

AFTER THE GALLERY VISIT

Make: Go back to the wallpaper designs that the students made in the gallery. The students could work together to enhance their design by adding colour and texture using paint, collage and photography.

Debate: Return to the debate about art and science. Ask students to work in groups to create a presentation based on this discussion to give to the science teachers.

nature

KEY STAGE 3, 4 & 5

IN THE GALLERY

Research & Discuss: Look at *Value; Coin, Note and Eclipse*, 2011–12 by John Newling. What does this work tell us about the value of nature? How are nature and the urban world depicted by artists in the exhibition? What materials are used to depict these?

AFTER THE GALLERY VISIT

Creating & Extending: Create a series of non-chemical photograms using both natural and manmade objects. Arrange your photograms to create a tiled pattern. For further information about creating non-chemical photograms visit: <https://gizmodo.com/5894634/how-to-make-photographic-prints-without-a-camera-or-chemicals>



Anya Gallaccio
Spider's Leg at 400x (from Bugs portfolio), 2000

This resource has been written and compiled by Dr Ronda Gowland-Pryde in partnership with Arts Council Collection Learning & Outreach Manager Natalie Walton and Curator Bethany Hughes. Special thanks to all of the host venue learning teams for their advice with the development of the resource.

For further information about Arts Council Collection Learning, please contact Natalie Walton, Learning & Outreach Manager: natalie.walton@southbankcentre.co.uk

artists in the exhibition

Alek O.	Paul Graham	Roger Mayne
Faisal Abdu'Allah	Graham Gussin	Oscar Mellor
Jane Ackroyd	Mona Hatoum	Lisa Milroy
Phillip Allen	Tim Head	Peter Mitchell
Brian Alterio	Dennis Hearne	May Morris
Candace Bahouth	David Hefher	William Morris
Claire Barclay	Larry Herman	Ryan Mosley
David Batchelor	Joan Hills	David Nash
David Bellingham	Roger Hiorns	Mark Neville
Sonia Boyce	Andy Holden	John Newling
Mark Boyle	Louise Hopkins	Martin Parr
Bill Brandt	Gareth Jones	Lis Rhodes
David Chadwick	Mawuena Kattah	Derek Ridgers
Peter Collingwood	Janice Kerbel	Bridget Riley
Claire Curneen	Idris Khan	Fran Robinson
Cathy De Monchaux	Michael Kidner	Sean Scully
Susan Derges	Chris Killip	Yinka Shonibare, CBE
Norman Dilworth	Edwin Li	Lynn Silverman
Pavlos Dionyssopoulos	Edward Lipski	Renee So
Stephen Dixon	Hew Locke	Emilie Taylor
Milena Dragicevic	Sarah Lucas	Caragh Thuring
Philip Eglin	Ron McCormick	Joe Tilson
Laura Ford	Kenny Macleod	Timorous Beasties
Susie Freeman	Alexander McQueen	Paul Trevor
Anya Gallaccio	Bashir Makhoul	Michele Walker
Tom Gallant, Marios Schwab	Simon Martin	Rachel Whiteread
Andy Goldsworthy	James Maskrey	Bedwyr Williams
	Karl Maughan	



Laura Ford
Chintz Girl 7, 1998

John Berger, *Understanding a Photograph* (London: Penguin, 2013)

Whitney Chadwick, *Women, Art & Society* (London: Thames & Hudson, 2012)

Drusilla Cole, *The Pattern Sourcebook: A Century of Surface Design (LK Mini)* (London: Laurence King Publishing, 2015)

Charlotte Cotton, *The Photograph as Contemporary Art* (London: Thames & Hudson, 2014)

Elizabeth Cumming/Wendy Kaplan, *The Arts and Crafts Movement* (London: Thames & Hudson, 1991)

Owen Jones, *The Grammar of Ornament: A visual reference of form and colour in architecture and the decorative arts* (California: Princeton University Press, 2016)

Anne Grosfilley, *African Wax Print Textiles* (Munich: Prestel, 2018)

Ian Jeffrey, *The Photography Book* (London: Phaidon, 2000)

Peter Koepke/Julia Hasting, *Patterns: Inside the Design Library* (London: Phaidon, 2016)

Spiro Kostof/Richard Tobias, *The City Shaped; Urban Patterns and Meanings through History* (London: Thames & Hudson, 1999)

Michelle Kuo/Pennina Barnett, *Yinka Shonibare: Criminal Ornamentation* (London: Hayward Publishing, 2018)

Clare Lilley, *Vitamin C: Clay and Ceramics in Contemporary Art* (London: Phaidon, 2017)

Lucy Lippard, *Pop Art* (London: Thames & Hudson, 1967)

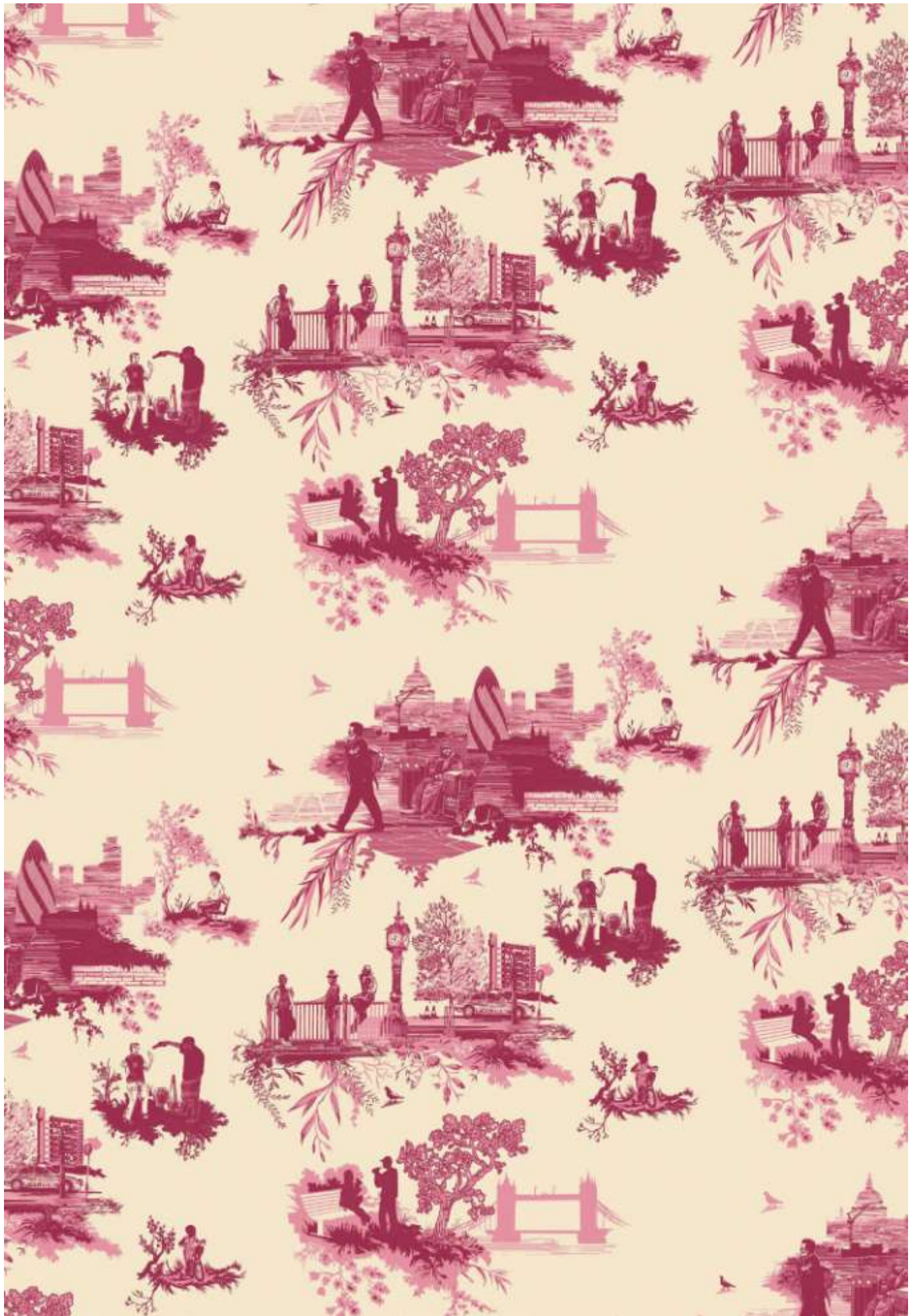
Adolf Loos, *Ornament and Crime* (California: Ariadne Press, 1998)

Gülru Necipoğlu, et al., *Histories of Ornament: from Global to Local* (California: Princeton University Press, 2016)

Gerhard Richter, *Gerhard Richter: Patterns* (London: Thames & Hudson, 2012)

Hans Richter, *Dada – Art and Anti Art* (London: Thames and Hudson, 2016)

Alessandro Zamperini, *Ornament and the Grotesque: Fantastical Decoration from Antiquity to Art Nouveau* (London: Thames & Hudson, 2008)



Timorous Beasties
London Toile Wallpaper, 2006