

ABSTRACT

In the theoretical part, the diploma thesis deals mainly with the traditional feminine handicraft technique of embroidery in the context of activism in contemporary art. It categorizes embroidery into high art such as painting or sculpture. It tries to study embroidery from several levels. It compares the historical development of this textile medium with embroidery in contemporary art and seeks their changes. Thesis deals with the common relationship between this art technique and the development of activism. Activism clarifies and places in historical, sociocultural and other contexts. It mentions exhibitions and artists dealing with embroidery and activism inland, but this work also concerns foreign works. Analyzes the concept of craftivism. It examines how and how often textile materials and handicraft techniques are implemented in art classes. The acquired knowledge will be applied in the didactic part.

The practical part deals with craftivism, which came to the fore in the 21st century. The craftivism art group seeks to link contemporary embroidery techniques with activism. The advantage of the textile material is its handicraft processing and easy availability. It examines how craftivism has changed from its inception to the present and implements this knowledge in its artistic transformation – the creation of a series of embroidered activist badge.

The didactic part combines the knowledge gained from the theoretical and practical part. The didactic series tries to integrate embroidery into several hours of art education in the second stage of basic education and the third stage of education. This didactic series will be implemented in the practice in which they try to teach students, with the help of reflective dialogue with selected examples of handicraft technique of embroidery and activism.

KEYWORDS

EMBROIDERY, ACTIVISM, CRAFTIVISM, TEXTILES, TEXTILE ART, CONTEMPORARY ART, FEMINISM, GENDER, FEMINITY