

Pearson Edexcel GCE

Art and Design

Advanced Subsidiary

Unit 2: AS Externally Set Assignment

Timed Examination: 8 hours

Paper Reference

6AD02–6CC02

You do not need any other materials.

Instructions to Teacher-Examiners

Centres will receive this paper in January 2015. It will also be available on the secure content section of the Edexcel website at this time.

This paper should be given to the teacher-examiner for confidential reference **as soon as it is received in the centre** in order to prepare for the externally set assignment. **This paper may be released to candidates from 1 February 2015.**

There is no prescribed time limit for the preparatory study period.
The 8 hour timed examination should be the culmination of candidates' studies.

Instructions to Candidates

This paper is given to you in advance of the examination so that you can make sufficient preparation.

This booklet contains the theme for the Unit 2 Externally Set Assignment for the following specifications:

8AD01	Art, Craft and Design (unendorsed)
8FA01	Fine Art
8TD01	Three-Dimensional Design
8PY01	Photography – Lens and Light-Based Media
8TE01	Textile Design
8GC01	Graphic Communication
8CC01	Critical and Contextual Studies

Candidates for all endorsements are advised to read the entire paper.

Turn over ►

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Each submission for the AS Externally Set Assignment, whether **unendorsed** or **endorsed**, should be based on the theme given in this paper. **You are advised to read through the entire paper, as helpful starting points may be found outside your chosen endorsement.**

If you are entered for an **endorsed** specification, you should produce work predominantly in your chosen discipline for the Externally Set Assignment.

If you are entered for the **unendorsed** specification, you may have been working in two or more different disciplines in Unit 1. **For the Externally Set Assignment, you may choose to produce work in one discipline only.**

The starting points in each section will help you generate ideas. You may follow them closely, use them as background information or develop your own interpretation of the theme. Read the whole paper as any section may provide the inspiration for your focus.

You should provide evidence that each of the four Assessment Objectives has been addressed. It is anticipated that AS candidates will show in the Externally Set Assignment how their knowledge, skills and understanding have developed through their work in Unit 1.

The Assessment Objectives require you to:

Develop your ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining your ideas as your work develops.

Record in visual and/or other forms ideas, observations and insights relevant to your intentions, demonstrating your ability to reflect on your work and progress.

Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements.

Preparatory Studies

Your preparatory studies may include sketchbooks, notebooks, worksheets, design sheets, large-scale rough studies, samples, swatches, test pieces, maquettes, digital material... anything that fully shows your progress towards your outcomes.

Preparatory studies should show:

- your development of a personal focus based on the theme
- a synthesis of ideas
- evidence of your development and control of visual language skills
- critical review and reflection, recording your thoughts, decisions and development of ideas
- the breadth and depth of your research from appropriate primary and contextual sources
- relevant selection with visual and/or written analyses rather than descriptive copying or listing processes.

Timed Examination

Your preparatory studies will be used to produce an outcome(s) under examination conditions in **eight hours**.

The Theme: RELATIONSHIPS

Artists and craft workers may choose to work in isolation but they can never isolate themselves from the past and its influences on their personal philosophy and work. They all build on the heritage of their forebears' development of skills and materials. Many groups of artists choose to pool their knowledge and direct it towards a common goal, resulting, for example, in some of the great art movements of the 19th and 20th centuries. Monet's relationship with Renoir, Pissarro and Sisley was a classic example of this, and a key element in forming the movement called Impressionism. Charles Saatchi's relationship with, and support of, the YBAs (Young British Artists) has resulted in many dynamic works.

Most paintings are combinations of subtle relationships of colour, tone and form. The aims may be different but the processes are similar. Hard, sharp edges and geometric forms may be exaggerated by juxtaposition with soft organic ones and vice versa. Metal and flesh, glass and fruit, oil and fur in certain combinations turn into fascinating still-life compositions. Complementary colours amplify each other's intensity. Red can appear redder alongside green, and the green in turn can seem more verdant.

In design, the relationship between function and form continues to generate intriguing solutions and impressive products, regardless of whether they are enormous buildings or tiny consumer goods.

Certain partnerships have resulted in incredible artworks. Here are just a few for you to explore: Gilbert and George, Jeanne-Claude and Christo, the Chapman Brothers, the Boyle Family, Dante Gabriel Rossetti and Jane Morris, Patti Smith and Robert Mapplethorpe, Frida Kahlo and Diego Rivera, Chuck Close and Philip Glass.

Here are some further suggestions generated by the theme that might inspire your journey:

- Flotsam and jetsam, reed beds, beaches, sunset, moonrise
- Love, war, passion, hatred
- Zips, knots, padlocks, chains, gates, dividers
- Symbiosis, twins, siblings, parents
- Wheels and tracks, skis, skates and ice, crowds and performances
- Market stalls, public houses, post offices, parks, lifts, public transport
- Social networking, parties, clubs and societies, sport, teams
- Fish and chips, jam and bread, tea and scones, bacon and eggs, curry and rice
- Sheep and wool, wool and humans, leather and cows, eggs and chickens
- Pets and owners, predators and prey, vermin
- Dolls, video games, action figures, obsessions.

Fine Art

Optional disciplines:

- Painting and drawing
- Printmaking
- Sculpture
- Alternative media

Possible starting points:

Many painters have explored their relationships with their parents through their work. Celia Paul, David Hockney and Arshile Gorky come to mind. Francis Bacon also does this in his very disturbing paintings of 'screaming' popes. Bacon, who had a very turbulent relationship with his father, saw similarities between his father's appearance and Velázquez's portrait of Pope Innocent X. Bacon exacts his revenge in a series of sinister re-workings of this 17th century painting, transforming his father into a traumatised papal victim. In contrast, Stanley Spencer depicted his father in a much more positive light, transforming him into St Francis of Assisi. *St Francis and the Birds* was inspired by the memory of his father, pottering in his dressing gown to collect food for the family's ducks and hens.

Bernard Perlin's *Orthodox Boys* shows two Jewish boys furtively sharing Hebrew text against a hostile backdrop of urban graffiti. This stark and penetrating painting from 1948 conveys a powerful sense of their relationship and also their cultural isolation. In richly diverse, often humorous and thought provoking paintings, The Singh Twins explore complex interwoven relationships between western and eastern cultural experiences and aesthetics. The artist Njideka Akunyili addresses her relationships with both Nigerian and Western culture. As a Nigerian woman living in the United States with an American husband, her paintings examine her sense of existing in a cultural 'no man's land' between conflicting identities. Born in Tibet but now living in London, the artist Gonkar Gyatso describes himself as 'emotionally and ethnically Tibetan, but socially and politically British'. His work also comments on relations between different cultural heritages and the ways in which 'people, ideas and things coexist and sometimes clash'.

Impressionist painters such as Monet and Renoir drew attention to the brushwork employed in the construction of their paintings. Individually placed strokes, painterly equivalents to perceptions of light, created patchworks of colour that optically mixed in the eyes of the viewer. Seurat took this process to extreme lengths with his Pointillist style, exploring the visual effects of colour relationships in ways that were both subtle and dramatic. Bridget Riley has meticulously studied and employed such effects throughout her career but with very different results from those of Seurat. In Dan Hays' contemporary landscape paintings like *Colorado Impression 11B*, brushstrokes operate like pixels, capturing beautiful painterly equivalents to digital noise and low resolution photographs.

In the sculptures of Louise Nevelson, irregularly shaped forms are arranged within interlocking rectangular units. A strange sense of order is established in the beautifully balanced spatial relationships that Nevelson creates within each 'compartment' and across the containers altogether. It is interesting to compare Nevelson's approach with that of contemporary Russian artist Anna Parkina, whose sculptures are often made of slotted sections of MDF or plywood. Shapes cut from these flat planes are used to create complex and engaging relationships with the cut-away spaces. The strangely recognisable but ambiguous nature of the shapes employed by both artists invites viewers to interpret connections and contrasts in all sorts of different ways.

Three-Dimensional Design

Optional disciplines:

- Scenography
- Architectural, environmental and interior design
- Product design

Possible starting points:

The plays of Arthur Miller and Tennessee Williams are constructed around dramatically intense human relationships. Set designers face the challenge of creating effective spaces that will convey and accentuate the physical, emotional and psychological intensity between characters. For the set of Miller's *Death of a Salesman* in 1949, celebrated designer Jo Mielziner created an innovative, transparent, skeletal framework, allowing separate times and places to be shown simultaneously. For the 2013 Broadway production of Williams' *Cat on a Hot Tin Roof*, Christopher Oram designed a space radiating from the centrally placed bed to evoke an exquisite birdcage in which the central characters are trapped with each other.

There is a need for stylish furniture in communal seating areas to encourage interaction and create an appropriate ambiance. This presents an engaging challenge for designers who must consider aesthetics, comfort and spatial practicalities. Australian Lucas Chirnside's *Polytopia* seating system of modular components is made of recycled plastic in which 'the cascading geometry can be arranged in multiple configurations, with the look of a deconstructed Rubik's cube'. UK-based Newstyle Healthcare furniture has specifically designed a breastfeeding chair to allow mothers to feed their babies in comfort in communal areas. In a less public context, the design of *vis-a-vis* or *tête-à-tête* seats allows couples to sit facing each other. Two very contrasting contemporary American designs can be found in Laurie Beckerman's minimal, teardrop shaped *tête-à-tête* rocker and Victor DiNovi's dynamic, organic-shaped, mahogany *tête-à-tête*.

Space-saving designs that stack or fold in on themselves depend for their success on the form/space relationships between each component. Carl Elsener's iconic Swiss Army Knife design remains as popular as when it was first produced in the 1890s. Massimo Vignelli's simple and stylish *Compact Table Service* from 1964 was designed so that each of his dining objects would fit within each other, allowing them to be stacked in a confined space. This design principle is similar to the Russian wooden dolls (matryoshka) that fit inside each other. Egyptian designer Karim Rashid has designed a set of furniture he calls the *Matryoshkarim*, in which the component pieces can be neatly fitted into one another.

The need for sustainability rests at the heart of campaigns for new architectural approaches in the 21st century. Bill Dunster is one of many architects aspiring to introduce more ecologically efficient building designs. His *BedZED* is an environmentally friendly housing development in Hackbridge, London, which employs low impact materials for building, solar panels, waste recycling and various other energy efficiencies. Responding to more desperate needs for sustainable living spaces, Ikea has designed solar powered, prefabricated, flat-pack shelters to aid refugees. These shed-like structures are made of lightweight polymer panels, supported by a steel frame. They take four hours to assemble and come flat-packed with panels, pipes, connectors and wires in cardboard boxes. Architect Peter Buchanan has been fiercely critical of shortcomings in the Modernist architecture of the last century. In a series of essays entitled *The Big Rethink* for *The Architectural Review* he argues that, 'In an emerging epoch based on a vision of a "living, organic universe", architecture must start again to mediate our relations between nature, place and community'.

Photography

Optional disciplines:

- Film-based photography
- Digital photography
- Film and video

Possible starting points:

Many specialised clubs and social activities seem to evolve naturally in all communities. Their diversity has provided considerable opportunities for photographers. Documenting these human interactions gives candid insight into their fascinating obsessions. From pigeon racing to beekeeping, Morris dancing to Warhammer, the range of interests is astounding. Many photographers such as Elinor Carucci, Naomi Harris and Tina Barney have avidly pursued this genre and captured touching and fascinating images that explore the individual characters taking part.

Our relationship with the natural world, and our use and abuse of it provide a rich source of imagery for photographers. Some of our constructions harmonise with and add to the aesthetic appeal of the landscape. The Golden Gate Bridge, the Sydney Opera House, Stonehenge and the Pyramids of Egypt are examples. However, many conflict with the natural environment and raise public concern, such as open cast mines and industrial complexes. It is interesting to see how the nature of film and photography often adds an aesthetic quality to such sites and gives them a romantic mysticism. Look, for example, at Hans-Christian Schink's *A20 Peenebrücke Jarmen*, Ed Ruscha's *Phillips 66, Flagstaff, Arizona* and David Spero's *Communal Chicken Roundhouse and Chicken Coop, Tinker's Bubble*. Some photographers build entire collections around these concepts, such as Joel Sternfeld's *American Prospects*.

Personal relationships and families have often provided a wealth of potential for photographers. Many are prepared to expose the fragility and intensity of these with candid detail, such as Richard Billingham's studies of his mother and father. Tina Barney's *Theater of Manners* explored the daily rituals of her family with the same characteristic sense of distance.

It could be argued that composition is the single most important element in photography. The way the photographer frames the subjects being photographed within the format of the viewfinder is a fundamental aspect of the final image. The traditional rectangle frames the bulk of captured images. It is difficult to imagine any other shape for television, cinema and computer screens. The artist Piet Mondrian explored the nature of the rectangle and its dominance in terms of composition. Interestingly, the image enters the lens as a circle but the camera converts it to a rectangle. Steven Pippin's use of washing machines as cameras resulted in circular images that broke this convention. Photographer Doug Aitken also explores alternative formats.

Textile Design

Optional disciplines:

- Constructed textiles
- Dyed textiles
- Printed textiles
- Fine art textiles
- Fashion textiles

Possible starting points:

There is a crucial formal relationship between the structure of a garment and the shape of the body that wears it. Corsets and crinoline dresses constrain the human form or alter and disguise it, whereas close fitting garments made of elastic material conform to the shape of the wearer like a second skin. When dresses are not intended for a commercial market, designers have even more opportunity to explore the sculptural relationships between the garment and the human body. Issey Miyake's statement dresses from his 2010 collection are presented as flat geometric pieces, which take shape as they are pulled up and unfold, standing out from the body at unusual but appealing angles. Japanese designer Kei Ito describes how "in the East the relationship between the body and fabric is totally different to that in the West". She also creates dramatic contrasts between her sculptural garments and their wearers. Other fascinating examples include the textile sculptures of Rowan Merish and the work of Caroline Broadhead.

Printed textiles designer Shirley Craven once declared that, "Textiles should be an artistic field, not just a commercial transaction", arguing that "the designer should have the same impetus as the painter". Craven's beautiful designs share obvious similarities with paintings by Abstract Expressionists and Op artists in the 1960s. In the 1920s the Americana Prints collection commissioned by the Stehli Silks Corporation invited pattern design contributions from artists and designers from many disciplines, leading to some fascinating examples that document the stylistic connections between art and design trends from that period. Equally interesting are the contributions of photographer Edward Steichen who transposed still-life photographs of mundane everyday objects, such as *Moth Balls and Sugar*, into beautiful abstract textile designs. In the highly successful contemporary designs of Mary Katrantzou, relationships between diverse, hyper-real motifs are strikingly integrated in textile designs that take full advantage of digital printing technology.

Ethical sourcing of fur for fashion has gained widespread support, with large fashion chains needing to take heed of public opinion. This issue has often overshadowed concern over environmentally detrimental practices in textile production. The products of successful young designer Naomi Paul represent her commitment to sustainable, ethical, forward thinking textiles. As one of the founding members of the textiles design collective The Bricolage Project, Paul's design process is based around the concept of upcycling. "For us the spirit of bricolage is experimental, playful and collaborative. It is about using existing materials to reassemble things into new objects and new meanings." Jess Eaton's approach to sourcing materials makes interesting comparison. Her *'Roadkill Couture'* show in 2011 was a collection of garments created out of pelts and feathers from animals that had died of natural causes, been consumed as food or donated by pest control.

Outfits are usually made up of distinct interchangeable components but South Korean textiles designer Eunsuk Hur has taken this concept in a different direction, creating an

interchangeable modular system of textile pieces. Eunsuk uses laser cutting and various printing processes to create garments that can be pieced together in various ways, giving the user freedom to assemble and manipulate components into a variety of outfits. Dutch team Fioen van Balgooi and Berber Soepboer use a 'fragmented' technique for textile construction of clothing such as their *Square Dress* and *Star Skirt*. These are made of square and star-shaped modular pieces, assembled with a 'click and fold' system, allowing wearers to customise and change garments in numerous ways.

Graphic Communication

Optional disciplines:

- Advertising
- Illustration
- Packaging
- Typography
- Interactive media

Possible starting points:

Gestalt is a term used to define the concept that 'the whole is greater than the sum of its parts'. It is an idea generated from psychology and is particularly pertinent to graphic design. Often in this discipline many different elements have to be drawn together to create a successful end product. This is epitomised in CD, DVD and games packaging where large amounts of information have to be displayed clearly, in a relatively small space, whilst incorporating imagery that will entice the purchaser. Some interesting examples are: *Batman*, *The Dark Knight*, *War of the Worlds*, *Tomb Raider*, *Avatar* and *The Philadelphia Experiment*.

The relationship of lettering to imagery is vital to most graphics projects. From the earliest illuminated manuscripts to the most contemporary of websites this powerful alliance has been exploited. Sometimes the boundaries between the letter forms and the images can be lost, creating visual mysteries that are a challenge to unravel and keep the viewer engrossed. Stéphane Massa-Bidal's company Rétrofuturs has produced some excellent examples of this, such as *Landscape Numbers* and the illustrations for *Le déserteur*. Hemant Anant Jain is another illustrator who uses this idea in work such as *The Reader's Alphabet*.

The interactive nature of web pages provides challenges for the designer. Within the small rectangle of the screen the user has to be able to navigate easily to the page they seek. Many designs conceal their hyperlinks so effectively amongst imagery and text it can be a struggle to navigate. Creating an exciting and stimulating page whilst allowing ease of access is a complex issue and sometimes the relationship between the user and the software is overlooked. Advertising on common search engines also adds a visually distracting new dimension. It is, however, interesting to see a sense of fun still exists on some highly commercial sites. Google plays with its name by creating some inventive distortion to amuse its viewers and Lauren Child's website *milkmonitor.com*, which is aimed at a young audience, makes accessing information fun and visually stimulating.

Creative partnerships can result in some outstanding works as each member brings something unique to the equation. There are many examples of writers and illustrators combining to produce memorable and lasting publications, as the imagination of one inspires the skills of the other. It is interesting to see how an original piece of creative work can evoke powerful and lasting images. Examples of this phenomenon can be seen in Neil Gaiman's *Sandman* series illustrated by Dave McKean, Roger Waters' collaboration with Gerald Scarfe for Pink Floyd's album *The Wall* and Arthur Conan Doyle's partnership with Sidney Paget to illustrate *Sherlock Holmes*. Ralph Steadman's long relationship with Hunter S. Thompson resulted in memorable images such as those in *The Curse of Lono*.

Critical and Contextual Studies

Possible starting points:

The intense relationships between artists and models often result in works that demonstrate incredible subtlety and depth of observation. The obsessive nature of these studies may give fascinating insight into the true nature of these relationships. Examples of this are Andrew Wyeth's studies of Helga Testorf, Salvador Dali's paintings of Gala Dali, Anthony Green's studies of Mary Cozens-Walker, Lucian Freud's studies of Leigh Bowery and Auguste Rodin's studies of Gwen John.

Mankind's relationship with the sea has resulted in many spectacular works of art that play with the interaction of light, colour and form, as these vast bodies of water constantly shift and flex. Of specific interest to sculptors is the strip of sand that separates water and land. Contemporary sculptors Antony Gormley and Andy Goldsworthy explore the mystery of the ocean and its relationship with the land in pieces such as: *Another Place* and *West Coast Sea Cairns*. Theo Jansen's *Strandbeests* pace up and down the shoreline like primitive life forms existing in the strange margin between sea and shore.

Some of the greatest works of art are the result of the relationship between patrons and artists. Some of these have been quite tempestuous and resulted in the commissioned work being influenced by the tension. A classic example is the ceiling of the Sistine Chapel in Rome, commissioned by Pope Julius II and painted by Michelangelo. Caravaggio's patronage by Cardinal Francesco Maria del Monte resulted in paintings that were breathtakingly candid for their time. More recently the patronage of minimalist artists by Philippa de Menil and Giuseppe Panza di Biumo is thought to have directly influenced the success of this movement. Direct patronage is now a rare occurrence but it could be said that Charles Saatchi's support of the YBAs (Young British Artists) has had a similar impact on contemporary art.

Artists, crafts people and designers have been often exploited by politicians who use the power of their imagery to convey highly charged messages. A recent and striking example was the huge bronze sculpture of Saddam Hussein designed to convey his supremacy and immortality. In the resulting demise of his regime this was symbolically torn down and destroyed. Communist and Fascist posters from Russia, China and Nazi Germany also used the strength of an image to convey their political ideals. The Lord Kitchener *Your Country Needs You* recruitment poster for the 1914 Great War is an iconic example of this and has been recycled many times for different military campaigns. Indeed, many who are familiar with J.M.Flagg's Uncle Sam poster *I Want You* are unaware of its earlier origins.

Reference material

Please note that URLs are checked at the time of printing but are subject to change.

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Endorsement specific reference material

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Three Dimensional Design

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Textile Design

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Graphic Communication

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