

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 2011. 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 2011.**

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 all of the four Assessment Objectives have 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... everything 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: Mystery and Imagination

The desire to create images and adorn artefacts has been present from the beginnings of mankind. The fragile remnants of many early art works continue to amaze and mystify present generations. The cave paintings at Lascaux in France, the small Palaeolithic sculpture *The Venus of Willendorf* and the Sutton Hoo Anglo Saxon burial offerings are such examples.

The compulsive fascination with objects created from the imagination and fashioned by the human hand can be observed whenever artists or craftsman work in a public place. A large crowd is certain to gather around, drawn by the mystery of the process. When this mystery is woven into the very fabric of the piece, it retains its magic indefinitely. A classic example of this is Leonardo Da Vinci's *Mona Lisa* which has intrigued many generations since its first creation, despite being a fairly accessible portrait on first appearance. Many works of art appear to draw from the depths of the artist's subconscious and form powerful and disturbing images. Historic examples of this are Blake's and Durer's illustrations of damnation and Botticelli's and Michelangelo's conceptions of hell and judgment.

Contemporary artists such as Hughie O'Donoghue, Peter Howson, Anselm Kiefer, Fiona Rae, Mona Hatoum and Howard Hodgkin also generate powerful compositions influenced by their subconscious. They create enigmatic work that challenges the viewer to interpret the images and objects.

It could be said that the most powerful works of art from any civilisation represent the subtle intricacies generated by the complexity of the human subconscious. It is our urge to decipher these observations and interpretations that maintains a constant interest in art works such as Kevin Sinnott's *Running Away with the Hairdresser* and Gormley's *Angel of the North*. Both of these pieces give the illusion of appearing easily accessible yet have elements that challenge and disturb, inviting the viewer to investigate further.

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

- Reflections, memories, love, desire, obsession, dreams
- Venus fly traps, caddis fly larvae, cuckoos, tadpoles, ants, bees, reptiles
- Detective novels, puzzles, games
- Storms, moorland, mountains, seas
- War, terrorism, religion
- Micro-organisms, viruses, bacteria, cells
- Burial mounds, ley lines, stone circles, archaeology
- Castles, catacombs, caves, cathedrals
- Wrapped presents, festivals, rituals, fashions
- Music, energy waves, computers, virtual reality
- Clones, robots, artificial intelligence
- Mythology
- Northern lights, gravity, photosynthesis, electricity
- Symbiosis, mimicry, camouflage

Fine Art

Optional disciplines:

- Painting and drawing
- Printmaking
- Sculpture
- Alternative media

Optional starting points:

- Artists often use their work to convey coded messages. These may be in the form of objects that are metaphors or riddles, mixing text and images. Attempts to unravel these mysteries provide further layers to the visual elements of the pieces. The fictional film and book *The Da Vinci Code* plays with this idea in a light hearted way. However, for painters working in times of intense political and religious persecution, the consequences of the discovery of their subversive messages could have been fatal. Contemporary artist Kit Williams used these ideas in a collection of paintings that were reproduced and published as a book titled *Masquerade*. Coded throughout the paintings was a riddle, the solution of which gave the location of a beautiful solid gold sculpted amulet in the form of a hare.
- The mystical images and sculptures produced by indigenous native communities, often connected to their religious beliefs, provide continuous inspiration and interest for artists. The objects contained in the Ethnographic Museum at the Palais du Trocadero in Paris gave great inspiration to Picasso. Paul Gauguin was so influenced by these cultures he actually moved to the French Polynesian islands and his paintings reflect his obsession with the atmosphere of these places. Many of the forms and human effigies created around ancient tribal myths are intentionally wildly distorted. Contemporary sculptor Richard Gilbert has also been inspired by these artefacts and has produced a series of sculptures entitled *Stations of the Cross*. These are huge heads made from a variety of materials, reminiscent of the monumental Easter Island and Olmec stone heads.
- It appears that self-awareness is unique to human beings. The mystery of personality and character is often explored by artists. Portraits and self-portraits attempt to capture these in body language and facial expressions. Self-portraits are rarely flattering as their creators often seek to explore and immortalise the very nature of their own personality and how this is reflected in their image. Artists such as Stanley Spencer, Avigdor Arikha, Mary Cassatt, Gwen John and Rembrandt documented their changing appearance through time. These portraits are more than likenesses or photographs as they reveal elements of the artist's character through the subtle handling of paint and interpretation of form. Viewers are presented with an enigma and left with their own imagination and a handful of clues to try to decipher the artist's true personality.

- The desire to visualise places that are impossible to visit provides artists with unique opportunities to imagine and create fantastic landscapes and creatures. Concepts of heaven and hell provide just such opportunities. Hieronymus Bosch's terrifying *The Garden of Earthly Delights* and Botticelli's illustrations for Dante's *Divine Comedy* are early examples of this. 20th century artists such as Francis Bacon and Frida Kahlo whose depictions of torment are much more personal in character were often inspired by these earlier works. Current generations are more fascinated with the mysteries of science, space travel and worlds in other galaxies. Artists Chesley Bonestell and Geoffrey Chandler have created incredible fantasy paintings of such worlds, using techniques developed by the super-realist and photo-realist art movements.

Three-Dimensional Design

Optional disciplines:

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

Optional starting points:

- The Handspring Puppet Company's involvement in the production of the play *Warhorse* added a dimension of mystery and imagination that transformed the narrative into a stunning visual spectacle. Rather than distract from the storyline, the strange puppet horses and puppeteers combine with the actors to create a cohesive whole. The resurgence of interest in this ancient form of theatre has highlighted its potential and spellbinding fascination. It is remarkable to see adults and children, who are used to a world of sophisticated special effects, transfixed by Balinese shadow puppets, Punch and Judy kiosks and live puppet theatre.
- Children love mysteries and have vivid imaginations. Toy manufacturers often ignore this and produce toys with limited potential for them to express their own creativity. Design, function and form are often inflexible and specific to a certain role or task. It is not unusual to see a child swiftly abandon their sophisticated electronic robot or radio controlled helicopter in favour of a muddy puddle and stick. One of the most successful and long-lived toys is a simple studded brick system called Lego. The latest Lego kits have also gone down the route of pre-determining the final object. It is fascinating to see that once children have made the recommended models they rarely make them again, choosing instead to make different imaginary creatures and objects with the specialised bricks. It appears there is great opportunity for designers to create toys that have the potential to transform into a multiplicity of roles.
- Interior designers are often restricted by the conservative nature of their clients but occasionally opportunities arise that allow full use of the designers' imagination. Examples of this are exhibition halls and museum galleries needing to present their collections in the most exciting way possible. It is impressive to see how a simple rectangular space can be transformed into a series of caves or light-sensitive spheres, transporting the visitor from active volcanoes to glaciers in a matter of steps. The National Museum Cardiff *Evolution of Wales* is a fine example of this along with the refurbished *Evolution House* at the Royal Botanic Gardens created by MET Studio's design team.
- Ceramic designers across the world have incorporated mysteries into their wares for many generations adding humour and imagination to daily rituals. Puzzle jugs, fuddling cups and pot crowns in the 17th century were cunningly constructed and designed to empty their contents into the laps of the uninitiated user. Dartmouth pottery was famous for its fish-shaped jugs that gurgled when poured. It is interesting to note that these are still manufactured and retailed. Nazca potters in ancient Peru decorated their wares with fantastic mythical anthropomorphic and zoomorphic creatures, using eyes, noses and mouths as spouts and handles.

Photography

Optional disciplines:

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

Optional starting points:

- 'The camera never lies.' Or does it? In fact, does the camera ever tell the truth? In the digital age manipulation of photographs is easier and more commonplace than ever before. Pictures can be edited to tell stories. But are they true stories? In 2003 the *Los Angeles Times* dismissed photographer Brian Walski for altering news pictures of the Iraq war. Throughout the evolution of photography, selection, cropping and creative use of depth of field have empowered photographers to control what we see. The reality can remain a mystery.
- 'Camera' means 'room' (or 'chamber'). The original cameras were blacked-out rooms into which light could penetrate only through a tiny aperture, which projected the resultant image on to a screen. These were called camera obscuras. At the dawn of photography, the whole process was a mystery to all except the experts who knew how it worked. Exploitation of these early techniques can still excite and invoke the mystery of the photographic process. 'ART-D' uses digital manipulation tools to create 'mystery photographs'.
- Simple, everyday subject matter can be visually transformed into spectacular imagery by the imaginative use of photographic techniques. For instance, depth of field, scale, focus, tonal contrast, composition, framing and extended shutter opening can all be used to great effect. The works of Uta Barth, Patrick Tosani and Richard Wentworth exemplify this approach.
- A video sequence may create a sense of intrigue by what is *not* shown. Objects caught in half-light, partly out of frame, or moving too quickly to be clearly perceived, can all appear mysterious, no matter how ordinary they are. The creativity of the camera operator and editor engage the imaginations of viewers to create a sense of intrigue and uncertainty. Shadows and concealed sequences used in films, such as Nosferatu's hand, the shower sequence in *Psycho* and the *Blair Witch Project* invoke deep mystery and stimulate the imagination to work where the eye cannot see.

Textile Design

Optional disciplines:

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

Optional starting points:

- The *Turin Shroud* may be one of the most mysterious and contentious textiles in existence. The subtle outline on its surface is thought to be formed by a reverse print taken from the surface of a human body. Regardless of its origin it demonstrates how effective and permanent certain natural dyes can be. Egyptian Coptic textiles with intricate patterns and designs still survive from 400AD displaying colours of surprising range and depth. These archaic remnants of bygone civilisations give us intriguing insights into the use of abstract decoration. Contemporary textile designers Akiko Ishigaki and Michiko Uehara work exclusively with natural dyes and fibres to produce extremely fine ethereal fabrics.
- Torn strips of material have been used in many places across the world to make offerings to, or try to communicate with spiritual entities. These fabrics often have special words and images printed on them as tangible messages to the spirits. The most famous of these are the Himalayan prayer flags which flutter in colourful clusters at important crossroads and passes in the mountains of Tibet. In Britain you can still see whitethorn trees around sacred wells decorated with torn strips of fabric, forming strange collages with the natural leaves and man-made fabrics. Initially the impression is of tidal flotsam or carelessly strewn rubbish, but closer inspection reveals their organised composition. The orchestrated nature of the display imbues the whole area with a strange spirituality. Flags have been used for many generations as communication devices but their interrelationship with the wind gives them an ethereal quality and animates the patterns and creatures that adorn them.
- The mysteries of the subconscious mind have often fascinated artists and many have attempted to give them visual form. The Abstract Expressionist movement was instrumental in investigating this aspect of the brain and artists such as Jackson Pollock, Clyfford Still, Mark Rothko and Willem de Kooning explored the images generated by it. In the 1950s Italian members of this movement collaborated closely with the textile industry to produce some surprisingly commercial and vibrant designs. Piero Zuffi, Gigi Tessari and Giorgio Rizzi were leading figures in this unusual partnership.
- The mysterious process of insect metamorphosis has provided inspiration for many fashion designers. The concept of peeling off one layer to reveal a contrasting, sometimes exquisitely beautiful under layer is particularly pertinent to fashion design, being reminiscent of a butterfly's emergence from its cocoon. Sretsis's 2010 Winter Collection embraced the notion of metamorphosis with print designs based on M C Escher's *Metamorphosis* series. Tatsuya Shida's 2009/10 Autumn/Winter collection exploits the use of contrasting layers and textures.

Graphic Communication

Optional disciplines:

- Advertising
- Illustration
- Packaging
- Typography
- Interactive media

Optional starting points:

- The backs of playing cards in a single pack are all the same, but their faces all differ. Without those two facts there would be few card games or card tricks. The back conceals the face: look at the back, and the face remains a mystery. Some cards, such as tarot, are designed and used to present mysteries and to provoke the imagination. Severino Baraldi and Antonio Lupatelli's *The Tarot of Druids* is a classic example of this. Card designs are usually very traditional, reflecting centuries of use with only slight modifications. Modern playing cards or mystery cards might be designed and packaged to reflect images and typography of the 21st century. Ithell Colquhoun's abstract tarot designs exemplify this approach.
- Popular books, films and TV dramas often depend on mystery for their appeal and impact. Whether it is a 'whodunit' or a political thriller, we are intrigued by mysteries and long to solve them. These products are often sold by their advertising, whether on posters, in magazines and newspapers, or as short TV sequences. Promotional material is designed to involve us in the mystery, and provoke our imaginations. See, for instance, Duncan Long's *Mystery* illustrations.
- Typographic styles convey meanings and give subliminal support to content. A 'serious' newspaper is typographically different from a populist tabloid; an architectural journal (for example, *Fabric Architecture: Digital Edition*) looks very different from teenage magazines such as *Sugar* or *Look*. A publication dedicated to mystery and imagination, and its promotional material (press, billboard and TV ads), would use appropriate typographic design. This could be achieved using style, colour, layout of display and body type and other typographical devices (e.g. rules, borders, etc.).
- The availability of animation in web publications provides designers with visual means of invoking and solving mystery. Motion tools stretch their visual imaginations much further than was previously the case. Animated sequences showing covering and uncovering, revealing unexpected connections and developments, or making and solving mysteries, could provide fascinating challenges to the web designer and animator. Motion sequences such as those by the Logo Factory and Designart illustrate this.

Critical and Contextual Studies

Optional starting points:

- The use of chiaroscuro, by which paintings use extreme contrasts of light and dark to create drama, can often produce or enhance mystery in a picture. Actions picked out by single, limited light sources prompt questions about the surrounding darkness, which can seem to enfold the viewer and include him or her in the inner mystery of the scene. Judith Leyster's *The Proposition* and Michelangelo Caravaggio's *The Calling of St Matthew* are examples. Contemporary artist Paula Rego also uses this technique to intensify the drama in her paintings such as *Dog Woman* and *The Blue Fairy Whispers to Pinocchio*.
- The 'reverspective' works of Patrick Hughes explore a world of illusion. Objects and surfaces are uncovered and re-covered as the viewer moves past them. A movement of the head to left or right effects discoveries by the deceptively simple, but deeply imaginative use of three-dimensional planes. In a similar way, M C Escher created the appearance of impossible spaces and constructs by the use of optical illusions, which depend for their effect on the classical rules of perspective. This approach may be seen in *Ascending and Descending*. Both Hughes and Escher use apparently simple visual resources to construct mysterious artefacts, making perspective perform optical conjuring tricks. Many other artists achieve similarly startling visual effects.
- As public figures, artists have often been associated with mystery. On one hand they have presented and unlocked mysteries for the viewer; on the other they have jealously guarded their techniques from the attentions of the general population. They often sheltered behind the secrecy of guilds, concealing their methods from outsiders and competitors. The 15th century painter Hieronymous Bosch presented the mysteries of the afterlife in visible and tangible form. In *Secret Knowledge* the Hockney-Falco thesis claims to demonstrate the often startling blend of secrecy and openness in the practice of many European artists, from Van Eyck to Degas. They are said to have made secretive use of optical instruments to achieve very clear and realistic representations.
- "White people can't understand our painting, they just see a 'pretty picture,'" the Papunya artist Michael Nelson Tjakamarra once remarked. For many Western spectators, the secret religious content of the paintings – including, in the early boards, images said to be fatal to uninitiated Aboriginal people – only adds to their appeal. Like much geometrically ordered art, Aboriginal painting is beautiful. Tantalizingly, it also exudes mystery and danger' (This is an abstract from *The Smithsonian*, written by Arthur Lubow commenting on acrylic paintings by Aboriginal artists in Papuyana).

Reference Material

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

General reference

Tate Galleries www.tate.org.uk
National Gallery www.nationalgallery.org.uk
Institute of International Visual Arts (inIVA) www.iniva.org
British Museum www.britishmuseum.org
Whitworth Art Gallery www.whitworth.manchester.ac.uk
The Minneapolis Institute of Art www.artsimia.org
Walker Arts Centre Minnesota www.walkerart.org
The Getty Museum www.getty.edu
Museum of Modern Art New York www.moma.org
The Metropolitan Museum of Art New York www.metmuseum.org
San Francisco Museum of Modern Art www.sfmoma.org
Centre Pompidou www.cnac-gp.fr
Guggenheim Museums Worldwide www.guggenheim.org
Ashmolean Oxford www.ashmolean.org
The Fitzwilliam Museum www.fitzmuseum.cam.ac.uk
Gallery of Modern Art – Glasgow cyber-scotland.com
Walker Art Gallery www.liverpoolmuseums.org.uk
Crafts Council www.craftscouncil.org
Baltic Centre for Contemporary Art www.balticmill.com
The Photographers' Gallery www.photonet.org.uk

Endorsement specific reference material

Fine Art

Web:

www.visual-arts-cork.com/genres/genre-painting-dutch-realist
www.fundaciomiro-bcn.org/?idioma=2
www.planetslade.com/masquerade1.html
www.artbizness.com/richard-gilbert-and-the-stations-of-the-cross
www.studio-international.co.uk/painting/self_portrait.asp
www.marycassatt.org/Self-Portrait.html
www.all-art.org/art_20th_century/arikha1.html
www.artnet.com/Magazine/reviews/karlins/karlins5-17-01.asp
www.bonestell.org
www.iasos.com/artists/chandler

Books:

- Art in Europe, 1700–1830 by Matthew Craske, Oxford University Press – 1997
- The Italian Renaissance Imagery of Inspiration: Metaphors of Sex, Sleep, and Dream by Maria Ruvoldt, Cambridge University Press – 2004
- Masquerade: the Complete Book with the Answer Explained by Kit Williams, Workman Publishers – 1983
- Paul Gauguin: Tahiti by Christoph Becker, G.Hatje – 1998
- A Life of Picasso: 1907–1917 by John Richardson, Marilyn McCully, Random House – 1996
- Mirror, Mirror: Self-Portraits by Women artists by Liz Rideal, Whitney Chadwick, Frances Borzello, National Portrait Gallery – 2002
- Self Portrait: Renaissance to Contemporary by Anthony Bond, Joanna Woodall, Timothy J Clark, L J Jordanova, Joseph Leo Koerner, National Portrait Gallery – 2005
- The Art of Chesley Bonestell by Ron Miller, Chesley Bonestell, Frederick C Durant, Melvin H Schuet, Paper Tiger – 2001
- In the Stream of Stars: The Soviet/American Space Art Book by William K Hartmann, Ron Miller, Andrei Sokolov, International Association for the Astronomical Arts – 1990

Three-Dimensional Design

Web:

- www.punchandjudy.com
- www.nationaltheatre.org.uk/warhorse
- www.handspringpuppet.com
- www.shop.lego.com
- www.funsci.com/fun3_en/toys/toys.htm
- www.museumwales.ac.uk The Evolution of Wales
- www.kew.org Evolution-House.htm
- www.b3designers.co.uk/blog/topics/public-spaces
- www.glugglejugs.co.uk/pages/history.htm
- www.ceramicstoday.com/articles/puzzle_jugs.htm
- www.nazcamystery.com/nazca_gallery.htm

Books:

- The World Encyclopedia of Contemporary Theatre by Don Rubin, Routledge – 2004
- The Complete Book of Puppet Theatre by David Currell, Barnes and Noble Books – 1987
- Timeless Toys: Classic Toys and the Playmakers Who Created Them by Tim Walsh, Andrews McMeel Publishing – 2005
- The Ultimate LEGO Book by Kjeld Kirk Kristiansen, DK Pub – 1999
- Eden by Tim Smit, Bantam – 2001
- A History of Interior Design by John F Pile, Laurence King Publishing – 2005
- English Slip-Decorated Earthenware at Williamsburg by Leslie Brown Grigsby, The Colonial Williamsburg Foundation – 1993

Photography

Web:

www.pdnonline.com/pdn/search/article_display.jsp?vnu_content_id=1000456607
www.sree.net/teaching/lateditors.html
www.allbusiness.com/retail-trade/miscellaneous-retail-retail-stores-not/4450879-1.html
www.cs.dartmouth.edu/farid/research/digitaltampering
www.brightbytes.com/cosite/links.html
www.adobetutorialz.com/articles/30970071/1/How-to-Create-a-Mystery-Photo-Manipulation-in-Photoshop
www.tfaoi.com/aa/2aa/2aa239.htm
www.patricktosani.com
www.photonet.org.uk/index.php?pxid=149
www.nosferatumovie.com
www.youtube.com/watch?v=rcyzubFvBsA&NR=1&feature=fvwp
www.blairwitch.com

Books:

Digital Photography Masterclass by Tom Ang, Dorling Kindersley – 2008
Camera Obscura by Luc Sante and Abelardo Morell, Bulfinch Press – 2004
My Camera Obscura by James Southerland, Catawba Publishing Co – 1990
Uta Barth In Between Places by Barth, Conkleton, Ferguson, Martin, Art Pub Inc – 2000
'Psycho' in the Shower: The History of Cinema's Most Famous Scene by Philip Skerry, Continuum – 2010

Textile Design

Web:

www.wildcolours.co.uk
www.lizplummer.com/blog/category/natural-dyes
www.marlamallett.com/coptic-1.htm
www.textileasart.com/coptic.htm
www.undiscoveredscotland.co.uk/.../clootiewell/index.html
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www.crwflags.com/fotw/flags
www.newtonnewtonflags.com/historical.htm
www.thetextileblog.blogspot.com/.../italian-artists-and-1950s-textile.html
www.wikifashion.com/wiki/Sretsis/Spring_Summer_2010-11
tokyofashion.com/shida-tatsuya-2010-11-aw-collection

Books:

Structure and Surface: Contemporary Japanese Textiles by Cara McCarty, Matilda McQuaid, Museum of Modern Art – 1998
Indigo, Madder and Marigold: A Portfolio of Colours from Natural Dyes by Trudy Van Stralen, Interweave press – 1993
Sacred Wells: A Study in the History, Meaning, and Mythology of Holy Wells & Waters by Gary R Varner, Algora Publishing – 2009
British Flags & Emblems by Graham Bartram, Flag Institute – 2005
Mark Rothko: A Biography by James E B Breslin, University of Chicago Press – 1998
Abstract Expressionism Art on the Wall by Richard Spilsbury, Heinemann Lib – 2008
Fashion and Textiles: An Overview by Colin Gale, Jasbir Kaur, Berg Publishers – 2004

Graphic Communication

Web:

www.aeclectic.net/tarot/cards/druids
www.alchemywebsite.com/tarot/tarot_decks.html
www.pcnews.ro/wp-content/uploads/2007/07/product_thumbp2hp.jpg
www.gamesetal.net/tro.html
www.duncanlong.com/crime_mystery_novel_illustration.html
www.fabricarchitecturemag.com/repository/4/7237/0310fa_digitaledition.pdf
www.issuu.com/newsugar/docs/newsugar-issue-7?mode=embed&documentId=081229105724-716cb711085e4a849624a1a37ec5be3f&layout=http://newsugar.co.uk/issuu/themes/mine/layout.xml
www.thelogofactory.com/flash-animation-examples.php
www.designart.co.uk/anim/animation-examples.asp

Books:

The Art of Mystery and Detective Stories by Peter Haining – 1977
U&lc: Influencing Design and Typography by John Berry, Mark Batty – 2005
Making and Breaking the Grid by Timothy Samara, Rockport – 2005
The History of Mystery by Max Collins, Collector's Press – 2001
The Animation Book by Kit Laybourne, Crown Publications – 1998
The Animator's Survival Kit by Richard Williams, Faber and Faber – 2001

Critical and Contextual Studies

Web:

www.wga.hu/frames-e.html?/html/l/leyster/index.html
www.saatchi-gallery.co.uk/artists/artpages/rego_paula_dog_woman.htm
www.patrickhughes.co.uk
www.mcescher.com
www.worldofescher.com/gallery
www.abcgallery.com/B/bosch/bosch.html
www.koopfilms.com/hockney/articles.html
www.painting.about.com/od/oldmastertechniques/ss/camera_lucida.htm
www.smithsonianmag.com/arts-culture/Contemporary-Aboriginal-Art.html

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Caravaggio by H and S Hibbard, Westview Press – 1985
Paula Rego by Fiona Bradley, Tate Publishing – 2002
Patrick Hughes: Perverspective by John Slyce and Patrick Hughes, Momentum – 2005
The Magic of M C Escher by Locker, Abrams – 2000
Hieronymous Bosch by Walter Gibson, Thames & Hudson – 1973
Secret Knowledge by David Hockney, Thames & Hudson – 2001
Aboriginal Art by Howard Morphy, Phaidon – 1998