

**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 2010. 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 2010.**

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

## **Instructions**

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
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 contents of the paper.**

*Turn over* ►

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Each submission for the Advanced Subsidiary 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 endorsed section are designed to help you consider a range of possible outcomes. You may use the suggestions to generate ideas as guidance to be followed closely, or as background information to be set aside while you pursue 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 Advanced Subsidiary 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 requires candidates to:

Develop their 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 their ideas as their work develops.

Record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their 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 through the unit 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 primary and contextual sources
- appropriate use of contexts
- relevant selection with visual and written analyses rather than descriptive copying and/or listing processes.

## Timed Examination

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

## The Theme: 'Rhythms and Cycles'

The cycles of life, death, decay and rebirth have continuously provided a wealth of inspiration for artists, designers and craft workers.

City skylines are transformed as buildings are torn down and then rebuilt, cranes stand like sentinels over the rubble and steel skeletons of architects' new visions. Urban cityscapes pulse with neon illuminations as the evening's entertainments begin. The streets throng with partygoers before the bustle dies away in the early hours to give a brief moment's peace before the dawn breaks with the rumble of recycling lorries, crashing and clanging through the deserted streets. Filling their bellies with the detritus of contemporary life, they join the clamour of the rush hour traffic. Factory sites hum and vent steam as the wheels of industry crank up to speed for the days production, whilst the workforce play dodgems on the white lined tarmac with Fiestas and Cherokees, in frantic bids to seek out the last available parking spaces.

Streets and pavements reflect the change in seasons as Christmas lights are replaced by garish window displays proclaiming the January sales and Spring fashions. Pedestrians also provide a visual extravaganza as winter's drab textiles are replaced with summer's colourful designs. The new season's outfits often recycle and revive styles of previous generations.

The Earth's rotation is responsible for catastrophic events resulting in widely contrasting visual spectacles, from vast, flat, tidal estuaries to mighty, jagged mountain peaks, evidence of the indefatigable movement of the earth's tectonic plates. The sea changes with every tide and new weather front, one minute azure blue with impotent ripples, the next steel grey and raging, as it pulverises cliffs and harbour walls.

Each season produces its own unique recurring visual display, beginning with Spring as new life emerges wherever it can find a niche. Pigeons nest on impossible ledges and elder forces its way out of the smallest cracks in neglected masonry. Daffodils, crocuses and snowdrops bring an early splash of colour to roadsides and woods.

The frantic lifecycles of animals become apparent as summer advances. Queen ants pour out of cracks in the pavement and take to the wing in a desperate search for a mate, before opportunistic, acrobatic gulls snap them up in mid air. Parks and gardens become playgrounds for all manner of fauna as they race against time to live out their destinies before the onset of winter.

Summer's activity slowly subsides as each day shortens, temperatures plummet and mists descend lacing cobwebs with tiny jewels of water that sparkle in the weakening sunlight. Maples and Virginia Creepers display unbelievable contrasting shades of green and red as autumn rapidly transforms the landscape.

Here are some other ideas inspired by the theme that might help you begin your journey.

- Frogspawn, eggs, newborn lambs/calves
- Building, recycling, reclamation/demolition sites
- Shop windows, markets, street vendors, carnivals, fêtes
- Clouds, rainbows, whirlwinds
- Music, waves, rivers, tides
- Timetables, maps/contours, journeys
- Ferries, trains, racing/rally cars, racehorses, greyhounds
- Routines, rituals, ceremonies, habits, rush hour
- Emotions, movement, development, evolution

## Fine Art

### Optional disciplines:

- Painting and drawing
- Printmaking
- Sculpture
- Alternative media

### Optional starting points:

- Human lifecycles; childhood, adolescence, adulthood and senility have provided inspiration for many artists such as Ron Mueck, Frida Kahlo, Paula Rego, Ken Currie, Maggi Hambling and Augustus John. The code of genetic information passed down through generations often creates startling family likenesses. Animal breeding programmes that concentrate on preserving and enhancing genetic traits can result in controversial breed characteristics. Exaggerated examples of these in pedigree dogs have recently caused great consternation at Crufts.
- The dramatic shift in colours displayed between dawn and dusk brought about by atmospheric conditions and the position of the sun has always inspired artists. This daily cycle along with the seasonal changes created by the quality of light at any given time continually transforms the ordinary. David Prentice follows in the tradition of Impressionist painters such as Alfred Sisley, Claude Monet and Camille Pissarro with his evocative studies of the Malvern Hills.
- The invention of the wheel started a technological revolution that ultimately rapidly propelled humankind into an industrial age. The incredible machines that resulted from this development and the implementation of new materials, inspired many artists and resulted in an art movement called Futurism. Umberto Boccioni produced pieces that seemed frozen in the act of speeding through the air. Later Jean Tinguely produced complex mechanical sculptures that literally self destructed. Silicon Valley industry's advanced technology still employs tiny wheels and motors to operate hard drives and DVD players.
- Many abstract artists experiment with the visual energy and rhythms created by the juxtaposition of certain colours and forms. Some arrive at this form of expression after a lifetime of experimentation such as Piet Mondrian and Juan Miro; others have been fascinated by colour and movement from the beginning of their artistic careers. Bridget Riley has spent her entire life exploring the optical characteristics and possibilities offered by form and colour. Mark Rothko, Howard Hodgkin, Damien Hirst and Chris Ofili have all experimented with these dynamic relationships.

## Three-Dimensional Design

### Optional disciplines:

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

### Optional starting points:

- Lathes, planes, milling machines, drills and potters' wheels impart unique characteristics to the aesthetic qualities of manufactured objects, in both surface texture and form. The most primitive potter's turntable can produce spectacular results in the hands of a skilled craftsman. The beauty of a chair produced by a "Chair Bodger" using basic tools in a forest glade is derived from the simple marks of the lathe and its established form dictated by its function. The members of the Arts and Crafts movement of the early 20th century recognised these characteristics and their products reflect their strict codes and rules.
- Body ornamentation exploits the shape of the human form to provide a support for the pieces. These traditionally take the form of necklaces, bangles or hoops. The simple hoop necklace can provide an interesting vehicle to carry constructed or found objects, or provide a basic foundation to build far more elaborate structures. Careful juxtaposition of the pieces can result in powerful sculptural compositions. Women of the Kayan/Paduang tribe who live on the border between Thailand and Burma have even managed to alter the shape of their bodies by confining their necks with coiled brass rings. This depresses the rib cage and gives an illusion of an elongated or "giraffe" neck. Paul Derrez, Jivan Astfalck, Caroline Broadhead and Arlin Fisch are jewellery designers who are exploiting the wide range of contemporary materials now available in this genre.
- The imaginary landscapes of many theatrical productions provide set designers with great scope to create exciting stage constructions. Operas such as Wagner's *Ring Cycle* have given designers such as Ezio Frigerio and Christian Fenouillat great opportunities to create evocative environments that enrich and enhance the whole production. Interesting challenges are presented by the practical requirements of the production. These often involve elements of the set being instantly transformed to provide the backdrop for the next act, then immediately changed back as the actors return to the previous scene. Digital technology has transformed the way in which contemporary set designers create evocative environments.
- Circular buildings provide interesting challenges for interior designer as most furniture and fittings are designed around rectangular spaces. Recently more and more architects are creating these structures with spectacular examples such as Norman Foster's *Gherkin*, Graham Rix's *Circular House* at Godstone, Eli Attia's *Roundhouse* in Beverly Hills and Richard Rogers' *Millennium Dome*.

## Photography – Lens and Light-Based Media

### Optional disciplines:

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

### Optional starting points:

- Capturing movement on camera has always provided photographers with interesting technical problems. Sometimes accidental camera movement can blur the image creating an illusion of motion in the static subject. Contemporary video installation artists often loop the film to provide a continuous image. The earliest attempt at creating a moving image used sequences of still photographs mounted around the periphery of a rotating drum, in a machine called a Zoetrope. When the images were viewed through vertical slits in the drum they achieved the illusion of movement. Jacques Henri Lartigue produced images of leaping and flying people freezing their motion to create extraordinary images.
- The rhythms, patterns and distortions created by water have inspired artists and photographers for many generations. Refraction caused by light bending as it passes through the fluid medium creates strange optical illusions. Lala Meredith-Vula exploited this in her photographic series of women in Turkish baths and Lorraine Shamesh's paintings also explore these effects. Thomas Joshua Cooper's photographs of the sea result in haunting views that encapsulate the mystery and power of vast oceans.
- The current enthusiasm for re-cycling and recognition of the value of consumer waste provide photographers with access to interesting collections of materials that sometimes form huge mountains of similar shaped or coloured objects. Edward Burtynsky's photographs of industrial China exploit the repeat patterns formed by vast heaps of cardboard, radiators, wire and telephone dials. Christo and Jeane Claude used old oil barrels to make powerful political statements about our use of natural resources. The intriguing rhythms created by the random piles of objects produce aesthetically striking images from dereliction and destruction.
- Waiting for the right moment is a key element of photography. It is often dependent on the natural cycles and rhythms of the sun or moon, the tides, bird and animal routines, nesting and migration patterns and seasonal changes in landscape and weather. Landscape photographer Art Sinsabaugh would wait for hours in order to capture an exact moment at sunrise. Andy Goldsworthy times his photographs with exact precision, in order to capture ephemeral ice-sculptures and the collapse of precisely balanced rock forms in the sea. Taking unique snapshots of peoples' lives timed to capture poignant and unrepeatable moments were key factors in the work of Henri Cartier Bresson and Bill Brandt.

## Textile Design

### Optional disciplines:

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

### Optional starting points:

- Reusing materials and fabrics has long been a feature of creating textiles in the home. Quilts have traditionally been created from snippets of fabric scavenged from old items. In times of hardship such as World War II people were encouraged to 'make do and mend'. Claire Coles is a designer who reworks collections of fabrics and vintage wallpapers. She uses free machine embroidery techniques to stitch layers together to create intricate, exciting patterns and forms. She uses this method to make illustrations, shop interiors and unique accessories.
- The way fabric behaves, the way it drapes, moves and makes rhythms on the body, is a fundamental part of fashion design. Ralph Rucci has developed a way of articulating fabric by dividing up sections of his garments and joining them with a particular hand stitching technique. They seem suspended and separate; an example of this is his *'Ivory Suspension Suit'* 2005. Likewise, gigantic ruffles and volume were created by Junya Watanabe and Hussein Chalayan, seen at the *'Skin and Bones'* exhibition at the Embankment Galleries London, in 2008.
- The "cycle of life" can be represented in traditional dyed textiles, for example the motif of 'the tree of life' has been adopted by various cultures. Other symbols communicate stories and traditions. In West Africa the Ashanti of Ghana use complex symbols that carry messages in their Adinkra (meaning farewell) designs. The resulting fabrics are used at funeral ceremonies and other special occasions. They are made using a block printing technique where patterns are arranged to form different meanings. These fabrics are very precious and are handed down from one generation to the next.
- Nature, growth and decay often inspire contemporary textiles and fine art. Kathleen McFarlane uses animal, vegetable and mineral forms for reference. She combines techniques of weaving, crocheting, stitching and knotting to create organic, unique pieces from a range of traditional and non-traditional materials. Her work is attractive yet strangely repelling in equal measure. These pieces are inspired by nature yet have gained a life of their own. Sculptor Liz McGowan uses natural and found materials focussing on cycles of growth, change and decay.

## Graphic Communication

### Optional disciplines:

- Advertising
- Illustration
- Packaging
- Typography
- Interactive media

### Optional starting points:

- Recycling and environmentally sensitive issues have become a key factor in the world of packaging. Environmental messages can be transmitted to the mass market via these products. Many shops have begun to offer 'bags for life' and eco-friendly organic alternatives. David Downton has created a series of designs for Marks and Spencer bags featuring icons in fashion. Anya Hindmarch designed a bag for Sainsbury's with the message 'I'm Not A Plastic Bag'; a simple design which is also a symbol of ethical intent, and the product sold out within an hour of going on sale in 2007.
- Rhythm, cycles and movement are often used creatively to tell stories in advertising. Eye-catching ideas and techniques grasp audience attention and deliver a message. The Sony Bravia campaign '*Colour Like No Other*', from the London based company Fallon, created a series of adverts. These ranged from bouncing balls in San Francisco to 'claymation' stop-motion animation featuring clay rabbits running through New York city. These rhythmically changed and moved from one shape to another. Jonathan Glazer and Frank Budgen were two of the directors working on this campaign.
- In typography, designers may experiment using the rhythm of words and their forms to create an unconventional piece of text. Dadaists Tristan Tzara, Richard Huelsenbeck and Hans Richter used differing sized fonts, printing words vertically, horizontally and a range of other motifs to explore movement across the surface. Their unpredictable and playful techniques can deliberately result in confusing and elusive textual images. In 1991 Neville Brody and Jon Wozencroft set up '*Fuse*', a quarterly publication designed to challenge the boundary between typography and graphic design, where innovative use of typography was the key motivation.
- Web and advert designers often inject humour and humanity into their internet pages by exploiting seasonal festivities and changes. Search engines such as Google, Yahoo and MSN surprise their viewers with snow covered logos at Christmas and script dressed in beachwear for the summer bank holidays. Television companies also use these to alter their trademark programme links. They obviously consider the capital expenditure on such frivolity worthwhile as it demonstrates the presence of a human element and link with what could be seen as a purely inanimate emotionless system. However, considerable care is taken in the altered designs to retain the characteristics of each company's iconic logos.

## Critical and Contextual Studies

### Optional starting points

- Temporary structures are influenced by the cycles in time, environment and the needs of the audience. *'Serpentine Gallery Pavilion'* series is an opportunity for leading international architects to design and create innovative temporary structures. In 2008 Frank Gehry created a multi-use space for daytime reflection as well as evening performances, using hard edged wooden structure with glass panes. In contrast, in 2006, Rem Koolhaas and Cecil Balmond designed a large translucent, inflatable dome-like form, the height of which could be altered to respond to weather conditions. Public opinion can result in these structures becoming permanent undermining the architect's original intent. A classic example of this is the Eiffel Tower.
- The cyclic form of the atom that mimics the shape of the solar system and scientists' visions of the nature of matter has inspired many artists. The models, symbols and metaphors used by scientists to classify these incredible phenomena have been incorporated into many paintings and sculptures. Cornelia Parker and Anthony Gormley have produced work inspired by scientific theories and the three dimensional models used to illustrate them. Salvador Dali was also influenced by the scientific thinking and discoveries of his time. Leonardo da Vinci's art was inextricably linked to his scientific exploration. Visual models of the big bang theory and the nature of the universe are superseding mathematical equations as scientists struggle to describe its characteristics.
- Digital animation and CGI are used predominantly, but continue to be challenged by traditional animation methods. These techniques vary from the time-lapse examples of growth and decay in nature films such as *'Koyaanisqatsi'* (1982), to the 'claymation' work seen in Nick Park's *'Wallace and Gromit'* (1989, 1993, 1995, 2005) series and Tim Burton's puppet animation *'Corpse Bride'* (2005). Stop motion is still seen as a cheaper, creative technique, accessible to all, that delivers unique textural imagery.
- The fashion world works in constantly shifting cycles. The pressure of seasonal fashion shows creates great tensions within the industry. Designers are constantly searching for innovative sources in the struggle to create new and unique collections. During this process designers might intentionally revisit past eras for inspiration. This may be a conscious act but many designers are subconsciously influenced by their knowledge of the past. Vivienne Westwood extensively researches historical and cultural contexts and imaginatively combines contrasting elements in one outfit. Matthew Williamson creates richly colourful combinations from exotic sources combined with elegance and style.

## Reference Material

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

### General reference

Tate Galleries [www.tate.org.uk](http://www.tate.org.uk)  
National Gallery [www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)  
Institute of Visual Arts (inIVA) [www.iniva.org](http://www.iniva.org)  
British Museum [www.british-museum.ac.uk](http://www.british-museum.ac.uk)  
Whitworth Art Gallery [www.whitworth.man.ac.uk](http://www.whitworth.man.ac.uk)  
The Minneapolis Institute of Art [www.artsimia.org](http://www.artsimia.org)  
Walker Arts Centre Minnesota [www.walkerart.org](http://www.walkerart.org)  
The Getty Museum [www.getty.edu](http://www.getty.edu)  
Museum of Modern Art New York [www.moma.org](http://www.moma.org)  
The Metropolitan Museum of Art New York [www.metmuseum.org](http://www.metmuseum.org)  
San Francisco Museum of Modern Art [www.sfmoma.org](http://www.sfmoma.org)  
Centre Pompidou [www.cnac-gp.fr](http://www.cnac-gp.fr)  
Guggenheim Museums Worldwide [www.guggenheim.org](http://www.guggenheim.org)

### Endorsement specific reference material

#### Fine Art

##### Web:

[www.hubpages.com/hub/Awesome\\_Sculptures\\_Of\\_Ron\\_Mueck](http://www.hubpages.com/hub/Awesome_Sculptures_Of_Ron_Mueck)  
[www.fridakahlo.it](http://www.fridakahlo.it)  
[www.cel-scotland.com/cel\\_editions/pages/gallery/artist/currie\\_001.html](http://www.cel-scotland.com/cel_editions/pages/gallery/artist/currie_001.html)  
[www.maggihambling.com](http://www.maggihambling.com)  
[www.waterman.co.uk/pages/biography/91.html](http://www.waterman.co.uk/pages/biography/91.html)  
[www.greyhoundzoom.com/crufts-controversy/](http://www.greyhoundzoom.com/crufts-controversy/)  
[www.davidprenticeart.co.uk](http://www.davidprenticeart.co.uk)  
[bbc.co.uk/go/wales/.../wales/arts/sites/themes/art/alfred\\_sisley.shtml](http://bbc.co.uk/go/wales/.../wales/arts/sites/themes/art/alfred_sisley.shtml)  
[www.tinguely.ch/en/museum/jean\\_tinguely\\_follow.html](http://www.tinguely.ch/en/museum/jean_tinguely_follow.html)  
[artchive.com/artchive/B/boccioni.html](http://artchive.com/artchive/B/boccioni.html)  
[www.pietmondrian.org](http://www.pietmondrian.org)  
[www.op-art.co.uk/bridget-riley](http://www.op-art.co.uk/bridget-riley)

##### Books:

Ron Mueck by Heiner Bastian, Ron Mueck – 2005  
Ken Currie by Ken Currie, Boukamel Contemporary Art published by Panart – 1999  
The Illustrated Encyclopedia of Dog Breeds by Joan Palmer – 1994  
Pissarro: Creating the Impressionist Landscape by Katherine Rothkopf – 2007  
Futurism by Caroline Tisdall, Angelo Bozzolla – 1978  
Joan Miró, 1893–1983: by Janis Mink – 2000  
Mark Rothko: a biography by James E. B. Breslin – Biography & Autobiography – 1993

## Three-Dimensional Design

### Web:

[www.stuartking.co.uk/index.php/samuel-rockall-last-of-the-chair-bodgers/](http://www.stuartking.co.uk/index.php/samuel-rockall-last-of-the-chair-bodgers/)  
[www.ceramics-aberystwyth.com/michael-cardew](http://www.ceramics-aberystwyth.com/michael-cardew)  
[www.rgmwatches.com/engine.html](http://www.rgmwatches.com/engine.html)  
[www.wayfaring.info/2007/08/26/the-secret-of-the-giraffe-women/](http://www.wayfaring.info/2007/08/26/the-secret-of-the-giraffe-women/)  
[www.klimt02.net/jewellers/index.php?item\\_id=682](http://www.klimt02.net/jewellers/index.php?item_id=682)  
[www.musicalcriticism.com/news/roh-kirov-ring-0309.shtml](http://www.musicalcriticism.com/news/roh-kirov-ring-0309.shtml)  
[www.vam.ac.uk/collections/theatre\\_performance/](http://www.vam.ac.uk/collections/theatre_performance/)  
[www.theoscarsite.com/whoswho7/frigerio\\_e.htm](http://www.theoscarsite.com/whoswho7/frigerio_e.htm)  
[www.greatbuildings.com/architects/Norman\\_Foster.html](http://www.greatbuildings.com/architects/Norman_Foster.html)  
[www.grahamrix.co.uk/dynamic/contents.php?filename=index.htm](http://www.grahamrix.co.uk/dynamic/contents.php?filename=index.htm)

### Books:

The English Country Chair: An Illustrated History of Chairs and Chairmaking by Ivan George Sparkes – 1973  
Contemporary Ceramics: Including Highly Important Works by Hans Coper, Henry Hammond, Lucie Rie, Bernard Leach, Shoji Hamada, Rosanji Kitaoji, Kanjiro Kawai, Michael Cardew, Elizabeth Fritsch, William Staite Murray, W. & F. Bonham & Sons Ltd – 1990  
Culture and Customs of Thailand by Arne Kislénko – 2004  
New Directions in Jewellery by Jivan Astfalck, Caroline Broadhead, Catherine Grant, Paul Derrez – 2005  
The World Encyclopedia of Contemporary Theatre by Don Rubin, Carlo Solorzano – 2000  
Norman Foster by Daniel Treiber – 1995

## Photography – Lens and Light-Based Media

### Web:

[www.billbrandt.com/](http://www.billbrandt.com/)  
[www.kingston.gov.uk/museum/muybridge/](http://www.kingston.gov.uk/museum/muybridge/)  
[www.masters-of-photography.com/L/lartigue/lartigue.html](http://www.masters-of-photography.com/L/lartigue/lartigue.html)  
[www.lorraineshemesh.com/](http://www.lorraineshemesh.com/)  
[www.edwardburtynsky.com/](http://www.edwardburtynsky.com/)  
[www.indiana.edu/~iuam/online\\_modules/sinsabaugh/](http://www.indiana.edu/~iuam/online_modules/sinsabaugh/)  
[www.henricartierbresson.org/index\\_en.htm](http://www.henricartierbresson.org/index_en.htm)

### Books:

A History of Early Film by Stephen Herbert – 2000  
Jacques Henri Lartigue: The Invention of an Artist by Kevin Moore – 2004  
Shifting Borders by Lala Meredith-Vula – 2007  
Lorraine Shemesh: Liquid States by Allan Stone, Lorraine Shemesh, Aletha Zapf, Andrea Siegel, Allan Stone Gallery, Georgia Jaksic – 2004

China: The Photographs of Edward Burtynsky by Edward Burtynsky, Ted C. Fishman, Mark Kingwell – 2005  
American Horizons: The Photographs of Art Sinsabaugh by Keith F. Davis, Art Sinsabaugh, Nanette Esbeck Brewer, Indiana University, Bloomington Art Museum – 2004  
Bill Brandt: A Life by Paul Delaney – 2004

## **Textile Design**

### **Web:**

<http://www.clairecolesdesign.co.uk/>  
[http://www.womenfolk.com/quilting\\_history/amish.htm](http://www.womenfolk.com/quilting_history/amish.htm)  
<http://www.selvedge.org/>  
<http://www.thecityreview.com/skinb.html>  
<http://www.wallpaper.com/fashion/skin--bones-exhibition-london/2336>  
<http://altreligion.about.com/library/glossary/symbols/bldefsadinkra.htm>  
<http://www.scva.org.uk/exhibitions/archive/?exhibition=67>  
<http://www.lizmcgowan.com/>

### **Books:**

Cloth as Metaphor: (re)reading the Adinkra Cloth Symbols of the Akan of Ghana by Dr. George F. Kojo Arthur. Legon, Ghana: Centre for Indigenous Knowledge Systems, 2001. 187, [6] p. 29 cm.  
Fabrications: Work by Kathleen McFarlane  
Norwich, United Kingdom, University of East Anglia, Sainsbury Centre for Visual Arts. 2002.  
A Norfolk Songline, Hugh Lupton and Liz McGowan, pub.1999 Hickathrift

## Graphic Communication

### Web :

<http://campaign.odw.sony-europe.com/hub/bravia.html>  
<http://www.daviddownton.com/>  
<http://www.fallon.co.uk/#/work.html>  
[http://www.researchstudios.com/home/006-neville-brody/NEVILLE\\_home.php](http://www.researchstudios.com/home/006-neville-brody/NEVILLE_home.php)  
<http://www.fontshop.de/fuse95/fuse-read/fuse-read.html>  
<http://www.lamberta.org/blog/hyperlink-brief-history/>  
<http://www.webbyawards.com/webbys/>

### Books:

Type in Motion 2 by Matt Woolman, Thames and Hudson – 2005  
Logology, Victionary – 2007  
Graphics Alive, Victionary – 2006  
Type Addicted (The New Trend of A–Z Type Graphics), Victionary – 2007  
How to Design and Improve Magazine Layout by Raymond Dorn Wadsworth – 1986  
Layout Workbook: A Real World Guide to Building Pages in Graphic Design by Kristin Cullen Rockport – 2007  
Colour Design Workbook: A Real World Guide to Using Colour in Graphic Design by Noreen Morioka Rockport – 2006  
100 Years of Fashion Illustration by Cally Blackman – 2007

## Critical and Contextual Studies

### Web:

[http://www.serpentinegallery.org/2008/03/forthcoming\\_summer\\_2008serpent.html](http://www.serpentinegallery.org/2008/03/forthcoming_summer_2008serpent.html)  
[http://www.serpentinegallery.org/2006/07/serpentine\\_gallery\\_pavilion\\_20\\_1.html](http://www.serpentinegallery.org/2006/07/serpentine_gallery_pavilion_20_1.html)  
<http://www.fluxus.org/>  
[http://en.wikipedia.org/wiki/Wallace\\_and\\_Gromit](http://en.wikipedia.org/wiki/Wallace_and_Gromit)  
[http://www.viktor-rolf.com/\\_en/\\_ww/index.htm](http://www.viktor-rolf.com/_en/_ww/index.htm)  
<http://www.celiabirtwell.com/home.html>  
<http://www.karllagerfeld.com/>  
<http://www.stellamccartney.com/>

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