

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 2017. It will also be available on the secure content section of the Pearson Edexcel website at this time.

This paper should be given to the Teacher-Examiners 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 2017.**

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

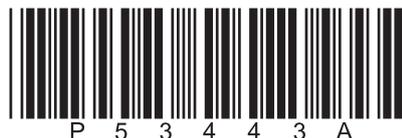
Candidates for all endorsements are advised to read the entire paper.

Turn over ►

P53443A

©2017 Pearson Education Ltd.

1/1/1/1/1



Pearson

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: Conflict and Tension

Conflicts and tension between nations and individuals can often result in positive progress and productive or worthwhile outcomes. Nations make some of the greatest technological advances during wartime, such as computer technology, which is so influential in current image manipulation and graphics. Some of the greatest artistic partnerships have been extremely volatile, such as Camille Claudel's relationship with Auguste Rodin, Björk's with Matthew Barney, and Frida Kahlo's with Diego Rivera.

When artists are influenced or motivated by such tensions, the resulting work can be extremely powerful and create considerable intrigue, mystery and emotion. From classical civilisations to the present day conflict and tension have inspired creativity as well as destruction, while much of the biblically inspired sculpture from the 15th to the 19th century focused on the traumatic life of saints, prophets and the apostles.

Artists are often conscripted during war to produce propaganda, such as the recruitment posters for the American Civil War, World War I and World War II. Some war artists have documented the true horror of conflict with observational sketches and photography. Peter Howson's studies of the Serbian/Bosnian conflict and Nick Ut's photographs of the Vietnam War are disturbing examples of this. Many images, however, have an aesthetic quality that transcends their subject matter, such as *Totes Meer (Dead Sea)* by Paul Nash.

In the same way that complementary colours exaggerate each other's vibrancy, the skilful juxtaposition of beauty and ugliness is often a major driving force behind works of art. A beautiful object is often rendered more beautiful by placing it alongside a less attractive specimen, as can clearly be seen in the Dutch and English still life Memento Mori paintings of the 17th century.

Many artists simply play with discordant elements, such as colour and form, to create dramatic effect. Frank Auerbach, Bridget Riley, Piet Mondrian and Howard Hodgkin are just a few who have exploited this technique.

Here are some other suggestions that may stimulate your imagination:

- Dereliction, corrosion, erosion, pollution, destruction, urban decay
- Fighting, war, arguments, disharmony, chaos, collision
- Rust, ruins, wrecks, scrapyards, disused buildings, abandoned farm equipment
- Black and white, rough and smooth, transparent and opaque, complementary colours
- Competitions, sport, punk, teenage rebellion, fashion, graffiti, Arte Povera
- Migration, immigration, refugees, natural disasters, poverty
- Seasons, weather, courting rituals, relationships.

Fine Art

Optional disciplines:

- Painting and drawing
- Printmaking
- Sculpture
- Alternative media

Possible starting points:

The elements are in continuous conflict with the landscape: frost and rain shatter the hardest rocks, lightning splinters trees and rivers carve out valleys and ox-bow lakes. The sea gnaws relentlessly at the land producing multicoloured cliffs and houses that perch on the edge of oblivion. Attempts to hold back the progress of this assault leave weathered groynes, smashed concrete ramparts and tottering piers. This dynamic battle has provided inspiration for artists such as Emily Carr, David Prentice, Beverly Pepper, Graham Sutherland, Elaine de Kooning, Steve Slimm and Julian Beesley.

Some paintings appear to be time capsules of artist's battles with colour, form and composition. These often seem to have stopped whilst the artist was in full flight. Susan Rothenberg, Willem de Kooning, Gillian Ayres and Barbara Rae are just some of the artists that work in this fluid and rhythmic way. The strokes of the brush seem frozen as the colours jostle with each other for dominance of the composition. Although the final paint surfaces are static, they often have the illusion of movement.

Youthful desires to provoke a response against the rules of society, especially those that govern acceptable dress code, have produced successive waves of outlandish fashion. These challenge contemporary styles, allowing individuals to experiment with their appearance in extraordinary ways. Artists such as Gilbert and George, Vanessa Bell, Peter Blake, Mary Cassatt, Velázquez, Cecilia Beaux, Augustus John, Helen Turner, and Stanley Spencer recorded in their portraits and figurative paintings the rebels of their age, each generation producing distinctive styles.

Relationships can produce conflict. Sometimes there is struggle for power and recognition between the participants. Edvard Munch's paintings *Jealousy*, *The Dance of Life*, and *The Kiss* all explore conflict between the sexes. Comparing *Gauguin's Chair* and *Van Gogh's Chair* by Van Gogh reveals much about the latent conflict in their relationship. Eric Fischl is a contemporary artist for whom relationships have an underlying unease. George Grosz, Jim Nutt, Ed Paschke, Sarah Lucas and Tracey Emin all explore these issues with varying degrees of humour and despair.

Three-Dimensional Design

Optional disciplines:

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

Possible starting points:

Warfare has provided an endless source of material for playwrights and filmmakers. The production of convincing theatre and film sets to enable the reproduction of major battles, such as those that occurred in World War I and World War II, draws on the full creativity of the set designers to transport the audience to these dynamic battle scenes. Masterful examples of this are shown in the production *War Horse* and also *The Trench* presented by Les Enfants Terribles.

Urban designers have often considered developing architectural designs that can deter or foil criminal activity. This concept was originally proposed by criminologist C. Ray Jeffery and many of his observations have gained international acceptance, embraced by planning departments and architects. The work of Jane Jacobs and Oscar Newman has been influenced by the idea of how design can alter behaviour.

Ceramicists often exploit the turbulent forces created in the kiln's atmosphere to create exciting and unusual effects on the surfaces of their ware. One of the most dramatic and potentially destructive techniques is that of Raku, where the pottery is subject to extremes of temperature and chemical transformation. Tim Andrews has spent considerable time developing this technique and has gained international recognition for his Raku wares.

Gardeners, whether in rural or urban environments, are in perpetual battle with both the elements and nature. Designers invest considerable money and ingenuity in devising ways to attempt to control pests, weeds and weather. Examples such as squirrel proof bird feeders, extravagant orangeries and wasp traps demonstrate the originality and creativity of these inventors.

Photography

Optional disciplines:

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

Possible starting points:

Bruce Nauman's video installation *Double No* (1988) explores human action, sound and repeat behaviour. A man jumping up and down shouting 'no' is initially comical and ridiculous, especially as he is dressed in a clown costume. After several viewings, the effect is one of discomfort, unease and annoyance. Nauman said of the work; 'There is a mask, and having a figure behind the mask is more threatening than an angry person. Because there's something you don't know and you're never going to find out.'

Surveillance is now part of everyday life and there are up to six million CCTV cameras in Britain, about one for every 10 people. Drones and 'Body Worn Cameras' are increasing in use. On average, people in the UK are captured on cameras 300 times per day. Whilst many see this as a necessary way to deter crime, others see it as an invasion of privacy, conflicting with a right to personal freedom. The artist Immo Klink, in *North and South*, created an exhibition for the Northern Gallery for Contemporary Art that questioned the reasons for surveillance.

Artists have used their bodies to externalise, reflect and present inner conflicts. Daniele Buetti, Jo Spence, Tracey Emin and Marlene Dumas have all used representations of their bodies to reflect some crisis or struggle. Sophie Calle, Nan Goldin and Richard Billingham record more externalised evidence of conflict between individuals.

The inclusion of fragments of conflicting objects, people or buildings in photographs was once considered a mistake or accident. The works of Lee Friedlander and Aaron Siskind exploit these 'accidents' as part of their compositions. Abstract forms and patterns can be created from objects and surfaces, leaving a fractured but paradoxically coherent impression of a scene.

Textile Design

Optional disciplines:

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

Possible starting points:

Fashion designers are occasionally inspired by military uniforms, such as Zuhair Murad's 2010 Spring/Summer collection, where the austere cut and crispness of formal parade outfits have been softened and mutated into elegant evening attire. Other designers such as Paco Rabanne, Alexander McQueen and Dai Rees explore the structure and form of items such as chain mail, plate armour, helmets, scarlet felt and bearskin fabrics.

Juxtaposing radically different materials in woven fabric can result in some spectacular and interesting textural and surface qualities. Disparate materials such as cotton and metal can be intertwined to produce startling effects. El Anatsui's use of bottle tops in woven pieces such as *In the World But Don't Know the World* create a dramatic and compelling composition, as visually stimulating as it is politically charged.

Printed textile designs have often been influenced by the social issues or politics of the day. William Morris's backlash reaction to the mass production of the Industrial Revolution resulted in his exquisite gothic revival designs, used for fabrics and wallpaper. The *Lunar Rocket* furnishing fabric from the 1960s by Eddie Squires reflected the passions for space adventure prevalent at that time. Protest marches often result in the production of banners that are unique social documents that reflect the passions of the day.

Discarded and rejected materials often provide a rich source for designers specialising in recycled and reinvented clothing. The deconstruction of any garment results in a collection of interestingly shaped fragments that can be reconstructed into new forms and designs. The designers Liza Arico and Stephan Hann have both produced striking products using these techniques.

Graphic Communication

Optional disciplines:

- Advertising
- Illustration
- Packaging
- Typography
- Interactive media

Possible starting points:

Conflict throughout the ages has inspired a wealth of documentary and fictional literature. Imaginary conflicts in extraordinary surroundings have given us books such as H.G. Wells's *War of the Worlds*, Raymond Briggs's *When the Wind Blows* and comics such *Superman* and the *Eagle*. These have provided a substantial platform for illustrators to conjure up or record the powerful imagery of battle.

Graphic designers are often extremely skilled in manipulating potentially discordant colours to create maximum impact. The book jacket on Zadie Smith's *White Teeth* illustrates this very effectively. It uses two complementary colours that are very carefully composed so that even the spine of the book stands out to catch the customer's eye. This is a very common device and is often used wherever a product is in direct visual competition with others.

Recently, global issues, and especially environmental concerns, have come to the forefront of the political agenda. Often the measures recommended to deal with the issues raised do not have an immediate appeal to the public. Graphic designers have had some interesting challenges in trying to make these measures acceptable. Promoting electric cars and alternative methods of transport, organic food, recycling, saving water, anti-smoking, organ donation and nuclear power have all resulted in inspirational advertising campaigns.

Political pressure has often provided graphic designers with challenging opportunities to address demanding issues. The posters and literature associated with communist regimes in Russia, East Germany and China produced styles that are now iconic of those periods. The survival of posters and street art gives testament to the impact of this form of communication. Billboards are still an effective form of advertising, for example where political parties use them as a means of canvassing and seeking support. The artist Bob and Roberta Smith uses banners effectively to question and poke fun at stereotypical responses to the issues of the day.

Critical and Contextual Studies

Possible starting points:

Artists who have felt motivated to take a stance against sensitive political issues of their day, often had to encode their messages using metaphors and hidden symbolism. Uncovering these messages provides fascinating detective work for art historians seeking insight into the psyche of these subversive individuals. Artists such as Ai Weiwei are more open about their condemnation of their political leaders and often pay a severe price for their opinions.

Contemporary documentary film and photography, along with the instant nature of news broadcasting, has brought the reality and true horror of warfare into the lives of anyone following current events. In the past, war artists such as Alfred Munnings accompanied campaigns to record these conflicts. It could be argued that the mediums used by these artists, such as oil paint and pastels, may have in fact added to the distorted perception of war being glorious, rather than its harsh reality.

Op and Colour Field artists often exploited the way certain discordant shapes and colours interact to create visual tensions and play tricks with the eyes. Bridget Riley's early black and white paintings appear to vibrate with movement, as she carefully juxtaposes geometric forms to generate dynamic illusions; whereas Helen Frankenthaler's *Canyon* exploits the complementary colours red and green, creating impact and energy.

The intensity and intimacy of some artists' relationships with their contemporaries often results in interesting and powerful debates. Occasionally these debates serve to fuel the birth of complete art movements or stimulate new and revolutionary ideas. Picasso's intense relationship with Braque resulted in the Cubist art movement. John Ruskin's hostile relationship with James Whistler ended with a court case that challenged fundamental perceptions of art at that time. Although it bankrupted Whistler it also spurred him on, after the emotions had calmed, to even greater creativity and production.

Reference material

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

General references:

www.tate.org.uk
www.nationalgallery.org.uk
www.iniva.org
www.britishmuseum.org
www.whitworth.manchester.ac.uk
www.liverpoolmuseums.org.uk
www.getty.edu
www.moma.org
www.metmuseum.org
www.sfmoma.org
www.cnac-gp.fr
www.guggenheim.org
www.designmuseum.org
www.craftscouncil.org.uk
www.henry-moore.org
www.vam.ac.uk
www.nmpft.org.uk
www.photonet.org.uk
www.bfi.org.uk

Endorsement specific reference material

Fine Art

Web:

https://www.vanartgallery.bc.ca/collection_and_research/emily_carr.html
www.tate.org.uk/art/artists/graham-sutherland-om-2014
www.art21.org/artists/susan-rothenberg
www.tate.org.uk/art/artists/gillian-ayres-obe-680
www.barbararae.com/
www.britannica.com/biography/Cecilia-Beaux
www.edvardmunch.org/the-dance-of-life.jsp
<https://www.nationalgallery.org.uk/paintings/vincent-van-gogh-van-goghs-chair>
www.ericfischl.com
www.tate.org.uk/art/artists/george-grosz-1223
www.edpaschke.com

Books:

Romanticism and Art (World of Art) by William Vaughan, Thames and Hudson, 1994
Willem De Kooning (Basic Art Album) by Barbara Hess, Taschen, 2004
Inside the White Cube by Brian O'Doherty, University of California Press, 2010
Munch by Ulrich Bischoff, Taschen, 2011
Gilbert and George: Major Exhibition: Tate Modern by Jan Debbaut and Michael Bracewell
Art and Artifact: The Museum as Medium by James Putnam, Thames and Hudson, 2009
The Shock of the New: Art and the Century of Change by Robert Hughes, Thames and Hudson, 1991
Art Since 1900 Modernism, Antimodernism, Postmodernism by Rosalind Krauss, Hal Foster, Thames and Hudson, 2012

Three Dimensional Design

Web:

<http://www.warhorseonstage.com>

<http://www.dailymail.co.uk/news/article-2568921/The-film-makes-Private-Ryan-look-like-kids-stuff-Move-Hollywood-Russians-coming-blood-drenched-film-savage-battle-history-But-says-MAX-HASTINGS-reality-barbaric.html>

<http://www.popcenter.org/tools/cpted/PDFs/NCPC.pdf>

<http://www.archdaily.com/category/urban-design>

<http://ceramicartsdaily.org/firing-techniques/gas-kiln-firing/demystifying-the-reduction-firing-process/>

<http://www.veniceclayartists.com/the-raku-pottery-technique/>

<http://birdfeederguide.com/best-squirrel-proof-bird-feeders/>

<http://www.amdega.co.uk/orangeries.asp>

Books:

War Cinema: Hollywood on the Front Line by Guy Westwell, Wallflower Press, 2006

Russian War Films: On the Cinema Front, 1914 – 2005 by HYPERLINK Denise Youngblood, University Press of Kansas, 1 Oct 2010

Crime Prevention Through Environmental Design by C. Ray Jeffery, SAGE Publications, 1971

Inclusive Urban Design: Streets for Life by Elizabeth Burton, Lynne Mitchell, Elsevier, 2006

Urban Design: The American Experience by Jon Lang, John Wiley and Sons, 1994

Mastering Raku: Making Ware, Glazes, Building Kilns, Firing by Steven Branfman, Sterling Publishing Co., 2009

The Complete Guide to High-Fire Glazes by John Britt, Sterling Publishing Co, 2006

Big Book of Bird Houses & Bird Feeders by Thom Boswell, David Schoonmaker, Bruce Woods, Stirling Publishing Company, 1995

Garden Design by John Brookes, Dorling Kindersley, 2001

Photography

Web:

www.tate.org.uk/art/artists/bruce-nauman-1691
www.artnews.com/2014/09/09/privacy-and-surveillance-art/
www.surveillance-and-society.org/journal
www.bernardknaus-art.de
www.neuegalerie.at
www.saatchi-gallery.co.uk/artists/marlene_dumas
www.jacksal.com/group_exhibitions/galerie_helga.html

Books:

Please Pay Attention Please: Bruce Nauman's Words, Writings and Interviews by Bruce Nauman and Janet Kraynak, MIT Press, 2005

Bruce Nauman by Robert C Morgan, PAJ Publications, U.S, 2011

Conspiracy Dwellings: Surveillance in Contemporary Art by Outi Remes and Pam Skelton, Cambridge Scholars Publishing, 2010

Big Brother: Britain's Web of Surveillance and the New Technological Order by Simon Davies, Pan Books, 1997

What Can a Woman Do with a Camera?: Photography for Women by Jo Spence and Joan Solomon, Scarlet Press, 1995

Jo Spence: The Final Project by Terry Dennett and Clarissa Jacob, Ridinghouse, 2013

Strangeland by Tracey Emin, Sceptre, 2006

The Yellow Wallpaper by Charlotte Perkins Gilman, Penguin Classics, 2015

Aaron Siskind by James Rhem and Aaron Siskind, Phaidon Press, 2003

Textile Design

Web:

<http://www.highsnobiety.com/2014/08/14/the-military-influence-on-fashion/>
<http://www.esquire.com/style/a41725/the-epic-history-of-military-style/>
<http://www.textileartist.org/category/interview/weave/>
<https://flotsamweaving.com/>
<https://www.william-morris.co.uk/?act=ssocomplete>
<http://collections.vam.ac.uk/item/O17411/lunar-rocket-furnishing-fabric-eddie-squires/>
<http://fashion.telegraph.co.uk/news-features/TMG5732516/Organic-recycled-fashion-recessionista-chic-hits-Berlin-Fashion-Week.html>
<http://www.ecofashiontalk.com/resource/stephan-hann/>

Books:

Uniforms Exposed by Jennifer Craik, Berg Publishers, 6 Aug 2005

A Short History of Costume & Armour: Two Volumes Bound as One By Francis M. Kelly, Randolph Schwabe, Courier Corporation, 2013

African Textiles Today by Christopher Spring, British Museum Press, 2012

Navajo Weaving Today by Nancy Schiffer, Schiffer Pub., 1991

William Morris: An Illustrated Life of William Morris, 1834 – 1896 by Richard Tames, Osprey Publishing 2003

Vintage Pattern: 1950s by Marnie Fogg, Batsford, 2013

Make & Mend: A Guide to Recycling Clothes and Fabrics by Rebecca Peacock, Sam Tickner, Spring Hill, 2012

Old Clothes, New Looks: Second-Hand Fashion by Alexandra Palmer, Berg, 2005

Graphic Communication

Web:

www.waroftheworlds.com
awfullibrarybooks.net/when-the-wind-blows
www.marvel.com/comics/
www.gasp.org.uk
www.carbontrust.co.uk/publications
www.abramgames.com

Books:

H.G. Wells – The War of the Worlds by Ian Edginton, Dark Horse Comics 2006

When the Wind Blows by Raymond Briggs, Penguin, 1986

White Teeth by Zadie Smith, Random House of Canada, 2006

Design Literacy: Understanding Graphic Design by Steven Heller, Allworth Press, 2004

Iconography of Power: Soviet Political Posters under Lenin and Stalin by Victoria E Bonnell, University of California Press, 1999

Design for Victory: World War 2 Posters on the American Home Front by Harry Rubenstein, Princeton Architectural Press, 1998

The Bolshevik Poster by Steve White, Yale University Press, 1990

Critical and Contextual

Web:

<http://www.katieward.co.uk/?p=847>

<http://www.noupe.com/inspiration/showcases/50-stunning-political-artworks.html>

<http://www.iwm.org.uk/history/6-stunning-first-world-war-artworks-by-women-war-artists>

<http://time.com/67551/the-best-photo-from-vietnam-one-photographers-defining-image-of-war/>

<http://www.theartstory.org/movement-op-art.htm>

<https://www.artsy.net/artist/helen-frankenthaler>

<http://www.loyno.edu/~history/journal/Landry.htm>

<http://www.xamou-art.co.uk/cubism-and-its-pioneering-duo/>

Books:

How to Read a Painting: Lessons from the Old Masters by Patrick de Rynck, H.N. Abrams, 7 Dec 2004

Ai Weiwei by Weiwei Ai, Greg Hilty, Lisson Gallery, 2011

A Terrible Beauty: British Artists in the First World War by Paul Gough, Sansom & Company, 2010

Artists of World War II by Barbara McCloskey, Greenwood Publishing, 2005

Embodied Visions: Bridget Riley, Op Art and the Sixties by Frances Follin, Thames & Hudson, 2004

The Shape of Colour: Excursions in Colour Field Art, 1950 – 2005 by David Moos, Art Gallery of Ontario, 2005

Picasso and Braque: The Cubist Experiment, 1910 – 1912 by Eik Kahng, Santa Barbara Museum of Art, Santa Barbara Museum of Art, 2011

Ruskin: The Great Victorian by Derrick Leon, Routledge, 2015

BLANK PAGE

BLANK PAGE

BLANK PAGE