

Pearson Edexcel Level 3 GCE

Summer 2025

Period of sustained focus 15 hours

Paper
reference

9AD0/02

Art and Design

Advanced Level

PAPER 2: Externally Set Assignment

You do not need any other materials.

Instructions to Teachers

The paper should be given to the Teacher-Assessors for confidential reference as soon as it arrives in the centre in order to prepare for the Externally Set Assignment.

This paper may be released to candidates on 1 February 2025 and it is also available for download on the GCE Art and Design section of our Pearson Edexcel website from this time.

There is no prescribed time limit for the preparatory study period.

The 15-hour period of sustained focus under examination conditions should be the culmination of candidates' studies.

Instructions to Candidates

This paper contains the theme and suggested starting points to be used for the preparatory studies and the period of sustained focus. You are advised to read the entire paper.

This paper contains the Externally Set Assignment for the following titles:

9AD0/02	Art, Craft and Design
9FA0/02	Art and Design (Fine Art)
9GC0/02	Art and Design (Graphic Communication)
9TE0/02	Art and Design (Textile Design)
9TD0/02	Art and Design (Three-Dimensional Design)
9PY0/02	Art and Design (Photography)

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Assessment Objectives

You should provide evidence that fulfils the four Assessment Objectives:

- AO1** Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding
- AO2** Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops
- AO3** Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress
- AO4** Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

Preparatory studies

Preparatory studies will respond to the Externally Set Assignment theme and may include sketchbooks, notebooks, worksheets, design sheets, large-scale rough studies, samples, swatches, test pieces, maquettes, digital material... anything that shows fully your progress towards your outcomes.

Your preparatory studies should show evidence of:

- your development and control of visual literacy and the formal elements (tone, texture, colour, line, form and structure)
- an exploration of techniques and media
- investigations showing engagement with appropriate primary and secondary sources
- the development of your thoughts, decisions and ideas based on the theme
- critical review and reflection.

Period of sustained focus

During the 15-hour period of sustained focus you will produce your final outcome(s) responding to the Externally Set Assignment theme, based on your preparatory studies.

The period of sustained focus may take place over more than one session. You will not be able to access your work outside of these sessions. Once the 15-hour supervised period has ended you will not be able to add to or alter your work.

The theme is: UNION

Artists, designers and craftspeople have frequently collaborated in pursuit of a common goal or philosophy. These collaborations have formed some of the landmark art movements throughout history and demonstrate how powerful united human endeavour can be. Often their ideas are quite revolutionary for their times and challenge established conventions and trends. One of the most contentious in the 20th century was Cubism fuelled by the collaboration of Georges Braque and Pablo Picasso. Jean Metzinger, Albert Gleizes, Robert Delaunay, Juan Gris and Fernand Léger were also influenced by these ideas.

Political upheaval often forges artistic alliances, such as the impact of colonialism in India which inspired the 'Bengal School' art movement. The powerful union of Nandalal Bose, Gaganendranath Tagore and Mukul Dey had a major impact on the art of its day. These art movements of the past were usually generated by localised groups of artists sharing ideas in small communities. The world today through social media is a global community where ideas can be shared with the click of a button. This is contributing to a fantastically diverse range of contemporary art.

Artists have often attempted to capture the emotion and tension between lovers or close partnerships. Adding another person to a portrait creates an intriguing narrative. There are some excellent examples of this, such as David Hockney's *Mr and Mrs Clark and Percy*, *Lisa and Emily, London* by Sunil Gupta and *A Married Couple* by George Grosz.

Contemporary collaborations, such as Yayoi Kusama's relationship with the fashion brand Louis Vuitton, have resulted in spectacular artworks that surprise and shock the viewer. Many current artists' works rely on the direct collaboration between viewer and work. Marina Abramović and Jeremy Deller force this interaction with works, such as *Imponderabilia* and *We're here because we're here*. In these works, for brief moments of time, the viewer becomes an integral part of the art.

The juxtaposition of ugliness and beauty has a profound effect in much the same way as the pairing of complementary colours. One element exaggerates and enhances the characteristics of the other. These effects have long been exploited by artists and can be seen in many paintings from early Flemish examples, such as Adriaen van Utrecht's *Still Life with Game, Vegetables, Fruit and Cockatoo* to the more contemporary examples, such as Audrey Flack's *Wheel of Fortune* and Ndidi Emefiele's *Cushion In*.

The way some machines, such as computers, cars, aircraft and bicycles almost become extensions of the body, has captured the imagination of many artists. Neil Harbisson has actually, consciously become a cyborg by having an antenna implanted into his skull. He uses this antenna to sense audible vibrations which his brain can then translate into senses.

Here are some other suggestions that may stimulate your imagination:

- scaffold, building materials, rope, netting, fencing, knots, clamps, knitting, trellis
- team sports, partnerships, weddings, parties, festivals, protests
- places of worship, cinemas, conference centres, stadiums, stations, airports, bridges, prisons
- fish and chips, cheese and onion, sweet and sour sauce, crab salad
- Laurel and Hardy, Morecambe and Wise, Govinda and David Dhawan, Ant and Dec, Lomax Brothers, music bands
- prosthetic limbs, skeletons, webs, veins, branches, creepers, estuaries, horizons
- plugs and sockets, hose connectors, plumbing fittings
- United Kingdom, political parties, congress, European Union, checkpoints, maps.

Theme: UNION

Title: 9AD0/02 Art, Craft and Design

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.

For 9AD0 Art, Craft and Design you will have been working in two or more of the titles 9AD0/01–9PY0/01 in Component 1. For this Externally Set Assignment, you can choose to work in just one of the 9AD0/02–9PY0/02 titles or continue to work in more than one.

You may wish to begin developing ideas by reading the starting points in the title (9AD0/02–9PY0/02) that you are most familiar with.

The five titles are:

9FA0/02 Fine Art – pages 8, 9, 10 and 11

9GC0/02 Graphic Communication – pages 12, 13, 14 and 15

9TE0/02 Textile Design – pages 16, 17, 18 and 19

9TD0/02 Three-Dimensional Design – pages 20, 21, 22 and 23

9PY0/02 Photography – pages 24, 25, 26 and 27

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Theme: UNION

Title: 9FA0/02 Fine Art

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.

Fine art and architecture have been powerful vehicles for religious expression, with masterpieces adorning sacred spaces, serving as devotional objects, and capturing the divine in brushstrokes and sculptures. Inextricably linked, they have often converged to express and explore spiritual themes and beliefs. Narratives found in work, such as the Sultan Ahmed Mosque in Istanbul and the giant Buddhas of Bamiyan, destroyed in 2001, are good examples. This symbiotic relationship has fostered unity by creating a shared language that transcends cultural boundaries and by allowing art to serve as a conduit for spiritual exploration, reflection and connection. More recently, artists, such as Le Corbusier, Antoni Gaudí, Chris Ofili, Maurizio Cattelan, Rudolf Reitermann and Peter Sassenroth, Hayv Kahraman, Grayson Perry and Zeng Fanzhi, show a sense of how religion continues to unify artists in responding, both positively and negatively, to religious ideas.



(Source: © South China Morning Post / Contributor)

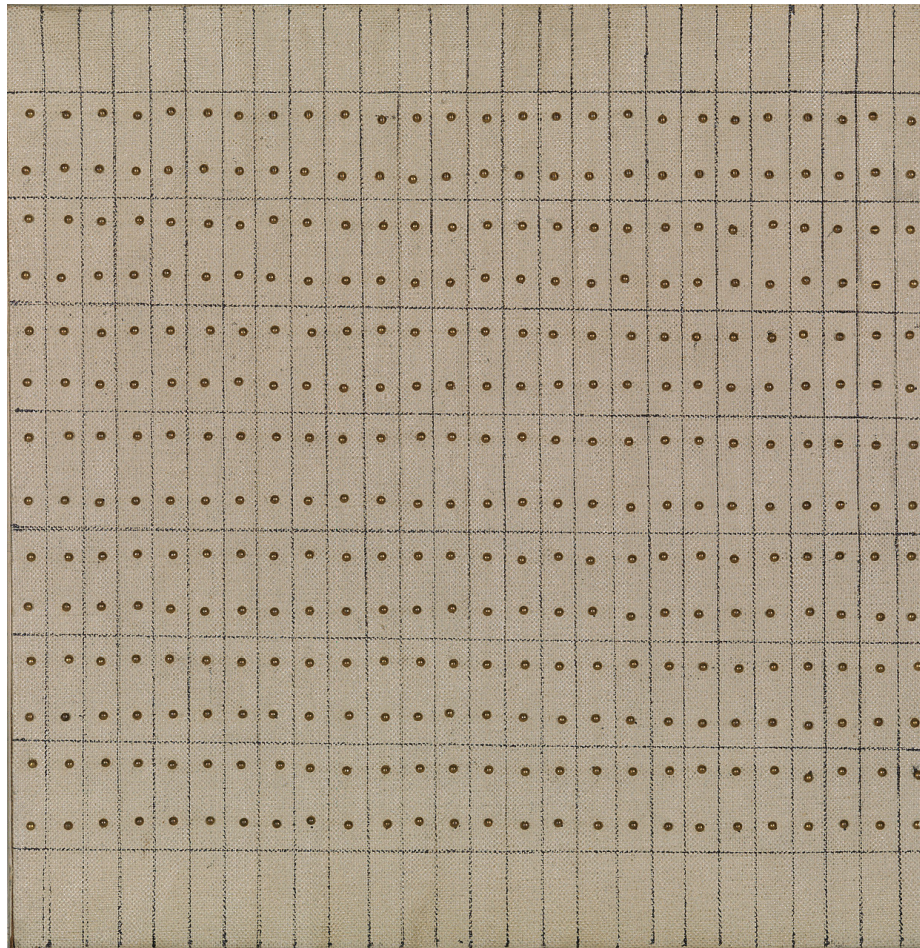
Zeng Fanzhi

The Last Supper, 2001

Theme: UNION

Title: 9FA0/02 Fine Art

Colour has always been a significant part of how an artist considers the world. Understanding unity and contrast in colour became more significant throughout the 20th century as artists broke down the historical Renaissance approach to observation. Mark Rothko's use of colour is characterised by his mastery in creating emotionally charged and immersive experiences. Johannes Itten, in reinterpreting Philipp Otto Runge's colour theory, taught a programme of colour instruction at the Bauhaus. This in turn influenced many others, including Paul Klee, Josef Albers, Wassily Kandinsky and Friedl Dicker-Brandeis. In contrast, the Minimalists, such as Robert Ryman, Agnes Martin and Robert Morris reduced the world further, removing all colour from some of their works, unifying their ideas in simplicity and often relying on the raw material they used.



(Source: © The Solomon R. Guggenheim Foundation / Art Resource, NY)

Agnes Martin
Little Sister, 1962

Theme: UNION

Title: 9FA0/02 Fine Art

Artists today often unite around global issues, such as climate change or pollution, being outspoken voices against long established industries of power. Sayaka Ganz uses reclaimed objects, mostly plastic, to sculpt impressive animal works and highlight the need to react collectively to environmental issues. Luzinterruptus' *Labyrinth of Plastic Waste and Plastic Bag Light Garden*, raise awareness of our excessive plastic wastage. Rebecca Lee Kunz creates work about ancient global unity in works, such as *Sky Vault Descent*, which refers to a Cherokee creation myth. Other artists that create work in response to larger global issues include Yoko Ono, Alighiero e Boetti and Dana Jung, whose works, such as *Peace Tower*, *Mappa tapestries* and *C40*, create a picture of a more sustainable world for humans and animals.



(Source: © imageBROKER.com GmbH & Co. KG / Alamy Stock Photo)

Bags with non-graded plastic waste, Germany

Theme: UNION

Title: 9FA0/02 Fine Art

Identity, social justice and representation are all important aspects of current approaches to making art. Artists will often champion causes that help promote cultural groups and promote unity. Increasingly, artists with black heritage are being recognised for their works in reframing social narratives within western history. The Studio Museum in Harlem focuses on artists of African descent. Kara Walker, Carrie Mae Weems and Jordan Casteel are all beneficiaries of this unified approach to rebalancing cultural representation.

Female artists continue to address the long history of underrepresentation. Nina Chanel Abney's *Class of 2007* uses her college yearbook. She swaps around the race of each class member so there is only one white person in the class. Chanel Abney's *Let's Work, Let's Play, Let's Live Together*, explores discrimination, gender and identity issues. Deborah Kass' *Vote Hillary* is an appropriation of Warhol's screen prints. Lynette Yiadom-Boakye, Sonia Boyce, Guerrilla Girls, Martha Rosler, Kaylene Whiskey and Caroline Walker are other artists who make work about female identity and representation.



(Source: Sonia Boyce, *Feeling Her Way*, 2023
© Sonia Boyce. All Rights Reserved, DACS/Artimage 2024. Photo: Rob Battersby)

Sonia Boyce
Feeling Her Way, 2022

Theme: UNION

Title: 9GC0/02 Graphic Communication

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.

The raised fist, an iconic and powerful graphic motif, has endured as a symbol of resilience and unity among repressed and marginalised communities; a universal emblem of defiance against oppression. Its simple yet potent imagery resonates across cultures and causes, symbolising the collective strength and determination of those who have been silenced or disenfranchised. Honoré Daumier's painting *The Uprising*, could be considered an early example of the raised fist. This powerful symbol historically continues to widely resonate with designers, such as Shepard Fairey, Mihály Biró, the studio of Nicola Green, Jamie Reid, Judy Seidman and Frank Ciecioroka. Max Lerner's *Civil Liberties in War Times* and the *Atelier Populaire* posters are further good examples of the raised fist graphic.



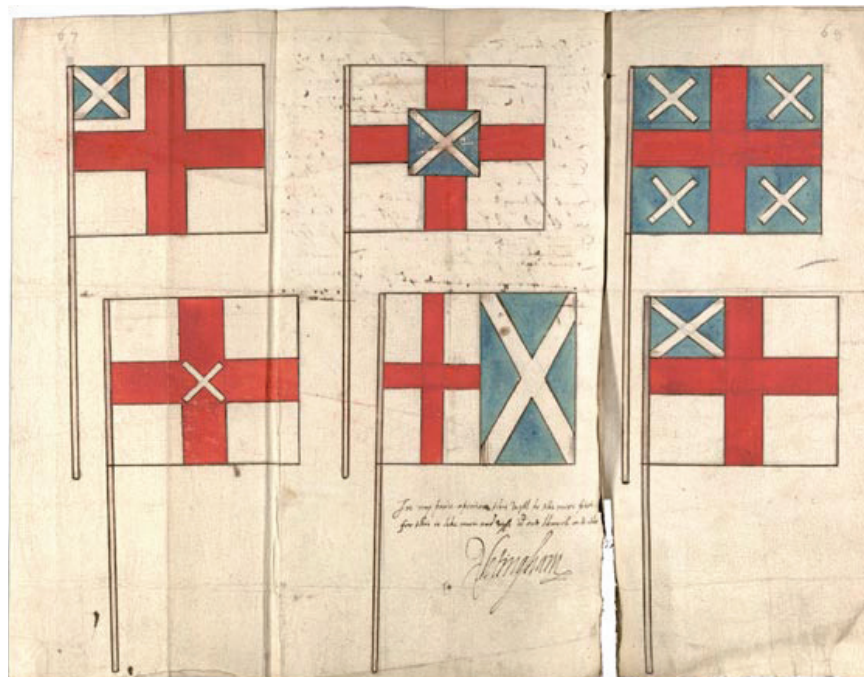
(Source: © GRANGER - Historical Picture Archive / Alamy Stock Photo)

Tommie Smith and John Carlos showing the Black Power salute, and Peter Norman wears an OPHR badge in solidarity, during medal ceremony Olympic Games, 1968

Theme: UNION

Title: 9GC0/02 Graphic Communication

Flags often translate a powerful message of cultural unity, affiliation to a place and collective identity. Social groups, unions and campaign groups often utilise flags as symbols to rally supporters and visually communicate their message during demonstrations. The Union Flag, also known as the Union Jack, represents the union of England and Wales, Scotland and Ireland within the United Kingdom. Its evolution reflects the complex history of, and the political changes within the British Isles, symbolising the unity and diversity that define the United Kingdom. Fred Wilson's *Flags* deconstruct and recreate our understanding of a country's flag by removing the colours usually associated with the country. The flags relate to the transfer of colonial power to the then newly independent nation states. The loss of colour is a challenge to the new representation of each country and their geographical boundaries, which still had the trace of European authority.



(Source: https://upload.wikimedia.org/wikipedia/commons/a/a2/Union_jack_proposed.jpg)

Alternative ideas for the union flag

Theme: UNION

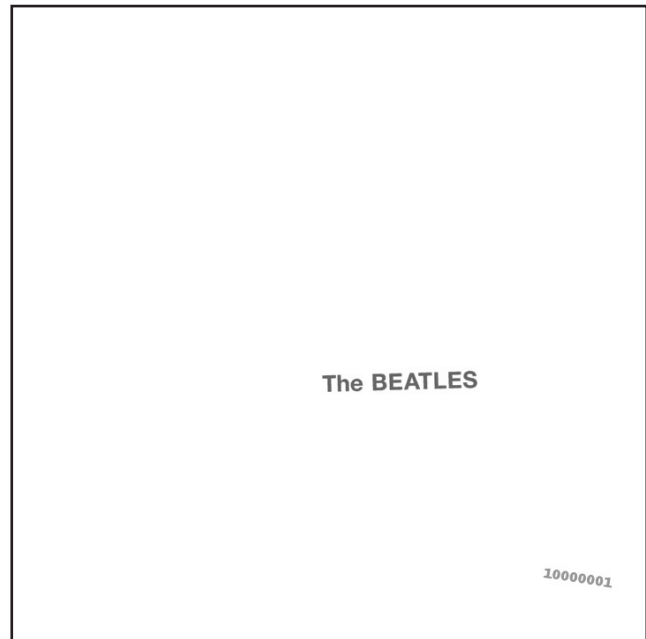
Title: 9GC0/02 Graphic Communication

In the midst of the digital age, vinyl records have experienced a remarkable resurgence. Artists and designers are rediscovering the allure of vinyl sleeves as a canvas for creativity, where the marriage of auditory and visual elements contributes to a richer appreciation of the artist's intended expression. Peter Blake's artwork for The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* is a busy composition when compared with Richard Hamilton's completely blank response for the same band's *White Album*. In Britain during this time period in the 1960s, many good examples are evident of how artists and musicians alike were in unison in responding to the relationship between visual and musical art. Contemporary designers are enjoying this resurgence in record sleeve creations with companies, such as True Spilt Milk Designs and Bráulio Amado's *Bad Studio*. Tyler Remikie has produced a modernised remake of Monet's *Impression, Soleil Levant* for Dave's album *We're All Alone in This Together*.



(Source: © Pictorial Press Ltd / Alamy Stock Photo)

Peter Blake
Sgt. Pepper's Lonely Hearts Club
Band, 1967



(Source: © Rajko Simunovic / Alamy Stock Photo)

Richard Hamilton
The White Album, 1968

Theme: UNION

Title: 9GC0/02 Graphic Communication

The word 'love' has been a potent and versatile element, serving as a focal point in conveying unity, emotion, and thematic resonance. Graphic designers frequently employ various fonts, colours and compositions to visually enhance the word 'love,' adapting its representation to suit diverse contexts. Robert Indiana's iconic *LOVE* sculpture, created in the 1960s, has become a globally recognised symbol of affection. Additionally, the word is often integrated into branding, advertising and art to evoke positive sentiments and connections. Milton Glaser created iconic work out of the word 'love,' with his *I heart NY* motif that still adorns t-shirts, hats and posters across New York City and has been appropriated by other cities across the world. Contemporary designer Alex Trochut's Utopian & Dystopian font and Patagonia design exhibit some aesthetic similarities to Robert Indiana's *LOVE* piece.



(Source: © Morgan Art Foundation Ltd. / Artists Rights Society (ARS),
New York, DACS, London 2024)

Robert Indiana
Love, 1966

Theme: UNION

Title: 9TE0/02 Textile Design

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.

There are many different methods of joining fabrics, such as stitching, zippers, staples, glue, welding, tape, buttons, poppers, and hooks and eyes. Apart from buttons (which have always tended to be decorative) these were traditionally intended to be discrete. In 1935, however, Elsa Schiaparelli revolutionised the attitude towards fasteners, by making a feature out of zippers in her haute couture collection. This acknowledged their aesthetic qualities and opened the door for many designers to exploit these elements in their work. Contemporary designer Zita Merényi continues this exploration of their potential by making garments with bold welded seams that resemble scars. Anuj Sharma's *Button Masala* collection is another good example of the fastener being central to the design.



(Source: <http://risekult.com/focus-on/zita-merenyi-soldered-ideas>)

Zita Merényi
Soldered Ideas

Theme: UNION

Title: 9TE0/02 Textile Design

Combining several different techniques in one textile can result in complex and multi-layered outcomes. Mixing media as well as technique can also add depth and intrigue. A good example of an exponent of this approach is Sue Hotchkis with pieces such as *Alderney*, *Ortigia-2*, *Treasure-trove* and *Avast*. Ellie Hipkin is another example of a textile artist who combines fabric painting with embroidery to explore landscape and nature in pieces such as *Coastal Meditation*, *Wild Shores* and *Wild Spirit*. Sonia Gomes also unites a wide range of disparate materials in each piece of work often combining second-hand textiles with furniture, driftwood and wire.



(Source: © Charlotte Hope / Alamy Stock Photo)

Elliott Hundley
Untitled

Theme: UNION

Title: 9TE0/02 Textile Design

Cultural unity through shared artistic ideas and aims, often spans borders and political divisions. The exquisite embroidery of the Balochistan region embraces the cultural elements of three countries, Pakistan, Iran and Afghanistan. Mahtab Norouzi's work is an excellent example of this. The merging of each country's textile aesthetic, results in pieces that are incredibly beautiful and complex in their patterns, narratives and symbols. Their shared influences each bring unique elements to the work. Alice Kettle's project *Thread Bearing Witness* sought to harness the power of this multi-cultural phenomena. The project sought to unite the cultural heritage skills of refugees and asylum seekers across the UK and involve them directly in the production of large-scale stitched panels, such as *Sea, Ground and Sky* and *Stitch A Tree, Karachi*.



(Source: © Penta Springs Limited / Alamy Stock Photo)

Wedding tunic, Pakistan, 20th century
silk, sequins, metallic thread, metal, embroidery

Theme: UNION

Title: 9TE0/02 Textile Design

Patchwork quilts are commonly associated with mid-west America in the mid 1800s and their production was often used as a social event for women of that time. Each quilt was constructed by a team who used recycled fabrics to create large bedcoverings. However, the creation of patchwork fabric has a long history, going back to Ancient Egypt and could be said to be the first example of creative recycling. Nakshi Kantha is an ancient Bengali art tradition which re-uses textiles and embroidery to produce distinct new fabrics. The fascination with re-using old fabrics and textiles continues to the present day and it is intriguing to see the imaginative use of this process. One of the most exciting was Viktor & Rolf's Autumn/Winter 2016 collection where each garment was produced from recycled parts of garments from past collections and old scraps of fabric. Miu Miu's Pre-Fall 2020 collection featured traditional patchwork dresses and Chopova Lowena's Spring/Summer 2021 lit up the catwalk with its bold juxtaposition of colours.



(Source: Associated Press / Alamy Stock Photo)

Marc by Marc Jacobs
Plaid Patchwork Dress, Fall/Winter 2005

Theme: UNION

Title: 9TD0/02 Three-Dimensional Design

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.

Natural articulated joints have inspired and been utilised by designers for centuries. Ball and socket joints and hinges are but two of the structures that have enabled the coupling of similar or different materials, to allow movement and flexibility. The mimicry of these natural phenomena often imparts organic characteristics to the inorganic machines that exploit them, such as mechanical excavators, cranes, desk lamps and robots. The genre of steampunk has great fun splicing modern and ancient technology, with its retro-futuristic machines and designs. *Howl's Moving Castle*, a Japanese animated fantasy film by Hayao Miyazaki is a classic example of this imaginative fusion. *The Neverwas Haul* designed by Shannon O'Hare is an actual vehicle built from recycled materials and inspired by the stories of Jules Verne and H G Wells.



(Source: © Cinematic / Alamy Stock Photo)

Howl's Moving Castle, The Castle, 2004

Theme: UNION

Title: 9TD0/02 Three-Dimensional Design

The fusion of ancient and modern is often a vehicle for contemporary ceramic designers to express their creativity. Grayson Perry's vases inspired by 18th century Chinese ware, such as *Two Children Born on the Same Day*, carry decoration and images inspired by his own 20th century experiences. Pablo Picasso's *Vase Aztèque aux Quatre Visages* was one of a series of works inspired by the ancient zoomorphic vessels from the Moche ancient culture of Peru. Elisabeth Kley makes hand-built pots inspired by Islamic, Byzantine and Asian designs. Roberto Lugo's ceramics often follow traditional forms, but the decoration exploits contemporary hip-hop legends and political activists.



(Source: © Pablo Picasso / Jarrón, siglo XX. Museu de Ceràmica de Barcelona/ Album / Alamy Stock Photo)

Pablo Picasso

Jarrón, siglo XX, Museu de Ceràmica de Barcelona
sculpture

Theme: UNION

Title: 9TD0/02 Three-Dimensional Design

Plays that challenge and confront the unity and divisions between different communities provide interesting opportunities for set designers keen to exploit the metaphorical symbolism of props and the stage environment. The set design for Dominique Morisseau's *Blood at the Root*, which uses a huge, gnarled tree, is a good example of this. Created by scenic designer Jason Fassel, its presence is a menacing statement about entrenched dogmas. Walter Meierjohann's production of *In the Red and Brown Water* featured a set design by Miriam Buether which involved the actors performing in a standing pool.



(Source: © Dale O'Dell / Alamy Stock Photo)

Dale O'Dell

Bristlecone Pine Tree, Sierra Nevada Mountains, California
photograph

Theme: UNION

Title: 9TD0/02 Three-Dimensional Design

The design of buildings to accommodate large gatherings has presented a unique set of challenges to architects over the centuries. Early buildings, such as the *Great Mosque of Djenné*, *Tōdai-ji Temple*, *Winchester Cathedral* and *The Houses of Parliament*, were restricted by the materials available at that time. These impressive structures pushed these materials to their limits. Contemporary architects have a much greater range. This allows them to span vast areas and create spectacular forms that would have once been impossible to construct. Two good examples are the Yabuli Entrepreneurs' Congress Centre designed by MAD, a conference centre in Heilongjiang, China and the *New Rome/ EUR-Convention Centre* designed by Massimiliano and Doriana Fuksas.



(Source: © Andrew Woodley / Alamy Stock Photo)

Market outside the Great Mosque of Djenné, Mali

Theme: UNION

Title: 9PY0/02 Photography

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.

Portrait photography often captures wider social narratives. It helps to inform the viewer of how globalised and homogenised culture unifies photographers from different countries and continents. Contemporary photographers from Africa and the Middle East have raised significant issues through their portrait work. Moroccan photographer Hassan Hajjaj is influenced by reggae, hip-hop, fashion, West African photography and a UK lifestyle, leading to a synthesis of cultures in his photographs.

Hengameh Golestan is a pioneer of female Iranian photography, documenting the demonstrations in Tehran that brought together thousands of women of all ages and from all social classes, on International Women's Day in 1979. Gelareh Kiazand's series *100 Portraits* captures the portraits of one hundred actresses' emotional reactions as they watch the film *Shirin*; a tragic love story. Shadi Ghadirian and Atoosa Alebouyeh are two other notable female Iranian photographers.



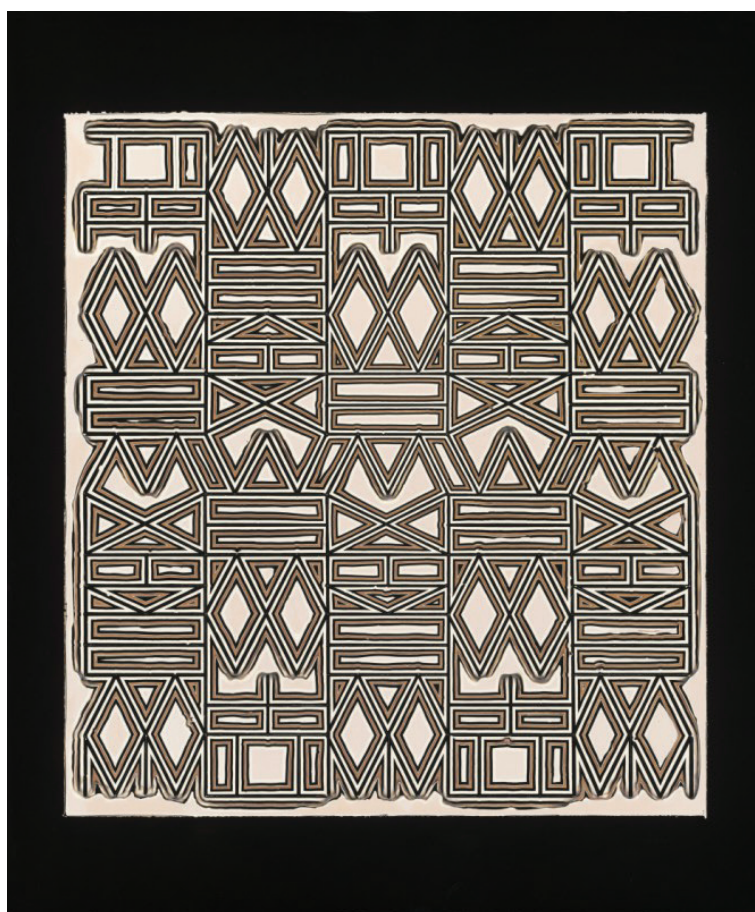
(Source: © Hassan Hajjaj, Dior XL 2012)

Hassan Hajjaj
Dior XL, 2012

Theme: UNION

Title: 9PY0/02 Photography

The advent of camera-less photography marked a revolutionary departure from traditional image-making techniques. Photographers from across the world have unified their creative exploration of using light-sensitive materials in a physical way. Artists, such as Man Ray, Christian Schad and László Moholy-Nagy, pioneered this avant-garde approach. Moholy-Nagy, associated with the Bauhaus movement, embraced photograms as a means to merge art and technology. More recently, photographers, such as Pierre Cordier, Barbara and Zafer Baran, Floris Neusüss, Susan Derges, Garry Fabian Miller and Helen Chadwick, have all adopted camera-less techniques to create light-sensitive imagery, inspired by the original pioneers Anna Atkins and William Henry Fox Talbot.



(Source: <https://www.pierrecordier.com/20.html>)

Pierre Cordier
I Have A Dream, 2013
chemigram

Theme: UNION

Title: 9PY0/02 Photography

Whether documenting religious rituals, sacred landscapes, or diverse expressions of faith, photographers often visually capture religious unity. Some photographers challenge established perceptions, while others celebrate the beauty and diversity of religious traditions, contributing to a nuanced dialogue on the role of faith in continuing to shape our visual and cultural life. G Roland Biermann's *Apparitions* allude to the metaphysical in their content and their composition, often presented as a triptych. His *Apparition 17* hints at the ascension of Christ. Sam Taylor-Johnson, Idris Khan, Shirin Neshat, Nazif Topçuoğlu and David LaChapelle all make explicit references to religion in their photographs.



(Source: <https://photography-now.com/exhibition/44436>)

G. Roland Biermann
Apparition 17, 2004

Theme: UNION

Title: 9PY0/02 Photography

Photographers often focus on very personal subject matter, documenting familial relationships that capture the essence of human connection, vulnerability, privacy and shared experiences. From candid moments to staged portraits, photographers use the familial lens to explore universal themes of love, identity and the passage of time. Larry Sultan's *Pictures From Home* explore both the traditional perceptions of family and the deep personal connections within it. His photographs of his parents in their retirement, capture the more traditional ideas of the American Dream, but do so striking a beautiful balance between candid photography and carefully crafted compositions. The result is a collection of family moments, frozen in an instant and seemingly strange in their immediacy, permanence and location.

Other photographers who use family and the home, both their own or the intimacy found in others, are Richard Billingham, Gueorgui Pinkhassov, Sally Mann, Siân Davey, Chien-Chi Chang and Olivia Arthur.



(Source: © Album / Alamy Stock Photo)

Jacqui Davies

Ella Smith and Justin Salinger in RAY & LIZ, 2018



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