

Paper Reference(s)

6034A – 6034G
Edexcel GCE
Art & Design

Advanced

June 2007

Unit 4: Art and Design

Externally Set Assignment

Timed Examination: 12 hours

Instructions to teacher-examiners

This paper should be given to the teacher-examiner for reference as soon as it is received in the centre in order to prepare for the preparatory supporting studies. Centres will receive this paper in the January before the summer series. It will also be available on the Edexcel website at this time. This will provide the opportunity for centres to incorporate the Externally Set Assignment and the preparatory study period into their A2 course structure. There is no fixed period for the preparatory work. However, the 12 hour timed examination should be the culmination of candidates' studies.

Materials required for examination

Nil

Items included with question papers

Nil

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 4 Externally Set Assignment for the following specifications:

- 9030 Art & Design
- 9031 Fine Art
- 9032 Three-Dimensional Design
- 9033 Textiles
- 9034 Photography
- 9035 Graphic Design
- 9036 Critical and Contextual Studies in Art

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General Introduction

Each submission for the Advanced Externally Set Assignment, whether **unendorsed** or **endorsed**, should be based on the theme given in this paper. **Candidates 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 must produce work in your chosen discipline for the Externally Set Assignment.

If you are entered for the **unendorsed** specification, you will have been working in one or more different disciplines in Unit 3. **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.

You must provide evidence that each of the four Assessment Objectives has been addressed. It is anticipated that Advanced candidates will show in the Externally Set Assignment how their knowledge, skills and understanding have developed through their work in Unit 3.

The Assessment Objectives are:

- AO1** Record observations, experiences, ideas, information and insights in visual and other forms, appropriate to intentions
- AO2** Analyse and evaluate critically sources such as images, objects, artefacts and texts, showing understanding of purposes, meanings and contexts
- AO3** Develop ideas through sustained investigations and exploration, selecting and using materials, processes and resources, identifying and interpreting relationships and analysing methods and outcomes
- AO4** Present a personal, coherent and informed response, realising intentions, and articulating and explaining connections with the work of others

Preparatory Supporting Studies

During the examination period, you must produce and submit preparatory supporting studies.

The form of the supporting studies will reflect your individual approach, but in particular, the contents will provide evidence of your ability to address and fulfil the assessment objectives.

Summary

Supporting studies:

- may take many forms and may be a combination of sketchbooks, notebooks, worksheets, design sheets, large-scale rough studies, samples, swatches, test pieces, maquettes and a range of digital recordings
- identify your progress through the theme
- show the breadth and depth of research into appropriate sources
- show evidence for your developing visual language skills
- demonstrate critical review and reflection, recording process of thought and development of ideas
- demonstrate appropriate use of contexts: relevant selection with visual and written analyses rather than descriptive copying or comment
- show your progress towards synthesis of ideas

Timed Examination

You should produce and submit a work or works, produced under examination conditions, within **twelve hours**.

The Theme: ‘Boundaries’

It is part of the human condition to feel more at ease when we have established boundaries. Artists, designers and craftworkers, when presented with the freedom to create anything of any size, will often automatically impose their own restrictions to enable them to control and organise the finished work. These constraints may be mental, physical or both. At the most basic level boundaries force artists to consider composition, the most fundamental element of art and design. This influences all art disciplines from graphics and set design, to photography and fashion. Your immediate environment will have many examples of objects that are made precious by their enclosures. Exploring boundaries and how they create negative space around an object may provide interesting starting points for your investigation. Here are some other concepts and ideas inspired by the theme that might help you begin your journey:

- concepts of space, confinement, inside, outside, claustrophobia, imprisonment, distortion, perspective
- language, defining, restricting, precision, clarity, translating, contradicting
- physical barriers, edges, containers, geological layers, skins, enclosures, membranes, armour, fences, walls, windows, coasts, packaging
- social behaviour, aliens, immigration, transport systems, maps, outposts, cultural boundaries, shipping forecasts, control
- time, life-spans, decay, infections, viruses
- interconnections, interlacing, interweaving, geometry, webs, cross-fertilisation, colour boundaries
- restrictive actions, trapping, holding, carrying, protecting.

Set out under the endorsed headings, the following sections explore in greater depth some starting points on the theme of ‘**Boundaries**’.

Read the whole paper including the starting points outside your chosen endorsement, as any of them may provide the inspiration for your focus.

You should use these as an aid to developing a context for your responses to the theme. Stylistic ‘borrowing’ or simply copying the work of another artist would not be appropriate. You may pursue one of these starting points or devise one of your own.

6034B: Fine Art

Optional disciplines:

- painting and drawing
- printmaking
- sculpture
- alternative media

Optional starting points:

- The intense concentration generated between an artist and their subject creates an invisible barrier to the outside world. This focus and intensity will often result in the artist revisiting the same object many times with many different media and techniques. This in-depth visual dissection of a single focus can often produce some unexpected and powerful outcomes. Some examples of this are: Piet Mondrian's progressively abstract developments of trees; Rembrandt's candid self portraits; Monet's cathedrals, lilies and haystacks; Francis Bacon's *Pope* series.
- Enclosing an object or figure can give artists precise control over the light allowed to fall on their subject matter. The mood of a subject or character of an individual can be greatly affected by this artificial device. From the 15th century to the present day chiaroscuro has been used to dramatic effect by artists such as Giovanni Baglione, Caravaggio, Edward Hopper, Jim Dine, Stanley Spencer and Lucian Freud. Others such as Alfred Sisley and David Hockney have exploited the controlled light conditions prevalent in a room lit by a single window or door. Some build studios and installations to create specific lighting conditions.
- Time often sets an invisible barrier and encloses and encapsulates an element of our existence that is particularly significant. Setting artificial time limits on a project or individual piece of work can have spectacular effects. Warm up exercises of five minute sketches, prior to a life drawing session, or compositional studies before a still life study, often have a freshness that is lost in the final piece. Sometimes this can be so overworked it becomes completely lifeless. Tai-Shan Schierenberg's portraits are completed quickly by working wet into wet; Nicola Hicks sometimes uses plaster and straw to rapidly construct her sculptures.
- Imprisonment can have a major effect on our state of mind and being enclosed in a small area can create intense feelings of claustrophobia. Many people have a fear of being trapped in a lift or bathroom. The attempt to portray a small contained space tends to instinctively distort our view. Fish-eye lenses capture this effect very well, along with security spy-holes and public photograph booths. Anthony Green, Gustave Doré and de Chirico exploit the distortion of perspective in their works.

6034C: Three-Dimensional Design

Optional disciplines:

- theatre design
- interior design
- product design

Optional starting points:

- One of Britain's leading contemporary sculptors, Rachel Whiteread created *Embankment* (2005) for the Turbine Hall in the Tate Gallery, London. This was constructed from 14,000 casts of the insides of different boxes. The form of a cardboard box was chosen to evoke the sense of mystery created by imagining what a sealed box might contain and its associations with the storage of intimate personal items. Egyptian sarcophagi of the eighth century BC were boxes designed to carry the dead into the next world. They transformed coffins into incredible abstract figurative sculptures, adorned and embellished with precious stones and gold leaf. Peter Carl Faberge employed skilled craftsmen to produce fabulous jewelled caskets in the form of eggs.
- Textiles and Lighting are areas of design that are particularly flourishing at the moment. Exciting work is being produced by a host of small entrepreneurial designer-led companies: Timorous Beasties (printed textiles and wallpapers), Anne Kyyro Quinn (felt-based soft furnishings), Helen Yardley (rugs), Dominic Crinson (digitally printed tiles), Sharon Marston (fashion-inspired textile-based lighting) and Tom Kirk (lighting made from industrial plastics and glass). Witty, resourceful and technically ingenious, the designers of today break many boundaries by risk-taking and experimentation.
- Interior decoration is primarily concerned with finishes, such as wallpaper, paint, window coverings and furnishings. Interior design addresses the architectural integrity of the boundaries of the interior space. Both create a lifestyle experience from studying human behaviour and current fashion trends. Often a theme is used to establish a particular mood. These themes follow period styles evoking senses of grandeur or nostalgia, for example, Art Deco, Pop Art and Minimalism. Designers throughout history have considered interiors using a thematic focus. A classic example of this was demonstrated by the Groninger Museum in Holland in 1999. They commissioned their Museum's chief architect, Alessandro Mendini, to redesign the interior of three trams used to transport visitors from the city to the Museum. The final designs drew inspiration from the Museum's collections.
- Beethoven's opera *Fidelio* tells a tale of capture and false imprisonment. The design of stage sets and costumes can have paramount importance in the success of the performance of such a work. The imagination required to produce an original and unique stage set, especially for a performance that has been repeated many times, demands considerable creative inspiration. As the boundaries between different art practices blur, installation artists such as Sam Taylor-Wood are creating sets and using them to film mini-performances. Ron Mueck originally trained as a model maker, but now produces figure sculptures that are placed in specific built environments that could be considered as sets. He is an artist-designer who is completely unrestricted by classification or stereotyping.

6034D: Textiles

Optional disciplines:

- constructed textiles
- dyed textiles
- printed textiles
- fine art textiles
- fashion textiles

Optional starting points:

- The natural world has many ways of trapping and enclosing both organic and inorganic objects. Even vast Inca and Aztec temples have been overwhelmed and absorbed back into the forest. Spiders wrap their prey in silken webs and ivy smothers trees and buildings with its constricting, sinuous vines. William Morris developed many of his complex interlaced patterns from studying ancient gothic designs based on natural forms. Christo and Jeanne-Claude have explored the dynamic tensions created by enshrouding vast buildings and landscapes.
- Designer clothes and 'label' culture in particular, play a large part in contemporary identities and looks. It is argued that this emphasis on brands has led to clothing restricting individual freedom of choice. However, group or tribal identity has played a large part in changing fashion and creating individual looks as did the mods of the 1960s or punks of the 1970s. Mary Quant and Vivienne Westwood were greatly influenced by street culture. Contemporary designers still use many techniques to try and anticipate the next trend or fashion genre.
- Shibori and Batik are both processes that control the dyeing of fabrics by physically restricting the dye penetration. In *Spike Dress* Nikki Willis uses Shibori to produce a piece that turns the figure into a living sculpture. The control of colour in the dyeing process has always fascinated and provided a creative technique for textile artists. As with glazes on ceramic ware, the final result is a product of alchemy. The unpredictability of the outcome often adds an element of spontaneity to the finished piece.
- Geographical boundaries have affected textiles across the world. Climate and the availability of raw materials are major factors in the development of regional fashions and fabrics. The fine silks and exotic dyes produced in China, Thailand and Japan encourage delicate embroidery, and vibrant colours. In stark contrast, the harsh climate and limited range of fauna in Northern latitudes tend to produce heavy wool and woven fabrics, for example those of Scotland and Norway. These regions are often restricted to a limited range of naturally occurring local dyes, resulting in subtle colours and sophisticated patterns, produced by imaginative weaving techniques. These areas still reflect regional characteristics and contemporary designers often draw inspiration from them in their work.

6034E: Photography

Optional disciplines:

- photography
- digital photography
- film and video

Optional starting points:

- Photography captures significant images of particular times, cultures and lifestyles. Collectively these images reveal aspects of our diversity, specifically tastes in fashion or music. Recent works by Nick Knight, Wolfgang Tillmans and Pennie Smith have placed documentary images at the forefront of the music and fashion genre. Pennie Smith's *London Calling* (1979) cover was voted the best album picture by Q magazine.
- Photographers have always exploited the controlled conditions afforded by the studio. Recently artists have been pushing the boundaries using the studio to create staged shoots that explore a complete story or theme. Some use location shoots in the same way. Duane Michals states that "to photograph reality is to photograph nothing". This concept allows Michals to challenge photographic realism by creating stories, fables and narratives, which he stages and creates. Using sequences and series of images Michals explores the boundary between still and moving imagery by playfully interpreting his dreams, fantasies and desires.
- Portraits can capture the essence of an individual, a family or a local community. Portrait photographers seek to emphasise part of an individual's personality or identity. The following photographers have made works that reflect individuals within the boundaries of their communities: Richard Avedon *In the American West: Photographs 1979-1984*; Peter Marlow *Liverpool: Looking out to Sea*; Nick Waplington *Living Room*.
- Landscape images contained in holiday snapshots or picture postcards provide us with portable memories of places, at a significant point in time. These images offer fragments of views in locations where we live, go on holiday or visit. Martin Parr's *Boring Postcards* illustrate the good and bad aspects of various environments, and offer a refreshing alternative viewpoint, which may be considered memorable, unusual or ugly.

6034F: Graphic Design

Optional disciplines:

- advertising
- illustration
- packaging
- typography
- multimedia

Optional starting points:

- Paul Rand, sometimes called the father of the modern logo, almost single-handedly brought European graphic design to the United States. The transition that he made bridged the boundaries between these two cultures. His designs for IBM and Westinghouse inspired many other designers. He claims that, “The visual statement which seeks to express the essence of an idea and which is based on function, fantasy and analytic judgment, is likely to be not only unique but meaningful as well.” The power of symbols has long been recognized and exploited by manufacturers.
- From the beginnings of the printed word the wealth of literature describing great escapes, in stories such as *The Flight into Egypt* (The Bible, Matthew 2:13-15) and *The Count of Monte Cristo* (Alexandre Dumas) provided illustrators with imaginative narrative text from which to construct powerful visual imagery. Artists such as Albrecht Durer, William Blake, William Hogarth and Edouard Riou have been inspired to interpret passages from these writings into vivid images, that depict their vision of the events described. More modern tales of great escapes like *Papillon* (Henri Charrière), *The Colditz Story* (P. R. Reid), *The Wooden Horse* (Eric Williams) and *Riddle of the Rock* (Don DeNevi) continue to provide illustrators with exciting raw material.
- The grid system commonly used by graphic designers was developed from the work of Piet Mondrian. His use of this laid the foundation for the basic structure of the modern advertising layout. The compositional boundaries used to create structure in his paintings, resulted in a personal voyage that produced an inspirational body of work. It also demonstrates how design that employs a formula can often provide a creative framework for the individual.
- “I’m all for progress. It’s change I don’t like” (Mark Twain). Traditional print is not obsolete, but it is heading for a period of profound reinvention as it coevolves with new media like the Web. As the line between electronics and print continues to merge, the designer will have to learn to adapt. In its infancy the Web could have been said to have crossed boundaries and freed designers from centuries of ‘rules’. Yet what was apparent from the early stages was that Web pages were at times as visually ‘dead’ as the printed page. Now, with animation, the Web has evolved to produce the interactive service that may be regarded as progress but most certainly will be seen as change.

6034G: Critical and Contextual Studies in Art

Optional starting points:

- The Concrete Poets were a loosely formed group of artists who expressed language in unconventional and original ways. Poets like Ian Hamilton Finlay wanted to liberate the word from the confines of the page by making sculptural or sound works. This experimental use of language continues in the confessional pieces of Tracey Emin and the posters and installation works of Barbara Kruger and Jenny Holzer.
- Censorship, whether self imposed or enforced, has from the very beginnings of recorded time set tangible boundaries on the freedom of visual expression. It is believed that the Neolithic tribes who drew and painted with exceptional fluency the animals in the caves at Lascaux and Altamira easily had the skills to create similarly accurate images of themselves. However, like the aboriginal tribes of Papua New Guinea and Australia they consciously chose not to, possibly for fear of capturing or harming the depicted person's soul. Simply drawn images can still have enormous social and political impact.
- In order to free art from the boundaries of technique and materials, Sol LeWitt coined the description, 'Conceptual Art' in the 1960s. It seems natural today that artists use concepts and ideas in their art works; consider Edward Ruscha, Gordon Matta-Clark, On Kawara and 2005 Turner Prize winner Simon Starling. However, it could be argued that this trend has gone too far and recent art is devoid of skill as suggested by the Stuckist movement.
- Mark Dion, Joseph Cornell, Annette Messager and Louise Lawler collect discarded objects and materials as a major part of their work. Their works file, store and contain a wide range of items, which are found or rediscovered. These time capsules are a repository of historical objects and artefacts that capture times and cultures.

Reference Material

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

Fine Art

Caravaggio Maurizio Calvesi

Francis Bacon And the Loss of Self Ernst Van Alphen

Masterpieces of Western Art: A History of Art Ingo F. Walther

Mondrian 1872-1944: Structures in Space Susanne Deicher

Nicola Hicks: Sculpture and Drawings Djanogly Art Gallery

Rembrandt's Self-Portraits Princeton University Press

Sickert Paintings 1992 Royal Academy of Arts

Tai-Shan Schierenberg Flowers East/Momentum

Anthony Green www.anthonygreenra.com

www.artsconnected.org/artsnetmn/inner/green.html

www.cipherarts.com/green/grhtml/greenii.htm

Giovanni Baglione www.gallery.euroweb.hu/html/b/baglione

Tai-Shan Schierenberg www.flowerseast.com/fe/artists_originals.asp?artist=schier

The British Museum – www.british-museum.ac.uk

Centre Pompidou – www.cnac-gp.fr

The Getty Museum – www.getty.edu

Guggenheim – www.guggenheim.org

Institute of International Visual Arts – www.iniva.org

The Metropolitan Museum of Art – www.metmuseum.org

The Minneapolis Institute of Art – www.artsmia.org

The Museum of Modern Art – www.moma.org

The National Gallery – www.nationalgallery.org.uk

San Francisco Museum of Modern Art – www.sfmoma.org

Tate Online – www.tate.org.uk

Walker Art Centre – www.walkerart.org

White Cube Gallery – www.whitecube.com

The Whitworth Art Gallery – www.whitworth.man.ac.uk

Three-Dimensional Design

After Modern Art 1945-2000 David Hopkins

Interior Design of the 20th Century Anne Massey

Sam Taylor-Wood Exhibition, Hayward Gallery, London 25/04/02 to 21/04/02 Michael Bracewell

Alessandr Mendini – www.alessi.com/catalogo/autore/alessandro+mendini/89

Anne Kyrro Quinn – www.annekyroquinn.com

Crafts Council – www.craftscouncil.org.uk

Design Museum – www.designmuseum.org.uk

Egyptian Sarcophagi – www.civilization.ca/civil/egypt/egtut01e.html

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English National Opera – www.eno.org

Faberge Eggs – www.someonespecial.com/cgi-bin/someone/faberge.html

Rachel Whiteread – www.tate.org.uk/modern/exhibitions/whiteread/installation.shtm

Ron Mueck – www.the-artists.org/artistview

Set Design Fidelio – www.ffaire.com/schneider-siemssen/fidelio.html

Timorous Beasties – www.designmuseum.org/design/index.php

Tom Kirk – www.tomkirk.com

Textiles

Art Textiles of the World: Australia Telos

Art Textiles of the World: Japan Telos

Silken Threads Lacquer Thrones: Lan Na Court Textiles Susan Conway

Silks for Thrones and Altars: Chinese Costumes and Textiles John E. Vollmer

Thai Textiles Susan Conway

The Eye of the Needle – The Textile Art of Alice Kettle Jennifer Harris

The Fashion Book Phaidon

The Fiberarts Book of Wearable Art Katherine Duncan Aimone

Aztec Temples – www.crystalinks.com/mexico.html

Cristo and Jeanne-Claude – www.christojeanneclaude.net

Inca Temples – www.crystalinks.com/incaruins.html

Mary Quant – www.fashion-era.com/the_1960s_mini.htm

Nikki Willis – www.62group.org.uk

Scandinavian Artists – www.ragnhild-monsen.com

Scottish Tartans – www.tartans.scotland.net

Street Culture – www.models.com/style_culture/style/archives/homestreet.html

William Morris Society – www.morrissociety.org

British Museum – www.british-museum.ac.uk

Crafts Council – www.craftscouncil.org.uk

Design Museum – www.designmuseum.org.uk

Victoria and Albert Museum – www.vam.ac.uk

Photography

Boring Postcards Martin Parr

In the American West: Photographs 1979-1984 Richard Avedon

i-D Magazine

Liverpool: Looking Out To Sea Peter Marlow

London Calling The Clash

Photography and Reality: Retrospective 1958-1990 Duane Michals

The Clash: Before and After Pennie Smith

The 100 Greatest Rock'n'Roll Photographs Q Magazine

Tillmans (2 in1) Wolfgang Tillmans

British Film Institute – www.bfi.org.uk

Media Photography – www.57productions.com

National Museum of Photography, Film and Television – www.nmpft.org.uk

The Photographers' Gallery – www.photonet.org.uk

Graphic Design

Art at the Turn of the Millennium Taschen

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CINEMA 4D: The Artist's Project Sourcebook by Anne Powers – 2004

Design With Type Carl Dair

German Modern (Graphic Design from Wilhelm to Weimar) Steven Heller and Louise Fili

Radical Graphics/Graphic Radicals Laurel Harper

The Complete Engravings, Etchings and Drypoints of Albrecht Dürer Albrecht Dürer

The Illuminated Books of William Blake, Volume 1: Jerusalem ed. Morton D. Paley

The Illuminated Books of William Blake, Volume 3: The Early Illuminated Books ed. Morton D. Paley

The New Handmade Graphics: Beyond Digital Design Anne Odling-Smee

The 20th Century Art Book Phaidon

Type Graphics: The Power of Type in Graphic Design Margaret E. Richardson

Typo Friedrich Friedl, Nicolaus Ott and Bernard Stein

Albrecht Dürer – www.ibiblio.org/wm/paint/auth/durer

Edouard Riou – www.art.com/asp/display_artist.asp/_/crid--33185/edouard_riou.htm

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Paul Rand – www.commarts.com/ca/feapion/rand/

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– www.nenne.com/typography/pr1.html

Piet Mondrian – www.applet-magic.com/mondrian.htm

Typography – www.planet-typography.com

William Blake – www.ibiblio.org/wm/paint/auth/blake/

Design Museum – www.designmuseum.org.uk

International Council of Graphic Design Associations – www.icograda.org

The Association of Illustrators – www.theaoi.com

Critical and Contextual Studies in Art

Annette Messenger Catherine Grenier

Deep Storage: Collecting, Storing, and Archiving Art eds. Ingrid Schaffner, Matthias Winzen

Master of Dreams Diane Waldman

Secrets in a Box Joseph Cornell

Annette Messenger – www.oneroom.org/sculptors/messenger.html

Barbara Kruger – www.barbarakruger.com

Cave Paintings – <http://vm.kemsu.ru/en/palaeolith/altamira.html>

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Stuckists – www.stuckism.com/

Tate Online – www.tate.org.uk

Tracey Emin – www.whitecube.com

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Axis – www.axisartists.org.uk

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