

Paper Reference(s)

6032A – 6032G

Edexcel GCE

Art & Design

Advanced Subsidiary

June 2007

Unit 2: Art and Design

Externally Set Assignment

Timed Examination: 8 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 AS course structure. There is no fixed period for the preparatory work. However, the 8 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 2 Externally Set Assignment for the following specifications:

- 8030 Art & Design
- 8031 Fine Art
- 8032 Three-Dimensional Design
- 8033 Textiles
- 8034 Photography
- 8035 Graphic Design
- 8036 Critical and Contextual Studies in Art

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General Introduction

Each submission for the Advanced Subsidiary 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 should produce work predominantly 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 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.

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 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 **eight hours**.

The Theme: ‘Freedom’

Release from any form of restraint, mental or physical, can produce spectacular results. Artists, designers and craftworkers have been frequently liberated by changes in attitudes and technical developments in materials. Throughout time they have pushed at boundaries, using new forms, materials, techniques and concepts to shake public opinion. Technological developments in materials and processes, as well as new media such as photography and film, have all played a major role in stimulating radical ideas and concepts within art, design, and craft.

For example:

- language, freedom of movement, speech, ideas, thoughts, revolution, independence, expression of personality, idiosyncrasy, free press and media
- breaking the frame, dynamic objects, flight, explosions, breakthrough, escape, revealing, memories, places, crossing borders, spontaneity, chance, accident
- revolutionary political moments and movements, human rights, feminism, emancipation, rebellion, anarchy, chaos, self-development
- non traditional materials – found, recycled
- dreams and imagination, the surreal, spontaneous
- new technology, skill, knowledge, expertise, releasing, liberating, freedom in movement, transport
- new forms, dynamic tension – growth, ephemera, evanescence, transition, erosion, decay, temporary, breaking through
- new worlds, discoveries, travel, journeys, voyages, religious freedom, migration, immigration, relocation
- boundaries, connections, borders, edges, limits
- improvisation, a jam session, musical composition, free-jazz, play.

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

**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.

6032B: Fine Art

Optional disciplines:

- painting and drawing
- printmaking
- sculpture
- alternative media

Optional starting points:

- Music can inspire and free us from the oppression of daily rituals. Artists have used music to stimulate and inspire creative work. Wassily Kandinsky, Paul Klee, and Anthony Frost have all explored the visual imagery inspired by sound. Walt Disney's *Fantasia* (1940) and Norman McLaren's *Synchromy* (1971) created imagery evoked by music. McLaren literally drew and scratched his abstract forms directly onto the film's surface.
- There have been revolutionary moments when artists have been freed by the discovery of new media or technologies. For example the invention of photography created new opportunities for artists. Even waste material and discarded objects have been recycled into innovative collages, installations and sculptures. This freedom allowed for radical experimentation into abstract and expressive work. Contemporary artists Ron Mueck, Sarah Lucas, Fiona Rae, Anish Kapoor and Mona Hatoum use innovative materials and technology.
- The dynamics of any composition can be altered by freeing one's self from the two dimensional surface and the conventional rectangle. Many artists have freed their work from the confines of the traditional picture frame and also the picture plane. Frank Stella, Howard Hodgkin, P.J.Crook, Pablo Picasso and Kit Williams have all exploited the breaking of these artificial boundaries in their work.
- The liberation from restraint can create very dynamic imagery. Artists have often attempted to freeze moments in time, producing spectacular images as a result. Balloons being released, marbles falling and emerging crowds all create visually interesting situations. James A. McNeill Whistler's *Nocturne in Black and Gold* (1875) shows fireworks exploding; Peter Doig's aerial ski jumper *Olin MKIV Part 2* (1995) captures a moment in flight.

6032C: Three-Dimensional Design

Optional disciplines:

- theatre design
- interior design
- product design

Optional starting points:

- Breaking the constraints of functionality can lead to innovative design. Within the world of ceramics and the work for example of craftspeople Bernard Leach and Mick Casson, functionality can appear to impose constraints on form. Ceramicists such as Lucie Rie and Hans Coper have used their chosen medium to explore and challenge notions of form. Fiona Thompson creates a contradiction such as a teapot that cannot be used, intending the piece to be viewed as a visual and tactile object in its own right.
- With the flick of a switch, light changes an environment. In 2004, London's Victoria and Albert Museum hosted an exhibition called *Brilliant*. From the mundane to the extravagant, the strictly functional to the wildly ostentatious, the exhibition looked at a range of objects created in response to the properties of artificial illumination. Tord Boontje, Kazuhiro Yamanaka, Arik Levy and Dan Flavin have all explored this art form.
- Creating the 3D models for the Guggenheim Museum in Bilbao, Spain, Frank Gehry drew his inspiration from sculptors such as Constantin Brancusi, rather than architects or builders. Gehry expresses a need to resist conventions and traditions and instead explore pure freedom of experimentation in materials and form. His work combines sculptural forms and architecture, to create new and unusual buildings.
- Exciting new designers such as El Ultimo Grito use collaborative and interdisciplinary practices to express and explore a spirit of freedom in their designs. Much of this design work has playfulness at its core. "We tried to imagine what it was like to live in a child's world. There's a thin line between furniture and what you wear." El Ultimo Grito designs blur distinctions between furniture and toys.

6032D: Textiles

Optional disciplines:

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

Optional starting points:

- Fashion designers are free to use sculptural form in their designs. Wearable sculptures can be constructed from a range of found and recycled items, including fabrics, cardboard, plastics and metals. The dual roles of fashion and sculpture are embodied within the innovative designs of Hussein Chalayan, the eccentric costume designs of the Dada work *The Gas Heart* (1923), by Tristan Tzara and the designs for *Parade* (1917), by Jean Cocteau and Pablo Picasso.
- Mass production of decorative fabric has relied heavily on the printing process. Many different methods have been used to create designs from hand block, to silk screen. It may be said that these techniques liberated designers, as large volumes of cloth could be produced at reasonable cost. Hand printing had a renaissance in the early 1900s with artists such as Raoul Dufy and the Bloomsbury artists Duncan Grant and Vanessa Bell producing vibrant designs. There has also been a recent revival in interest in Indian block printing, with the establishment of a museum near Jaipur called The Anokhi Museum of Hand Printing.
- Free from the tradition of using textiles to produce functional products, for example clothes, rugs and furnishings, many artists seek to explore the purely aesthetic qualities of this discipline. Janet Ledsham and Alice Kettle produce organic forms that exploit fabric's surface qualities and colour. The work of Shigeo Kubota and Shihoko Fukumoto illustrates the concept that textiles can legitimately exist solely as works of art. Like many contemporary artists they often create free standing work in the centre of the gallery space.
- The versatility of using textiles and fibre products to produce containers has been recognised throughout history and has provided ways to carry and transport a huge variety of materials including liquids. In 2005 the Washington DC Textile Museum held an exhibition entitled *Beyond the Bag: Textiles as Containers*. It looked at the many products that have been created by different cultures to hold and carry precious objects, thus giving them the freedom to move around. As well as their practical application, textile containers can be objects of artistic beauty and can also provide insight into different social identities and attitude.

6032E: Photography

Optional disciplines:

- photography
- digital photography
- film and video

Optional starting points:

- Dada was one of the first art movements to employ photography as a creative medium, not simply as a recording instrument. Dada artists Hannah Höch and Man Ray investigated new boundaries of image making through simple techniques such as cut and paste and montage. Here a new composition emerges, freed from its original scale, size and context.
- Cindy Sherman and Sophie Calle create separate identities and characters, as a focus to their art. This aspect of theatre and exhibitionism frees them from the constraints of their own personality and characteristics. Gillian Wearing masks the true identity of individuals, who then use their anonymity to talk more openly without fear of retribution. Leigh Bowery shows that no single image can be truly representative of him by creating multiple identities that explore the notion of self, individuality and personality.
- Documenting, using photography and video, freed many artists who wanted to stage works or make pictures of intimate private moments and performances. Francesca Woodman and Bruce Nauman made temporary and ephemeral solo works, which are seen by an audience after the publication of the images, not during the work. These images become the artwork and the only record of the event.
- Digital software allows for the seamless manipulation of images, allowing the content of one image to be superimposed or incorporated with several others. This freedom has led to outcomes where the integrity of the original and truthful image is lost. Kurt Schwitters, Robert Rauschenberg and Jeff Wall explore the boundaries of photographs, combining montage and collage techniques in works which incorporate paint, texts and found imagery.

6032F: Graphic Design

Optional disciplines:

- advertising
- illustration
- packaging
- typography
- multimedia

Optional starting points:

- Neville Brody uses emerging computer software to challenge and confront the conventions of graphic design through improvisation and play. Brody claims that “Digital design is like painting, except the paint never dries. It is like a clay sculpture that is always being twisted into new shapes without ever being fired.” As the art director for *The Face* and *Arena* magazines, Brody contested many conventions, abandoning typography’s requirement of the legibility of text(s) with his liberating use of mixed font, brash lettering and layout.
- Freedom of expression is an important part of democracy and freedom of speech is paramount. In 1977 Jamie Reid, the designer responsible for the Sex Pistols’ artwork, defaced a Cecil Beaton image of the Queen for the cover of *God Save the Queen*. The song and its artwork were quickly denounced by the Independent British Broadcasting Authority and banned from the airwaves. The music industry creates a huge potential for artists and musicians to create lasting visual imagery. Other examples are Nirvana’s *Nevermind* (1991), the Beatles’ *White Album* (1969) and Jimi Hendrix’s *Electric Ladyland* (1967).
- Constructivists experimented with the layout of fonts, texts and images to create constructed designs, incorporating montage, photographs and overlays. Exploiting all innovative techniques of contemporary printing and photography, El Lissitzky created graphic constructions that freely superimposed styles and techniques from architecture, painting, illustration and photography.
- The traditional roles of type, photography and film are being blurred by new digital technology, allowing a freedom of design that has brought exciting challenges. These developments are reflected in the work of Daniel Brown, a designer-programmer interested in mathematics as a component of design.

6032G: Critical and Contextual Studies in Art

Optional starting points:

- Land Artists, Hamish Fulton and Andy Goldsworthy, use natural materials that decay and decompose in their work. Richard Long uses his own movement in space to make art in his walks. Ephemeral and transient materials are used in their creations, liberating artists to observe the effects that decay, erosion and time exert on their work.
- Children draw and paint with a freedom desired by many artists. Artist Jeremy Deller has admitted that he was dissuaded from doing art at school as “I couldn’t draw, paint or sculpt”. Paul Klee, Alfred Wallis and Henri Rousseau produced art works that embody the naivety and spontaneity reminiscent of children’s art.
- Websites allow for the uploading of any information that their designer feels is relevant. This apparent total freedom has seen a renewed interest in information about where people live and how they live, through weblogs. Diaries, both written and visual, explore something about you as an individual. Consider the work of others such as Ana Casas Broda *Album* (2000) and Corinne Day *Diary* (2000).
- The concept of Freedom has always been one of the strongest motivating forces. Achieving it for some has often involved long, bitter and bloody conflict. Artists and photographers have inevitably been drawn into these conflicts and their work often provides a harrowing testimony to the struggle, providing us with some of the most powerful images of our time. *The Shootings of May Third 1808* (1972 – Goya) *Guernica* (1937 – Picasso) *Totes Meer* (1940 – Paul Nash) *Outbreak* (1903 – Kathe Kollwitz), *Napalm Attack* (1972 – Nick Ut) and *Serb and Muslim* (1994 – Peter Howson) are some of the works that display the true cost of Freedom. The issue of artist-photographers detaching themselves from the incidents they are recording has often been discussed.

Reference Material

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

Fine Art

After Modern Art 1945-2000 David Hopkins
Art at the Turn of the Millennium ed. Uta Grosenick
Art in Theory 1990-2000: An Anthology of Changing Ideas Blackwell
Dreaming Pictures: Paul Klee Jurgen Von Schemm
Frank Stella 1958 ed. Harry Cooper
Howard Hodgkin Andrew Graham-Dixon
Mona Hatoum ed. Guy Brett
Moving Targets 1 & 2: A Users Guide to British Art Now Louisa Buck
Out of One Eye: The Art of Kit Williams Kit Williams
Paul Klee: Painting Music Hajo Duchting
Peter Doig: Works on Paper ed. Margaret Atwood
The Eye Anish Kapoor DVD Jan 2005
The Story of Art EH Gombrich
Wassily Kandinsky Thomas M. Messer
Ways of Seeing John Berger

The British Museum – www.british-museum.ac.uk
The Center for Visual Music – www.centerforvisualmusic.org
Centre Pompidou – www.cnac-gp.fr
The Getty Museum – www.getty.edu
Guggenheim Museums Worldwide – www.guggenheim.org
Institute of International Visual Arts – www.iniva.org
The Metropolitan Museum of Art New York – www.metmuseum.org
The Minneapolis Institute of Art – www.artsmia.org
The Museum of Modern Art New York – www.moma.org
The National Gallery – www.nationalgallery.org.uk
Walker Arts Centre Minnesota – www.walkerart.org
San Francisco Museum of Modern Art – www.sfmoma.org
Tate Online – www.tate.org.uk
The Whitworth Art Gallery – www.whitworth.man.ac.uk

Three-Dimensional Design

Brilliant: Lights and Lighting ed. Jane Pavitt

Constantin Brancusi Pierre Cabanne

Dan Flavin: A Retrospective Michael Govan

Dan Flavin, Rooms of Light: Works of the Panza Collection ed. Angela Vettese

Frank O. Gehry: Guggenheim Museum Bilbao ed. Coosje Van Bruggen

Frank O. Gehry: The Complete Works ed. Kurt W. Forster

Interior Design of the 20th Century Anne Massey

Lucie Rie Tony Birks

Modern Pots: Hans Coper, Lucie Rie and their Contemporaries Cyril Frankel

New Ceramics Peter Dormer

Robin and Lucienne Day: Pioneers in Modern Design Lesley Jackson

The New Jewelry: Trends and Traditions ed. Ralph Turner

The Work of Charles and Ray Eames: A Legacy of Invention ed. Donald Albrecht

Twentieth Century Furniture: Over 230 Classics of Modern Design ed. Fiona Baker

1000 Chairs ed. Peter Fiell

20th Century Design Icons James Dyson

Brilliant – www.vam.ac.uk/collections/contemporary/past_exhns/brilliant

Crafts Council – www.craftscouncil.org.uk

Design Museum, London – www.designmuseum.org.uk

English National Opera – www.eno.org

El ultimo grito – www.icon-magazine.co.uk/issues/017/grito.htm

www.elultimogrito.co.uk

Frank Gehry – www.pritzkerprize.com/gehry.htm

www.guggenheim.org/exhibitions/past_exhibitions/gehry

Tord Boontje – www.designmuseum.org/design/index.php?id=55

Textiles

American Indian Art: The Collecting Experience Beverly Gordon and Melanie Herzog
Art and Fashion Alice Mackrell
Art Textiles of the World: Australia Telos
Art Textiles of the World: Japan Telos
Dada Performance ed. Mel Gordon
Dada (World of Art) Hans Richter
Fashion and Surrealism Richard Martin
Fashion at the Edge: Spectacle, Modernity and Deathliness ed. Caroline Evans
Hand Block Printing on Fabrics Thomas James Corbin
Portfolio Collection Vol. 12 Chiyoko Tanaka
The Art and Craft of Gianni Versace Claire Wilcox, Valerie Mendes and Charia Buss
The Art of Duncan Grant Simon Watney
The Eye of the Needle – The Textile Art of Alice Kettle Jennifer Harris
The Fashion Book Phaidon
The New Textiles: Trends and Traditions Chloe Colchester
Visionaries: Interviews with Fashion Designers Susannah Frankel

Anokhi Museum – www.anokhimuseum.com

Bloomsbury Group – www.bbc.co.uk/dna/ww2/a718544

www.bloomsbury.denise-randle.co.uk

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

Crafts Council – www.craftscouncil.org.uk

Design Museum, London – www.designmuseum.org.uk

Shihoko Fukumoto – www.kyotodiary.com/fukumoto.htm

Issey Miyake – www.isseymiyake.com

Museum of Bags and Purses – www.museumofbagsandpurses.com

Native Languages of the Americas – www.native-languages.org/bags.htm

Textile Museum, Washington DC – www.textilemuseum.org

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

The 62 Group – www.62group.org.uk

Photography

Bruce Nauman: Theaters of Experience ed. Susan Cross
Cindy Sherman: Retrospective Museum of Contemporary Art Chicago
Cut with the Kitchen Knife: Photomontages of Hannah Höch Yale University Press
Fruits Shoichi Aoki
Gillian Wearing ed. Russell Ferguson
How to Read a Film James Monaco
Jeff Wall: Photographs 1978-2004 Sheena Wagstaff
Jeff Wall (Modern Artists) Craig Burnett
Leigh Bowery Looks: Photographs 1998-1994 Thames and Hudson
Merz – A Total Vision of the World Kurt Schwitters
Objects of Desire: The Modern Still Life Margit Rowell
Photo Icons. The Story Behind the Pictures Volume 1 and 2 Hans-Michael Koetzle
Robert Rauschenberg: Art and Life Mary Kotz
Robert Rauschenberg: Combines Robert Rauschenberg
The Body: Photoworks of the Human Form ed. William A. Ewing
The Dada Reader Dawn Ades
The Photomontages of Hannah Höch ed. Peter Boswell
The Triumph of Kurt Schwitters A.B. Crossley

British Film Institute – www.bfi.org.uk

Bruce Nauman – www.tate.org.uk/modern/exhibitions/nauman

www.pbs.org/art21/artists/nauman

Hannah Höch – www.yellowbellywebdesign.com/höch/gallery.html

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

Photographers Gallery – www.photonet.org.uk

Robert Rauschenberg – www.nga.gov/gemini/home.htm

Graphic Design

Bauhaus Archive Magdalena Droste

Cecil Beaton (Stern Portfolio) Cecil Beaton

El Lissitzky: Beyond the Abstract Cabinet ed. Margarita Tupitsyn

Emotional Digital: A Sourcebook of Contemporary Typographics ed. Alexander Branczyk

For the Voice ed. Vladimir Mayakovsky

Greatest Album Covers of All Time ed. Grant Scott Miles

Julian Opie Katia Garcia-Anton

Photomontage Dawn Ades

Russian Constructivism ed. Christina Lodder

The Art of Looking Sideways Alan Fletcher

The Graphic Language of Neville Brody Thames and Hudson

The Russian Experiment in Art 1863-1922 ed. Camilla Gray

Typology Steven Hiller

Up the Rise: Incomplete Works of Jamie Reid ed. Jamie Reid

Design Boom – www.designboom.com

Daniel Brown – www.danielbrowns.com

www.play-create.com

Jamie Reid – www.eyestorm.com/artist/Jamie_Reid.aspx

www.mital-u.ch/PunkWave/index.html

Neville Brody – www.apple.com/pro/design/brody/

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

The Association of Illustrators – www.theaoi.com

The Design Museum – www.designmuseum.org.uk

Critical and Contextual Studies in Art

Abstract Art Anna Moszynska

Album Ana Casas Broda

Alfred Wallis (St Ives Artists) ed. Matthew Gale

Art Now ed. Uta Grosenick

Art Without Boundaries: 1950-70 ed. Gerald Woods

Bird Song: Walks on Britain Hamish Fulton

British Artists: Paul Nash ed. David Haycock

Conceptual Art: Brilliant Concepts ed. Daniel Marzona

Hamish Fulton-Walking Artist Annely Juda Fine Art

Henri Rousseau: Jungles in Paris ed. Christopher Green

High Art Lite: British Art in the 1990's Julian Stallabrass

Installation Art in the New Millennium: The Empire of the Senses ed. Jonathan Crary

Passage Andy Goldsworthy

Paul Klee ed. Christian Jager

Peter Howson ed. Robert Heller

Prints and Drawings Kathe Kollwitz

Richard Long: Walking the Line ed. Paul Moorhouse

Sensation: Young British Artists from the Saatchi Collection Royal Academy of Arts 1997

This is Modern Art Matthew Collins

Art in Context – www.artincontext.org

Blogs – www.blogwise.com

www.wikipedia.org/wiki/Blog

Digital Arts Education Research – www.dareonline.org/info/index.html

Jeremy Deller – www.guardian.co.uk/arts/turnerprize2004

Nick Ut – www.canadianidentity.com/p/kim_phuc/

Richard Long – www.bbc.co.uk/bbcfour/audiointerviews

www.richardlong.org

Surrealism – www.surrealismcentre.ac.uk

Tate Modern – www.tate.org.uk

Reference material on artists and designers is also listed under other endorsed titles.

END OF PAPER