

# 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 2012. It will also be available on the secure content section of the Edexcel website at this time.

This paper should be given to the teacher-examiner for confidential reference **as soon as it is received in the centre** in order to prepare for the externally set assignment. **This paper may be released to candidates from 1 February 2012.**

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* ►

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**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 all of the four Assessment Objectives have 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... everything 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: Encounters, Experiences and Meetings

Chance encounters often provide inspiration for artists and craftworkers. These spontaneous meetings can act as catalysts resulting in artistic journeys that produce spectacular artefacts and works of art. Specific people, places, incidents or objects can all act as triggers to effect major changes of direction in an artist's or craftworker's career. Andy Goldsworthy's site-specific sculptures are often a direct response to chance encounters with rocks, trees or other features of the landscape. Bernard Leach's meeting with the Japanese potter Shoji Hamada completely transformed his approach to ceramics and resulted in a major resurgence of interest in studio pottery during the 20th century.

Not all encounters are the result of chance, however. Artists will often intentionally place themselves in situations that will inspire their creativity. It is not uncommon for them to take an equivalent of the *Grand Tour* to experience the visual wonders of the world. On a more modest scale many simply expose themselves to distinctly contrasting environments such as the artist John Virtue, who after extensively using the surrounding landscape of a small village in Lancashire moved to London to explore the cityscape. Conversely, some artists after years of working in towns and cities, escape to isolated countryside and moorland to seek fresh inspiration.

War artists are not always prepared for the experiences they encounter on the field of battle. Some of the most haunting images of the battlefield of France in World War 1 were captured by the artist Paul Nash.

Dramatic changes in familiar environments can often shock and inspire artists. Encountering the demolition of a familiar landmark or the placing of an obstruction or intrusion on the landscape can instigate a powerful creative response. The placing of Antony Gormley's giant sculpture *The Angel of the North* produced both positive and negative responses from the local population.

Here are some further suggestions generated by the theme that might inspire your journey.

- Eve's meeting with the Serpent in the Garden of Eden. Paris's encounter with Helen of Troy.
- The meeting at the battle of Thermopylae between the immense Persian army and 300 Spartan warriors.
- The encounters between European explorers/conquerors and Native Americans.
- Fleming's accidental encounter with an unknown mould which turned out to be penicillin.
- Around 1439, the meeting of paper and inked movable type in the workshop of Johannes Gutenberg.
- The meeting between Churchill, Roosevelt and Stalin at Yalta, 1945.
- Close encounters of the third kind.
- Television, radio, talking to friends, lectures, lessons, sermons.
- Summit, Club, Office, Society, Annual General and Race meetings.
- 'Oh, East is East, and West is West, and never the twain shall meet...' (*The Ballad of East and West*, Rudyard Kipling, 1865–1936)
- Art and Design met in the philosophy and approach of the Bauhaus. Both were enhanced and changed by the encounter.

## Fine Art

### Optional disciplines:

- Painting and drawing
- Printmaking
- Sculpture
- Alternative media

### Optional starting points:

- The Turbine Hall is a meeting space for visitors at the Tate Modern. It has been exploited by many contemporary sculptors who utilise the space as part of the work itself. Some of the artists who have taken full advantage of the unique characteristics of the Turbine Hall are Louise Bourgeois, Olafur Eliasson, Doris Salcedo and Mirosław Balka. Large meeting areas such as school/college reception areas have similar qualities.
- Artists have often responded to and reinterpreted previous works of art. *The Meeting (Bonjour Monsieur Courbet)* 1854, records the encounter between the artist Gustave Courbet and his patron Alfred Bruyas, with his servant, on the road outside Montpellier. Nearly 130 years later, Peter Blake's painting of the same name, depicting himself and Howard Hodgkin meeting David Hockney in California, makes a wry comment on the generational and geographical shifts that had since taken place in fine art.
- *Plein air* painters try to record directly their encounters with the visible world and nature. Most well-known are the Impressionists such as Claude Monet and Berthe Morisot. They were preceded by the painters of the Barbizon school (e.g. Francois Millet, Charles Daubigny) and the tradition has continued, as seen in the work of Jules Bastien-Lepage and, in the present day, Ken Howard.
- Edgar Degas (1834–1917) is well known for having painted a number of scenes depicting race meetings. Horses, jockeys, trainers and spectators mingle and populate visual compositions. Around the same time, the sculptor Auguste Rodin (1840–1917) created a number of works showing gatherings (e.g. *The Burghers of Calais* and *The Gates of Hell*). The painter and designer Henri De Toulouse-Lautrec (1864–1901) produced drawings, lithographs and canvases showing the bustle of Paris nightclubs. The visual problems and excitements of representing crowds continue to fascinate fine artists such as Bill Jacklin.

## Three-Dimensional Design

### Optional disciplines:

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

### Optional starting points:

- Designing furniture for public meeting places, waiting rooms and specific conferences has always provided intriguing challenges for designers. Anyone who has had to wait on a platform for a delayed train in January will be well aware of the limitations of the seating provided. Icy, wet aluminium seats present inhospitable invitations to the stranded passengers. Fighting for a single arm rest on trains, planes and cinemas presents a problem of shared communal space. In the past, solutions have often been more innovative and comfortable. Victorian kissing seats present interesting visual forms and arose from the practical problem of allowing courting couples proximity without intimacy.
- Everyone likes to keep physical records of their experiences and encounters. These mementoes may take the form of collections of objects, letters, postcards or photographs. The storage and presentation of these artefacts creates interesting challenges for the designer. This is especially true in a large collection where only a fraction of it can be displayed at any one time. Shelving encourages dust and insects. Daylight rapidly bleaches textiles and literature. Electronic photo frames are an innovative and contemporary idea, however, it is surprising to see that most of them follow traditional frame formats.
- Funfairs and amusement parks rely upon a variety of thrilling experiences in a relatively small area. The layout and construction of these has to embrace many aspects that may influence and place constraints on the imagination of the designer. Safety is a major concern and it is intriguing to see the practical solutions resulting from the compromise made between instilling fear in the participants whilst keeping them perfectly secure. An example of this is the cunning use of gravity on roller coasters which fundamentally affects their design and appearance.
- Many people see dining out as a natural way to celebrate a special event. In looking for a memorable experience they are often as much influenced by the decor of the venue as the quality of the food. Certain establishments target particular clientele; wedding venues attempt to create an air of romance and opulence for example. Nando's, on the other hand, attempts to recreate the atmosphere of a Portuguese/Mozambican bar. Fish restaurants may be in the hearts of major cities, but successful and creative interior design can transport the customers to seaside harbour inns.
- David Hockney's encounter with Guus Mostard, the producer of the Metropolitan Opera's production of Mozart's *Magic Flute*, resulted in a dynamic and colourful set design. Playwrights and directors have often collaborated with renowned artists to produce unique and memorable sets for their productions. Picasso, Dali and Matisse have all produced remarkable stage designs. Perceiving the stage as a living canvas for classic plays such as *The Coast of Utopia*, *Galileo*, *True West* and *Assassins* could provide challenging and inspirational starting points.

## Photography

### Optional disciplines:

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

### Optional starting points:

- David Lean's 1945 black-and-white film, *Brief Encounter* generates its atmosphere with very limited visual means and no modern special effects. A chance meeting of strangers at a railway station leads to a hopeless, short-lived romance. The sombre mood is created by lighting, composition, close-ups and live location shots.
- Professional sports photography can represent photo-journalism at its best but is often underrated as a creative art form. The leaping scorer's head meets the ball, momentarily distorting the shapes of both, as the photograph captures the instant at which skill, athleticism and strength meet. The relay baton is passed in a fraction of a second from one hand to another and that meeting is captured by a well-targeted photograph. Award-winning sports photographers such as Bob Martin and Dave Black made their reputations with such pictures. Photoshop and other editing processes are used extensively in the industry. The creative presentation and editing of such images can add substantially to their dramatic effect.
- Technical control of camera functions enables photographers and filmmakers to realise their intentions. Visual devices such as focus, depth of field, capture of fast-moving subjects, tonal range and colour palette are controlled by the skilful photographer/filmmaker to influence the pictorial outcome. Technology and aesthetics meet and act together. Professional photographers whose work effectively demonstrates these techniques include: Sebastião Salgado (celebrates dynamic lighting); Martin Cole (the use of dramatic viewpoints); Mick Williamson (surface and texture).
- Two simple abstract shapes meet and join, subdividing to become three, then double in number, bouncing, squashing and interacting in various ways as they encounter each other in the animator's picture space. Examples of abstract animation range from Marcel Duchamp's *Anaemic Cinema* (1926) to Max Hattler's *Collision* (2005).

## Textile Design

### Optional disciplines:

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

### Optional starting points:

- Formal dress for special occasions continues to present interesting challenges for fashion designers. Weddings, interviews, race meetings, presentations and formal dinners all have practical considerations that influence and sometimes constrain the creativity of the designer. This balance can produce some spectacular or disastrous results. Japanese kimonos were once traditional costumes for men, women and children; however, like many traditional costumes such as the Scottish kilt they are now reserved for formal occasions only. Formal dress tends to be conventional. It would take a brave man to attend any interview wearing a Jean Paul Gaultier sarong such as the one David Beckham modelled in 1990.
- The physical experience and sensation of certain fabrics can heavily influence designers. Intentionally using inappropriate materials has resulted in some surprising outcomes. The fine artist Meret Oppenheim exploited this concept in the piece *Object/Fur Breakfast*. In this piece she was playing with the idea of how contradictory materials can evoke strong emotional responses in the viewer. Textile designers such as Hussein Chalayan evoke similar reactions in their audiences with pieces such as *Before Minus Now* and the *Table Skirt*.
- Artists and designers will often intentionally organise a particular experience or encounter to stimulate and inspire a body of work. This could be an exotic trip abroad to embrace a different culture or a visit to a local contrasting landscape. When the focus of the visit is to provide the raw material for a sustained project it is not unusual for every aspect of the trip to be minutely documented. This depth of investigation can add invaluable elements to the developing project. The PFFAF® Art Embroidery Challenge exhibition first shown at the 2009 Knitting and Stitching show at Alexandra Palace embodied this approach. The contrast between locally inspired work such as Victoria Whitlam's *Brand Lane* and Carol Naylor's interpretations of the New Zealand landscape are fascinating, and demonstrate that encountering new aspects of your own immediate environment can produce outcomes as amazing as those inspired by exotic travel.
- Inspiration can often be found by simple experimentation with materials and processes. The initial encounter with or discovery of a technique will sometimes trigger ideas that will develop into exciting and successful outcomes. In some instances the passion for the process can result in a lifetime's work. Often in these cases it is the subtle characteristics of the effects of the technique that captivate designers and encourage them to explore these further. Hiroshi Murase is just such an artist who encountered the process of Shibori some 40 years ago. His designs continue to explore the various aspects of this single process and the results are spectacular. The designer Michelle Griffiths had a similar experience when she discovered this process in Japan in 2002, resulting in her own personal mission to explore its potential.



## Graphic Communication

### Optional disciplines:

- Advertising
- Illustration
- Packaging
- Typography
- Interactive media

### Optional starting points:

- Railway stations can be evocative environments that embody a sense of adventure and exploration. Passengers can find themselves suddenly alighting in exotic and strange locations. Friends, family and colleagues may be met there, adding to the excitement. The transport posters of Margaret Calkin James, Norman Wilkinson, Terence Cuneo, Frank Newbold and many others, convey the nostalgia and mystery of this form of travel.
- Possibly the greatest of all sports meetings is the Olympics. There was initial criticism of the graphic design prepared several years ago for the London Games, with its unusual 'logo'. Alternative graphic design for the Olympics that avoids obvious solutions and offers creative communication could include logos, tracksuit designs, posters, tickets or all of which should include an Olympic emblem.
- Commemorative first-day covers and stamps are sometimes part of a larger graphic campaign, sharing house style and various visual cues, such as colour, typeface and typography. These elements all combine to create 'image'. The image reflects the event, product or person being celebrated. Examples may be seen in the work of David Gentleman, Richard Maddox and Nicholas Jenkins.
- 'A picture paints a thousand words.' Goya's etchings and Gillray's political satire are examples of illustrations with powerful meanings. Graphic novels, such as *Watchmen* by Alan Moore, *Maus* by Art Spiegelman, and Neil Gaiman's *Sandman* provide modern examples of the complete integration of text and image to tell stories and explore the deeper meanings in the narrative.

## Critical and Contextual studies

### Optional starting points:

- Encounters with different cultures have inspired and stimulated the artists and craftworkers of their time. The meeting of Greek and Roman civilisations around 300 BC, British and Indian in 1857, Moorish and Spanish in the 8th century and Japanese and European in 1860s all resulted in unique and fascinating works of art as each society embraced the aesthetic concerns of the other. It is interesting that a single artefact can combine and exhibit traits of more than one culture.
- Contemporary artwork sometimes encourages the viewer to interact with live participants as part of the work itself. These encounters often surprise and sometimes intimidate the spectator. This symbiosis is an essential part of the piece and its spontaneity and unpredictability are usually integral to the work. As with interactive theatre, the divisions between audience and performer/artefact and spectator become blurred. Antony Gormley's project *One and Other* was an interesting example of this concept. Members of the public were invited to spend one hour on a plinth in Trafalgar Square. Participants were given free choice over their performance, and dialogue with the transient audience was unrestricted, uncensored and encouraged.
- Clashes between personalities can often pinpoint strategic moments of change in art history. These are usually at points of transition between established practice and innovation. In 1878 a famous libel suit instigated by James Whistler against John Ruskin epitomised this collision of ideals and personalities. More recently the Stuckist art movement headed by Charles Thomson has challenged contemporary perceptions of art. In 2010 Paul Harvey's painting of Charles Saatchi was banned from being publicly displayed in the window of the Artspace Gallery in London. The reason was that it was considered 'too controversial for the area'.
- Traumatic encounters can result in surprising and inspiring outcomes. The artist Frida Kahlo suffered a horrific accident when the bus in which she was a passenger collided with a tram. This event transformed her life and career. She stopped studying medicine and became a painter. Although frequently in pain as a result of the accident she produced an astounding collection of some 143 paintings. The painter Lovis Corinth suffered a stroke in 1911 when he was 53. His subsequent work demonstrates a vigour and freedom of expression that is quite remarkable. More recently, the work of the sculptor Nicholas Pope has been transformed by the effects of contracting a rare form of encephalitic virus. His current works have strong spiritual qualities and deal with contemporary perceptions of religion.

## Reference Material

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

### General reference

Tate Galleries [www.tate.org.uk](http://www.tate.org.uk)

National Gallery [www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

Institute of International Visual Arts (inIVA) [www.iniva.org](http://www.iniva.org)

British Museum [www.britishmuseum.org](http://www.britishmuseum.org)

Whitworth Art Gallery [www.whitworth.manchester.ac.uk](http://www.whitworth.manchester.ac.uk)

The Minneapolis Institute of Art [www.artsmia.org](http://www.artsmia.org)

Walker Arts Centre Minnesota [www.walkerart.org](http://www.walkerart.org)

The Getty Museum [www.getty.edu](http://www.getty.edu)

Museum of Modern Art New York [www.moma.org](http://www.moma.org)

The Metropolitan Museum of Arts New York [www.metmuseum.org](http://www.metmuseum.org)

San Francisco Museum of Modern Art [www.sfmoma.org](http://www.sfmoma.org)

Centre Pompidou [www.cnac-gp.fr](http://www.cnac-gp.fr)

Guggenheim Museums Worldwide [www.guggenheim.org](http://www.guggenheim.org)

Ashmolean Oxford [www.ashmolean.org](http://www.ashmolean.org)

The Fitzwilliam Museum [www.fitzmuseum.cam.ac.uk](http://www.fitzmuseum.cam.ac.uk)

Gallery of Modern Art Glasgow - [www.glasgowlife.org.uk/museums](http://www.glasgowlife.org.uk/museums)

Walker Art Gallery [www.liverpoolmuseums.org.uk](http://www.liverpoolmuseums.org.uk)

Crafts Council [www.craftscouncil.org](http://www.craftscouncil.org)

Baltic Centre for Contemporary Art [www.balticmill.com](http://www.balticmill.com)

The Photographers' Gallery [www.photonet.org.uk](http://www.photonet.org.uk)

## Endorsement specific reference material

### Fine Art

#### Web:

[www.tate.org.uk/modern/unileverseries/](http://www.tate.org.uk/modern/unileverseries/)  
[www.oneroom.org/sculptors/bourgeois.html](http://www.oneroom.org/sculptors/bourgeois.html)  
[www.tate.org.uk/modern/exhibitions/louisebourgeois/default.shtm](http://www.tate.org.uk/modern/exhibitions/louisebourgeois/default.shtm)  
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[www.tate.org.uk/modern/exhibitions/dorissalcedo/default.shtm](http://www.tate.org.uk/modern/exhibitions/dorissalcedo/default.shtm)  
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[www.gustavecourbet.org/the-complete-works-1-48-3-3.html](http://www.gustavecourbet.org/the-complete-works-1-48-3-3.html)  
[www.tate.org.uk/servlet/ViewWork?cgroupid=999999961&workid=1034](http://www.tate.org.uk/servlet/ViewWork?cgroupid=999999961&workid=1034)  
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[www.artchive.com/artchive/M/morisot.html](http://www.artchive.com/artchive/M/morisot.html)  
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[www.museumsyndicate.com/artist.php?artist=704](http://www.museumsyndicate.com/artist.php?artist=704)  
[www.kenhoward.co.uk/](http://www.kenhoward.co.uk/)  
[www.edgar-degas.org/](http://www.edgar-degas.org/)  
[www.rodin-web.org/frames.htm](http://www.rodin-web.org/frames.htm)  
[www.lautrec.info/](http://www.lautrec.info/)  
[www.bjacklin.com/essays/artinternational.html](http://www.bjacklin.com/essays/artinternational.html)  
[www.royalacademy.org.uk/academicians/painters/bill-jacklin-ra,184,AR.html](http://www.royalacademy.org.uk/academicians/painters/bill-jacklin-ra,184,AR.html)

**Books:**

Tate Modern - The Handbook: Frances Morris, Tate Publishing (Revised edition May 2010)

Louise Bourgeois: Ann Coxon, Tate Publishing

Olafur Eliasson: Daniel Birbaum, Madeleine Grynstejn and Michael Speaks, Phaidon Press

Doris Salcedo: Carlos Basualdo, Nancy Princenthal, Andreas Huyssen Phaidon Press

The Unilever Series - Miroslaw Balka: Helen Sainsbury, Tate Publishing

Bonjour, Monsieur Courbet!: The Bruyas Collection from the Musee Fabre, Montpellier: Sarah Lees, Yale University Press

The History of Impressionism: John Rewald, Museum of Modern Art

The Barbizon School of Painters: Corot, Rousseau, Diaz, Millet, Daubigny, Etc: David Croal Thomson

Inspired by Light: A Personal View: Ken Howard, Sally Bulgin, David & Charles Publishers

Degas at the Races: Jean Boggs, Yale University Press

Rodin: Gilles Neret, Taschen

Toulouse-Lautrec: Gilles Neret, Taschen

Bill Jacklin: John Russell Taylor, Phaidon Press

## Three-Dimensional Design

### Web:

[www.scotthoward.co.uk/eames\\_office\\_chair.htm](http://www.scotthoward.co.uk/eames_office_chair.htm)  
[www.zoeflig.com/airports.aspx](http://www.zoeflig.com/airports.aspx)  
[www.yankodesign.com/2011/02/18/sitting-next-to-people-at-the-airport/](http://www.yankodesign.com/2011/02/18/sitting-next-to-people-at-the-airport/)  
[www.luminati.co.uk/products.php?p=4\\_66&state=Display\\_Cabinet](http://www.luminati.co.uk/products.php?p=4_66&state=Display_Cabinet)  
[www.selquin.com/](http://www.selquin.com/)  
[www.matthewburt.com/portfolio/bespoke-furniture-design/cabinets/displaycabinet.php](http://www.matthewburt.com/portfolio/bespoke-furniture-design/cabinets/displaycabinet.php)  
[www.sarner.com/PhotoGallery/AltonTowers-ThemeParkDesign01.html](http://www.sarner.com/PhotoGallery/AltonTowers-ThemeParkDesign01.html)  
[www.apogeeattractions.com/experience.htm#themeparks](http://www.apogeeattractions.com/experience.htm#themeparks)  
[www.npryke.com/index.htm](http://www.npryke.com/index.htm)  
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[www.johnrobbinteriors.co.uk/restaurantinteriordesign.htm](http://www.johnrobbinteriors.co.uk/restaurantinteriordesign.htm)  
[www.hockneypictures.com/magic\\_flute.php#](http://www.hockneypictures.com/magic_flute.php#)  
[www.arthistory.about.com/od/from\\_exhibitions/ig/dali\\_painting\\_and\\_film/dali\\_moma\\_0708\\_17](http://www.arthistory.about.com/od/from_exhibitions/ig/dali_painting_and_film/dali_moma_0708_17)  
[www.art-for-a-change.com/content/essays/dali.htm](http://www.art-for-a-change.com/content/essays/dali.htm)

### Books:

Furniture design by James Christopher Postell, Jim Postell, John Wiley & Sons, 2007

Robin & Lucienne Day: Pioneers of Modern Design by Lesley Jackson, Princeton Architectural Press, 2001

Exhibition Design by Massimiliano Falsitta, teNeues, 2002

Cabinet of curiosities: Mark Dion and the University as Installation by Mark Dion, Colleen Josephine Sheehy, Frederick R. Weisman Art Museum, 2006

Theme Park by Scott A. Lukas, 2008

Crazy, Wacky Theme Restaurants: Tokyo by La Carmina, Mark Batty Publisher - 2009

Hockney paints the Stage by Martin L. Friedman, David Hockney, John Cox, Walker Art Centre, 1983

Salvador Dalí: The Construction of the Image, 1925-1930 - Fèlix Fanés, Yale University Press, 2007

## **Photography**

### **Web:**

[www.imdb.com/title/tt0037558/](http://www.imdb.com/title/tt0037558/)

[www.bobmartin.com/](http://www.bobmartin.com/)

[www.daveblackphotography.com/](http://www.daveblackphotography.com/)

[www.masters-of-photography.com/S/salgado/salgado.html](http://www.masters-of-photography.com/S/salgado/salgado.html)

[www.photonet.org.uk/index.php?ppid=924](http://www.photonet.org.uk/index.php?ppid=924)

[www.mickwilliamson.com/index.asp](http://www.mickwilliamson.com/index.asp)

[www.youtube.com/watch?v=dXINTf8kXCc](http://www.youtube.com/watch?v=dXINTf8kXCc)

[www.maxhattler.com/collision/](http://www.maxhattler.com/collision/)

### **Books:**

"Brief Encounter" (BFI Film Classics): Richard Dyer, BFI Publishing

Sports Photography: How to Capture Action and Emotion: Peter Skinner

Langford's Basic Photography: Michael Langford, Anna Fox, Richard Sawdon Smith, Focal Press

The Animation Bible: A Guide to Everything – From Flipbooks to Flash: Maureen Furniss, Laurence King Publishers

## **Textile Design**

### **Web:**

[www.vam.ac.uk/content/articles/f/fashion-in-motion-men-in-skirts/](http://www.vam.ac.uk/content/articles/f/fashion-in-motion-men-in-skirts/)  
[www.misslin.co.uk/](http://www.misslin.co.uk/)  
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[www.fiftymagazine.com/article/iconic-wedding-dresses-](http://www.fiftymagazine.com/article/iconic-wedding-dresses-)  
[www.fujikimono.co.uk/](http://www.fujikimono.co.uk/)  
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