

Edexcel GCE

Art and Design

Advanced

Unit 4: A2 Externally Set Assignment

Timed Examination: 12 hours

Paper Reference
6AD04–6CC04

You do not need any other materials.

Instructions to Teacher-Examiners

Centres will receive this paper in January 2013. 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 2013.**

There is no prescribed time limit for the preparatory study period.
The 12 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 4 Externally Set Assignment for the following specifications:

9AD01	Art, Craft and Design (unendorsed)
9FA01	Fine Art
9TD01	Three-Dimensional Design
9PY01	Photography – Lens and Light-Based Media
9TE01	Textile Design
9GC01	Graphic Communication
9CC01	Critical and Contextual Studies

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

Turn over ►

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Each submission for the A2 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 3. **For the Externally Set Assignment, you may choose to produce work in one discipline only.**

The starting points in each section will help you generate ideas. You may follow them closely, use them as background information or develop your own interpretation of the theme. Read the whole paper as any section may provide the inspiration for your focus.

You should provide evidence that each of the four Assessment Objectives have been addressed. It is anticipated that A2 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 require you to:

Develop your ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining your ideas as your work develops.

Record in visual and/or other forms ideas, observations and insights relevant to your intentions, demonstrating your ability to reflect on your work and progress.

Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements.

Preparatory Studies

Your preparatory studies may include sketchbooks, notebooks, worksheets, design sheets, large-scale rough studies, samples, swatches, test pieces, maquettes, digital material... anything that fully shows your progress towards your outcomes.

Preparatory studies should show:

- your development of a personal focus based on the theme
- a synthesis of ideas
- evidence of your development and control of visual language skills
- critical review and reflection, recording your thoughts, decisions and development of ideas
- the breadth and depth of your research from appropriate primary and contextual sources
- relevant selection with visual and/or written analyses rather than descriptive copying or listing of processes.

Timed Examination

Your preparatory studies will be used to produce an outcome(s) under examination conditions in **twelve hours**.

The Theme: Inside, Outside, In Between

Placing works of art inside, outside or in between specific environments can have an important impact on our perception of them. All works of art are contained in some way or other by frames, galleries, display cases, contexts or environments. The nature of their confinement is often a major consideration, and the relationship between the containment and the piece can be vital to the visual effect of the work. This relationship was epitomised by Louise Bourgeois's exhibitions at Tate Modern (2000 and 2007) where her giant spider sculpture *Maman* was placed both inside and outside of the Turbine Hall. Outside it was dwarfed by the scale of the building, whereas inside the same sculpture towered over and intimidated the spectators. This particular gallery space has attracted many such interesting exhibits since its refurbishment.

Other notable examples of this sort of interaction are Damien Hirst's *The Virgin Mother* and Barbara Hepworth's site-specific sculptures such as *Family of Man*.

Howard Hodgkin also uses these relationships in his paintings where the frames often become an integral part of the work, restricting yet releasing the image at the same time. Many artists have been fascinated by this relationship between the painting and its border.

Deviating from accepted formats creates interesting and dynamic optical effects such as those seen in Anthony Frost's three-dimensional, collaged canvas surfaces and Patrick Hughes's unique manipulation of perspective in his paintings.

Many contemporary artists use gallery space as an integral part of the work of art with installations that utilise the buildings they are housed in. Anish Kapoor's monumental work *Svayambh* explored these concepts. This consisted of a huge block of red wax that moved continuously in and out of each gallery in the Royal Academy. Its modification as it eroded on the doorways and its relationship with the building combined to form the work.

Craftworkers also exploit the potential of the interesting shaped surfaces on the many different forms they create. The exquisite effects of these combinations can be seen in such diverse objects as weapons, armour, religious artifacts, clothing and pottery. Ceramic vessels especially present the interesting challenge of both inner and outer surfaces for decoration.

Capturing the effects of light when passing from inside to outside has provided inspiration for artists such as Edward Hopper and Ken Howard.

Zoos and wildlife parks provide spectacular opportunities for artists to encounter terrifying wild creatures in what would be perilously close proximity in the wild. Interesting and often unexplained feelings can be experienced when entering cathedrals, barrows, castles, stone circles, caves and mines that have been opened to the public. These may be the result of your imagination forming an empathy with their previous occupants, or simply an emotional response to the interior, whether designed or natural.

Anyone who has experienced breaking down on a busy motorway, and stepped out of a safe and comfortable vehicle onto a hostile, noisy and dangerous roadside verge, will be well aware of how powerful an experience such a transition can be. The shock of this contrast can be experienced in a milder form every time one ventures out from a warm interior into extreme weather. Artists such as Edward Seago and John Virtue attempted to capture this sensation of the raw elements by working directly in the open air, regardless of the weather. JMW Turner requested to be lashed to the mast of a ship during a raging storm to embrace the experience personally, before trying to capture the sensation on canvas.

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

- Diving, caving, forests
- Tunnels, underpasses, subways, arches
- Moors, mountain passes, highways, tracks
- Chests of drawers, wardrobes, cupboards
- Binoculars, telescopes, microscopes
- Skin, clothing, handbags, shoes
- Computers, information, newspapers, books
- Relationships, emotions, thoughts
- Piercings, operations, organs, syringes
- Greenhouses, hydroponics, tubing, ducts, conduits

Fine Art

Optional disciplines:

- Painting and drawing
- Printmaking
- Sculpture
- Alternative media

Possible starting points:

Portals into different worlds or environments are often explored by artists and writers. Doorways, windows and mirrors have all been used as devices to allow the viewer glimpses into secret places. Jan Van Eyck and Velasquez frequently used these to add mystery and narrative elements into their works. Self-portraits often allow the viewer to effectively step into the painter's studio or even gain access to the artist's psyche.

When a building loses its roof or windows, nature is quick to invade and reclaim the space. Artists have often used this imagery to make powerful statements about the fragility of human existence and the futility of attempting immortality. Romantics, especially during the English Romantic movement of the 18th and 19th centuries, often included these derelict buildings in their work, magically transforming the dereliction into nostalgic beauty. JMW Turner's treatment of Tintern Abbey and John Piper's paintings of Christchurch, Newgate Street are excellent examples of this approach to ruined buildings. Contemporary artist Anselm Kiefer uses great skill to create exquisite heavy relief paintings such as *Shulamite* and *Athamor* in response to the remnants of decaying National Socialist architecture.

When Michelangelo was asked about his approach to sculpture he said: "In every block of marble I see a statue as plain as though it stood before me, shaped and perfect in attitude and action. I have only to hew away the rough walls that imprison the lovely apparition to reveal it to the other eyes as mine see it". This ability to visualise the finished piece as if it was trapped inside the raw material has been appreciated by many sculptors. Several of Auguste Rodin's pieces appear to be unfinished as the subjects still seem to be buried, or emerging from, inside the marble block. This sensitivity and appreciation of the medium epitomises the sculptor's relationship with their material and process. The idea of releasing a person or animal from an inorganic block and bringing it to life has inspired artists for many centuries. Ron Mueck is a contemporary artist who uses traditional clay modelling techniques with new materials such as fibreglass resin to produce super-realist figurative sculptures. The sculptures emerge pristine from the moulds like newly hatched butterflies or moths.

Many naturally occurring objects have startling contrasts between their inner and outer surfaces. Fruits such as watermelon, lychee, coconut, kiwi fruit and shells like abalone, conch and mussel demonstrate this. Some organic structures including jellyfish and prawns are so transparent that their internal organs can be seen through their outer skins. Still life painters have often been fascinated by these objects. The 17th century French and Spanish still life painters Pierre Dupuis and Juan Sánchez Cotán delicately juxtaposed natural and man-made objects to create powerful compositions. Many of these painters simply revelled in the sumptuousness and beauty of such objects, seeking no other purpose than to produce as lifelike an image as possible. Contemporary artist Laura Shechter continues to be inspired by this approach to still life.

Three-Dimensional Design

Optional disciplines:

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

Possible starting points:

The conservatory has recently become extremely popular as a way of extending living space. These structures take the inside outside and bring the outside inside. Their designs and the designs of the furniture to accompany them, have tended to follow historic Victorian templates and use a mix of traditional and colonial patterns. These exploit the qualities of materials such as willow and rattan, and processes like Lloyd loom. There is great opportunity to push the designs into and beyond the 21st century using contemporary materials and new technology.

The challenge of trying to obtain tempting and desirable objects that are difficult to access has provided the inspiration for a host of children's games. These range from *Operation* and mechanical grab slot machines, often seen in amusement arcades, to digital games such as *The Legend of Zelda* or *Adventure Island*. Ceramic piggy banks had to be physically smashed or dexterously teased with a flat knife blade to retrieve the coins inside. Some vending machines use clever spiral springs that rotate to drop the product into a tray. Designers have innovatively designed hanging feeders that allow birds but not squirrels access to their contents.

Wildlife and safari parks present a unique set of challenges for designers to provide maximum visibility, whilst keeping the spectators safe. New materials and intelligent landscaping have resulted in some interesting and successful solutions to this problem. Examples such as the aquarium at Bristol Zoo, where you walk under and through the aquarium, and the ha-ha (ditch) around the rhino enclosure at the Cotswold Wildlife Park demonstrate the ingenuity of the designers. London Zoo contains several listed buildings, each originally designed to facilitate optimum safe contact for visitors. The Mappin Terraces were designed to simulate mountain terrain to create an environment for bears and other rock dwelling wildlife. The set designers for the film *Jurassic Park* also had interesting challenges in creating believable enclosures for the illusory dinosaurs.

Creating a convincing outdoor set inside a theatre auditorium has always presented great challenges to designers. Digital projection and dramatic lighting are the latest weapons in their armoury. Creative designer Es Devlin uses cutting edge technology to create impressive sets for theatres and concerts. She created the entire city of Gotham in the *Batman Live World Arena Tour 2011* and a disturbing fantasy cityscape in *Die tote Stadt* (The Dead City) for the Finnish National Opera. In 2011 PW Productions' set design for their interpretation of J B Priestley's play *An Inspector Calls* used more traditional stage mechanics to create a street scene where an entire house terrifyingly tips forward towards the audience.

Contemporary buildings often use vast areas of glass for roofs, walls and even floors. This gives the occupants a great sense of space and interaction with the environment. Clever design is needed, however, to afford the occupants the privacy necessary for relaxed living. Glass flooring can also have an unsettling effect, evoking a strange sense of vertigo and fear. *The Glass House* by Carlo Santambrogio and Ennio Arosio, the *it House* by Taalman Koch and the *X House* by Arcquitectura X give insight into how architects address such issues.

Photography

Optional disciplines:

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

Possible starting points:

Forms within forms provide a fascinating source of study for many photographers. In nature, coarse outer cases protect soft and delicate forms within. Sponge-like fruits envelop and cushion precious hard stones. Occasionally, inside and outside become continuous and inseparable, for example in the forms of onions or cabbages. The relationship between inside and outside is a recurrent theme in the work of Olivia Parker who captures the nature of humble organic forms in ways that make them appear precious and exquisitely beautiful. Clothes and accessories can protect an inner character by projecting an outer persona. The work of Diane Arbus and Inzajeano Latif hints at this tension between outer facade and inner truth. Conversely, vulnerable outer appearances can sometimes belie steely inner characteristics, as evident in the resilience and apparent maturity of the children documented in the photographs by Steve McCurry. Rineke Dijkstra explores the relationship between inner and outer forms of identity. Her images of adolescent bathers capture the awkward and complicated transition from childhood to adulthood.

In cars, buses and trains the experience of moving between places is often a rapid one. The world dances by, between the patterns of dirt on the windscreen and the rain and the wiper blades. Staring out of windows, commuters repeatedly face the transition from home to work and back again. The pioneering photographs of Walker Evans captured the enigmatic expressions of commuters using the New York subway in the 1930s. Lee Friedlander's quirky and compelling images of the American landscape are defined within the windscreen and wing mirrors of his car as he travels through the States. In some of the beautifully unfocused images in her book *Between Places*, Uta Barth explores the faint traces or imprints of landscapes passed through and the ways in which these can be interpreted. In his collection of photographs called *Transit*, the Romanian photographer Cosmin Bumbut captures the experience of passing through an expansive and hostile landscape with images that feel both epic and touchingly mundane.

Watching a performance, whether it is a sporting event, a ballet, a gig, a film or a drama on stage, can trigger very powerful emotions. Sometimes the events and characters outside the action, away from the main focus of attention, can also be intriguing; the ringmaster who watches the circus performance, involved but also slightly removed, the linesmen, the ball boys, the roadies and the performers waiting in the wings. The moments 'off camera' become the focus. In *Zidane: A 21st Century Portrait* by Douglas Gordon & Philippe Parreno, seventeen cameras obsessively follow the actions of the footballer during a match between Real Madrid and Villareal. It is fascinating to watch Zidane's behaviour off the ball as he prowls and reads the activity on the pitch. Eve Arnold's photographs of Marilyn Monroe on the set of the film *The Misfits* suggest a less assured persona off screen. For the painter Edgar Degas, the rehearsal was often more interesting than the performance and his compositions are unimaginable without the influence of photography. Bruce Davidson's photograph *The Dwarf* shows a clown drawing on a cigarette as he stands mirthless in the mud outside the big top.

Perhaps the overriding challenge for the photographer is what to fit into the frame and what to crop. Some compelling images rely on a viewer's awareness of what lies outside the frame; what is left unseen. Visual frames often also exist within a composition; shapes created by shadows or windows, doorways or branches. The interplay between the elements that appear inside and outside of these frames can offer exciting possibilities. The photographer David Spero explores our perception of spaces by creating frames that break down interior spaces. He uses wood, tape and balls to construct delicately balanced compositions. The poetic urban landscapes of the Hungarian André Kertész and the Swiss photographer René Burri are exquisite compositions of shapes within shapes interlaced by shadows, contrasts of tone and accents of movement.

Textile Design

Optional disciplines:

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

Possible starting points:

The inner linings of clothing, whilst traditionally serving a purely practical role, are often used to complement the final piece and in some cases dominate it. Some designers have experimented with outfits that can be turned inside out and worn either way. Others have used darts and slits to reveal fabric of spectacularly contrasting colour or texture. Madeleine Vionnet created a famous ensemble where the lining of the coat and the dress were made of the same fabric. This idea was also used in the distinctive Chanel Suit, where the blouse and lining were made of the same silk. John Galliano's spring/summer 2011 haute couture collection for Christian Dior epitomised the artistic use of linings, with skirts severely pleated to reveal the contrasting fabric underneath.

Extreme changes in weather conditions present interesting challenges for textile designers. Natural cotton, wool and fur have been replaced by synthetic fibres that demand different construction techniques and designs. Contemporary designers use both to produce practical yet fashionable garments that can cope with freezing winters and scorching summers. The Moncler Gamme Rouge autumn/winter 2011/12 collection designed by Giambattista Valli demonstrates the versatility of these fabrics.

By its very nature the process of weaving produces visually interesting forms as the fibres loop in and out, creating a fusion of texture and colour. Some contemporary weavers have pushed the boundaries of the traditional process to make fantastic wall hangings that combine many unusual materials such as metal, plastics, wood and minerals. The artist Ann Rowles used crochet to construct *Porosity*, an intricate installation commenting on the frailty brought on by osteoporosis, and freely combines different materials in many of her works.

The traditional red carpet laid out to welcome the rich and famous represented the height of indulgence and extravagance. It made a powerful political statement as natural materials cannot cope with the ravages of weather and sun. Carpets have always been expensive in terms of production and materials. To place one outside to welcome dignitaries displayed the opulence of the host. However, recent developments in man-made materials such as polypropylene and olefin have made outdoor carpets a practical possibility. They are now available for exotic or mundane applications such as tennis courts, patios, boat decks and many architectural features. At present the designers and manufacturers of such materials provide limited choice for customers. This offers great opportunity for imaginative development of these new textiles. Seyed Alavi's *Flying Carpet* installed in Sacramento International Airport is one example of the creative potential offered.

Graphic Communication

Optional disciplines:

- Advertising
- Illustration
- Packaging
- Typography
- Interactive media

Possible starting points:

Books should not be judged by their covers but many are purchased because of their appeal on the outside. Can the inner spirit of a novel be captured by its outer sleeve? Chip Kidd has designed covers for many best sellers such as Cormac McCarthy's *All The Pretty Horses*. Looking at the range of styles and approaches that he employs, it is difficult to identify a formula; what is certainly apparent is his consistent ability to create a defining visual exterior that is succinct and stylish. Occasionally a book's cover becomes so iconic that it is difficult to think of the text without also recalling this visual reference point. This is the case with David Pelham's design for Anthony Burgess's *A Clockwork Orange*. The supreme economy of Jennifer Carrow's designs for Stephen Amidon's *Security: A Novel* and Eric Wilson's *Against Happiness* might say little about each book's contents but they excite the imagination of the prospective reader.

The phrase 'thinking outside the box' is a strong visual metaphor suggesting a fresh and unconstrained approach. Traditionally, graphic designers were encouraged to work within the formal constraints of a grid layout and to follow certain aesthetic conventions in the use of typography. In the second half of the 20th century, a number of European and American designers started to break out of traditional confines with their unconventional approaches to the grid system and typographical rules. Wolfgang Weingart is often credited as the father of Swiss New Wave or Punk typography, and his nonconformist approach was perpetuated by many of his students, like April Greiman. The enormously popular and influential David Carson shares this tendency to deconstruct conventions with a more anarchic approach to graphic design.

In literature, characters often transfer from their ordinary, 'real' lives into a realm of fantasy through a portal of some kind, *Alice Through the Looking Glass* and *The Lion, The Witch and The Wardrobe* being obvious examples. In fiction, danger and drama and magic and mystery are often encountered by passing out of one 'real' space into another 'adventure' space: Little Red Riding Hood goes into the wood; the characters in countless horror stories face danger when they go outside into the wilds or go inside into a creepy house. For illustrators, to present this key point of transition in the narrative is a very exciting challenge. Dave Mckean's unsettling images are masterful in their conveyance of tension. His illustrations in the book *The Wolves In the Walls* fuse traditional and digital techniques and tap into the visual elements of drama that are evident in the work of painters such as Caravaggio and film-makers like Hitchcock and Murnau.

"By changing space, by leaving the space of one's usual sensibilities, one enters into communication with a space that is psychically innovating... For we do not change place, we change our nature." Gaston Bachelard, *The Poetics of Space*

Much interactive media and gaming is designed to take users from reality into a 'virtual reality'. A key to this is the principle of immersion which designers create to fully engage the user's senses in the experience. This feeling of immersion can be divided into different elements: cognitive, emotional, spatial, etc. Artists have also explored these to create digital environments and installations that viewers enter and experience as 'real'. Char Davies's *Osmose* and Maurice Benayoun's *Cosmopolis* are fascinating examples of these approaches to new media.

Critical and Contextual Studies

Possible starting points:

We associate painting landscapes outside (*en plein air*) with the Impressionists. The availability of oil paint in tubes in the 1870s and the rising demand for smaller, more portable paintings contributed to artists venturing out of the studio to work from life. However, such a practice would have been unthinkable for some artists in earlier centuries. The landscapes of Poussin and Claude Lorraine, for example, were idealised visions, contrived in the studio and based on notions of the perfect landscape. Not all contemporary landscape artists work out of doors; the opportunities provided by photography have resulted in many painters going back into the studio. George Shaw's landscapes, which are often large and produced using enamel paints, have to be created indoors from photographs. In contrast, artists like David Tress and David Hockney fiercely support the experience of working outside from life.

Art and design history sometimes has a tendency to overlook the creative work of those who don't appear to fit the 'isms' and the prevailing trends of what's in and what's out. Occasionally though, the work of these resolutely different individuals cannot be ignored. Stanley Spencer's paintings, with their figurative detail and religious subject matter, seem strikingly different compared to the prevailing trends of abstraction and surrealism in the 1930s. The original Dyson G-Force vacuum cleaner, which first appeared in 1983, must have seemed incongruous against the tidy, sleek lines and minimalist shapes of other vacuum cleaners on the market at that time. The documentary photographs of blast furnaces, cooling towers and outmoded industrial edifices that were obsessively recorded by Bernd and Hilla Becher seem very much out of step with many other European preoccupations in 20th century photography.

The notion of the artist as an outsider has fuelled many ideas and narratives in art history. Van Gogh spent the most productive years of his life as a foreigner working in France. When he first started painting in his native Holland he also chose to adopt an outsider's view. Van Gogh came from an educated middle class background but focused his attention on the rural poor with paintings like *The Potato Eaters*. In the same decade Paul Gauguin abandoned his life in France in exchange for a simpler existence, painting the customs and appearances of the indigenous people of Tahiti. It has been suggested that in the work of both of these artists there is a remoteness and a distance that comes from their position as cultural tourists. The same could not be said of the work of Scandinavian photo-journalist Ragnar Axelsson, who has documented the fast eroding lifestyles of the Inuit peoples living in the Arctic Circle. These images are powerfully hard-hitting and empathetic.

The relationship between the artist and the viewer has constantly evolved throughout history. Religious paintings and sculptures from Romanesque and Renaissance periods in Western Europe were intended to teach, instruct and inspire, as were the history paintings from the Neo-Classical period. Cubism, at the beginning of the 20th century, challenged conventions by inviting its audience to decode the clues imbedded within ambiguous semi-abstract paintings and collages. In the 1960s Antony Caro and Richard Serra encouraged audiences to interact with their sculptures which, rather than remaining plinth-bound, spread out into the viewer's space. In order to engage their audience, many conceptual and minimalist artists in the 1960s and 70s demanded considerable intellectual involvement with the work. The relationship between designers and their clients has also evolved significantly. This is especially the case in the realm of new media. Rapid advances in digital technology have generated a need for intuitive design that develops an almost symbiotic relationship between creator and user.

Reference Material

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

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Endorsement specific reference material

Fine Art

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Three-Dimensional Design

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Textile Design

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