

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 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 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 each of the four Assessment Objectives has 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... 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 **eight hours**.

The Theme: COVERT AND OBSCURED

Concealed within any artefact or work of art is the hand of its creator and each object leaves precious clues to his or her identity and intentions. On a pottery vessel you may find their fingerprint frozen in time by the transformation of the fired clay. A carved scrimshaw walrus tusk may have a sailor's or ship's name etched into its surface. A fine cabinet may have exquisite copperplate handwriting on a secret label at the back of a concealed drawer. These hidden pieces of evidence can excite the imagination and mentally transport the discoverer to distant times and exotic locations.

Paintings allow intimate communication with the artist as brushstrokes can form a complex surface of individual marks and decisions. These subliminal messages sometimes only become accessible when standing within an arm's length of the actual work. Concealed within every piece there are two stories; the first is the one the artist wants you to perceive, the other conceals elements of personality and identity that are more difficult to access.

The human condition is one that loves a mystery, and art that hides a secret, either intentionally or unintentionally, will keep its audience perpetually enthralled. Large museums and galleries will occasionally hold retrospective exhibitions documenting an artist's career. Viewing a single collection gives a great insight into the artist's personal journey and can be a fascinating experience.

Urban and rural locations can provide a refuge for artists who wish to avoid the distraction of social interaction.

Ironically, large metropolitan cities often offer more effective anonymity. Graffiti artists use the vast tracts of bland architecture and concrete to demonstrate their aesthetic skills and express political views.

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

- underwater, fog, smoke, dense forests, night
- shadows, reflections, silhouettes, photograms
- treasure, archaeological digs, metal detecting, tracking
- 'hide and seek', 'pass the parcel', crosswords, mazes
- tarpaulins, drains, tunnels, badger setts, crevices
- roadworks, The Underground, skips
- torn posters and wallpaper, demolition, derelict buildings
- thrillers, theatres, graveyards, catacombs
- under the bed, carpet, duvet or coat
- masks, make-up, costume
- locket, love letters, talismen.

Fine Art

Optional disciplines:

- Painting and drawing
- Printmaking
- Sculpture
- Alternative media

Possible starting points:

It can feel as though the history of a place lies hidden beneath or within its current appearance; many artists strive to catch a glimpse of that past which they can sense in the present. Etched into the forlorn, empty spaces in Andrew Wyeth's paintings are traces of past hardships and sorrows. There is a sense of melancholic nostalgia in the buildings and interior spaces depicted by Graham Chorlton. Flickers of the past are evident within the concrete façade of the once glamorous *Hotel Minerva* and his depictions of the down-at-heel bars from the 1970s. In Rachel Whiteread's monumental sculptures *House* and *Ghost*, domestic spaces have literally been captured and imprisoned. Once lively spaces are now frozen in time, hidden within these tomb-like structures. Signs of forgotten spaces are also evident in Daniela Gullotta's mixed media images of derelict interiors, which hint at former grandeur and human activity. Many of the atmospheric paintings of Caspar David Friedrich evoke the witching hour and ghosts of the past.

Artists often use layers to hide or reveal information in their works. In some instances it is the relationship between these layers that generates and suggests meanings and ideas. In the work of artists like Christo and Jeanne-Claude it is the very act of concealment that is creative. By wrapping objects and land masses they hide their appearance, but at the same time reveal characteristics of their form. Their actions could be interpreted as both preserving and smothering. Recent advances in x-ray techniques allow the layers of paintings to be analysed more easily, revealing fascinating information about how artists such as Rembrandt, Caravaggio and Van Gogh reworked their subject matter in the creative process. American artists Larry Rivers, Robert Rauschenberg and Jasper Johns encrypt messages and meanings within interacting layers of paint and mixed media. David Hopper's depictions of urban tenements explore the hidden tensions between individual and community which are played out in expressive layers of marks. In the extraordinary paintings of Adriana Varejao, fractures in ornately patterned tiles reveal sinister, visceral forms.

The secrets of private lives and experiences are often hidden behind closed doors or expressions that give nothing away. The enigmatic stare of the barmaid in Manet's *Bar at the Folies Bergère* has been the source of much conjecture about the true identity and emotions of the young woman in this work. The circumstances that shaped the composition of Velasquez's painting of the Spanish court *Las Meninas* have been pondered and debated for centuries. Caroline Walker's works suggest compelling glimmers of personal issues which lie hidden behind a mundane domestic façade. Private neuroses are explored in the dark and unsettling works of Francis Bacon and Justin Mortimer. Paula Rego's images suggest deep rooted psychological dramas beneath false smiles, children's toys and nursery rhymes.

The extraordinary often lies hidden within the ordinary. For example, a play of light on puddles in a car park might create a dazzlingly rich display of colour within a context of drab grey. Sometimes the allure of a beguiling face in the crowd seems distinct from all the others, or a sunrise might cast a magical glow on all it touches. Artists have long

pursued the visual poetry that exists within the humdrum of daily life. Dutch 17th century painters like Pieter de Hooch and Vermeer captured moments of enchanting beauty in everyday domestic scenes, as did Chardin with his intimate still lifes and interiors. This celebration of precious qualities hidden in the everyday is a feature of paintings and prints by Sickert, Morandi and Winifred Nicholson. More recently the work of Nina Murdoch explores the effects of sunlight on concrete with gloriously evocative contrasts of colour and texture. In Antony Gormley's installation *Another Place*, one hundred cast iron figures stretch out across Crosby Beach near Liverpool. As the tides ebb and flow, the figures are revealed and submerged by the sea. The mysterious impact of these figures appearing from the furrowed sand is hauntingly beautiful and strangely life-affirming.

Three-Dimensional Design

Optional disciplines:

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

Possible starting points:

In the plays *The Diary of Anne Frank*, *Journey's End* and *The Borrowers*, the stage is conceived as a hiding place. In this den or secret space, lighting and a sense of claustrophobia play crucial roles in creating suspense as the audience shares the actors' fears of being discovered. The suspension of disbelief is crucial to stretch the audience's imagination. Set designers often use directional lighting or elaborate constructions to sustain an illusion and keep reality at bay. Bob Crowley is a master of this; his designs for The Royal Ballet's production of *Alice in Wonderland* in 2011 and his visualisation of the North Pole for the production *Fram*, about Norwegian explorer Fridtjof Nansen in 2008, are fabulously inventive flights of fantasy sustained through intricately crafted sets.

Flatpack and foldaway designs are necessitated by issues relating to storage and portability. These design concepts offer all sorts of creative opportunities. The notion that the true function of an object is hidden and then revealed when in use is evident in the design of the humble deckchair, the foldaway bicycle, the pop-up book and the laptop. Folding chairs and stools date back to 2000 BC and can be found in ancient Egyptian, Greek, Etruscan and Roman civilisations. These designs have been modified and adjusted through the centuries. The introduction of materials such as plastic and aluminium has opened up new possibilities. Henry P. Glass made a significant contribution to these developments in the 20th century. His folding, nesting and stacking furniture designs made use of inexpensive materials such as masonite, plywood and canvas. In 2010, the Brit Insurance Design Award was won by Min-Kyu Choi for an ingenious folding plug that he designed while studying at the Royal College of Art.

In order to attract customers onto the high street, many companies aim to make visiting their stores an appealing experience that goes beyond simply buying goods. The commercial purpose of shopping becomes obscured beneath a concept or 'lifestyle' experience. Abercrombie and Fitch's Hollister stores are themed around an American surfing concept. Their décor includes shuttered windows, worn rugs and *trompe l'oeil* windows that screen footage of beach scenes. The very dim lighting plays a key role in creating an ambiance not normally associated with shopping. Merchandise is not emphasised and appears low key, with clothes folded and placed in built-in closets and on hardwood tables. Carla Sozzani's concept store 10 Corso Como in Milan comprises an art gallery, a book/record shop, a cafe, a restaurant, a bazaar and a hotel. Much of the appeal of visiting what has been described as 'a Disneyland for black-spectacled, art-loving, interiors-obsessed, fashion-fixated hipsters' appears to have little to do with consumerism.

Sometimes the outer appearance of a building gives no clues to what is housed inside. At first sight the helter-skelter design of Vladimir Tatlin's Monument to the Third International looks sculptural rather than architectural. Birmingham's Selfridges store designed by Future Systems is an unusual organic shape with a shell made up of 15,000 aluminium discs. It may not conform to our expectations of what a shop should look like. Louis Sullivan's notion that "form (ever) follows function" used to apply to products as well as architectural designs, but occasionally designers have enjoyed the challenge of concealing the true purpose of an object. One of the appealing things about gadgets such as Q's designs for James Bond is the clever concealment of secret weapons and devices in

pens and cigarette lighters. Digital technology now enables designers to squeeze many functions into a tiny device, so the appearance of many products offers few clues to their use. For example, it is difficult to tell what an iPhone does purely from its visual characteristics. This dislocation of form and function has created exciting new challenges for designers.

Photography

Optional disciplines:

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

Possible starting points:

Paparazzi are photographers who specialise in attempting to get images of celebrities or famous individuals who are trying to protect their private lives from public view. Their approach is usually unwelcome and they have to go to extreme lengths to get the photographs that they want. Nevertheless, the images they obtain have unique characteristics which make them compelling. These could originate from the candid, almost voyeuristic observation of subjects who are unaware of the photographer. In many cases narration of the images is unnecessary as the Russian writer Ivan Turgenev stated (in *Fathers and Sons* in 1862), "A picture shows me at a glance what it takes dozens of pages of a book to expound".

Wildlife photographers use hides to get within range of their subject. Contemporary film-makers have used great ingenuity to place photographers in strategic positions that are totally camouflaged within an environment. One of the most spectacular images of the 20th century was produced by burying a cameraman in a beach and covering his head and camera with a box in David Attenborough's documentary *The Trials of Life*. This gave us the amazing images of killer whales beaching themselves to snatch seals from the tide line. Simon King, famous for documenting British wildlife, uses a wide range of camouflage equipment and concealed cameras to explore the lives of domestic and wild animals both in urban and rural locations.

Attempting to get behind someone's 'mask' and explore their inner emotions and character has long been a pursuit of both the portrait painter and portrait photographer. Numerous devices have been employed to help tease out and represent the true nature of the person depicted, from symbolic objects and environments included in the background, to lighting and special effects on the face itself. This is brilliantly illustrated in the portraits of Lewis Morley. The wealth of tools available to the contemporary photographer using either traditional techniques or digital effects is impressive. However, the challenge still remains surprisingly difficult and intriguing, sustaining the interest of renowned photographers such as Sam Taylor-Wood, Duane Michals and Sally Mann.

The search for a precious hidden object or objects has inspired some of the most popular films throughout the history of the genre. *Pirates of the Caribbean*, *A.I. Artificial Intelligence*, *The Fifth Element*, *Raiders of the Lost Ark* and *The Da Vinci Code* are a just a few. A quest of any sort will offer an intriguing narrative and provide endless opportunities for imaginative camera work. Think of the possibilities offered by even the most domestic of searches, fuelled by the stress and anxiety of a lost passport, pet, keys, wallet or mobile. Using simple equipment, the film *The Blair Witch Project*, in which three teenagers search for a ghostly spirit, astounded critics with its success at the box office and its convincing suspense and terror.

Textile Design

Optional disciplines:

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

Possible starting points:

In textile design it is often satisfying to discover motifs and meanings that lie hidden within complex patterns. The rich layers of imagery that make up Sue Timney's textile designs are an eclectic mixture of diverse reference points that interact in glorious, organised chaos. In the striking poster for Timney's 2011 show at London's Fashion and Textile Museum, a model in a black and white striped bodysuit strikes a pose against a similarly patterned wall hanging. Like much of Timney's work, this interplay of layers creates a bewitching camouflage. Alice Kettle's painterly embroidered pieces are multilayered explorations of poems, people, places, thoughts, fears, connections and stories. Maurizio Anzeri embroiders patterns onto old portrait photographs, obscuring the identity of the sitters and creating a decorative layer that seems at odds with what lies underneath. Anzeri's work explores ways in which hidden layers of meaning interact with each other; this clash of media and approach suggests unsettling cultural tensions and the complex strata that create an identity.

Opportunities to use recycled materials or objects and elements not commonly associated with textiles processes create exciting possibilities for designers. The original nature and function of these materials become hidden, but the process of transformation often imbues the pieces with wit, irony and sadness. Indian textiles designer Anita Ahuja is the driving force behind an organisation called Conserve which uses recycled plastic bags to create items such as handbags, cushions, footwear and jewellery. The project was conceived primarily to create opportunities for the urban poor in Delhi and also as an environmental benefit. By way of contrast Franc Fernandez's impractical dress designed for Lady Gaga in 2010, made out of cuts of meat, generated a great deal of controversy and publicity in the music and fashion industries. Dutch designer Nicolette Brunklaus's fabric design *Blond* is a digital image of a woman's long, flowing hair, printed onto velvet domestic curtains.

In nature, life forms are often hidden and protected by shells, tough outer layers, cocoons, pods, hives and nests. The sense of mystery and the fragility of the life that exists hidden within these natural casings provide the inspiration for the work of Denise Stanton. Shaping white felt and often hanging her work in a natural environment, her delicate organic structures have an ethereal quality suggesting the mysteries concealed within the natural world. In contrast when the flower opens, the hive is disturbed or the cocoon falls away, the hidden drama and energy of nature is revealed. Taiwanese designer Hsiao-Chi Tsai uses unconventional materials, explosively rich colour and dynamic structures to celebrate nature awakened and in full bloom.

An individual's identity is often disguised beneath his or her appearance. Rosie James' work is concerned with the identity of the individual within the crowd. Some of her figures seem anonymous and transparent whereas the personalities of others are alluded to with bursts of colour and pattern that fill the spaces they occupy. At the original 'fasching' celebrations, guests from all social classes were invited into the Hofburg Palace in disguise;

a count could be disguised as a tailor and a street cleaner could be a lord. In other cultures Mardi Gras and masquerades are also about transformations, celebrated in expressive public displays. The work of Sokari Douglas Camp draws on aspects of Nigerian culture, including Kalabari masquerades. Although a sculptor working in steel, her expressively figurative pieces share interesting connections with approaches used in constructed textiles.

Graphic Communication

Optional disciplines:

- Advertising
- Illustration
- Packaging
- Typography
- Interactive media

Possible starting points:

Delicate and fragile products need robust packaging to survive shipping, especially in the current market for internet shopping. Package design that is suitable for display, strong enough to send in the post and yet still attractive enough to sell the product, raises interesting challenges for the graphic designer. By its very nature the product will be either completely hidden or partially obscured. Transparent windows in the carton can allow tantalising glimpses of the contents but reduce the surface area for artwork, advertising and instructions. Shrink-moulded clear plastic is now very common and allows total visibility of the contents and any support structures. Unfortunately, shrink moulding with large pieces does not offer much crush resistance, and in these cases the item is often double packed. With global concerns about excessive packaging it is important that designers consider all of these issues.

Riddles and puzzles can take many forms and established ones are continually being revised and redesigned. The graphics on early games such as *Cluedo* bear little resemblance to those on contemporary computer games such as Penguin Software's *The Coveted Mirror* and *The Quest*. The search for mythical hidden artefacts has inspired many books and computer games. One of the most famous is the idea of the Holy Grail and the legends surrounding this object have inspired some impressive graphic illustrations such as the covers for the series *GrailQuest* and *The Holy Blood and the Holy Grail*. It is interesting to see that despite the prevalence of computer games consoles such as Playstation and Wii, there is still a market for traditional 'shake the dice' board games.

The restrictive size of computer screens requires ingenious solutions to the design of web pages. By their very nature, most of the information is hidden and accessed by strategically placed hyperlinks somewhere on the graphic display. Large sites can become extremely confusing and there is often a danger that the user will get frustrated before they have found the correct pathway to the required information. A balance needs to always be found between the imaginative and aesthetic concerns of the web page and the ease of access to the information contained within. In 2011, Facebook completely redesigned its website as the options available to its users expanded and endangered the clarity of its presentation.

Codes and symbols used to conceal private information have always provided a rich source of inspiration for calligraphers. Letters and typefaces can be structured to say much more than the literal meanings of the words constructed with them. Steganography is the art and science of concealing a message within a piece of text so that its very presence remains covert. Although its primary use is in espionage, great fun can be had with exploring altered letter forms and disguising information. Kit Williams used this technique in his book *Masquerade* to conceal a message that when combined with other concealed clues would take the reader to the location of a real treasure. This was a large and extremely valuable jewel-studded golden hare, made by the artist himself.

Critical and Contextual Studies

Possible starting points:

Many great works of art are hidden in private collections, and some have not been seen for decades. Occasionally these works are temporarily released for major exhibitions, and when they are there can be a massive public response. The Prince of Liechtenstein's collection was the world's second largest private collection and it remained hidden for 66 years between 1938 and 2004. Contained within this collection are famous works by Frans Hals, Raphael, Rembrandt and Van Dyck, together with 1600 other paintings, sculptures and works of art. The mystery surrounding these missing pieces fuels the desire to access them, and their concealment effectively confounds their purpose as vehicles for communication. It is interesting to wonder what the original artists' responses would have been if they had known what the fate of the fruit of their endeavours and passions would be.

Many contemporary artists create works that demand human interaction and involvement. Some of them create a quest, the goal of which is to discover hidden pieces of work. In the act of searching, viewers become an integral part of the pieces themselves. In 2011 Michelangelo Pistoletto constructed an installation at the Serpentine Gallery that embodied this form of art. He created a labyrinth that led visitors through the galleries and manipulated the visitors' perception of space. Strategically placed through the maze were sculptures and smaller installations that exploited the altered dimensions and environment. Rachel Whiteread's installation *Embankment* (2005-6) in the Turbine Hall of the Tate Modern in London consisted of casts of 14,000 boxes, stacked to create a confusing maze. Boxes were chosen because of their association with the mystery evoked by sealed containers of precious personal possessions. Mike Nelson's *The Coral Reef* (Tate Britain 2010) also explored similar ideas, disorienting the visitor in a network of interconnecting rooms and tunnels.

Masks of any sort conceal identity and can give the wearer courage that allows their alter ego a freedom normally suppressed. There are full theatrical masks, such as those worn on stage, but there are also subtler masks created with make-up and prosthetics. Geisha in Japan use cosmetics to a strictly prescribed formula to create a uniform and immediately recognisable appearance that heavily disguises their own faces. Many famous clowns have led tragically sad lives behind the façade they present to the public. Artists have often been fascinated by these issues and portraits have attempted to capture the poignancy of these personalities. Here is a small selection of artists who have been inspired by these disguises:

- James Ensor, *The Intrigue*
- Gillian Wearing, *Confess All on Video. Don't Worry, You Will Be in Disguise. Intrigued? Call Gillian*
- Emil Nolde, *Mask Still Life III*.

It is difficult to imagine concealing anything from the educated and intense scrutiny of an artist's eye. Removing all clothing to pose naked would appear to make this even less likely. Leonardo da Vinci and Gunther von Hagens even went so far as to remove the skin from cadavers in their endeavour to explore the human body and reveal its complexity. The aspects of humanity that separate us from the rest of the animal kingdom and make us unique remain elusive and mysterious. It is the exploration of this that continues to attract artists to the human figure as a subject. Lucian Freud devoted most of his career to study of the human form, and each painting was an investigation of more than the superficial visual qualities of the nude. He once said "I want paint to work as flesh... my

portraits to be of the people, not like them. Not having a look of the sitter, being them...
As far as I am concerned the paint is the person. I want it to work for me just as flesh does."

He follows in a long tradition of artists that have been obsessed with life studies such as Giacometti, Rodin, Michelangelo, Velasquez, Ingres, Gauguin, Picasso, Stanley Spencer and Jenny Saville. Bill Viola's video installation *Acceptance* which shows a naked female being drenched with icy water explores the form in a less traditional way. It appears that all of these artists are intentionally seeking, or unintentionally revealing, something covert and obscure within the human condition.

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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