

Pearson Edexcel Level 3 GCE

Art and Design

Advanced Subsidiary

Paper 02: Externally Set Assignment

Summer 2018

Period of sustained focus: 10 hours

Paper Reference

8AD0/02

You do not need any other materials.

Instructions to Teachers

Hard copies of this paper will be posted to centres on receipt of estimated entries. The paper should be given to the Teacher-Examiners for confidential reference as soon as it arrives in the centre in order to prepare for the Externally Set Assignment.

This paper may be released to candidates on 1 January 2018 and it is also available for download on the GCE Art and Design section of our Pearson Edexcel website from this time.

There is no prescribed time limit for the preparatory study period.

The 10-hour period of sustained focus under examination conditions should be the culmination of candidates' studies.

Instructions to Candidates

This paper contains the theme and suggested starting points to be used for the preparatory studies and the period of sustained focus. You are advised to read the entire paper.

This paper contains the Externally Set Assignment for the following titles:

8AD0/02 Art, Craft and Design

8FA0/02 Art and Design (Fine Art)

8GC0/02 Art and Design (Graphic Communication)

8TE0/02 Art and Design (Textile Design)

8TD0/02 Art and Design (Three-Dimensional Design)

8PY0/02 Art and Design (Photography)

(Please note that what were formerly known as 'Endorsements' are now referred to as 'Titles' and 'Units' are now 'Components'.)

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Assessment Objectives

You should provide evidence that fulfils the four Assessment Objectives:

AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding

AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops

AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress

AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

Preparatory studies

Preparatory studies will respond to the Externally Set Assignment theme and may include sketchbooks, notebooks, worksheets, design sheets, large-scale rough studies, samples, swatches, test pieces, maquettes, digital material... anything that shows fully your progress towards your outcomes.

Your preparatory studies should show evidence of:

- your development and control of visual literacy and the formal elements (tone, texture, colour, line, form and structure)
- an exploration of techniques and media
- investigations showing engagement with appropriate primary and secondary sources
- the development of your thoughts, decisions and ideas based on the theme
- critical review and reflection.

Period of sustained focus

During the 10-hour period of sustained focus you will produce your final outcome(s) responding to the Externally Set Assignment theme, based on your preparatory studies. The period of sustained focus may take place over more than one session. You will not be able to access your work outside of these sessions. Once the 10-hour supervised period has ended you will not be able to add to or alter your work.

The theme is: SECRETS, CODES AND CONVENTIONS

The pleasure derived from unravelling mysteries and discovering hidden secrets has always fuelled human imagination from the very beginning of civilisation. This has often inspired artists, designers and craftspeople to create artefacts that intentionally conceal objects or messages. These messages may be conveyed in many diverse ways. Some examples include subtle symbolic objects in the background of paintings or drawings. Others use text literally hidden in the weaving of wall hangings and tapestries. Further examples are actual objects concealed by complex carved sculptures; antique Chinese ivory puzzle balls demonstrate the skills involved in such practices. Secret symbols were often carved into objects or places to protect them from evil spirits or to indicate that the owner belonged to a cult or sect.

Dan Brown's novel *The Da Vinci Code* had great fun playing with the idea of secret messages contained within Leonardo da Vinci's painting *The Last Supper*. Whilst the suppositions made in this novel are generally accepted as fictitious, it is well known and documented that many artists throughout history have used symbolism within their work to convey secret and powerful messages. An excellent example of this is Viktor Vasnetsov's *Knight at the Crossroads*, which superficially appears as a nostalgic romantic image but is actually full of contemporary political comment. More recently, artists such as Gilbert and George, Louise Bourgeois, Ai Weiwei and Michelle Possum Nungurrayi have embraced the use of metaphor and symbolism in their work.

Artists and designers have frequently broken the established conventions of their respective disciplines. The stereotypical depiction of women in the art world has been challenged by artists as diverse as Manet, Paula Rego and the Guerrilla Girls.

Codes and metaphors have been a consistent element in graphic design where subliminal messages are used to influence the judgement of consumers. Photographers often use image manipulation techniques of software programmes to distort and encode their imagery to add elements of mystery and surrealism.

It could be said that every work of art contains two messages. There is the obvious one that the artist wants you to perceive, but also a hidden one subliminally reflecting the artist's personality through their chisel marks or brushstrokes. However, many secrets in works of art will remain as permanent mysteries, as the long deceased artists left no written records of their intentions. The cave paintings at Lascaux in France continue to evoke intrigue and speculation as to the purpose of their imagery.

Sitting on a beach looking at the debris thrown up on the shoreline can evoke the imagination, as the flotsam and jetsam give tantalising glimpses into the secret life of the many alien creatures that lie hidden below the waterline. Any walk through urban or rural landscapes will yield secret places hidden from normal view, such as side alleys, garages and mews or the inside of hollow trees and caves. These can contain unusual forms and provide powerful visual imagery for artists seeking inspiration. Often graffiti artists, frustrated with being punished for placing their tags in prominent public places, will adorn hidden places with their political messages and designs.

Here are some other suggestions that may stimulate your imagination:

- rules, rituals, etiquette, procedures, conformity, oppression
- masks, disguises, camouflage, costumes
- oceans, forests, caves, smog, night
- hieroglyphs, codes, Braille, runes, fonts
- single-celled organisms, parasites, cocoons, shells, dens
- the Underground, tunnels, cracks, catacombs
- magic, theatre, espionage, Bletchley Park
- lies, deceit, tragedy, romance
- exploration, discovery, archaeology, metal detecting
- science, knowledge, astronomy, space exploration
- diving, caving, orienteering, cellars
- hide and seek, pass the parcel, gambling dice

Theme: SECRETS, CODES AND CONVENTIONS

Title: 8AD0/02 Art, Craft and Design

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.

For 8AD0 Art, Craft and Design you will have been working in two or more of the titles 8AD0/01–8PY0/01 in Component 1. For this Externally Set Assignment, you can choose to work in just one of the 8AD0/02–8PY0/02 titles or continue to work in more than one.

You may wish to begin developing ideas by reading the starting points in the title (8AD0/02–8PY0/02) that you are most familiar with.

The five titles are:

8FA0/02 Fine Art – pages 6, 7, 8 and 9

8GC0/02 Graphic Communication – pages 10, 11, 12 and 13

8TE0/02 Textile Design – pages 14, 15, 16 and 17

8TD0/02 Three-Dimensional Design – pages 18, 19, 20 and 21

8PY0/02 Photography – pages 22, 23, 24 and 25

Theme: SECRETS, CODES AND CONVENTIONS

Title: 8FA0/02 Fine Art

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.

Often the secret tensions and intimacy of the relationship between an artist and their model are revealed by the sensitive interpretation of the model's portrait. Composition, props, pose and expression can all give clues to the true nature of this and add tremendous power to the finished work. Fine examples of this can be seen in Maggi Hambling's portraits of Henrietta Moraes, Rodin's studies of Gwen John, Frida Kahlo's portrait of Diego Rivera and Lucian Freud's paintings of Leigh Bowery.



Maggi Hambling
Henrietta / North Sea Wave
painting

Theme: SECRETS, CODES AND CONVENTIONS

Title: 8FA0/02 Fine Art

Ruined castles, old mine workings and many other historic or disused industrial buildings have inspired artists who attempt to capture the atmospheric wealth of secrets locked in their crumbling walls. Their haunting nostalgic works are often tinged with sadness as they evoke thoughts of the past toil and struggle in these places. John Piper, Dennis Maher, Seth Clark and John Monks have all produced works inspired by these places.



Derelict Gold Mine

Theme: SECRETS, CODES AND CONVENTIONS

Title: 8FA0/02 Fine Art

Site-specific sculptures rely on the atmosphere and juxtapositions of form generated by their locations. Some sculptors use quite remote and secret locations for their work. This breaks with the convention of displaying sculpture in freely accessible, public communal spaces. Every year the Burning Man Festival in America produces a giant humanoid sculpture, which is sacrificed in the remote Nevada desert. Andy Goldsworthy's sheepfolds located in remote Cumbria and Antony Gormley's *Sound II* in the crypt of Winchester Cathedral are examples of this practice.



Andy Goldsworthy

Slits Cut into Frozen Snow. Stormy. Strong Wind. Weather and Light Rapidly Changing.
Blencathra, Cumbria. 12 February 1988 © Andy Goldsworthy
sculpture

Theme: SECRETS, CODES AND CONVENTIONS

Title: 8FA0/02 Fine Art

Ancient Egyptian hieroglyphs use symbolic objects to document historic tales. Narratives can be woven into still life paintings with a careful selection of metaphoric and symbolic objects juxtaposed in meaningful combinations that follow accepted conventions. These secret and hidden coded messages can be unravelled to reveal complex philosophies and concepts. Good examples of this are the Memento Mori paintings by the Dutch 17th century still life artists and the more recent works by Audrey Flack such as her painting *World War II Vanitas*.



A Vanitas Still Life
Pieter Claesz
painting

Theme: SECRETS, CODES AND CONVENTIONS

Title: 8GC0/02 Graphic Communication

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.

In the 1980s Vaughan Oliver rebelled against conventions of simplicity and legibility in graphic design. His work is layered with private obsessions and irrational contrasts of imagery and font. His designs are paradoxically communicative and expressive. This reflects the sense of fragmentation and free association with music from the period typified by This Mortal Coil, Lush and Aphex Twin. Stefan Sagmeister, Jan van Toorn and Ryan McGinness have also exploited a similar aesthetic.



Vaughan Oliver
Lush
sparkbyspark.com

Theme: SECRETS, CODES AND CONVENTIONS

Title: 8GC0/02 Graphic Communication

Colour has strong codes of association in graphic design. Road signs, wayfinding, maps, such as for the London Underground, and the colours of corporate signage are carefully calibrated to put a clear message across. Red has been known to stimulate appetite and so it is no surprise McDonald's, KFC and Coca Cola use this colour. Blue traditionally expresses dependability and calm, a message that American Express, Microsoft and Ford would wish to promote.

Different circumstances sometimes require alternative solutions. Traditionally, a black figure on a white background within a red triangle warns of danger. However, a black background was seen to be the most appropriate colour for warning signs alerting drivers to polar bears in Norway.



Roadsign in Norway

Theme: SECRETS, CODES AND CONVENTIONS

Title: 8GC0/02 Graphic Communication

The logos of many companies contain images that are at first concealed from the consumer, perhaps only revealing themselves at second or third sight. FedEx appropriately incorporates an arrow in the space between the final E and X, to indicate that its business is about movement. Amazon's arrow appears to smile. Baskin Robbins' logo at second glance reveals a number 31 representing the thirty one flavours of the brand. Negative space is a powerful tool in any design and can be useful as an unconscious prompt to the intended audience.



FedEx logo

Theme: SECRETS, CODES AND CONVENTIONS

Title: 8GC0/02 Graphic Communication

The storyline of Marjane Satrapi's *Persepolis* is about a young woman (based on Marjane herself) who challenges the received convention of how a girl in 1980s Iran should think and behave. The imagery is also unique, representing a change from the dramatically violent and sensational subject matter associated with many previous graphic novels. Her work added new possibilities to the graphic novel, which in turn has continued to increase its status as an expressive art form. William Blake's *The Marriage of Heaven and Hell*, Hergé's *Adventures of Tintin*, Art Spiegelman's *Maus*, Jamie Hewlett's *Tank Girl* and Frank Miller's *Sin City* are all examples of graphic novels that use the visual conventions of storytelling in original and powerful ways.



Marjane Satrapi
Persepolis
animation

Theme: SECRETS, CODES AND CONVENTIONS

Title: 8TE0/02 Textile Design

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.

Fashion designers often add mystery to their garments by adding secret panels, slashes, darts, underskirts and linings, which give tantalising glimpses of contrasting or vivid colour when the model walks or dances. Recently some designers have included LEDs that react to movement, producing flashes of light. Mary Jane's faux fur-lined *Fishtail Parka* coat and CuteCircuit's *Aurora* dress are good examples of this.



CuteCircuit dress
fashion design

Theme: SECRETS, CODES AND CONVENTIONS

Title: 8TE0/02 Textile Design

Banners, flags, military uniforms and pennants often use coded symbols to send out signals and messages. Some good examples of this were the coats of arms on medieval flags, which identified the allegiance of separate armies. Masonic flags and regalia display the secret symbols associated with their order and signalling flags follow conventions with very precise patterns and colours. New designs continue to be produced whenever a prestigious event such as the Olympic Games requires them. Angus Watt produces flags for Glastonbury and other festivals. Trade unions also have distinctive banners. These designs often get recycled by fashion designers who adapt them for their haute couture ranges.



Durham Miners' Gala
banner

Theme: SECRETS, CODES AND CONVENTIONS

Title: 8TE0/02 Textile Design

Fabrics have always been used to conceal private and secret affairs. Fans, curtains and screens are used for preventing prying eyes or unwanted attention. In the 18th century hand fans were used to cool the face, conceal expressions and even pass coded messages through an accepted and understood series of gestures that formed a primitive alphabet. The complex structure and shape of these objects allowed for creative solutions to the problems of decoration and design. Hand fans are still being produced in a wide range of forms and designs by companies such as A Cool Breeze. Contemporary artist Rebecca Horn used several types of fan in her installations such as *The Feathered Prison Fan*.



Lady with Gold Venetian Mask and Fan

Theme: SECRETS, CODES AND CONVENTIONS

Title: 8TE0/02 Textile Design

Woven carpets and printed textiles have often had their decoration and design built around concealed and secret messages. Some of these designs have become so stylised through time that their original meanings are now obscure. Animals are often used as symbolic motifs. Persian carpets, for example, sometimes use a design that has four fish swimming in different directions to symbolise infinity. A scorpion and an elephant's foot are recurring images in Turkmen fabrics, imbuing the owner with the strength and tenacity of the scorpion, or the power and determination of the elephant. The intrigue of these pieces is created by the skill in which the designs are interlaced and interwoven to form cohesive, complex outcomes.



Persian Rug

Theme: SECRETS, CODES AND CONVENTIONS

Title: 8TD0/02 Three Dimensional Design

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.

The internal workings of many of today's products are kept secret from the customer. How a modern car engine or mobile phone actually works is so vastly complicated that the designers often do not want the consumer to be able to see the working parts, or attempt a repair if it goes wrong. This can have the consequence of deliberately alienating the user from any sense of understanding the technology. Some products have bucked the trend, Apple's iconic *iMac* computer and Dyson's *DC range* of vacuum cleaners reveal the interior; in Dyson's case this reassures the consumer that the product is doing the job. Transparent computer cases represent a recent trend to empower the user with full and glorious visibility.



Transparent Computer Case

Theme: SECRETS, CODES AND CONVENTIONS

Title: 8TD0/02 Three Dimensional Design

The appearance of a building sends out a message about its function and status using numerous codes and conventions. The size and scale of the entrance and the quality of the materials used immediately communicate meanings, examples being the entrance hall to Grand Central Station in New York and the steps and colonnades of St Paul's Cathedral.

In a project called *Bix*, the company 'realities:united' has used a vast array of circular neon lights to cover the entire skin of the Kunsthaus Graz building in Austria with information displays. The already futuristic pod-like form of the building has been transformed, taking the idea of 'the medium is the message' to a new level.



realities: united architect
Kunsthaus Graz
building

Theme: SECRETS, CODES AND CONVENTIONS

Title: 8TD0/02 Three Dimensional Design

Many artists and designers have experimented in a range of disciplines and brought new ideas to refresh the conventions of different art practices. David Hockney is primarily a painter but has designed sets for operas such as *The Magic Flute*. Alexander McQueen brought a sense of performance art and theatre to his fashion shows. Dale Chihuly's design for the opera *Bluebeard's Castle* is a further example of this mixing of artistic approaches. He is normally considered to be a glass designer, for instance producing extraordinary work for the interior of the Bellagio Hotel in Las Vegas. His celebration of the light, colour and opulence that glass can bring has been transferred to theatre design with spectacular success.



Dale Chihuly
Design for Bluebeard's Castle

Theme: SECRETS, CODES AND CONVENTIONS

Title: 8TD0/02 Three Dimensional Design

Countries approach the conventions and rituals of life and death in varying ways. In western cultures, the acknowledgement of death is governed by dark and sombre colours and a serious, respectful tone. By contrast, the Mexican *Day of the Dead* celebrations are colourful and vibrant. A tradition has grown up in Ghana of lavish and expensive funeral celebrations, complete with colourful billboards and the construction of bespoke hand-made coffins. These are themed to represent the life or profession of the deceased. Shoes, aeroplanes, tools, beer bottles and animals have all provided inspiration for these caskets.



Ghanian Fish Coffin

Theme: SECRETS, CODES AND CONVENTIONS

Title: 8PY0/02 Photography

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.

The group photo has powerful underlying conventions, whether a family portrait or of a gathering of friends. These reflect codes of behaviour that shift over time. In the early 1990s Paul M Smith explored the convention of the 'team photo' and the 'night out' – photographs so often taken by groups of 'lads', which he took to be anything but spontaneous.

Trish Morrissey gently subverted the ritual of the family holiday photo in her 2005-7 series of photographs called *Front*, often swapping clothes and taking on the role of the mother in semi- formal gatherings staged on beaches in Britain and Australia.

Tom Wood, Elaine Constantine, Brassai and Malick Sidibé have explored similar territory, recording social gatherings. Diane Arbus, Sally Mann and Nikki S. Lee have taken photographs that challenge and question the normal conventions of such images.



Trish Morrissey
Sylvia Westbrook, August 2nd, 2005
photograph

Theme: SECRETS, CODES AND CONVENTIONS

Title: 8PY0/02 Photography

In *The Road to Mecca*, Maha Malluh mixes signs, symbols and conventions from the present and the past to illustrate the modern experience of the Hajj or journey to Mecca. She uses her children's toys and the design of the Kiswa as a background, visually unified by the darkroom process of photograms.

Many contemporary photographers, such as Garry Fabian Miller, Susan Derges and Adam Fuss, mix conventions and visual codes. Isa Genzken challenges expectations of traditional photographs in her work, by combining photography and sculpture. These pieces are influenced in part by Rauschenberg's *Combines* and Peter Blake's paintings.



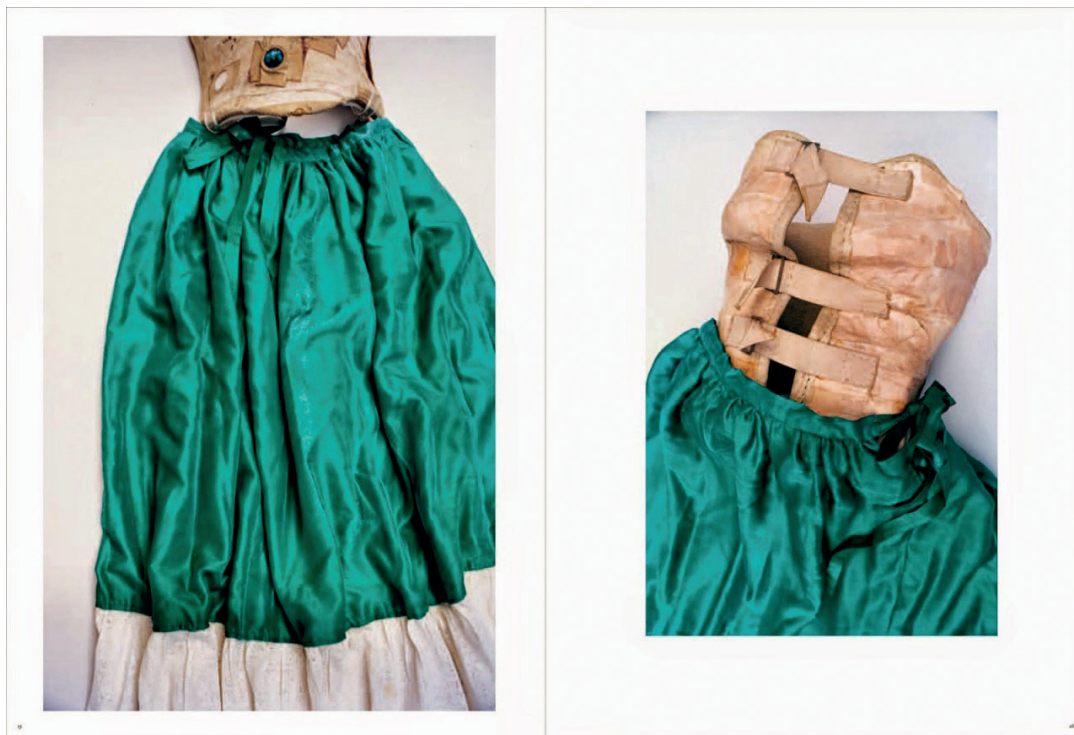
Maha Malluh
The Road to Mecca
photograph

Theme: SECRETS, CODES AND CONVENTIONS

Title: 8PY0/02 Photography

Places and objects hold secrets and tell stories. Eugene Atgèt was one of the first photographers to sense the passage of time and a melancholy presence in the quiet backstreets of Paris. Paul Seawright, Simon Norfolk and Willie Doherty record places that bear secret histories or subtle evidence of conflict.

In her series *Mothers* and *Frida*, the Japanese photographer Ishiuchi Miyako took pictures of the secret history imbued in the possessions left behind after a person's death. Her work shows a continuing obsession with the traces we leave behind, both as individuals and as a society.



Ishiuchi Miyako
Frida Kahlo's corset
photograph

Theme: SECRETS, CODES AND CONVENTIONS

Title: 8PY0/02 Photography

The photographer Diane Arbus wrote 'A picture is a secret about a secret. The more it tells you the less you know.' This could equally refer to Maya Deren's and Alexander Hackenschmied's 1943 film *Meshes of the Afternoon*, which used innovative techniques such as slow motion, repetition and jump cuts to build a sense of a dream interacting with reality. In the film objects seem to have a mysterious and secret significance, known only to the dreamer. It has influenced other filmmakers such as David Lynch in *Twin Peaks*. Dreams and surreal imagery have also inspired other photographers and filmmakers such as Jerry Uelsmann, Madame Yevonde, Lara Zankoul, Wes Anderson and Matthew Barney.



Still from Meshes of the Afternoon
Maya Deren and Alexander Hackenschmied
photograph



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