

Pearson Edexcel Level 3 GCE

Summer 2020

Period of sustained focus: 10 hours

Paper Reference **8AD0/02**

Art and Design

Advanced Subsidiary

Paper 02: Externally Set Assignment

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 2020 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)

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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: REAL/ARTIFICIAL

Artists want to present their experience of reality. This may be fantastically detailed and objective, documenting the sensations our eyes perceive. Examples include paintings by the Van Eyck brothers of the 15th century, Spanish still life artists of the 18th century, or the photo-realists of the 1970s. However, each individual person's interior life of thoughts and emotions is equally as real. Artists such as Hieronymus Bosch, Edvard Munch, Paul Klee, Yayoi Kusama and Louise Bourgeois have wanted to portray the reality of their own feelings.

Oscar Wilde said 'Life imitates art far more than art imitates life' maintaining that in fact reality can be formed by art. We live and shape our world according to cultural expectations and stories that make sense to us. The 2018 Turner Prize winner, Charlotte Prodger, explores these themes through her iPhone videos. Groups create narratives of their own friendships that become reality; someone should be 'out' and excluded from the group or someone should be brought 'in'. The 1995 film *Clueless*, inspired by Jane Austen's book *Emma*, plays with these ideas.

Some people alter their bodies according to cultural expectations. The houses we live in and the cars we drive conform to an idea of how we feel about ourselves and want to be. Even nature itself can conform to art. For example, the English landscape has largely been artificially shaped into an idea of 'how it should look'. Traditional Chinese and Japanese gardens, such as 'Zen Gardens' and Yuyuan Garden in Shanghai have long cultivated this concept.

Some artists maintain that reality, and hence life, is beyond our control. Life is a result of what happens to us and art should reflect this. For these realists grim images of a mundane and oppressive world bring us back from fantasy and artifice. Gustave Courbet first championed this idea in the early 19th century, American illustrators such as Ben Shahn in the early 20th century and the post war 'Kitchen Sink' school continued it. Photographers such as Edward Burtynsky and Sebastião Salgado show the reality of a polluted and unequal world. Pop Artists such as Andy Warhol and Jeff Koons have suggested that our true obsessions are shaped by base instincts surrounding money, sex and death. George Orwell's book *1984* and the TV series *Black Mirror* are warnings about the dangerous power of ideas to shape reality. Every artist has to find where he or she stands in the debate.

Today we live in an increasingly 'virtual' world where digital forms compete with reality. Designers such as Andrea Mancuso and Chris Labrooy exploit the technology to create realities that would have been impossible a few years ago.

Here are some other suggestions that may stimulate your imagination:

- foods, artificial colouring, wholefood, 'authentic' cuisine
- virtual worlds, computer games, psychedelia, avatars, smart technology, digital warfare, robots, hackers
- the mundane, commuting, bus journeys, cleaning teeth, shopping, waiting in queues
- postmodern architecture, holiday parks, Disneyland, sci-fi conventions
- imagined experiences, memories, photographic records
- films, plays, novels, stories, history
- religion, scientific proof, nature, instinct, intuition, imagination
- power, poverty, injustice, inequality, propaganda, news, docudramas
- happiness, comfort, joy.

Theme: REAL/ARTIFICIAL

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 8, 9, 10 and 11

8GC0/02 Graphic Communication – pages 12, 13, 14 and 15

8TE0/02 Textile Design – pages 16, 17, 18 and 19

8TD0/02 Three-Dimensional Design – pages 20, 21, 22 and 23

8PY0/02 Photography – pages 24, 25, 26 and 27

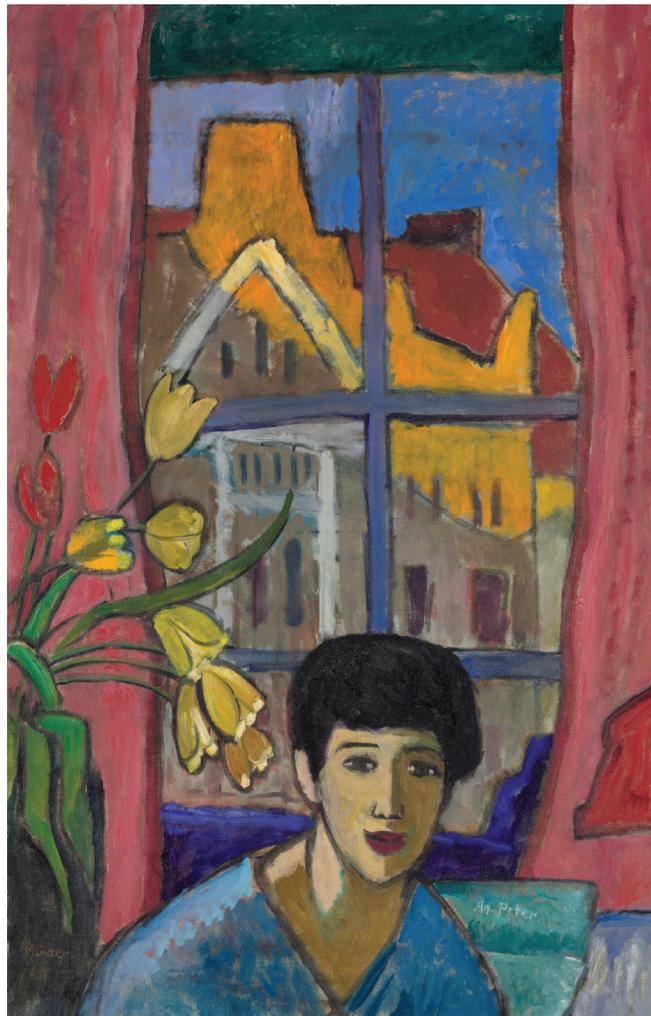
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Theme: REAL/ARTIFICIAL

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.

Those artists who could achieve true likenesses in portraiture achieved tremendous status in centuries prior to the late 19th century when photography began to compete with this genre. The invention of film and the camera forced many artists to re-evaluate the purpose and value of the formal portrait. The responses to this challenge, by artists such as Jacqueline Marval shocked the art world. Paintings such as Marval's *Femme au Chapeau* and Gabriele Münter's *Future (Woman in Stockholm)* genuinely surprised the art critics of the era. It is interesting to see in the advanced digital age, a resurgence of accurately painted portraits, as demonstrated by a number of examples in the annual BP Portrait Awards. Superrealist portraits seem to be having a renaissance with works such as *Mum Drinking Tea* by Miriam Escofet and *Pen Vogler, 2016* by John Burke attracting considerable acclaim from critics and art lovers alike.



(Source: Future (Woman in Stockholm), 1917 (oil on canvas), Münter, Gabriele (1877-1962))

Gabriele Münter
Future (Woman in Stockholm)
painting

Theme: REAL/ARTIFICIAL

Title: 8FA0/02 Fine Art

Artists have often created fantastic landscape paintings from combinations of observed natural environments that draw reference from reality, but are in fact purely imaginative. Some of the most renowned of these are Salvador Dali, M.C. Escher, Graham Sutherland, Hieronymus Bosch and Marc Chagall. This tradition of creating composite landscapes from the imagination is now being exploited by science fiction artists such as freelance digital artist, Sviatoslav Gerasimchuk who creates imaginary landscapes of alien planets.



(Source: © Archivart/Alamy)

Salvador Dali
Apparition of Face and Fruit Dish on a Beach
painting

Theme: REAL/ARTIFICIAL

Title: 8FA0/02 Fine Art

Modern artificial resins and plastics have enabled sculptors to create incredible pieces that realistically recreate organic surfaces such as hair and skin. This revolutionary form of casting has been exploited by sculptors such as Jamie Salmon and Ron Mueck, whose pieces are at the same moment human, sensitive, compassionate and shocking. *Dead Dad, 1996* and *A Girl* are good examples of this and demonstrate the possibilities offered by these new materials.



(Source: © ukartpics / Alamy Stock Photo)

Jamie Salmon
Self-Portrait Fragment
sculpture

Theme: REAL/ARTIFICIAL

Title: 8FA0/02 Fine Art

Artists that have obvious and strong narratives in their work may use totally fictitious storylines that convey powerful political messages through metaphor and suggestion, such as Paula Rego's painting *War, 2003*. Others tell highly personal autobiographic stories from their own experiences, such as Ai Weiwei, Anthony Green and Stanley Spencer. The thing they all have in common is that through the creation of a single work they can suggest a compelling narrative, leaving the audience to solve the mystery, fill in the gaps and complete the story.



(Source: © Paula Rego)

Paula Rego
War, 2003
painting

Theme: REAL/ARTIFICIAL

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.

One of the greatest challenges for graphic designers is when they are asked to promote and sell artificial products to replace original or natural ones. A good example of this was when consumers were advised to replace butter with low cholesterol margarine. Trying to convince smokers to switch to e-cigarettes is a current case in point. Both campaigns have controversial elements, but designers have worked hard to naturally present only the benefits, through careful graphics and packaging.



(Source: © Kathy deWitt / Alamy Stock Photo)

Kathy deWitt

Nicolites Electronic Cigarettes
packaging graphic design



(Source: © Steve Stock / Alamy Stock Photo)

'I Can't Believe It's Not Butter' Butter Margarine
packaging graphic design

Theme: REAL/ARTIFICIAL

Title: 8GC0/02 Graphic Communication

Illustrators are often asked to create mythical creatures and aliens for publications of all descriptions. Sometimes aliens for film production are so strange they can only be produced by literally drawing from the imagination. The incredible creatures developed for the original film *Alien* were created on the drawing board by artist, H.R. Giger. Books and films exploring artificial intelligence demand creative designs for half human/animal robotic creatures and concepts of what form future artificial intelligence will take. The book *Do Androids Dream of Electric Sheep?* by Philip K. Dick is a good example which inspired the subsequent film *Blade Runner*.



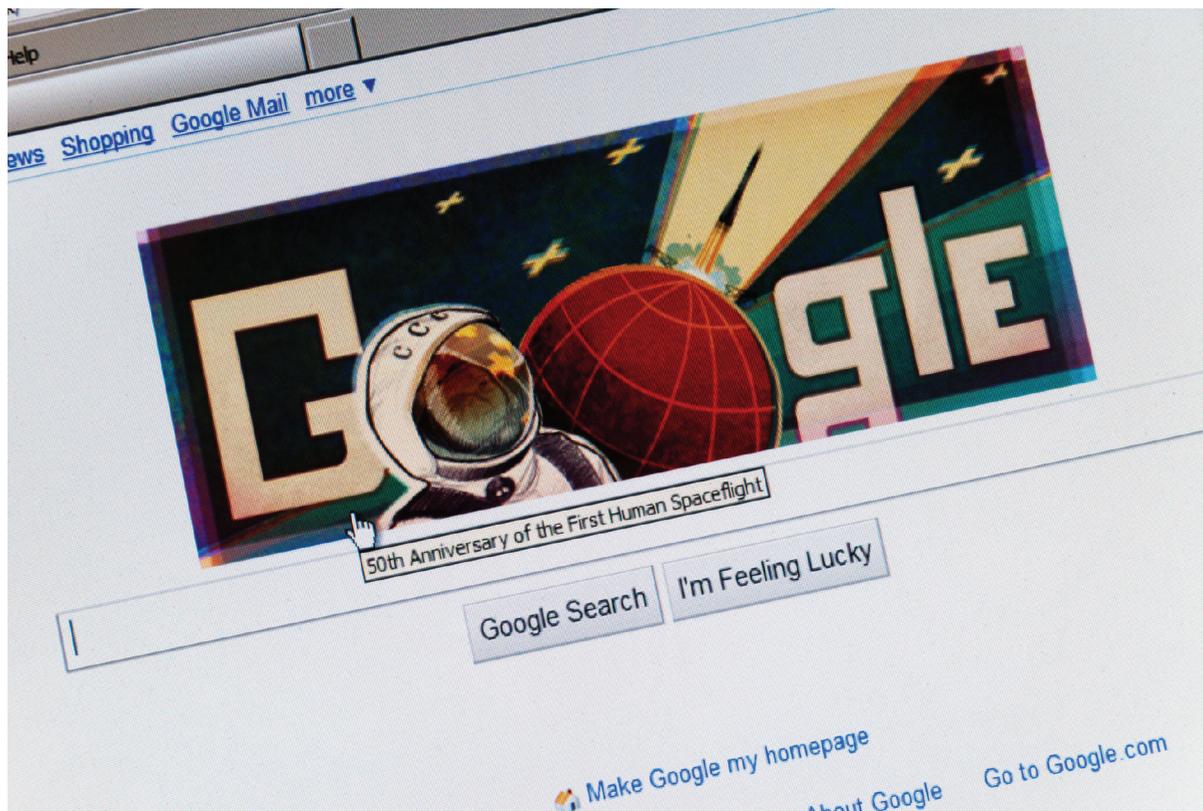
(Source: © Everett Collection Inc / Alamy Stock Photo)

Blade Runner
poster

Theme: REAL/ARTIFICIAL

Title: 8GC0/02 Graphic Communication

Web designers often use moving images on their pages to catch the eye and attract us to some specific piece of information. It is common to use animations rather than film clips to keep processing speeds within the range of most consumers' software and machines, especially if the images are advertisements. Google's *Doodles* are good examples of catchy animations that use realistic processing power. The hyper reality of CGI imagery allows web designers to create visual effects on their sites that can convincingly conjure up the impossible, but the price is slow page loading on older machines. The death of any web page is slow page loading, so it will always be a compromise between powerful imagery or speed. Single real images can be reduced without losing quality with software such as Optimizilla.



(Source: © sjscreens / Alamy Stock Photo)

The Yuri Gagarin Google Logo
graphic design

Theme: REAL/ARTIFICIAL

Title: 8GC0/02 Graphic Communication

With the world now focusing on the detrimental effect plastic packaging is having on the environment there is a resurgence of interest in the use of real materials rather than synthetic ones, such as paper and cardboard that naturally and easily biodegrade. Manufacturers that are now embracing these environmental concerns are keen to advertise the fact as they see it as promoting a caring ethos. These factors can influence both the design of the packaging, as well as the imagery decorating it, as in the eco-friendly Aqua Box and the pizza Greenbox.



(Source: © Vector_dream_team/Shutterstock)

Set of Eco Packages with Green Labels

Theme: REAL/ARTIFICIAL

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.

The current interest in AI and robotics has inspired many designers to incorporate elements linked to these new technologies in their work. Circuit boards, LEDs, cables and metallic foils are just some of the materials designers have exploited in their work. Anouk Wipprecht's *Spider Dress* is a good example of this blending of fashion and technology. Monika Vaverová worked with leatherette and Lycra to create the futuristic Eagle Borg bodysuit in 2015 which also introduced 3D printing into mainstream fashion. It is interesting to see how dated this piece seems when compared with Noa Raviv's latest 3D printed garments.



(Source: © Eddie Gerald / Alamy Stock Photo)

Noa Raviv
Designs from Hard Copy Collection
textile design

Theme: REAL/ARTIFICIAL

Title: 8TE0/02 Textile Design

Animal products such as leather and fur have formed an important part of the textile designers' resources. The concern expressed by animal rights activists has resulted in an explosion of synthetic alternatives. These fake versions can exploit the vast range of synthetic colours available to create luminous and vibrant artificial products. Using these in an aesthetic way can prove a great challenge to designers. The Banquette Chair by Fernando and Humberto Campana is an interesting use of such fabrics.



(Source: © Campana, Humberto (b.1953) & Campana, Fernando (b.1961))

Fernando and Humberto Campana
'Panda Banquette' chair

Theme: REAL/ARTIFICIAL

Title: 8TE0/02 Textile Design

Right up to the 19th century textile designers had to rely upon natural dyes and fibres for the construction and colour of garments and other fibre-based products. The invention of synthetic dyes and fibres revolutionised the industry and solved many issues for designers such as strength and durability. Certain designers have a passion for the subtle characteristics that natural organic materials exhibit and work exclusively with these regardless of their expense or permanence. Cara Marie Piazza works with natural dyes and fabrics along with many other contemporary designers such as Katherine May, Sasha Duerr and Vivien Prideaux.



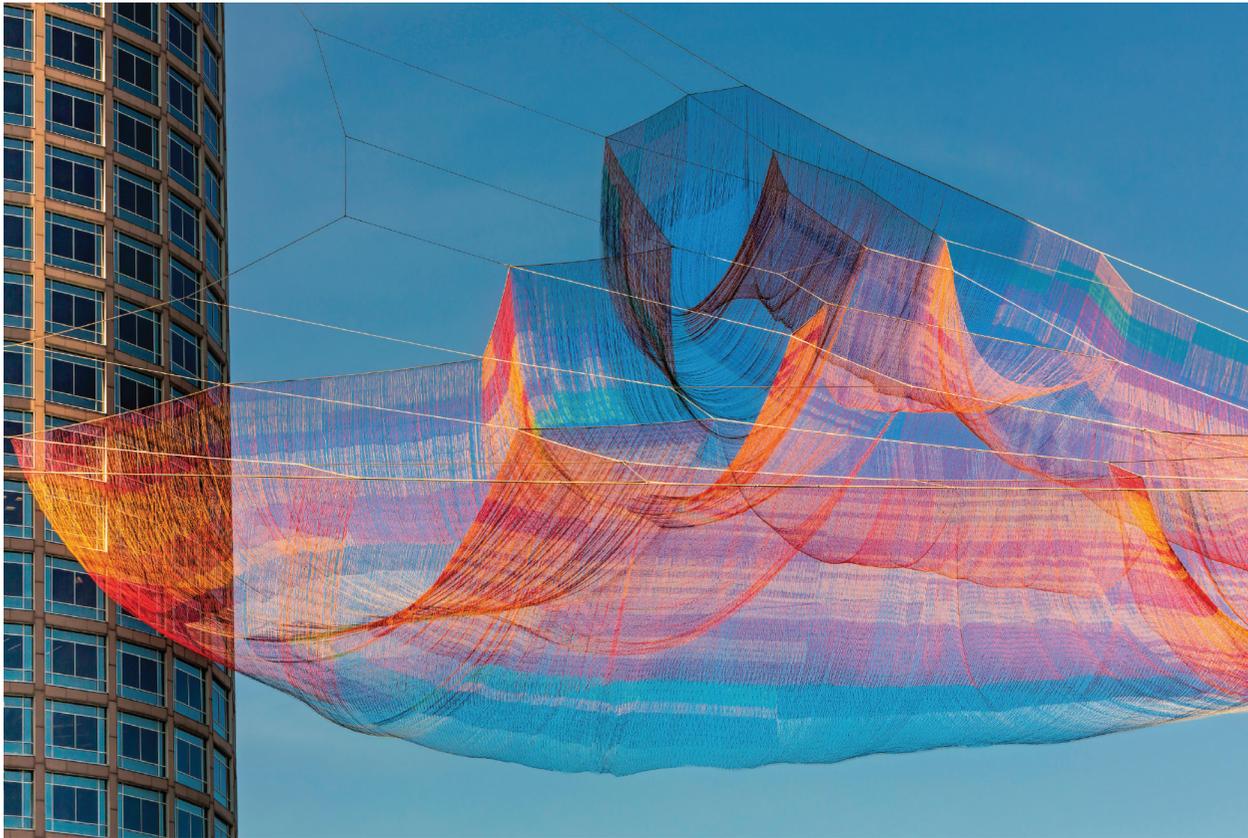
(Source: © Tim Gaaney / Alamy Stock Photo)

Indian Girl Wearing Traditional Silk Sari
textile design

Theme: REAL/ARTIFICIAL

Title: 8TE0/02 Textile Design

Translucent fabrics and fibres have been used by many artists and designers to control and create mood with artificial light. Japanese paper lanterns and Benjamin Shine's tulle installation *The Dance* exploit the translucency and delicacy of these materials. Janet Echelman's monumental installation *As If It Were Already Here* explores similar relationships between fabric and light.



(Source: © Susan Candelario / Alamy Stock Photo)

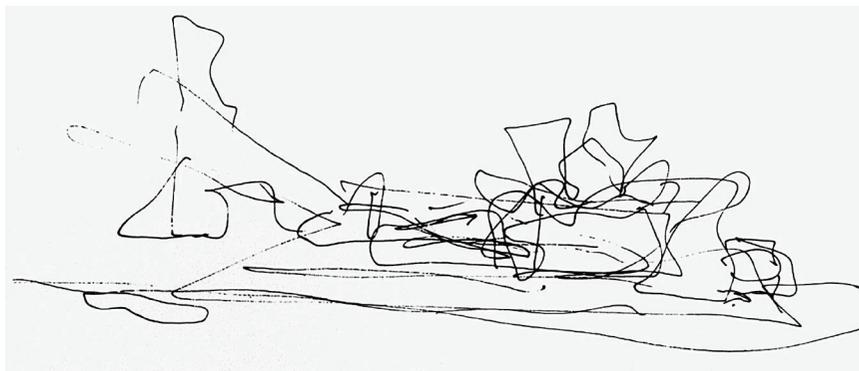
Janet Echelman
As If It Were Already Here
fabric installation

Theme: REAL/ARTIFICIAL

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.

CAD programmes enable designers and architects to create products and buildings that seem to defy reality, bending the normal rules of construction with outlandish ease. Frank Gehry is said to have sketched a crumpled piece of paper as a starting point for the Guggenheim Museum in Bilbao. He used a CAD programme, normally employed to design fighter jets, to put form and structure to his seemingly random conception. BMW Welt in Munich and the Shenzhen Museum of Contemporary Art also astonish with the complexity of their designs.



(Source: © Everett Collection Inc/Alamy)

Frank Gehry
Guggenheim Museum in Bilbao
design sketch



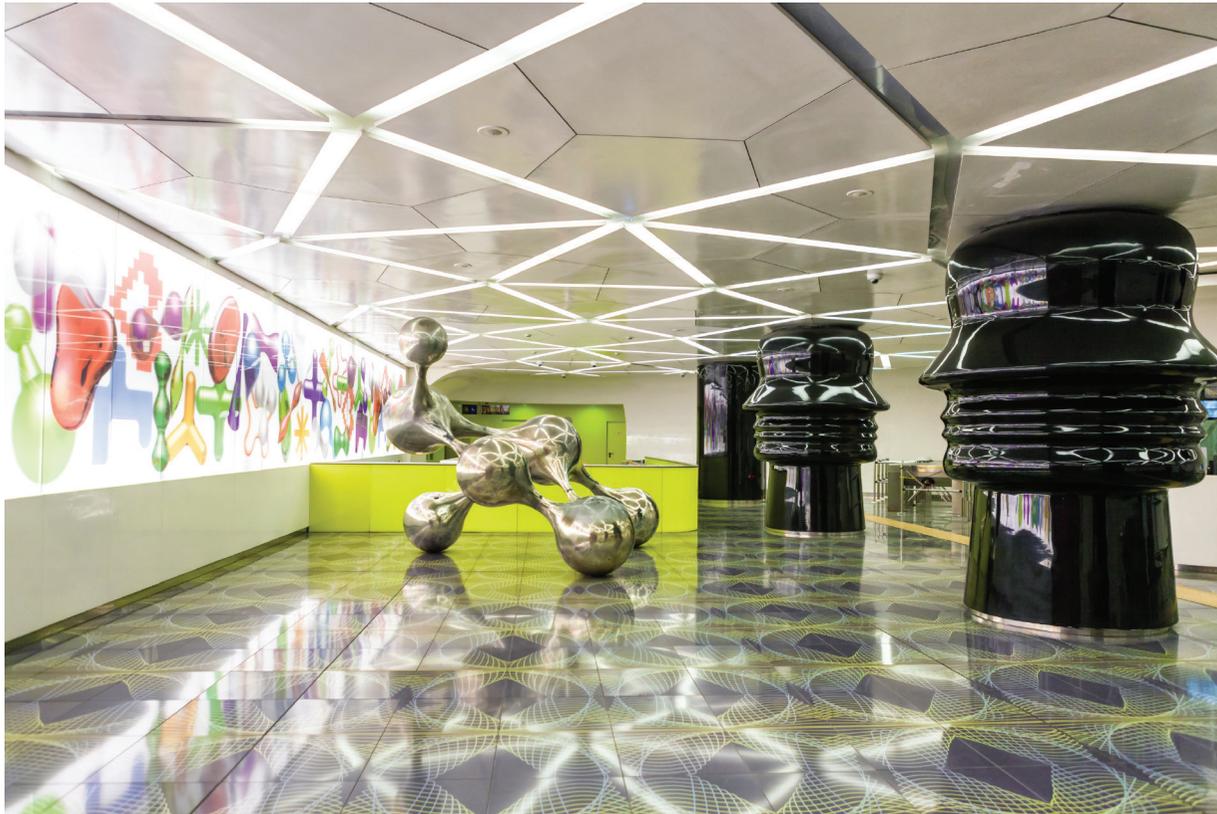
(Source: © Bednorz Images / Bridgeman images)

Frank Gehry
Guggenheim Museum in Bilbao
building

Theme: REAL/ARTIFICIAL

Title: 8TD0/02 Three-Dimensional Design

Karim Rashid's interior designs conjure up a fantasy world of total artifice. In his design for a Naples subway station, the head of the Italian dictator Mussolini has been somewhat cheekily reimagined as a pillar, and mysterious globular forms stalk the concourse. Antoni Gaudí, Andy Warhol, Salvador Dali, Edward Slater and many others have found a way to enable their surreal fantasies to become a reality.



(Source: © luckyraccoon/Shutterstock)

Karim Rashid
Università Subway Station, Naples, Italy
interior design

Theme: REAL/ARTIFICIAL

Title: 8TD0/02 Three-Dimensional Design

Big ideas of philosophical and religious thinking have always had the most profound influence on design, whether it be in Classical, Muslim, Buddhist or Christian traditions. The ideas of Plato reshaped the appearance of the world. Though a philosopher in Ancient Greece rather than a designer, he considered that there are ideal forms based on geometry that underpin the visible world. He held that it is our task to seek out and rebuild the world according to these mathematical rules. This idea helped to shape architecture and art for more than two thousand years in Western Civilisation.



(Source: © DEA/L. ROMANO/Getty Images)

Interior of Roman Baths in Pompeii

Theme: REAL/ARTIFICIAL

Title: 8TD0/02 Three-Dimensional Design

The freedom that clay provides has inspired designers throughout the ages to play with sometimes unexpected and improbable forms to contain and package food and drink. All producers of ceramic ware whether the South American Incas, Chinese Ming dynasty, English Staffordshire, Italian Baroque or French Limoges, have all taken delight in transposing clay into containers that resemble abstracted natural forms. Modern packaging materials such as plastic and metal foils share similar ever-adaptable possibilities.



(Source: © prdyapim/Shutterstock)

Sandal Shaped Ritual Vessel
Anatolian Civilisations Museum, Ankara, Turkey
sculpture

Theme: REAL/ARTIFICIAL

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.

A photograph is particularly tantalising because, being a mechanical process, there has always been an assumption that it is a faithful record of reality, without the intervention of the hand of the artist. However, the illusion of reality can be fabricated in many different ways. Thomas Demand builds elaborate sets showing mundane office spaces out of card and plastic and then presents these as photographs. Lucas Blalock blends digital photographs of similar but different scenes together into a coherent whole. Conversely, Kate Steciw's montages have an insistently physical quality.



(Source: Ecke (Angolo/Corner), 1996 (colour coupler print face-mounted on Plexiglas), Demand, Thomas (b.1964) / Private Collection / Photo © Christie's Images / Bridgeman Images)

Thomas Demand
Ecke (Angolo/Corner)
photograph

Theme: REAL/ARTIFICIAL

Title: 8PY0/02 Photography

Robert Doisneau's *Kiss by the Hôtel de Ville* is one of the most popular and famous evocations of the romance of Paris. The photograph appears to be an example of a 'decisive moment' whereby the photographer captured a chance event in time. However, recently argument has raged that this is a 'fake', and that Doisneau employed three actors to stage the event. A more nuanced reading is that Doisneau's actors were not directed and were allowed to be themselves and naturally flirted and kissed in a spontaneous moment. The difference between reality and artifice is always questionable.



(Source: © Robert DOISNEAU / Contributor)

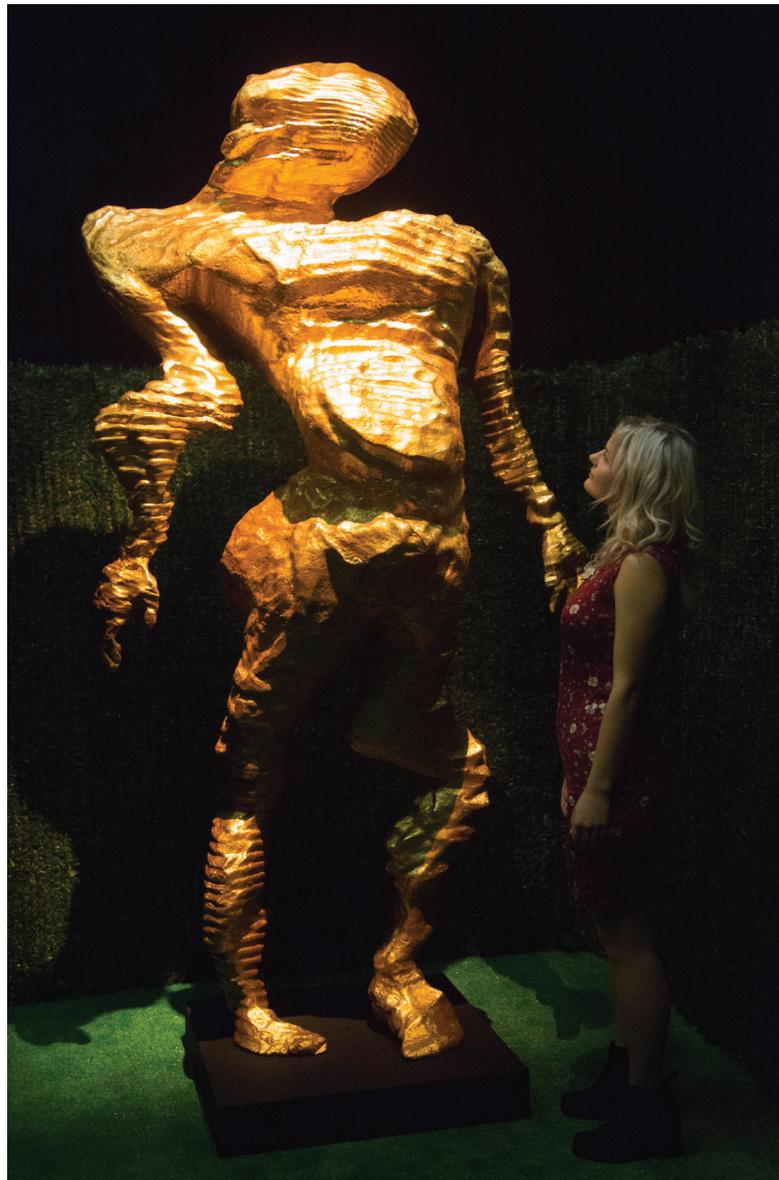
Robert Doisneau
Kiss by the Hôtel de Ville
photograph

Theme: REAL/ARTIFICIAL

Title: 8PY0/02 Photography

Jason Evans uses digital media to propose new realities in Art. His *NYLPT* project uses an app in which black and white street photos are overlaid in combinations of images, which are generated differently each time it is downloaded. Along with a unique, meditative series of sounds whose parameters are set by Evans, this reconnects photography to its origins in recording chance events.

Jon Rafman makes digital films and installations, sometimes using avatars of himself and others to explore a 'Universe of Second Life' in which the protagonists attempt to create idealised versions of themselves. These then take control of their actions.



(Source: © ukartpics / Alamy Stock Photo)

Jon Rafman
Manifold (Digital Hellspawn), 2015
art installation

Theme: REAL/ARTIFICIAL

Title: 8PY0/02 Photography

Reality is in colour! This may not seem like a radical statement, but for William Eggleston and Joel Sternfeld in the early 1970s this idea went against all notions of what was acceptable as a 'good' photograph. Eggleston saw beauty in the everyday reality of the southern states of the US. His work has been hugely influential. Alec Soth, Stephen Shore, Daniel Gordon, Rut Blees Luxemburg, Rinko Kawauchi and others have been inspired by him to find new ways to record their surroundings by exploiting different qualities of colour. Richard Mosse's photographs use infrared film to subvert a normal perception of colour with lavender suffused images of conflict in the Democratic Republic of Congo.



(Source: Untitled, 1974 (dye transfer print), Eggleston, William (b.1939)
/ Addison Gallery of American Art, Phillips Academy, Andover,
MA, USA / Museum purchase / Bridgeman Images)

William Eggleston

Untitled, 1974

photograph



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