



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)**  
**General Certificate of Education**  
**2017**

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## **Art and Design**

**Assessment Unit AS 2**

*assessing*

**Personal Response**

**[SAR21]**

**Available online from August 2016**

**DATE OF ISSUE TO CANDIDATES**

**1 FEBRUARY 2017**

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### **INFORMATION FOR CANDIDATES**

This work should be completed approximately one week before the submission of marks to CCEA.

The total mark for this paper is 60.

Candidates are advised to read the whole paper before starting any work.

Guidance on supervision, support and authenticity is available on request or can be downloaded from the CCEA website [www.ccea.org.uk](http://www.ccea.org.uk)

### **PREPARATORY WORK**

You are required to produce preparatory work to support your Personal Response outcome.

There are no constraints on when or where the preparatory work can be undertaken.

**All** preparatory work must be authenticated by your teacher.

### **FINAL RESPONSE**

The examination period for the Personal Response begins on February 1st in the year of examination. The Personal Response must be completed within the centre and may be started at any time during the examination period. It must be authenticated by your teacher. The centre will allocate 10 hours invigilated time to oversee the final completion of the work. The preparatory work and outcome should be presented to your teacher for assessment and subsequent moderation by a CCEA moderator.

## Instructions to candidates

AS 2, **The Personal Response**, is an externally set stimulus paper which will provide suggested starting points arising from a set theme issued by CCEA at the beginning of the AS course.

The theme can be addressed through any of the following GCE Art and Design specialisms:

- Art, Craft and Design – Combined Studies;
- Photography and Lens-Based Media;
- Three-Dimensional Design; or
- Textiles.

## Assessment Criteria

The following assessment objectives will be used when marking your work:

- AO1 Knowledge and Understanding:** Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
- AO2 Creative process:** Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.
- AO3 Skills:** Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.
- AO4 Outcome:** Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

The percentage allocation of marks for this unit is as follows:

- AO1 16.67% [10 marks]
- AO2 16.67% [10 marks]
- AO3 16.67% [10 marks]
- AO4 50% [30 marks]

You should read through the whole paper.

You are advised to begin exploring ideas for this theme during Unit 1, the Experimental Portfolio, so that you will be able to draw on your experimental work and development in Unit 1 to produce an outcome during Unit 2, the Personal Response.

You may be inspired by the ideas, artists, craftspeople and designers from across the whole paper, but you are expected to explore ideas and produce work predominantly in media and disciplines relating to your chosen specialism. In Art, Craft and Design – Combined Studies this includes all disciplines.

Your teacher will give you exact instructions on the completion and assessment of your preparatory work and the arrangements made for your controlled test sessions.

## Preparatory Studies

You must present your Statement of Intent, preparatory work, final outcome(s), and written evaluation for assessment. Your preparatory work must support the production of the final outcome and can take the form of a workbook, sketchbooks, loose sheets or any other appropriate traditional or digital medium in two or three dimensions. It should be presented with the outcome to fulfil all of the assessment criteria listed.

**All work presented for this examination must be your own.**

## Guidance

You should:

- Produce a **Statement of Intent**, of no more than 300 words, outlining how you intend to develop ideas towards an outcome. This should not restrict your creative process and your intentions can change as your work progresses. You can reflect this in your evaluation.
- Develop and present your preparatory work. This may include drawings, paintings, collages, photography, design pages, samples, maquettes or prototypes relevant to your specialism, in traditional or digital media.
- Demonstrate an understanding of the formal elements and design principles of art, craft and design.
- Demonstrate contextual understanding of the work of other practitioners and of your chosen specialism.
- Select appropriate media, materials or techniques suited to the production of your outcome.
- Modify and refine your ideas as they progress.
- Plan and prepare for the production of the final outcome suited to the time available.
- Produce an outcome that reflects your intentions.
- Present your completed preparatory work and outcome in an appropriate manner.
- Complete a short written evaluation of your personal response. (Maximum 300 words)
- Make this work available for marking and moderation when instructed to do so by your centre.

## THEME: Layers

The use of layers is central to the creation of many areas of art, craft and design. This can be work that contains more than one layer of meaning or physical layers, for example building layers of paint or overlapping imagery. Contemporary artists and designers make use of a variety of traditional and digital processes in the production of multi-layered work.

### **Definitions of layers include:**

- *A single thickness of material covering a surface or forming an underlying part, e.g. a layer of dust*
- *A usually horizontal deposit or expanse: a stratum, e.g. layers of rock*
- *A depth or a level*
- *To divide or form into layers*

You should explore the work of other artists, craftspeople or designers to inspire and develop your own investigations and ideas. You may use the following examples as a starting point or explore your own choice of relevant practitioners. You can select inspiration from the specialism you are studying or from any other section of the paper.

## Art, Craft and Design – Combined Studies

Artists of the **Italian Renaissance** such as **Paolo Uccello** and **Piero della Francesca** began to create the illusion of layers of depth in their work through the use of linear perspective.

**Leonardo da Vinci's** anatomical studies revealed the layers beneath the surface of the human body.

**Damien Hirst's *For the Love of God*** is a human skull covered in a layer of diamonds. This sculpture also serves as a **memento mori** – a reminder of the inevitability of death.

**Pablo Picasso** and **Georges Braque** have both been credited with the 'invention' of **collage** as an extension of their experiments in **Cubism**. **Kurt Schwitters** and **Hannah Höch** also made widespread use of collage in their work.

**Printmaking** often involves building an image from layers created from separate blocks or plates. Local printmaker **Margaret Arthur** layers images using original printmaking techniques, mixed media and oil on canvas.

**Francis Picabia** was a member of the **Dada** movement who embraced a wide range of styles in his work. His **Transparence** paintings contain superimposed images, inspired by sources as diverse as Roman sculpture, Rubens, Titian, Dürer and Catalan Romanesque frescoes.

**Marcel Duchamp's *Nude Descending a Staircase (No.2)*** layers a sequence of superimposed images of a moving figure. **Umberto Boccioni's *Unique Forms of Continuity in Space*** pursues the same idea in three-dimensional form.

**Frank Lloyd Wright's *Prairie buildings*** have a horizontal emphasis that reflects the broad, flat landscape of the American mid-west. The outer layers of his **Guggenheim Museum** in New York reflect the spiral ramp on the inside linking the different floors of the interior. His design for the **Falling Water House** echoes the layers of rocks over which it is built.

**John Heartfield's** montage images of the early 20<sup>th</sup> century were hugely influential to graphic designers. His mixed media work was critical of the Nazi era and war in general.

**David Mach** is a Scottish sculptor and installation artist. His work is often based on flowing assemblages made from layers of mass-produced objects such as magazines, car tyres, newspapers or coat hangers. His recent portraits of well-known public figures are created from overlapping layers of postcards.

**Louise Rice's** sculpture ***Safe as Houses***, in the Ulster Museum, contains layers of blankets placed on a stool. The top and bottom blankets are made from mould-blown glass, while the middle one is a real blanket.

**Robert Rauschenberg's** multi-layered images combined both traditional media and found objects such as photographs. He allowed chance to decide the placement of these so that there was no predetermined arrangement or meaning in his works.

**Christo and Jeanne-Claude** are known for wrapping famous monuments such as the **Pont Neuf** in Paris and the **Reichstag** in Berlin in layers of fabric, to create new ways of seeing familiar landscapes.

**Kate Spade (illustrator)** uses layers of cut paper in her illustrations for books, advertising and periodicals. **Mayuko Fujino's** layered paper cuts are inspired by the traditional Japanese art of **katazome**. Creative studio **Shotopop** explores a diverse range of design and illustration styles, layering vector-based digital images with paper cutting.

**Chris Ofili's** mixed media work contains layers of paper collage, acrylic and oil paints, glitter, map pins, resin and elephant dung on linen.

**Rachel Whiteread's** casts of interiors and negative spaces create haunting sculptures that are no longer visually defined by their outer layer.

**Julie Mehretu** makes large-scale, gestural images in paint, pencil, pen and ink, layering both her media and abstracted architectural and geographical imagery. **Jeanette Barnes's** large-scale charcoal and conté crayon drawings show a changing urban landscape, building images in layers over a long period of time.

**Idris Kahn's** work (painting, drawing, sculpture, photography and video) investigates memory, creativity and experiences in his densely layered images. He relies on a continuous process of creating and erasing, adding new layers while keeping traces of what went before.

**Laurie Anderson's** film *Heart of a Dog* layers live action with drawing, rotoscoping, voice and music.

**David Carson** is known for his innovative magazine design and experimental (grunge) typography, where type is layered until it becomes almost unreadable. Graphic designers **Richard Niessen and Esther de Vries** create layers of pattern and text in their work, which also includes designs for ceramics, textiles and exhibitions.

**Oliver Jeffer's Dip Paintings** are part painting, part performance. After he paints a portrait of someone who has suffered loss, the image is dipped in a layer of enamel paint in a secret ceremony, concealing part of it forever.

**Grayson Perry's House for Essex (Julie's House)** layers materials, processes, narrative and architectural styles. The building is a shrine to 'Julie' – a fictional character whose life story is portrayed through symbolism and visual narrative. The interior and exterior of the building are covered with ceramic tiles, modelled ceramics and tapestries.

Designers such as **Hussein Chalayan** have experimented with layers of wearable electronics. **Cute Circuit's** silk *Galaxy Dress* is embroidered with 24 000 paper-thin LEDs and interspersed with over 4000 Swarovski crystals. **Philip Treacy's Shroud Hat** encloses the wearer in a layer of a sculpted mesh of 6000 LED lights.

**Elisa Larvego** creates mobile sculptures from layers of found objects, which are then recorded photographically.

## Photography and Lens-Based Media

**Raoul Haussman** and **Man Ray** explored a range of layering processes in their photography, from photomontages to multiple exposures, photograms, rayograms and pictograms.

**Vanessa Marsh** creates imagined landscapes and combines them with starlit skies, using processes that include drawing, painting, hand-painted negatives and darkroom techniques.

**Kara Walker's** installations include light projections, film and video layered with silhouetted images to create narratives.

**Hugh Turvey's** X-ray photos of flowers reveal the unseen layers beneath the surface.

**Doug Keye's *Collective Memory*** multiple-layered images are created from images from books and documents, compiled to show how knowledge builds up over time. His ***Big City*** images document the process of travel along a route or in a given area.

**Shirana Shahbazi's** brightly coloured abstract photographs are created in the studio by over-layering images of painted and angled surfaces.

**Paul Chan's *7 lights*** series of animations layers digital projections and charcoal drawings, with the colour and intensity of light changing as if over a day or night.

**Nobuhiro Nakanishi's *Layered Drawings*** are created by photographing a landscape over time. The resulting images are printed and mounted onto acrylic, and presented in a row, creating a multi-layered image, causing the viewer to experience the 'landscapes' in a different way.

**Matthias Brown** uses **Rotoscoping** (a process where animators trace over footage, frame by frame) in his animated films.

**Jason Schulman's** recent long exposure photographs capture an entire film in a single image.

**Jerry Uelsmann** and **Christoffer Relander** create multiple-layered images using experimental camera and darkroom techniques rather than digital processes. **Florian Imgrund** creates layered double exposure portraits, using an analogue camera.

**Carter Mull** photographs everyday items such as torn magazines and broken glass to create colour-saturated abstract montages. He is more concerned with the distortion of the image than traditional documentary photography.

## Three Dimensional Design

The ***Yinchuan Art Museum*** by **WAA** was inspired by the layers of sediment left by the gradual shift of the Yellow River. **MAD Architect's *Urban Forest Skyscraper*** consists of layers inspired by mountainous Chinese landscapes.

In **Peter Zumthor's *Brother Klaus Field Chapel***, the interior was formed from 112 tree trunks, arranged like a tent. Layers of concrete were poured around the tent-like structure, before the trees were slowly burnt away. The interior has a series of vertical layers, created from the form of the trees, while the exterior layers reflect the poured layers of concrete.

Buildings such as the ***Pompidou Centre*** in Paris (designed by **Richard Rogers** and **Renzo Piano**) and ***Lloyd's Building*** in London, designed by **Richard Rogers**, invert traditional layers of structure, by placing services on the outside of the building and, in the case of the Pompidou Centre, highlighting these with different colours.

**Matthew Chambers** creates multi-layered clay pots in which each layer moves independently of the others.

**Elizabeth Fritsch** produces hand-built ceramic forms by layering flattened coils on top of each other and pinching them. She then paints layers of coloured **slip** on the surface with pieces requiring between three and six firings.

**Tjok Dessauvage** creates double-walled thrown ceramics that are inspired by architecture, conical shapes and hemispheres. Although minimalist in style, the works are quite sculptural and have layers of inlaid and glazed decoration.

**Fiona Kerr's** jewellery range ***Celtic Chaos*** combines layers of different materials and forms in order to represent chaos in nature. She explores how different colours, textures and shapes can be combined to create something harmonious.

**Fiona Mulholland's** jewellery, inspired by light and form, is made from layers of coloured Plexiglas combined with precious metals.

**Richard Hutten's *Layers Cloud Chair*** is made from layers of coloured fabrics, designed to resemble sedimentary rock formations in the Painted Desert in Arizona.

**Adam Nathaniel Furman's *Identity Parade*** (3D printed ceramic objects, such as vases and ornaments) consists of multi-coloured and patterned layers.

Product designer **Marc Sadler** specialises in designs for sportswear, pioneering research into new materials and techniques. His motorcyclist's back protector adds a layer of protection reminiscent of an insect's exoskeleton.

## Textiles

**Nelly Saunier**, best known for her collaborations with **Jean-Paul Gaultier** works with layers of feathers to create clothing such as her ***Parakeet Bolero*** and ***Pink Flamingo Jacket***.

**Michael Brennand-Wood's** mixed media sculptures such as his ***New Worlds*** series, contain layers of fabric, collage, tape, wire, etc.

**Pauline Burbidge's** quilts explore natural and domestic landscapes, especially the abstract quality of layers of reflected images in water.

**Lizzi Finn** is an illustrator working mainly in multi-layered textile collages. Her ***Out of the Ordinary*** series layers machine-stitched drawings of the hands of artists at work, together with the tools and objects from their studios.

**Textile artist Eileen Harrison's** multi-layered works combine poetry, photography, sound and stitch to represent war and conflict.

**Louise Saxton's** textile images of birds are created from layers of reclaimed needlework.

**Karen Nicol's** textile animals comprise layers of drawn, painted and pleated fabric. Local artist **Lauren Scott** creates textile animal sculptures.

**Iris Van Herpen's** fashion contains layers made by traditional, hand-crafted processes, combined with elements created using digital technologies such as 3D printing.

**Zaha Hadid's Nova Shoes** designs are constructed from a series of horizontal layers. **Robert Tabor's** multi-layered shoe sculptures are inspired by popular culture.

**Christopher Kane** uses layers of fabrics to create volume and form. His **2009 SS** collection showed layers of scalloped decorations that sat out from the body.

**Issey Miyake's** sculptural fashion is created by layers of pleated fabric.

**Rodarte** have used diverse materials to create the layers of their designs from knit, leather chains and fabrics.

The concept of **Underwear as Outerwear** turned traditional layers of clothing inside out. **Jean Paul Gaultier** offered corsets to wear with evening suits. **Vivienne Westwood's** corset tops were highly desirable as evening wear and her ***Mini-Crini collection*** combined tutus with a short version of Victorian crinolines. **John Galliano** is considered the master of slip or petticoat dresses.

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**THIS IS THE END OF THE QUESTION PAPER**

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