



Rewarding Learning

ADVANCED (A2)

General Certificate of Education

2018

Art and Design

Assessment Unit A2 2

assessing

Thematic Outcome

[AAR21]

**Commencing 1 February 2018 Unit A2 2:
Thematic Outcome**

**Available online from August 2017 for Unit A2 1:
Personal and Critical Investigation**

COMMENCING 1 FEBRUARY 2018



AAR21

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

PREPARATORY WORK

You are required to produce preparatory work to support your Thematic 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 Thematic Outcome begins on February 1st in the year of examination. The final 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 15 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

A2 2, The Thematic Outcome, 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 A2 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 13.3% [8 marks]
- AO2 13.3% [8 marks]
- AO3 13.3% [8 marks]
- AO4 60% [36 marks]

You should read through the whole paper.

You are advised to begin exploring ideas for this theme during Unit 1, the Personal and Critical Investigation, 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 Thematic Outcome.

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 Thematic Outcome. (Maximum 300 words)
- Make this work available for marking and moderation when instructed to do so by your centre.

THEME: Networks

Networks or movements of artists have always collaborated on work and ideas. Contemporary forms of communication enable artists to work together from different geographical locations. Travel has led artists, craftspeople and designers to be influenced by work and ideas from other places, times and cultures. Maps, transport networks, and journeys, form the subject of many works of art and design.

Many practitioners have explored natural networks such as astronomy, anatomy or botany. Scientific systems such as molecular structure have formed the basis of works of art, craft and design. Networks of electronic components can contribute movement, sound or light.

Grids can be used as a compositional device; artists can use grids to construct or distort perspective or to enlarge images. Many cities are arranged in grids and architecture is associated with geometric forms. Textiles can be constructed from a lattice of interwoven yarns and pattern is created from a grid of repeated shapes.

Definitions of networks include:

- *A group or system of interconnected people or things*
- *An arrangement of intersecting horizontal and vertical lines such as a web, grid, lattice, net, matrix, mesh, webbing, tracery or trellis*

Art, Craft and Design – Combined Studies

The characteristic grid structure of the **De Stijl** movement can be seen in its abstract paintings. The style is also applied in **Gerrit Rietveld's *Schröder House*** and ***Red Blue Chair***. **Yves Saint Laurent** designed six cocktail dresses inspired by Mondrian's paintings.

The repetition of units in a lattice or grid is used by many artists. **Louise Nevelson** presents sculptures and assemblages in wall-mounted or free standing box-like structures and **Zoë Murdoch** creates ***Curious Cabinets***. **Anish Kapoor's *ArcelorMittal Orbit*** is a lattice-like sculpture and observation tower produced for the London 2012 Olympics. Scientific diagrams inspired patterns on a range of designs produced by the **Festival Pattern Group** for the 1951 Festival of Britain.

Graphic work is often based around a grid. The Russian **Constructivist** movement influenced the graphic work of the **Bauhaus**. **Peter Blake** uses text and found graphics in his gridded **Pop Art** compositions. Networks of pixels make up images in computer graphics, such as old video games. **Per Fhager** recreates video games in cross stitch. **Graphic novels** use grids as a compositional device.

Many practitioners are inspired by natural systems. **Tomás Saraceno's** installation ***14 Billions (Working Title)*** is a giant spider web. **Conrad Shawcross's *Dappled Light of the Sun*** casts a network of shadows. **Netty van den Heuvel's** lattice-like ceramic sculptures suggest webs, coral or branches. **Rafael Araujo's** drawings explore the crossover between mathematics and nature. **Meredith Woolnough's** textiles record intricate natural structures.

Artists such as **Andreas Vesalius** have played a key role in understanding anatomy. **Rogan Brown's** paper sculptures portray networks of cells and bacteria. Jeweller **Nikki Stott** explores cellular networks within the human body. **Damien Hirst's** marble sculpture ***The Anatomy of an Angel***, exposes the anatomical structure beneath the skin. **Alan Bur Johnson's** photographic installations contain images of details from nature.

Many artists have used journeys, transport networks, maps or aerial views as the starting point for their work. **Canaletto's** paintings were the postcards of his day. **Richard Long's** work stems from walking in landscapes. **Harry Beck's** design for the ***London Underground Map*** inspired **Simon Patterson's** lithograph ***The Great Bear***. **Julie Mehretu's** paintings suggest shapes drawn from architectural and city plans, and aerial photographs. **Richard Diebenkorn** is inspired by aerial views.

Architecture inspires a range of artists, craftspeople and designers. **Simon McWilliams** paints buildings clad in scaffolding. **Sarah West's** jewellery and sculpture are based on engineering and architecture. **Sarah Morris's** and **Roos van Dijk's** paintings show the grid-like structure of modern buildings. **Taiyo Onorata** and **Nico Krebs** create photographic montages such as their ***Building Berlin*** series.

Artists of the Italian Renaissance, such as **Brunelleschi**, used devices like **linear perspective** and **the golden ratio** to organise composition. **Analytical cubism** abandoned traditional perspective and broke images into interlocking shapes and planes. **M.C. Escher** used grids for his tessellations and produced a series of impossible perspectives. **Esther Stocker's** installations change the viewer's perspective of space.

Photography and Lens-Based Media

Jürgen Schrepfer explores cityscapes with his camera. His images have an abstract quality, with repeated forms creating a grid-like structure from architectural details.

Andreas Gursky makes large-scale, colour photographs (such as *Pyongyang V*), where vast numbers reduce individuals to pixelated elements in a large mosaic.

Hong Hao documents objects from his everyday life composing the resulting images into colourful photographic assemblages.

Christian Boltanski is best known for his photographic installations arranged in a grid-like composition, often connected with networks of electric lights and cables.

Jo Berry's *Hijacking Natural Systems* project records the cellular workings of the human body through short films, animations, light boxes and digital drawings.

Lia Satzinger's *Breaking the Grid of the Edifice Complex* uses experimental filming and projection methods to show architectural images where the structures are broken up by the movement of the projection surface.

Pedro Miguel Cruz's *Traffic in Lisbon* animations show the evolution of traffic across a network in a fictitious 24-hour period, mapping the progress of 1534 vehicles.

David Hockney's *Joiner* images are a series of photo-collages, some of which are arranged around a clear grid structure. He has also presented video collages, with images being played over a number of screens.

Diane Burko's photographs document the effects of climate change. Her *Antarctica Grid* contains 20 photographs of fragmented ice shards.

Filip Dujardin is an architectural photographer and artist. His *Fictions* photomontage series shows a series of impossible structures created using a digital collaging technique.

Donovan Wylie documented the site of the former Maze Prison complex in his photo essay and film footage *The Maze*, recording its gradual destruction, with perspective forming a strong focus of the composition.

The Grid Project is a mass-participation photography project, led by **David Allen** and **Jerry Tew**.

Three Dimensional Design

One wall of **Jean Nouvel's *Institut du Monde Arabe*** in Paris is clad in a network of 240 light-sensitive motor-controlled apertures.

Moorish architecture such as the **Alhambra Palace and Fortress**, is covered in glazed and relief abstract tiles.

Herzog & de Meuron's design for the ***Olympic Stadium*** in Beijing was nicknamed the ***Bird's Nest*** because of the lattice-like steel 'twigs' surrounding it.

Nicholas Homoky and **Anne Butler** create porcelain vessels that have inlaid decoration with playful networks of lines.

Isobel Egan creates work where fine porcelain (and sometimes other materials) is used to create structures that have a clear grid or lattice-like structure.

Eleanor Wheeler is known for her architectural and public art commissions where she presents decorative glazed tiles or carved bricks, often to communicate stories about the locality and events in history.

Lorraine Rutt uses her passion for maps by combining their features and details on vessels and sculptures.

Karim Rashid, Frederik Roijé and **Anna Lorenz** have all created metal tableware with perforated, grid-like shapes removed from them.

Charles Rennie Mackintosh's *Art Nouveau* designs for interiors, architecture and furniture are decorated with rectilinear grid-like details.

Lisa Jones's *Symbiosis* designs for chairs are inspired by **Leonardo da Vinci's** anatomical drawings, creating delicate forms in wood based on the body's internal networks.

Stephanie Bila used bent wood and crystals to create a range of body jewellery suggesting organic forms such as shells and skeletons.

Laura Kishimoto's work for her furniture company **Kishimoto Designs** combines an innovative use of materials with lattice-like structures.

Textiles

African and **Aztec textiles** feature geometric patterns. **William Morris's Arts and Crafts** hand-printed wallpapers and textiles feature patterns of natural forms arranged around a grid.

Weaver **Ali Holloway's** work ***Transformation*** includes hand-dyed yarns with paper meshed through, resulting in a delicate, open grid-like weaving.

Sonja Bäumel's Crochet Membrane series features hand-crocheted items of clothing with an open network of cell-like forms inspired by populations of bacteria.

Milliner **Emma Yeo** designs hats in wood and luxury materials with laser cut details that create a lattice-like structure.

Jean-Paul Gaultier's anatomy collection featured a flesh coloured body suit with a network of veins.

Vivien Chong and **Winde Rienstra** have designed collections for clothing and accessories inspired by architectural forms.

Karishma Kusurkar's One Square handbag collection and **Stéphane Rolland's** couture outfits both have influences from origami.

Paco Rabanne is best known for his work in fashion, particularly for his ***Unwearables*** dresses made from grids of tiles made from metal-linked plastic discs, resembling chain mail.

Digital print designer **Mary Katrantzou's 2014 Resort Collection** features prints that combine grid-like patterns from architecture with plant forms and landscapes.

Bauhaus textiles designs such as those by **Gunta Stölzl** and **Anni Albers** united the art practices of the Bauhaus with traditional weaving techniques. Their work is characterised by geometric designs.

Hussein Chalayan's Transformer dresses included designs wired with hidden mechanisms so the garments morphed from one design to another.

Sandra Meech's contemporary textile and mixed media quilts are composed around a grid-like structure and inspired by nature and landscapes.

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