



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2018

Art and Design

Assessment Unit AS 2

assessing

Personal Response

[SAR21]

Commencing 1 February 2018 Unit AS 2: Personal Response

Available online from August 2017 for Unit AS 1: Experimental Portfolio

Commencing 1 FEBRUARY 2018

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 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 final response begins on February 1st in the year of examination. The stimulus paper should be used as a starting point for the Experimental Portfolio in Unit 1, from the September prior to 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 10 hours invigilated time to oversee the final completion of the work. The preparatory work and final response 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: Juxtaposition

Juxtaposition is central to many areas of art, craft and design. For example, contrasting elements in subject matter to highlight differences, or the juxtaposition of techniques, scale, media or processes. In design and architecture, the juxtaposition of structural elements of different styles creates exciting effects. Movements in art and design often react to those that have gone before, creating new styles or combining elements with earlier styles or motifs.

Definitions of juxtaposition include:

- *The fact of two things being seen or placed close together with contrasting effect*
- *An act or instance of placing close together or side by side, especially for comparison or contrast*

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

Harry Clarke's black and white illustrations, such as those for **Edgar Allan Poe's *Tales of Mystery and Imagination***, juxtapose areas of intricate detail with flat areas of black.

Lauren Child contrasts hand-drawn illustrations with found images and patterns.

Meret Oppenheim's sculpture ***Breakfast in Fur***, a fur-covered cup, saucer and spoon, unsettles the viewer by juxtaposing a familiar object with unfamiliar or unexpected materials.

Claes Oldenburg contrasted rigid subjects with flexible materials in his soft sculptures.

Belgian **Surrealist René Magritte** juxtaposed ordinary objects in unusual contexts or settings, inspired by Freud's theories of psychoanalysis and dream imagery. Local painter **Stephen Johnston** places figures and ordinary objects in unusual contexts.

Tenmouya Hisashi juxtaposes traditional Japanese printmaking styles and imagery with hip-hop, graffiti and sports images.

Gustav Klimt's *The Three Ages of Woman* and ***Death and Life*** present images of people at different stages of their lives.

Brendan Tang's ceramic sculptures combine ideas and influences as diverse as contemporary pop culture and Chinese Ming Dynasty vessels to create works of great humour.

Shahzia Sikander juxtaposes eastern and western cultures in her work that includes drawing, painting, animation, installation and performance.

Kelly Reemtsen's paintings depict the conflicting roles of modern women. They are dressed in vintage designer dresses whilst undertaking traditionally 'masculine' tasks.

Joe Webb's collages create surreal effects through the contrast of vintage imagery with surreal backgrounds. **Banksy's** stencilled images contain visual juxtapositions. Their work comments on social, political and environmental issues.

Jeff Klarin's *Future Fossils* present outdated technologies as concrete sculptures that look as if they have been excavated.

Zoë Hillyard's *Ceramic Patchworks* cover broken ceramics with printed textiles replacing the surface decoration and re-assembles them using hand-stitching, creating interesting combinations.

Environmental sculptors **Christo and Jeanne-Claude** create installations within the natural environment or wrap materials around well-known landmarks.

Stephanie Metz creates needle-felted sculptures of unexpected subjects such as animal skulls.

Do Ho Suh's delicate textile architectural installations contrast with the traditional solidity of architectural structures.

Peter Crawley's stitched typography contrasts strongly with our expectations of printed media.

Rachel Leary's *Budding* ceramic sculptures contrast smooth, white porcelain with buds formed from Egyptian Faience glaze. **Jemma Millen's** porcelain hearts are decorated with bright glazes and floral patterns.

Patrick Caulfield's graphic paintings combine flat colour with thick black outlines juxtaposed with photorealist details.

Cristina Troufa's surreal figurative paintings contrast areas of detailed painting with areas of negative space and blank backgrounds.

Zaha Hadid's architectural design for ***Atelier Notify*** contrasts a fluid exterior façade with an interior in which sculptural forms are punctuated with negative shapes.

Victor Moscoso's graphic design used juxtaposed colours from opposite ends of the colour wheel to create a 'psychedelic' effect in much of his work from the 1960s.

David Hockney's stage sets, such as that for ***Turandot***, juxtapose flat silhouetted shapes in bright colours with layers of pattern and texture.

Barbara Kruger juxtaposes black and white found photographic images with captions in red and white Futura Bold text. Her work is a critique of modern American culture and explores ideas of consumerism and feminism.

Vaughan Oliver's album covers contrast surrealist imagery and typography, creating a visual interpretation of the music. **Stefan Sagmeister's** work for the music industry is renowned for his innovative use of typography.

Photography and Lens-Based Media

Stefan Nadelman uses juxtaposition in his puppetry and animations. In the music video for the **Ramona Falls** song, *I Say Fever*, human heads are replaced by animal ones.

Richard Kalvar's photographs create humour from everyday situations through his clever use of framing.

Wael Shawky's films, installations and performances explore history, culture and the effects of globalisation on contemporary societies.

Christian Richter's *Abandoned* series documents the decaying architecture of disused buildings, contrasting the crumbling structures with their former grandeur.

Zed Nelson's *Hackney* project documents the juxtaposition of wealth and poverty within the same London borough.

Joel Sternfeld's *Highline* series documents the intersection between the landscape of the derelict railway line and the city of New York.

Doug Aitken's *New Opposition* photos and video installations juxtapose four contrasting landscape images in one unified composition.

Wang Qingsong uses photography, computer-generated images, sculpture and painting in his work. He selects contradictory images from reality to tell stories about the modernisation of China.

Victor Sloan's *Circus* series combines painterly techniques with traditional photographic processes.

Anne-Laure Maison creates digital collages of photographs of windows and doors lit from within at night. She arranges them into imaginary structures against a black background.

Lorenzo Vitturi's *Dalston Anatomy* project captures the nature of Ridley Road Market in East London, with found objects photographed against backgrounds of discarded market materials.

Three Dimensional Design

The Campana Brothers are furniture designers influenced by street culture in their capital city, São Paulo. They use found objects to create limited edition pieces, most notably, chairs.

Claire Newell's porcelain vessels combine areas of white contrasted with detailed patterns and textures inspired by the natural world.

Frank Gehry's *Ray and Maria Stata Center* is a myriad of contrasting surfaces and forms, including brick, brushed and polished aluminium, corrugated metal and brightly painted walls.

Emiko Oye's jewellery is often vintage in style but is made from repurposed Lego and semi-precious materials.

The **Memphis Group** collective of Italian designers produced innovative designs for the home, with surfaces covered in bright linear and geometric patterns and block coloured bases.

Shiro Kuramata *How High The Moon* chair is a play on a traditional western armchair. The shape epitomises a traditional chair but there is no internal support structure and the chair is made from nickel-plated mesh.

Tea Petrovic designed a range of shoes inspired by the work of **Naum Gabo** and **Santiago Calatrava**, using positive and negative shapes combined with wire.

Safa Sahin's shoe designs combine a range of unexpected forms and materials.

Nacho Carbonell's lights and furniture combine materials and forms in unexpected ways.

Paul Evans, furniture designer and artist, is renowned for his combination of different metals and wood. He also experiments with abstract floral and geometric forms in his designs.

Sarah Hillman's sculptural ceramic vases and bowls contrast the positive and negative spaces through the use of form and colour.

BMW's *Motorrad Vision Next 100* design for a motorbike combines futuristic design with a frame that is reminiscent of the first BMW motorcycle from 1923.

Textiles

Caren Garfen's textile work focuses on gender politics and women's issues in the twenty-first century. She combines contemporary subject matter with traditional hand stitching techniques.

Karl Lagerfeld's *Chanel Data Centre* juxtaposes technicolour prints, LED panels, light-up accessories, robot handbags and futuristic silver with Chanel's iconic tweeds.

Viktor and Rolf's *AW16 Vagabonds* show recycled textiles from previous collections combining handwoven leftover fabrics with sculptural details.

Mariko Kusumoto takes natural or man-made phenomena and 'reorganises' them into a new presentation through her use of textiles, creating surreal or unexpected results.

Interlaced is a collaboration between textile artists **Ruth Singer** and **Bethany Walker**, combining delicate, manipulated organic textile forms set into concrete.

Mary Franck's hat designs juxtapose colour, form and texture with organic and geometric shapes.

Elsa Schiaparelli created a number of surreal pieces in conjunction with **Salvador Dali** and **Jean Cocteau**, including her ***Shoe Hat*** and ***Tear Dress***.

Fred Butler's designs for accessories contrast geometric designs with bright colours that are often reminiscent of origami and work against, rather than with, the human form.

Gareth Pugh's *SS17* collection juxtaposed black silhouettes with gold, geometric forms reminiscent of architectural details.

Helle Jorgenson crochets sculptures and jewellery inspired by natural forms such as coral and barnacles.

Moody and Farrell's hats juxtapose traditional forms with unexpected materials such as wood veneer and paper maps.

Edda Gimnes's *Wearable Sketches* combine black and white drawings digitally printed onto hats, dresses and shoes, blurring the boundaries between art and fashion.

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