



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)**  
**General Certificate of Education**  
**2019**

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# **Art and Design**

**Assessment Unit AS 2**

*assessing*

**Personal Response**

**[SAR21]**

**Available online from August 2018 for Unit AS 1: Experimental Portfolio**

**Commencing 1 FEBRUARY 2019**

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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 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: Temporary**

One of the features of art, craft and design is the ability to create a permanent record of a temporary moment or passing event. Artists and designers have been fascinated by changes over time, whether through natural events, changing technologies or societal changes. Artists, craftspeople and designers often re-use objects and materials for new purposes and create works that change over time or that can be re-configured. Styles go out of fashion and emerge in a different form.

### **Definitions of temporary include:**

- Lasting, existing or effective for only a limited period of time; not permanent
- Brief, short-lived, momentary, fleeting, passing, impermanent, ephemeral

Explore the work of relevant artists, craftspeople or designers to inspire and develop your own investigations and ideas or to create your own design brief. 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, craftspeople and designers produce work that records how the same subject changes over time. This can be through the changing effects of weather, aging, erosion, industrialisation, time of day or modernisation. **Impressionist** artists often painted outside *en plein air*, capturing temporary effects of sunlight by working quickly. **Claude Monet's** series paintings, such as ***Rouen Cathedral*** and ***Haystacks***, record the temporary effects of light and weather.

The work of art itself can be temporary or use materials that change or degrade. **Richard Clarkson's *Cloud lamp*** or ***Smart Cloud*** is an interactive light and speaker system that uses sensors to create lightning and thunder shows. **Rita Duckworth's** sculptural ceramics such as ***Clouds Over Lake Michigan*** represent the changing patterns of nature. **Spike Dennis's *Findings on Ice*** combine cross-stitched cubes of ice with a film of a form melting and refreezing.

Many artists have created permanent images of the temporary stages of movement. **Futurist** artists were influenced by *chronophotography* (invented by **Étienne-Jules Marey**), which froze movements in a sequence of frames. **Marcel Duchamp's *Nude Descending A Staircase*** featured overlapping images of a moving figure to show the subject in motion. **Edgar Degas** recorded dancers and racehorses frozen in movement, influenced by developments in photography. **Constantin Brancusi's *Bird in Space*** records a bird in flight in abstract sculptural form. **Xavi Bou's *Ornitographies*** photographs combine a sequence of birds flying in a single frame.

The work of art itself can be temporary. **Land Art** includes art made in the natural landscape and recorded through photography, such as **Andy Goldsworthy's** site-specific work. **Robert Smithson** used mechanical equipment to re-model the landscape. **Richard Long's** work is a record of his walks in photographs, text works, sculpture or installation. **Phoebe Cummings** creates hand-built sculptures of raw clay, designed to decay and disappear. **Brendan Jamison** creates architectural sculptures from wax, or blocks of sugar cubes.

Sculptors such as **John Grade** and **Shane Donaldson** use time-lapse photography and video to create a permanent record of the temporary process of constructing their sculptures.

**Memento Mori** paintings use symbols such as skulls, clocks, overturned glasses, decaying fruit or flowers to remind us that human life is temporary. Artists such as **Michelangelo Buonarroti** and **Hieronymus Bosch** have painted versions of ***The Last Judgement***. **Death masks** were often cast directly from a person's face following death, as a permanent memento or for the creation of a portrait. **Tracey Emin** created her own ***Death Mask*** as a reference to this tradition. **Alison Lowry's** work in glass explores the fragility of life.

**Modular design** creates systems or structures where elements can be endlessly re-configured, creating temporary forms. **Lego** is one example but it applies equally to furniture and architecture. **Foster and Partners' and Heatherwick Studios' *Fosun Foundation*** building features three moving, overlapping layers which constantly change its appearance. **Robert Rauschenberg's *Shades*** consists of 6 lithographs printed on plexiglass; the first is mounted permanently, the others behind can be re-arranged. ***The Fourth Plinth***, in Trafalgar Square London, hosts commissioned sculptures by world-renowned artists for temporary display.

**Pop Design** led to disposable, temporary designs with furniture such as the inflatable ***Blow Chair*** by **Paolo Lomazzi**, **Donato D'Urbino** and **Jonathan De Pas**. **Peter Murdoch's Chair Thing** and ***The Souper Dress*** were made from printed paper. **Richard Hamilton** created two versions of his collage, ***Just what is it that makes today's homes so different, so appealing?***, one in 1956 and one in 1992, to show how lifestyles changed during that time.

Modern consumer culture sees goods as temporary and disposable. Many modern designers recycle or repurpose materials due to ecological awareness. **Francesca Vitali** of **Frucci Design** creates jewellery from found papers such as maps, magazines and shopping bags. **Sam Tho Duong's lemitcA** series transforms plastic yoghurt containers into jewellery and sculptural objects. **Charlotte Bosanquet's Belfast Puncture** label creates wallets, bags, belts and pouches from the punctured inner tubes of bicycle tyres.

Styles are temporary and cultures change over time. Artefacts or works of art reveal what life was like in the past. Time alters ancient structures so we no longer see them as the artist intended. The friezes of the **Parthenon** were originally brightly painted. The ***Elgin Marbles*** sculptures were removed from the Parthenon and are now displayed in the British Museum in London. Scientific discoveries such as X-ray enable us to see how artists changed compositions in earlier versions of paintings. **The Basilica of San Clemente** in Rome combines different historical architectural styles, with underground layers of structure thought to date back to c.70AD.

Art, craft and design celebrate significant historical and social occasions, creating permanent reminders of temporary events. **Alison-Jayne Couture** designs wedding dresses. **Paolo Veronese** painted the ***Wedding Feast at Cana***. **Jacques-Louis David** painted ***The Coronation of Napoleon***. A ***Cassone*** or marriage chest was given to women on their wedding day from the Late Middle Ages onwards. **Dyanita Singh's File Room** photographs document paper archives in India that record everything from births, deaths, marriages and taxes. **Eric Gill** designed ***Oscar Wilde's Tomb*** in Père Lachaise Cemetery, Paris.

## Photography and Lens-Based Media

Photographers can capture a temporary moment in a single image. They can show how people, places or things change over time, or create images as a permanent memorial to something no longer there. **Gábor Arion Kudász's *Memorabilia*** images catalogue his mother's estate following her death and create a permanent record of her existence.

Photojournalists use still or moving images to tell a news story, documenting a temporary event permanently. **Henri Cartier-Bresson** talked of the ability of photography to capture the "*decisive moment*".

**Sam Taylor-Johnson's *Still Life*** film records the decay of a bowl of fruit. It is reminiscent of a classical still life painting and explores issues of temporary beauty and mortality.

**Santtu Mustonen's** and **Hisham Akira Bharoocha's *Metamorphosis*** takes inspiration from temporary moments in nature such as changing light, mutations and human progress. **Stephen Wilkes's** images combine up to 100 still photographs in a single image, showing landscapes as they change from day to night.

In the late 19<sup>th</sup> century, **Eadweard Muybridge's** photographs informed our understanding of how humans and animals move, recording temporary stages of motion. **Hiraki Sawa** used some of **Muybridge's** figures in his animated film ***Migration***. **Marcel Christ's** abstract 'still life' photographs permanently freeze the temporary movement of coloured pigments in water.

Photographers have explored the temporary nature of memory. **Chino Otsuka's *Photo Album*** series reproduces pages from photo albums with photos removed from them, creating new images and memories. **Jacqueline Douglas's *Complete and Utter Happiness*** images focus on the relationship between photography and personal and public memory.

Photographers have recorded how living conditions can be temporary, changing as a result of natural disasters, migration or changes in social status. After Hurricane Katrina in New Orleans, **Stan Strembicki** photographed books, wedding albums and photographs left behind in ruined homes, as a symbol of the owners' loss. **Jim McKeever's *Other People's Homes*** series documents the temporary dwellings of economic migrants in India.

Photographers have explored how the effects of climate change threaten to become permanent, with the natural world continuing to be destroyed. **Sebastião Salgado's *Genesis*** images record some of Earth's few remaining unspoilt places for future generations. **Nick Brandt's *Inherit the Dust*** photographs feature life-sized prints of animals. He places these against their former habitats, now rubbish dumps, roads and settlements.

## Three-Dimensional Design

Designers and craftspeople have used materials that are temporary, or look as if they are in a state of change. **Julie Connellan's** rings are made from turf that disintegrates over time. **Livia Marin's *Nomad Patterns*** range features objects that look as though they are melting. **Gráinne Watts' *Erosion*** series of vessels explores the effects of wind and water over time on bones, stones and shells found on the seashore.

The forms of functional objects can be temporary, changed through re-configuration or the use of flexible materials. **Elisa Strozyk's *Wooden Textile*** lights mix wood with textiles to create flexible forms. **en&is's *Totem*** collection comprises a series of functional containers that can be stacked in different ways to form a sculptural vase-like object. **Herve Studio's *Pie Chart System*** table allows the owner to re-configure the different sections to create a new piece of furniture. The **inMOOV** lamp can be folded in and out to create new forms and change the direction and intensity of the light.

Many designers have explored ways of recycling materials to address issues of waste and mass consumption. **Green Design** became increasingly prominent in the 1980s. ***Paper Water Bottle*** is made from a compostable paper pulp shell, to address the problem of non-degradable plastic bottles. **Emma Ware's** sustainable jewellery uses found materials such as leather, rubber, chain and metals. **Freitag** re-uses tarpaulins from freight trucks to create bags, wallets and backpacks. **Frank Gehry** and **Domingos Tótor**a have created seating from cardboard.

Designers have created solutions for temporary accommodation. **Tina Hovsepian's *Cardborigami*** and **Ming Ting's *Folding Bamboo Houses*** are shelters for homeless people. **Foster and Partners** have designed a complex to accommodate pilgrims on their annual journey to Mecca. **Buckminster Fuller** designed geodesic domes to create economical shelters for large numbers of people. Alfred Heineken commissioned **John Habraken** to design World Bottles (***WOBO***) that could be used as bricks for prototype housing for Third World countries.

**Laura Kinsella's** hats and headpieces temporarily conceal and reveal the face, changing the wearer's appearance. The ***Hövding*** is a cycling helmet that suddenly inflates to protect the wearer in the event of an accident. **Trunki's** products have more than one use. Their suitcases can also be used as vehicles to pull young children through airports and their ***Boostapaks*** transform from children's backpacks to booster seats. The ***Oru Kayak*** can be folded into a portable case for storage or carrying on public transport and re-assembled in less than 5 minutes.



## Textiles

The trend for 'fast fashion' sees clothing as cheap, temporary and disposable, to be discarded as new fashions arise. Fashion and textile artists or designers have explored issues of waste through their re-use of materials. **Tom van Deijnen's (Tom of Holland's) *Visible Mending Programme*** arises from his interest in sustainability and repair. **Luisa Cevese's *Riedizioni*** collection is a line of textiles and products made from textile industrial waste and polyurethane. **Maison Margiela's *Artisanal*** line of reconstructed clothing re-works existing clothes, fabrics and objects to make new garments. **Laura Anne Marsden** transforms waste plastic bags into lace to create jewellery and other items.

The appearance of a fabric can be temporary, changing in reaction to an external stimulus. **Smart textiles** use embedded digital components or electronics and can respond to light or heat. Biodegradable fabrics can be made from sources such as mushrooms. **Solidwool** combines sheeps' wool with bioresin to create products for interiors.

Textile artists can respond to temporary experiences such as dreams or memories. **Julia Triston's** work in vintage and reclaimed fabrics is inspired by the memories they hold. **Beverly Ayling-Smith's** mixed media textile work investigates how cloth can be embedded with emotions such as those associated with grief, loss and absence. **James Gladwells' *The Dreams*** are drawings in stitch based on his memories of dreams.

Fashions are temporary with styles changing and recurring in new forms. Historically, clothing was made to last and to be handed down through generations. The '***Make Do and Mend***' campaign during WW2 encouraged people to make their clothes last longer in a time of rationing. Costume can temporarily transform the appearance of the wearer for a role or a special occasion. **David Lieske** has taken the traditional technique of cross-stitch and used it to create images inspired by Hip Hop and graffiti culture.

Textile artists have used their work to record the process of physical change. **Jenni Dutton's *The Dementia Darnings*** reflect her mother's changing appearance over time, with the stitches becoming finer and more tangled as her dementia progressed. **Debbie Lyddon's** mixed media textile work focuses on the continuous change that occurs in a coastal environment.

Fashion designers have created designs that change from one temporary form to another. **Helen Storey's *Wonderland*** project featured ***Disappearing Dresses*** that disappeared in water. Her ***Dress of Glass and Flame*** is inspired by the properties of glass, allowing it to move and change when heated. **Hussein Chalayan's *AW13*** collection showed a series of dresses which transformed using built-in technology. ***Veasyble*** is a set of wearable accessories designed by **GAIA**, which can be transformed into new forms that enclose the wearer to create a sense of privacy.

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

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