



*Rewarding Learning*

**ADVANCED (A2)**

**General Certificate of Education**

**2022**

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# **Art and Design**

**Assessment Unit A2 2**

*assessing*

**Thematic Outcome**

**[AAR21]**

**Available online from August 2021 for Unit A2 1:  
Personal and Critical Investigation**

**COMMENCING 1 FEBRUARY 2022**

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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 **36**.

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**

Preparatory work will not be assessed in this unit.

## **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 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:

**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 0% (0 marks)
- AO2 0% (0 marks)
- AO3 0% (0 marks)
- AO4 100% [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 of your preparatory work and the arrangements made for your controlled test sessions.

## **Preparatory Studies**

You must present your Statement of Intent and written evaluation for assessment. These 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.
- Demonstrate an understanding of the formal elements and design principles of art, craft and design.
- Bring together and make connections between areas of knowledge and skills that you have explored throughout the course.
- Demonstrate awareness of functions, audience, consumers and real world contexts.
- 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 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: Boundaries

Artists are known for questioning convention, shining a spotlight on those who are thought to break societal norms, rules and taboos. Designers explore ways of meeting the needs of users, breaking the constraints or boundaries of conventional thinking. Artists create work focusing on geographical boundaries, political issues and migration. Artists explore the use of line as an expressive or descriptive device. Compositional or structural devices are used to frame views. Designers explore innovative ways of protecting products in packaging.

### Definitions of boundary include:

- *A real or imagined line that marks the edge or the limit of a thing, an idea or a principle*
- *Border, circumference, periphery, outer limits, extremities*
- *Something that indicates bounds or limits e.g. of class or social behaviour*
- *A line separating two geographical or political entities or units*
- *Unofficial rules about what should not be done, limits that define acceptable behaviour*

## Art, Craft and Design – Combined Studies

Artists use devices to frame parts of their compositions. **Pierre Bonnard** and **Matteo Massagrande** often use window or door frames to create vistas in their work. **Howard Hodgkin's** paintings flow beyond their boundaries onto the frames. Graphic novels are organised within a grid. Heavily decorated borders feature in the **Book of Kells** and the illustrations of **Aubrey Beardsley**. **Frank Stella** and **Anthony Green** challenge the traditional idea of painting, creating irregular boundaries in their canvases. **GG-loop's Freebooter** house is enclosed by pierced wooden louvres.

Artists explore ways of using line in their work to suggest form. **Tracey Emin's** recent paintings, such as *I Watched You Disappear*. *Pink Ghost*, explore themes of loss with the figures' boundaries partially dissolving beneath a wash. Fashion illustrator **René Gruau** used bold, expressive lines to suggest his figures. **Henri Matisse** created a series of etchings and lino prints using only line. **Marie Farrington's** sculptures have broken or irregular boundaries. **Mainie Jellet's** Cubist inspired work broke with traditional forms in Irish art.

Artists, designers and craftspeople explore the effects of different surfaces. **Heidi Bucher** creates latex casts that she calls *Häutungen* (skinnings). **Barbro Åberg's** ceramic forms, such as *Black Egg*, have broken outlines created from cellular shapes. **Ateliers Jean Nouvel's National Museum of Qatar** is clad with interlocking panels representing desert rose petals. **Charlotte Kingsnorth's Hilbreed** chairs combine sculptural textiles with the frames of discarded furniture. **Anthony Francisco's** costumes for **Marvel Studio's** Dora Milaje warriors explore the potential of 3D printing in resin.

Artists break boundaries by challenging attitudes. **Helen Cammock's The Long Note** explores the role of women in the civil rights movement in Northern Ireland. The **Guerrilla Girls** group was established to fight sexism and racism in the art world. **Diane Arbus** is known for her photographs of marginalised groups in society. **Ai Wei Wei's** work challenges issues of national identity and social history. **Xavier Prou (Blek Le Rat)** seeks to raise awareness of social issues through his stencilled street art.

**Frank Bowling's** 'map' paintings focus on issues of geographic boundaries and migration. **Kim Rugg** re-imagines maps without borders and colour coding. **Reena Saini Kallat's Woven Chronicle** shows paths of migration, combining textile maps with sound. **Yinka Shonibare's The British Library** is a sculptural library celebrating the achievements of British immigrants. **Giovanni Rigano's Illegal** and **Olivier Kugler's** illustrations for *Escaping War and Waves* tell the stories of refugees. **Kevin Killen's A1 to F.E. McWilliam Gallery** neon installation traces the movement of traffic along this road.

Many artists and designers have focused on the physical boundaries of coastlines. **Chris Wilson** explores the geological structure of the North Antrim coast. **Steven Holl Architects** and **Solange Fabião** designed a *Museum of Ocean and Surf*. **Peter Lanyon** produced a series of paintings of the Penwith coastline in Cornwall and **Claude Monet** painted the Normandy coast. **Victoria Dean's The Fortified Coastline** photos record the interface between the natural landscape and built environment. **Nina Maritz Architects** designed *Shipwreck Lodges*, inspired by shipwrecks found along the Namibian Skeleton Coast. **Shellworks** devised a biodegradable, recyclable bioplastic from seafood waste such as lobster shells.

Styles cross geographic boundaries and artists are influenced by the work of other cultures. **Impressionist** artists were influenced by Japanese woodcuts. **Amedeo Modigliani** was influenced by tribal art, especially African sculpture. Architects such as **Frank Lloyd Wright** and **Charles Rennie Mackintosh** were influenced by Japanese architecture. Modernist design became widespread when some of its leading artists, designers and filmmakers fled Europe during WW2. Fashion crosses boundaries, with styles from one country influencing those in other locations.

## Photography and Lens-Based Media

**Monira Al Qadiri's** *SOAP* video focuses on the rôle played by migrant workers in the Gulf. **Pål Hansen** photographed victims of the Windrush scandal, burying the analogue film in soil to connect their images to the country where they had chosen to live. **Rasmus Degnbol's** *Europe's New Borders, From Above* shows the barriers erected to try to restrict the entry of migrants and refugees. **Tom Kiefer's** *The American Dream* series documents items taken from migrants at the Mexican border.

**Kai Wiedenhöfer** has photographed border and separation walls throughout the world. **Frankie Quinn's** *Cordon Sanitaire* images show the impact of Belfast's peace walls. **Tristan Poyser's** *THE INVISIBLE IN-BETWEEN: An Englishman's Search for the Irish Border* arose from the results of the UK's Brexit referendum. **Cornelia Parker's** *Right, Left, and Centre* deals with polarised opinion and the breaking down of political boundaries. **Paul Thompson's** *Navigate* series records the navigation markers used to mark the boundaries of Britain's coastline.

**Bernhard Handick** uses layering in his images to create indistinct and blurred boundaries. **Brooke Didonato's** *Blank Slate* series creates surreal images from the broken boundaries of human figures. **Uta Barth's** images are often deliberately out of focus, with her *Ground* series focused on the background rather than the subject. **Eamonn Doyle's** *K* series of images feature a figure fully clad in a veil-type covering.

Photographers often highlight issues affecting those on the fringes of society. **Nick Hedges** photographed poor housing conditions in UK cities for the charity Shelter. **Miron Zownir** documented Moscow's homeless crisis. **Brian Teeling's** work explores issues around sexuality, class and mental health. **Helio León** documents his life with friends in squats in different cities. **Zanele Muholi's** work explores issues of race, gender and sexuality. **Tom Hatton's** *Now Here* series documents the Calais refugee camp.

## Three-Dimensional Design

Designers explore innovative ways of breaking down barriers for people with disabilities.

**Amer Siddiqui** and **Ali Asgar Salim** designed the ***Air Chair***, a wheelchair that slides over the top of existing airline seats. **Kevin Chiam's *Folks Kitchenware*** collection is a series of aids for the blind.

**Shaun Leane's** sculptural jewellery for **Alexander McQueen** and **John Moore's *Lacewing Verto Necklace*** cross the boundaries between jewellery and sculpture. **Gareth Neal's *George*** chest of drawers combines historical style with contemporary wood carving technologies. **Markus Johansson** experimented with a 3D printing model to create the fibreglass ***Loop Chair***.

**Sho Sugi Ban** is the Japanese art of preserving wood by scorching the surface and then dousing with water. **Antony Esteves** used this technique in his ***Soot House***. **Elliot Adams (Urban Turner)** uses fire as a decorative technique in his wooden bowls. **David Binns** pushes boundaries with his materials, combining aggregates with ceramics, which are revealed through grinding and polishing.

**Clare Wakefield** manipulates the surface and edges of her ceramic forms contrasting solid and pierced surfaces. **Adam Frew** explores boundaries between traditional and contemporary ceramics with a decorative finish. The ***Bookworm 8005*** bookshelf by **Ron Arad** has a curved, meandering line, challenging traditional forms. ***Brick Screen*** by **Eileen Gray** has multiple moving panels so that the surface boundary can be rearranged.

Jewellery designer **Tonya O'Hara** creates unique pieces using recycled PET bottles.

**Rosenbaum+Aleph Zero's *Children Village*** breaks down the boundaries between the building and the adjacent rainforest. ***Harwyn Pods*** enable the user to merge the boundaries between work, home and the outdoors. **Audi's *AI:ME*** concept car creates a boundary between the user and the outside world, using lighting and fresh plants to create a refuge from rush-hour traffic.

## Textiles

Textile and fashion designers play with how the edges of materials can be joined or manipulated. Fabric can be joined with buttons, toggles, zips, safety pins or lacing. Edges can be enclosed, torn, cut, frayed or burned. Textile artists can use dissolving fabrics to leave only the boundaries of embroidered shapes. **Atsuko Yamamoto** created a textile ***Space for Meditation***. **David Shilling** explores innovative ways of manipulating fabrics in his sculptural hats.

Fashion has always held the power to shock, breaking boundaries and challenging taboos. **Christian Dior** broke boundaries in post-war fashion, creating voluminous shapes after years of rationing. Teenagers in the 1950s and '60s scandalised adults by wearing jeans or mini skirts. **Charles Jeffrey's** theatrical ***AW19 Menswear*** collection broke gender boundaries, being shown on both male and female models. **Vaquera's** ***Vaquera x the Handmaid's Tale*** runway show explored themes of oppression and empowerment.

Textile and fashion designers explore how textiles can conceal, reveal or protect. **Eko Nugroho's** embroidered textiles depict masked figures. Bodices and bustles change the outline shape of the body. Body armour provides protection for extreme sports. **Marine Serre** and **Thom Brown** have featured masks as part of their collections. **Rei Kawakubo** creates silhouettes that alter and conceal the outlines of the human form. **Kent Rogowski's** ***Bears*** are turned inside out, altering their physical boundaries.

Textile artists produce work in response to national boundaries and traditions. **Cristiana de Marchi's** embroideries on canvas, such as ***White Cities*** and ***White World*** feature maps of cities or countries. **Abdoulaye Konaté's** ***Génération Biométrique No.5*** symbolises the obstacles faced by African migrants hoping to enter Europe or America. **Britta Marakatt-Labba's** textiles illustrate stories from the Sámi indigenous people of northern Europe.

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

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Sources:  
<https://dictionary.cambridge.org>  
[www.dictionary.com](http://www.dictionary.com)  
[www.merriam-webster.com](http://www.merriam-webster.com)

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