



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2022**

Art and Design

Assessment Unit AS 2

assessing

Personal Response

[SAR21]

Available online from August 2021 for Unit AS 1: Experimental Portfolio

Commencing 1 FEBRUARY 2022

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: Fragmented

Works of art, craft and design can be constructed from individual fragments. Artists can isolate a fragment, focusing on one or more details. Artists, designers and craftspeople record the increasing fragmentation of societies and cultures through wars or migration. Movements in art and design have focused on fragmented compositions. A single image can be displayed across a number of canvases, screens or other platforms. Films can have fragmented, non-linear narratives. Artists have conveyed the fragmented nature of human consciousness.

Definitions of fragmented include:

- The act or process of fragmenting
- Separated into or consisting of several parts; divided; an incomplete or isolated portion
- The disintegration, collapse or breakdown of norms of thought or behaviour
- In computing, having related pieces of stored data disorganised in a way that makes them difficult to access

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 create images fragmented by elements of the composition. **Edgar Degas's** paintings of ballet dancers rehearsing were fragmented by parts of the interior architecture. **Gregory Thielker's** oil paintings portray views through car windows distorted by rain. **Richard Estes's** cityscapes are often fragmented by windows or other structures. Set designer **Es Devlin's** *Mirror Maze* installation created a disorienting, fragmented reflection of the surroundings. **Pierre Bonnard** painted many views through open windows, the landscape fragmented by the structures.

Works of art can be constructed from individual fragments. **Mosaics** are made from ceramic or glass **tesserae**. **David Turner** constructs art from **Legó**. **Dimitris Ladopoulos** uses an algorithm called *Houdini* to transform historic paintings into mosaic-like fragments. **Julian Schnabel's** *Plate Paintings* are created on broken ceramic plates. **Evie Hone** and **Wilhelmina Geddes** are known for their work in stained glass. **Jamie Reid's** punk graphics made use of fragments of text torn from newspapers. Digital Studio **Hello Velocity** created *Brand New Roman*, a typeface made from the individual logos of well-known brands.

Artists have focused on fragmented surfaces as subject matter. **Adriana Varejão's** work features cracked tiles as a subject. **Kate Bajic's** jewellery is composed of fragments inspired by lichen. **Gerhard Richter's** *128 Details from a Picture* record fragments of the surface of one of his oil paintings. **David Haxton's** *Torn Orange Front and Rear* shows torn paper left over from a film set, lit differently on each half of the image. The **Boyle Family** creates low relief sculptures of fragments of the environment. **Julie Massie** uses shards of paper clay to produce work inspired by the Jurassic Coastline.

Artists and designers create works divided into individual fragments. **Vanessa Hogge** creates floral ceramic forms made of many individual fragments. **Readymades** are works of art created from found objects. **Gilbert and George's** *Scapegoating* images are created from a grid of individual elements. **Wolfgang Buttress's** *The Hive* is constructed from 170,000 aluminium pieces. **Matthew Stone** combines painting with 3D modelling software to create images where the subject is fragmented by sweeping brush strokes. **Chuck Close's** later portraits appear as fragmented, abstract mosaics up close. **Jacques Mahé de la Villeglé** is known for collages of ripped posters.

The **Deconstructivist Movement** in architecture gives a sense of a building being fragmented and re-assembled. **Daniel Libeskind's** fragmented structures create an unsettling feeling in his designs for memorials to victims of the Holocaust. **Lebbeus Woods's** futuristic conceptual drawings for architecture show fragmented structures and twisted forms. **Cornelia Parker's** *Cold Dark Matter: An Exploded View* is an installation of the fragments of an exploded garden shed.

Artists have recorded the increasing fragmentation of a location due to the tensions of war. **Brian Maguire** recorded the destruction of Aleppo, Syria, in his *War Changes its Address: The Aleppo Paintings* exhibition. **Sophie Ristelhueber's** *Facts of Matter* or *Fait* photographs, taken after war had ended in Kuwait, show aerial views and close-ups of the destruction of the landscape. **Joel Meyerowitz** documented the destruction caused by the collapse of the World Trade Centre in New York. Archaeologists learn about societies from fragments of found artefacts. **Raewyn Harrison's** *Mudlarking* ceramic series, produced in collaboration with archaeologist Mike Webber, is inspired by fragments found along the Thames.

In **Outsider Art**, many artists have explored the fragmentation of the mind through individuals' experiences of mental illness. **Lindsay Seers's** installation ***Every Thought There Ever Was*** explored representations of schizophrenia.

Pointillism and **Divisionism** refer to the process by which painters such as **Georges Seurat** and **Paul Signac** separated colour into individual dots or dabs that blended optically when viewed from a distance. ***A Sunday Afternoon on the Island of La Grande Jatte*** is one of the best-known examples. Printmakers separate subjects into tones in screen prints, lino and wood cuts to create images where the different elements must align to create a whole image. **Uno Morales** creates comic art that appears to be created from pixels.

Cubism explored new ways of representing reality in paintings through combining more than one viewpoint in a single composition, leading to images that appeared increasingly abstract and fragmented. **Mainie Jellett's** Cubist interpretations of religious themes shocked early twentieth century Ireland. **Juan Gris** produced Cubist works in two and three dimensions. **Charles Sheeler's** photographs and paintings with unconventional viewpoints created fragmented, dramatic images of American architecture.

Peter Shire's furniture comprises a series of contrasting geometric forms. **Lucas Simões's** ***Abismos*** sculptures use concrete to hold and compress sheets of paper within the structure. **Soo Sunny Park's** ***Unwoven Light*** installation uses chain link and iridescent plexiglass fragments to create changing effects of colour and light. **Gunta Stölzl's** weavings comprise a series of increasingly abstract geometric forms. **Monir Shahroudy Farmanfarmaian's** abstract geometric work is inspired by her Iranian background.

Photography and Lens-Based Media

Animations consist of single still images, played consecutively to create seamless movement from individual fragments. A **Zoetrope** enabled viewers to see moving images before the invention of film. Pre-digital film editing required film to be spliced into fragments and re-assembled. In **Edward Ruscha's *Every Building on the Sunset Strip***, photographs are assembled into a long strip and folded like an accordion to form a book.

Patricia Voulgaris's *Fragments* are surreal images combining elements such as the human body and geometric constructions. **Robert Smithson's *Yucatan Mirror Displacement*** images reflect the landscape, fragmenting the surroundings. **Suzanne Saroff's *Perspective*** photographs of objects are taken through glass vessels filled with water, creating distorted, fragmented views of the subject. **Erik Johansson's** surreal landscapes are created by combining many fragments from other photographs.

Andrei Tarkovsky's film ***Mirror*** weaves fragments of childhood memory with the narrated words of his father's poetry. **Sebastian Palmer's *Fragments of Memory*** series focuses on details of his grandmother's house in France where he spent his childhood holidays. **Guillaume Zuili's *Fragments, Los Angeles*** series is taken with a pinhole camera, creating images of detail of the city with an historic feel. **Robert Marnika's *Fragments of Memories*** images are printed on film, reflecting his experience of the conflict in Yugoslavia.

Joe Keating's photographs of cities use fragmented or cropped compositions to draw the viewer's eye to the focal point. **Ying Yin's** photographs of the Japanese island of Hokkaido show fragments of buildings and other structures against a white blanket of snow. **Georges Rousse** creates installations in empty buildings, photographing the space that becomes visually fragmented through the addition of his paintings.

Michael Snow's *Authorization* photographs are portraits within portraits, re-photographed and becoming increasingly fragmented. **Jeff Wall's *A Sudden Gust of Wind (After Hokusai)*** is created using a collage technique and presented with a grid that breaks up the composition. **Mari Mahr's** composite images are taken using a film camera with objects placed in front of photographic backdrops, often focusing on only a fragment of the object.

Nikola Olic's photographs of architecture appear like fragmented patterns as the cropped compositions contain only part of the building. **Anthony Hernandez's *Pictures for Rome*** series depicts unfamiliar views of the city, focusing on fragments of empty or derelict buildings. **Anne de Vries** creates photographic installations that are often sculptural in form.

Three-Dimensional Design

Designers create fragmented forms that can be re-configured in new ways. **Mat Random** creates geometric wooden animal toys where the body parts can be re-configured. **Kelvin J Birk** crushes precious stones and re-uses the fragments to create new jewellery. **Issey Miyake's Bao Bao** bag is created from triangular fragments, enabling the bag to transform into a flexible, three-dimensional form. **Pentatonic** and **Snarkitecture's Fractured** range of furniture is interactive and made from recycled materials. **Fouad Samara Architects' Modulofts** apartments can be fragmented by sliding panels that can sub-divide rooms to suit the needs of inhabitants.

Lighting designs have been influenced by the interlocking forms of pixels. **Bakerygroup's Pixel Wall/Ceiling Lamp** looks like the pixels of enlarged photos and can be displayed singly or grouped in clusters. **Living Pixels Lamps** are created from fragments of recycled advertising banners. **Pixel Pals** feature pixellated characters from video games.

Kintsugi is the Japanese art of repairing broken pottery with a special lacquer dusted with powdered gold, silver or platinum, emphasising the fractures to highlight the unique history of the object. **Kyle Johns's** ceramic vessels appear imperfect as if pieced together from fragments of broken pots. **Sue Paraskeva's Broken** vessels are deliberately broken and distorted. **Maison Margiela's Fusion** trainers featured heavily distressed, fragmented surfaces.

Designers use individual fragments to piece together interlocking shapes. **Oddical's Phyllis Oversized Statement Necklace** is comprised of fragments of 3D printed nylon plated in gold. **Noel Stewart's Hand Painted Fractured Chrome Mask** sculptural hat encloses the head in a mesh-like structure with fragmented, twig-like forms. **Brian Atwood's Puzzle Sandals** feature straps constructed from interlocking jigsaw shapes. **Denis Laming's Kinemax** resembles shard-like fragments of crystals. The **Non-Woven** range by **Christian Kocx** is made from unwanted bits of plastic.

Surfaces can be broken up as part of the overall design. The façade of **Dominique Perrault's DC Tower** is fragmented by ribbons of geometric surfaces. **Rebecca Appleby's** sculptural ceramics and **Phil Cuttance's Faceture** vases feature forms with surfaces fragmented by geometric facets. The surface of the silver **Cubic Coffee Service** by **Erik Magnussen** has a fragmented surface reminiscent of Cubist paintings and Art Deco architecture. **Gucci's GG Supreme Patches** bags and backpacks feature surfaces decorated with patches like old travel trunks. **Georgina Goodman's** shoes feature surfaces fragmented by patterns such as stripes.

Textiles

Textile designers create designs incorporating patterns from other sources. **Mary Katrantzou's AW2018** collection contrasts sections based on Bauhaus graphics with decorative Arts and Crafts designs. Companies such as **Liberty** create patterns from interlocking or repeated designs. **National Celebration Skirts**, made in Holland after WWII, were patchwork skirts created from pieces of fabric belonging to those killed by, or hidden from, the German army. **Maison Martin Margiela's Exercise Artisanal** collection features outfits made from a patchwork of decorative fabrics.

Adeline Harris Sears's Autograph Quilt is a geometric design featuring celebrity autographs. **Ji Won Choi's SS2018 Resort Collection** contains garments where the block colour of the surface is fragmented into geometric shapes. **Malcolm Lochhead's** textile hangings are often formed from a grid of fabric fragments.

Textile designers and artists create surfaces from a range of processes. **Matty Bovan's** collection for **Fashion East SS17** combines print with knit, crochet and macramé. **Stéphanie Devaux's** textiles combine fragments of images, calligraphy and stitch. **Mairead McCormack** combines digital and traditional textile processes in her work on Irish linen. Costume designer **Michele Carragher** used smocking techniques for the fragmented surface of Daenerys Targaryen's **Dragonscale Dress**.

Designers deliberately destroy or degrade fabrics as part of their designs. **Jeremy Scott's AW16** collection for **Moschino** featured ball gowns with 'burnt' fragments created from laser cutting and airbrushing. **Distressed Fashion** has featured on catwalks and the high street. **Sandra Backlund's** collaboration with **Urbanears** resulted in sculptural knitted forms that looked as if they had unravelled.

Christine Mauersberger creates site-specific textile installations using fragments of plastic flag tape. **Mark Garry** is known for his thread and wire installations, such as that in the MAC, Belfast, that appear to fragment light into the colours of the spectrum. **Anna Ray** creates sculptural textiles in which the separate fragments are clearly visible and are a feature of the work.

Textile artists can be inspired by fragments of the built or natural environment. **Heather Collins's Frozen Bramble** textile sculpture is inspired by fragments of nature. **Mari Meen Halsøy's Wounds** project consists of fragments of fabric designed to match a hole created by a bullet or bomb in the surface of Beirut buildings. **Julie Shackson's** mixed media textiles are inspired by fragments from the natural world.

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