Pearson Edexcel Level 3 GCE

Summer 2023

Period of sustained focus 15 hours

Paper reference 9AD0/02

Art and Design
Advanced Level
PAPER 02: Externally Set Assignment

You do not need any other materials.

Instructions to Teachers

Hard copies of this paper will be posted to centres on receipt of estimated entries. The paper should be given to the Teacher-Examiners for confidential reference as soon as it arrives in the centre in order to prepare for the Externally Set Assignment.

This paper may be released to candidates on 1 February 2023 and it is also available for download on the GCE Art and Design section of our Pearson Edexcel website from this time.

There is no prescribed time limit for the preparatory study period.

The 15-hour period of sustained focus under examination conditions should be the culmination of candidates' studies.

Instructions to Candidates

This paper contains the theme and suggested starting points to be used for the preparatory studies and the period of sustained focus. You are advised to read the entire paper.

This paper contains the Externally Set Assignment for the following titles:

9AD0/02   Art, Craft and Design
9FA0/02   Art and Design (Fine Art)
9GC0/02   Art and Design (Graphic Communication)
9TE0/02   Art and Design (Textile Design)
9TD0/02   Art and Design (Three-Dimensional Design)
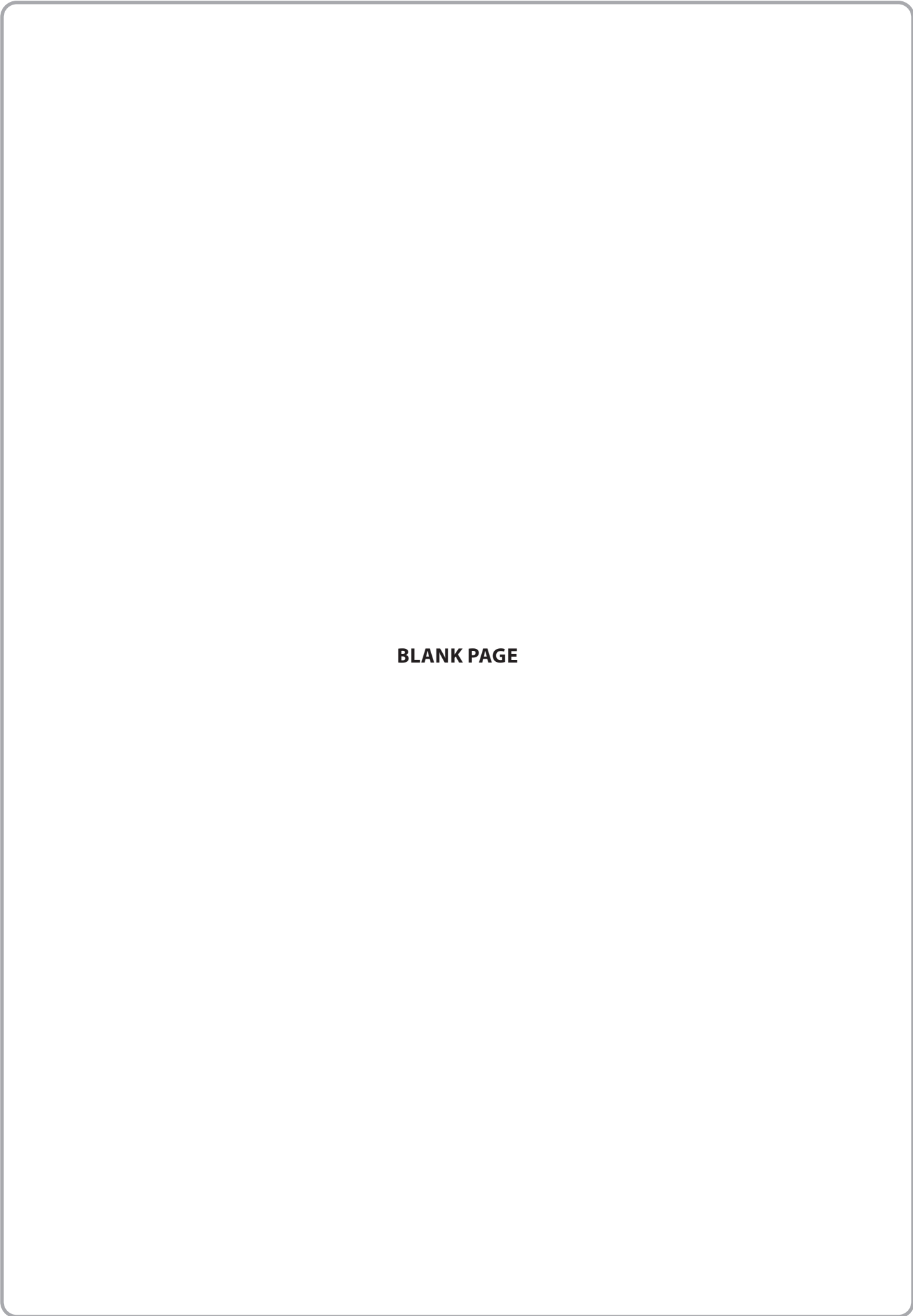9PY0/02   Art and Design (Photography)

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Assessment Objectives

You should provide evidence that fulfils the four Assessment Objectives:

AO1   Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding

AO2   Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops

AO3   Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress

AO4   Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

Preparatory studies

Preparatory studies will respond to the Externally Set Assignment theme and may include sketchbooks, notebooks, worksheets, design sheets, large-scale rough studies, samples, swatches, test pieces, maquettes, digital material… anything that shows fully your progress towards your outcomes.

Your preparatory studies should show evidence of:

•   your development and control of visual literacy and the formal elements (tone, texture, colour, line, form and structure)

•   an exploration of techniques and media

•   investigations showing engagement with appropriate primary and secondary sources

•   the development of your thoughts, decisions and ideas based on the theme

•   critical review and reflection.

Period of sustained focus

During the 15-hour period of sustained focus you will produce your final outcome(s) responding to the Externally Set Assignment theme, based on your preparatory studies.

The period of sustained focus may take place over more than one session. You will not be able to access your work outside of these sessions. Once the 15-hour supervised period has ended you will not be able to add to or alter your work.

The theme is: SIMPLE OR COMPLEX

A relatively simple mathematical progression of numbers 1, 1, 2, 3, 5, 8, 13… created by each number being the sum of its two predecessors, was discovered by the mathematician Leonardo Fibonacci to represent a principle that defined the basic structure of the universe. It illustrates the ratio 1.618, commonly represented by the Greek letter Phi. The structure of intricate and complex organic and inorganic forms, such as crystals, ferns and shells can be explained by the mathematic principle of this formula. It was found to fundamentally influence our aesthetic appreciation of the world. It is accepted that even before Fibonacci's discovery, artists and craftsmen of classical civilisations in Greece, Rome and Egypt were using its rules. They understood that when applied to the design of buildings, objects and paintings it considerably enhanced their beauty. Its impact was so profound it was thought to be as valuable as gold and was called the golden ratio or golden mean. Le Corbusier and Dalí were renowned 20th century artists who exploited its attributes, and it still influences and underpins much contemporary art, architecture and design.

Complex geometry has been used for centuries in the production of ceramics and woven and printed textiles. Tessellation allowed for the construction of vast intricate panels, often built up from simpler geometric forms, such as polygons. This form of decoration was taken to impressive levels in Morocco and Algeria in the Middle Ages.

Many popular perceptions of simplicity are false. For example, Cezanne's prolific paintings of fruit. His compositions of apples, pears, peaches and grapes appear as straightforward still lifes. However, for Cezanne they provided formidable challenges, as he attempted to capture the very essence of the fruit. He stated, 'Painting from nature is not copying the object, it is realising one's sensations.' This explains why he would return to the same subject matter over and over again. The complexity of representing any three-dimensional subject on a two-dimensional surface is readily acknowledged. The sensitivity and sophistication required to accurately control hand and eye explains why traditional forms of art still have a magical fascination for any audience. Many artists choose to use unsophisticated techniques and methods yet produce astounding pieces of work. For example, Kara Walker's simple technique of cutting black paper silhouettes to create large installations, results in complex narratives that make powerful statements about race, gender, sexuality and violence.

The complexity of representing movement has often intrigued artists, especially those that were attempting to show the sensation of speed, created by the new machines of the industrial revolution. J.M.W. Turner and later, in the 20th century, the Futurist's Gino Severini and Giacomo Balla, attempted this with various techniques. The complicated kinetic sculptures of Alexander Calder and Jean Tinguely exploit actual physical movement and the video installations of Bill Viola record and document it. His *Ocean Without a Shore* is a good example in which human ephemerality is subtly yet powerfully represented.

The sophisticated and complex technology in digital cameras has in many ways simplified the processes of capturing an image. Contemporary cameras on automated settings dispense with the need for light meters, film speeds, darkroom chemicals and multiple lens combinations. Computers and printers can adjust and compensate for many of the issues that preoccupied photographers in the past. However, many current practitioners experiment with past technology and processes to exploit the unique characteristics these historic techniques give to the images. Vera Lutter's pinhole camera photographs are a good example of this.

Some artworks, whilst appearing initially simple are conceived from complex concepts that challenge the viewer and raise important political issues. Doris Salcedo's *Shibboleth* installation appeared as an impressive but simple crack in the floor of the Tate Modern's Turbine Hall. It was designed to raise awareness of major global issues concerning racism and colonialism. Olafur Eliasson's *Ice Watch* consisted of simple large blocks of ice cast off from Greenland's ice sheet. Presented in a clock face formation it made a powerful statement about global warming.

Designers have often dealt with the concept of form over function. A complex design, whilst intriguing, may often interfere with a product's primary function, rendering it useless. Even renowned designers such as Philippe Starck have fallen foul of this principle on occasion. His *Juicy Salif* lemon squeezer lost more juice than it collected, and its coating was rapidly tarnished by the acidity of the fruit. Often the aesthetic qualities of a product have been realised by them simply fulfilling the task to which they were intended. Some of the most collected and prized ceramics from the early Chinese dynasties derive their form and aesthetics from pure function, such as the Qianlong Dynasty porcelain teapot recently sold at Sotheby's for $3.5 million.

Here are some other suggestions that may stimulate your imagination:

- lace, Persian carpets, Viking knotwork, Art Nouveau prints

- algorithms, formulae, coding, punch-cards, diagrams, instructions

- skeletons, cobwebs, nests, honeycombs, crystals

- maps, roads, railways, airports, scaffolding

- enzymes, viruses, bacteria, mould, protozoans

- cathedrals, stadiums, skyscrapers, towers, pylons

- seas, lakes, rivers, streams, weather, deserts, dunes

- insects, birds, mammals, plants, trees, moss, algae, ferns.

Theme: SIMPLE OR COMPLEX

Title: 9AD0/02 Art, Craft and Design

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.

For 9AD0 Art, Craft and Design you will have been working in two or more of the titles 9AD0/01–9PY0/01 in Component 1. For this Externally Set Assignment, you can choose to work in just one of the 9AD0/02–9PY0/02 titles or continue to work in more than one.

You may wish to begin developing ideas by reading the starting points in the title (9AD0/02–9PY0/02) that you are most familiar with.

The five titles are:

9FA0/02 Fine Art – pages 8, 9, 10 and 11

9GC0/02 Graphic Communication – pages 12, 13, 14 and 15

9TE0/02 Textile Design – pages 16, 17, 18 and 19

9TD0/02 Three-Dimensional Design – pages 20, 21, 22 and 23

9PY0/02 Photography – pages 24, 25, 26 and 27

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Theme: SIMPLE OR COMPLEX

Title: 9FA0/02 Fine Art

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.

The complex web of experiences that make up cultural and social identity can be shown in many ways. Njideka Akunyili Crosby's *Wedding Portrait* contains a subtle narrative, as half-hidden elements of the composition imply an unequal relationship of power between races and generations. In contrast, George Shaw's landscape paintings often portray the backyards of the council estate near Coventry where he grew up, complete with piles of builder's rubble and sagging net curtains. Identity is expressed through the subtleties of a particular time and place. This connects to a tradition depicting identity through attachment to specific locations, perhaps best known in the work of John Constable. The Pitmen Painters of Ashington, Zhang Xiaogang, Nina Chanel Abney, Glenn Ligon and Hardeep Pandhal also explore identity with various degrees of humour and pathos.

(Source: © San Francisco Museum of Modern Art/Bridgeman Images)

Njideka Akunyili Crosby
Wedding Portrait, 2012
acrylic paint, pastel, coloured pencil, marble dust, transfers and custom fabric on paper
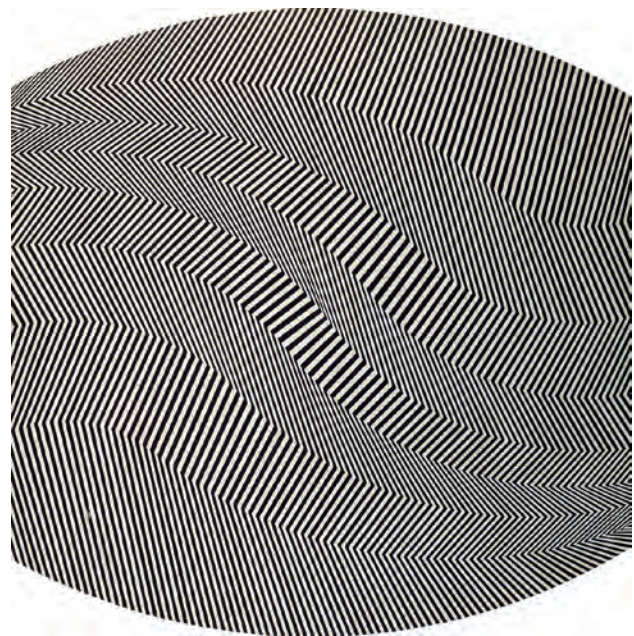
Theme: SIMPLE OR COMPLEX

Title: 9FA0/02 Fine Art

Simple processes or beginnings can develop into highly complex outcomes. The conceptual artist Sol LeWitt would send brief instructions on a postcard to the gallery to then be worked up by assistants into highly complex murals. Bridget Riley and Victor Vasarely explored the Op Art potential of making a series of changes to a basic unit. Today, inspired by Brian Eno and others, artists such as Anders Hoff, Katharina Brunner, Lauren Lee McCarthy and Jon McCormack explore this principal using computers in Generative Art and Algorithmic Art. In nature, genetic diversity is achieved by different combinations of just four building blocks of DNA.

(Source: Bridgeman Art Library)

Mary Martin
Climbing Form, 1962
metal and wood

(Source: © Bridgeman Art Library)

Bridget Riley
Shuttle II, 1964
emulsion on shaped panel

Theme: SIMPLE OR COMPLEX

Title: 9FA0/02 Fine Art

Extreme attention to detail in art can lead to both admiration and disorientation on the part of the viewer. The tremendous technical skill that Pre-Raphaelite artists such as John Millais showed in a painting such as *Isabella* is somehow so intense as to be dream-like. This quality was exploited by Dali in his Surrealist paintings such as *The Persistence of Memory*; a meticulously imagined dream. The 'Uncanny Valley' effect has been widely studied, in which overly realistic humanoid robots can evoke feelings of unease and revulsion. Ron Mueck plays with the disorientating effect of detail presented at unexpected scales with his hyper-real sculptures. Chuck Close, Richard Estes, Audrey Flack and Gerhard Richter have examined the relationship between photography and hand-painted images.

(Source: © REUTERS/Alamy Stock Photo)

Ron Mueck
Young Couple, 2013
sculpture

Theme: SIMPLE OR COMPLEX

Title: 9FA0/02 Fine Art

Artists have often imagined a return to a more simple and honest approach to life, where humanity can live more in harmony with nature. *The Garden of Earthly Delights*, as painted by the medieval artist Hieronymus Bosch is an early example. Constantin Brâncuşi was an early 20th century pioneer of the drive to do away with unnecessary complexity. He is known not only for the purity of his sculptures but also for the earthy quality of the tools and furniture that he made from simple materials. Die Brücke, Arte Povera, Environmentalism, Land Art, Minimalism and Japanese Zen Philosophy all explore this idea. In the face of the climate emergency, artists such as Olafur Eliasson, Mary Mattingly and John Akomfrah show the urgency and global nature of the changes needed to rebalance our approach to life.

(Source: © Art Institute of Chicago/Bequest of Katherine S. Dreier/Bridgeman Images)

Constantin Brâncuşi
Leda, c1920
marble on concrete base

Theme: SIMPLE OR COMPLEX

Title: 9GC0/02 Graphic Communication

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.

The most powerful logos seem to be those that pare down the visual imagery of the original subjects to their simplest forms, whilst retaining essential characteristics that make them recognisable and unique. Once established they provide immediate visual connections to brands. Many consumers are unaware of the conceptual input and complexity behind their development. A good example of this is the iconic Lacoste logo of a crocodile, developed in 1933 from studies of the animal abstracted down to its most basic form. The simple Adidas trefoil was developed from over 100 different ideas. The three stripes are far from arbitrary and are supposed to symbolise the three major land masses where their products were originally sold. The original trefoil has now been pared down even further to an irregular triangular wedge with the appearance of a mountain slope. Nike's tick-like *swoosh* logo was produced to contrast and separate Nike from Adidas and is probably one of the most recognisable brand logos in the world. It is a clever use of perspective that gives the illusion of a road bend appearing from one horizon and then vanishing over the next. The idea was to give the impression of motion and speed, to back up their original motto of 'Just do it'.


(Source: © CHROMORANGE/Karlheinz Pawlik/Alamy Stock Photo)

Logo of Lacoste

Theme: SIMPLE OR COMPLEX

Title: 9GC0/02 Graphic Communication

Many simple stories pitched at preschool children and early readers are brought to life with exciting and vibrant illustrations. Combinations of pop-up techniques, quirky graphics and distorted imagery create books that stimulate the imagination of young children and encourage them to read. The most successful of these often draw from close observation of the actual subjects before they are abstracted into the illustrators' caricatures. Nick Sharratt's *Shark in the Dark* and *Ketchup on your Cornflakes* are good examples of these along with Sarah McIntyre and David O'Connell's *Jampires*, Jo Empson's *Chimpanzees for Tea* and Axel Scheffler's illustrations of Julia Donaldson's *The Gruffalo*. There are too many to list, but even a cursory investigation of this genre will easily demonstrate its commercial and creative significance.
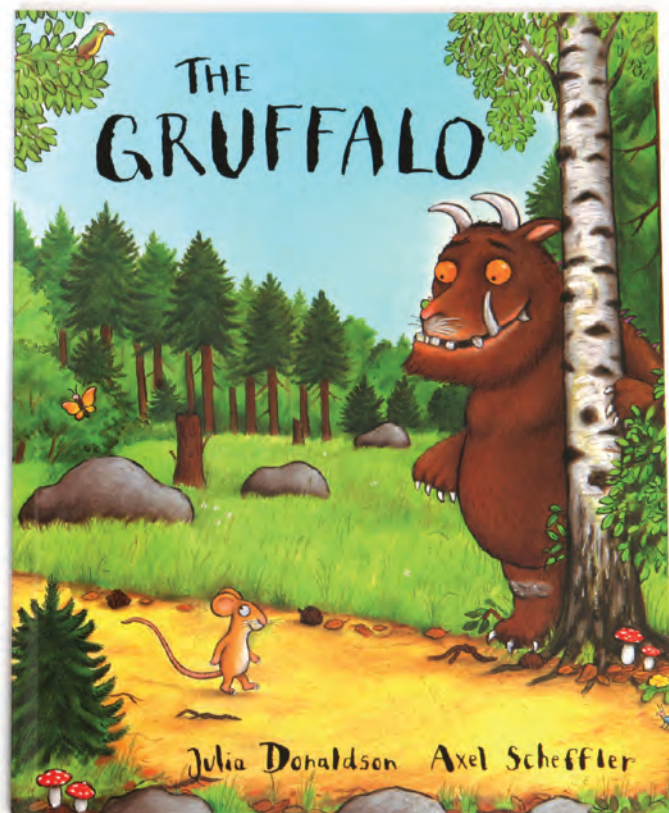
(Source: © Ben Molyneux/Alamy Stock Photo)

Julia Donaldson and Axel Scheffler
The Gruffalo and The Gruffalo's Child
books

Theme: SIMPLE OR COMPLEX

Title: 9GC0/02 Graphic Communication

All fonts are derived from the earliest alphabets, which were simple cuts and slices in stone, clay and wood. The cuneiform alphabet was constructed from short lines that could easily and quickly be cut with a knife, axe or chisel or compiled from arranged sticks and pebbles. In contrast to these, complex fonts such as the alphabets of the Arabic and Brahmic families, with examples such as the Devanagari, Khmer script and the Thai alphabet, have unique aesthetic qualities of their own. Whilst many fonts are designed to clearly communicate, some designers create complex and convoluted forms that intrigue and provide challenges for the reader. These complex forms almost turn the script into codes and form intriguing puzzles that are entertaining to unravel. Contemporary fonts such as *Maelstrom*, *Chase Zen Jackulator* and *Planned Obsolescence* demonstrate this effect and the limitless possibilities open to designers. Wildstyle graffiti artists often exploit the potential for this form of text.


(Source: © Philip Aucott/Alamy Stock Photo)

Vibrant wildstyle graffiti piece sprayed on concrete underpass

Theme: SIMPLE OR COMPLEX

Title: 9GC0/02 Graphic Communication

Despite its complex programming and technical demands, web page design is still primarily a simple form of visual communication. This means graphic designers continue to play an essential part in the composition of the wireframe, balancing its aesthetic qualities with its fundamental purpose. They also create or compose the images and select the colour palette and fonts used. The whole package is then woven together using whatever animations, carousels or banners are requested by the client. The ease with which this can become cluttered and confusing to navigate is obvious, so the designer must struggle to simplify and reduce the page to its basic elements whilst retaining the essential aspects. SVZ Design's web page is an excellent example of the use of simplistic animated geometric motifs and basic transitions. It proves that less is often more, especially when navigating at speed. r8iba.com is another good example of an aesthetically successful minimalist combination of text and photography. The composer Ayako Taniguchi's web page is filled with animated black and white numbers, or dots depending upon your selected album track. These react to the music but do not impede ease of navigation.
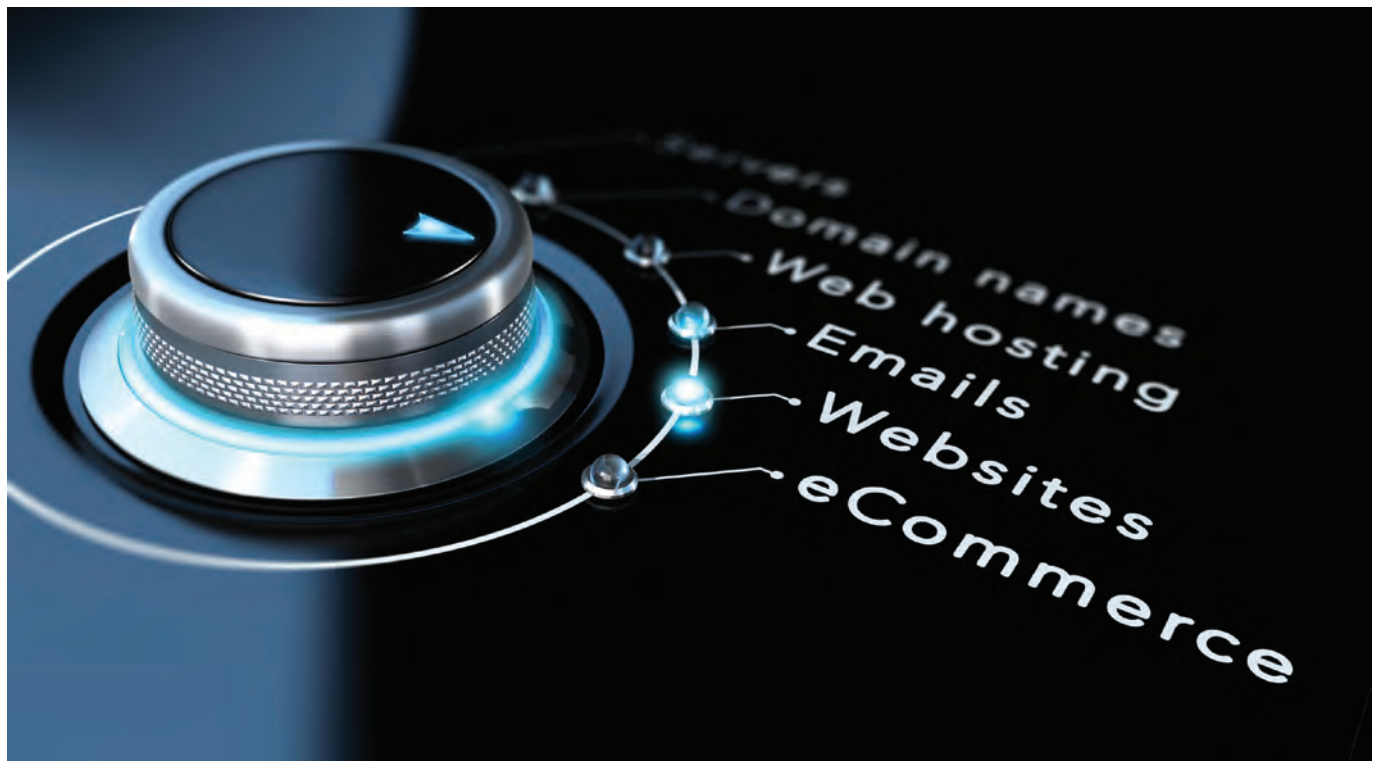
(Source: © le Moal Olivier/Alamy Stock Photo)

Web design company concept

Theme: SIMPLE OR COMPLEX

Title: 9TE0/02 Textile Design

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.

There is a Japanese tradition of using simple forms, paying close attention to fabric selection and fine details of pattern cutting. This often accentuates the form and movement of the wearer. Issey Miyake has consistently explored Minimalist ideas in fashion in which apparent simplicity hides underlying complexity of ideas. In his 2020 Spring Summer Collection, *A Sense of Joy*, the actions of the wearer complete the garment, whether dancing or skateboarding. Rei Kawakubo, Yoshio Kubo and Junya Watanabe share a similar heritage that explores the dialogue between abstract sculptural form and the human body. Roy Halston, Jil Sander, Betty Jackson and Holly McQuillan are examples of designers from Western countries who share the idea that 'less is more'.

(Source: © REUTERS/Alamy Stock Photo)

Issey Miyake
A Sense of Joy, Spring Summer 2020

Theme: SIMPLE OR COMPLEX

Title: 9TE0/02 Textile Design

Clothes tell stories, either unintentionally or by deliberate design. Guo Pei used the opportunity of her *Alternate Universe* show in 2019 to create a complex narrative, mixing elements of French Rococo design and her own Chinese heritage. Death and suffering, represented here by the bleeding heart and dead branches, mix equally with opulence and excess. Each garment may take several hundred hours to create and is made from rare and antique fabrics that have been taken apart and then reformed. In some ways this echoes the work of British designers Vivienne Westwood and Alexander McQueen who make garments that tell stories with theatrical and provocative themes.

(Source: © Guy Bell/Alamy Stock Photo)

Guo Pei
Autumn Winter 2019/20 Alternate Universe Couture

Theme: SIMPLE OR COMPLEX

Title: 9TE0/02 Textile Design

Fabrics undergo changes in status. The historical fortunes of chintz are as complicated and interwoven as the design itself. Originating in Kozhikode (Calicut) in India in the 1600s, it is one of many embroidery techniques from south Asia. The Dutch imported it into Europe and during the 19th century it became very popular in Britain, as a symbol of colonial pride. Later due to the influence of Modernism, 'chintzy' itself became a word for naff or poor taste in furnishing. It is now back in fashion, being promoted by designers such as Andrew Martin. The artist Yinka Shonibare explores the cross currents of history through fabric, constructing sculptures clad with Vlisco, an Indonesian inspired, Dutch printed, West African version of chintz.

(Source: © BTEU/RKMLGE/Alamy Stock Photo)

Indoor cap – 18th century hand painted chintz

Theme: SIMPLE OR COMPLEX

Title: 9TE0/02 Textile Design

Thread can be used as a metaphor for the tangled nature of memories and life. Chiharu Shiota creates extraordinary spaces through installations of thread intermingled with objects. These spaces require the viewer to interact with the artwork and make their own journey through the piece. In *The Human Condition* Jan Kucz created a figure trapped in a tangled web of cables and chords, representing the complex web of technology and duties in which humanity has trapped itself. Sheila Hicks, Gabriel Dawe, Billie Zangewa and Kathleen McFarlane have all explored the metaphorical possibilities that textile pieces can suggest.

(Source: © dpa picture alliance/Alamy Stock Photo)

Chiharu Shiota
The Key in the Hand

Theme: SIMPLE OR COMPLEX

Title: 9TD0/02 Three-Dimensional Design

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.

Complex three-dimensional puzzles such as the Rubik's cube still provide fascination for all ages, even in a world dominated by CGI and computer-generated games. Also, new designs for old favourites such as chess and backgammon provide limitless opportunities for innovative designers. Card games maintain their popularity and can vary in complexity from simple snap to the much more complex bridge. It is interesting to see how the traditional forms of many of these games are often redesigned to fit the contemporary market. Chess is continually being adapted, for instance, to cylindrical, round and hexagonal forms including three-dimensional versions such as the *Strato 3D Multilevel* chess set.

(Source: © Xinhua/Alamy Stock Photo)

A chess set from Italy in Gökyay Chess Museum, Ankara, Turkey

Theme: SIMPLE OR COMPLEX

Title: 9TD0/02 Three-Dimensional Design

Camping has recently become even more popular, with designs ranging from the simple traditional ridge tent and yurt to far more complex forms that cleverly unfold to create imaginative temporary living spaces. It seems the potential for designers is limitless as they keep finding ingenious ways to condense and fold sizeable accommodation into small portable packages. Recent designs incorporate spring loaded frames that allow the structure to be erected in seconds. The range is impressive, from those intended for holidaymaking large families to one-man versions, cleverly designed to cling to remote and inhospitable mountainsides. The *Tentbox Classic* roof tent is a good example of this, designed to turn any vehicle into instant sleeping accommodation.

(Source: © Mikko Karjalainen/Alamy Stock Photo)

Tenting out in the Northern Wilderness

Theme: SIMPLE OR COMPLEX

Title: 9TD0/02 Three-Dimensional Design

Set designers are often faced with complex, almost impossible tasks to create evocative props and backdrops for plays and musicals that demand exotic landscapes and creatures. This is especially true when the play or musical is based on fantastic journeys or adventures that are already well known and familiar. The audience arrives with preconceived ideas of what to expect. Peter England was faced with just such a task for the 2019 Broadway production of *King Kong*. Clever use of animatronics and projection successfully supported the actors in an acclaimed production. Current interest in puppetry and animatronics is somewhat surprising in a world of CGI graphics and sophisticated digital projection. However, many productions have now resorted to this technique with intriguing results, such as Aaron Fechter's use of animatronic animals in his *Rock-afire Explosion* videos. His version of The Black Eyed Peas song *I Gotta Feeling* is a weird and powerful example of the use of these effects.

(Source: © Everett Collection Inc/Alamy Stock Photo)

King Kong at arrivals for 2019 Special Achievement Outer Critic Circle Award

Theme: SIMPLE OR COMPLEX

Title: 9TD0/02 Three-Dimensional Design

The relatively simple process of firing clay creates a material that is invaluable to our everyday lives. Clay is vital to our existence; from the ceramic resistors in our most complex electronics and the plates that protect the space shuttle on re-entry, to simple house bricks and tiles. Its unique ability to turn from a soft, malleable state to one which is inert, strong and stone-like allows for artists and designers to create exciting and unique objects. Some of the most striking examples capture its fluidity and lock it as if a moment is frozen in time. When both the clay and glaze are used in this way it appears as if the dynamic energy of the object is suspended for eternity. Contemporary artists Matt Wedel, Brian Rochefort and Johnson Tsang are all exponents of this way of working with clay.

(Source: © Saint Louis Art Museum/Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh and funds given by Jason Jacques/Bridgeman Images)

Pierre-Adrien Dalpayrat
Vase, La Mer, 1898–1900
glazed stoneware

Theme: SIMPLE OR COMPLEX

Title: 9PY0/02 Photography

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.

A simple and direct approach to portrait photography can be very powerful. The early 20th century photographer August Sander has been very influential in this respect. The subject is photographed frontally, often meeting the gaze of the camera in a direct and straightforward way. The viewer is then able to assess the mood and demeanour of the subject, who is presented with honesty. This idea has influenced photographers such as Diane Arbus, Richard Avedon, Dorothea Lange, and more recently, Rineke Dijkstra, Alec Soth, Jennie Baptiste and Vikram Kushwah.

(Source: Bridgeman Images)

Vikram Kushwah
Ofelea and Ofelea, 2010
photograph

Theme: SIMPLE OR COMPLEX

Title: 9PY0/02 Photography

The camera can capture astonishing detail. Louis Daguerre's 1839 invention – the Daguerreotype, was an instant success and true wonder of the age, being described as 'A mirror with a memory'. This objective quality is a characterisation of the more recent Düsseldorf School of Photography. These photographers were inspired by the detailed typography of industrial buildings recorded by Bernd and Hilla Becher in the 1970s. Thomas Ruff, Andreas Gursky, Candida Höfer, Axel Hütte, Michael Schmidt and Barbara Probst share this common purpose to record with clarity and detail. Photographs by the Canadian Edward Burtynsky share many of the same characteristics, their scale and detail often revealing the true extent of environmental damage around the globe.

(Source: Edward Burtynsky/Bridgeman Art Library)

Edward Burtynsky
Manufacturing #11, Youngor Textiles, Ningbo, Zhejiang Province, China, 2005
chromogenic print

Theme: SIMPLE OR COMPLEX

Title: 9PY0/02 Photography

Rather than pointing the camera at a real scene, photographers can create complex narratives using staged events and artificial set ups. In the 19th century this was a way for photographers such as Henry Peach Robinson to challenge the primacy of historical paintings. More recently Sandy Skoglund, Gregory Crewdson, Cindy Sherman, Carrie Mae Weems and Deana Lawson have used this method to explore social values. In the 1970s Laurie Simmons constructed home-made set ups that are both humorous and nostalgic evocations of 1950s America. They are also one of the first examples of images where traditional gender roles are questioned.

(Source: © Christie's Images/Bridgeman Images)

Laurie Simmons
Blonde/Red Dress/Kitchen, from the series Interiors 1978
Cibachrome print

Theme: SIMPLE OR COMPLEX

Title: 9PY0/02 Photography

Animation can thrive on either the simplicity or the complexity of the technical approach. *Prince Achmed*, created by Lotte Reiniger in 1926 was the first animation to use cut-out paper shapes. The original *South Park* cartoons also used paper cut-outs. These were deliberately simple and then combined with poor lighting and crude, jarring movement as homage to Terry Gilliam's animations for *Monty Python's Flying Circus*. In more complex animations the audience can enjoy the computer-generated experience of detail, for example the movement of fur in *Monsters, Inc*. Other examples are *Avatar* and Pixar's *Wall-E*. Studio Ghibli in Japan is famous for the beauty of its hand-drawn animations in films such as *Spirited Away*, *Ponyo* and more recently *How do you Live?*

(Source: © Moviestore Collection Ltd/Alamy Stock Photo)

South Park
animation

Theme: SIMPLE OR COMPLEX

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