

Pearson Edexcel Level 3 GCE

Summer 2026

Period of sustained focus 15 hours

Paper
reference

9AD0/02

Art and Design

Advanced Level

PAPER 2: Externally Set Assignment

You do not need any other materials.

Instructions to Teachers

The paper should be given to the Teacher-Assessors 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 2026 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: ORIGINS

Where Do We Come From? What Are We? Where Are We Going? by Paul Gauguin is a classic example of a painting asking the big questions that have inspired artists since the beginnings of humankind. Palaeolithic people produced sculptures of female figures, such as the *Venus of Willendorf*, thought to represent a goddess of earth, a talisman of birth and fertility.

Theories such as The Big Bang, scientific discoveries such as DNA and creation myths have all fuelled artists' and designers' creativity. Many of these responses are spectacular renditions of the human imagination, as their subject matter is often impossible to actually observe. Cornelia Parker's *Cold Dark Matter: An Exploded View* is a good example of this. Matter/energy is thought to be indestructible, so creation and destruction are inextricably linked. Blacksmiths, potters and glassblowers use fire to create new and precious objects. Forests wiped out by fire immediately spring back to life. Like the legend of the Phoenix, fire destroys but creates anew. Some plants, such as lodgepole pine, eucalyptus and banksia, depend upon fire to reproduce.

Iron is purported to be the first and only metal essential to the origin of life. It is a fundamental metal that is responsible for the vast range of autumnal hues seen in parks and gardens. Many of the colours on the artist's palette are iron pigments. Artist colours often have strange sources, from crushed beetle carapaces to complex synthetic manufacturing processes.

Retaining the characteristics of the original material is often a vital part of design; wood grain is enhanced, not concealed, and the ageing patina of metals is exploited in the surface qualities of both sculptures and functional objects. The *Angel of the North* by Antony Gormley exemplifies this; constructed of Cor-Ten steel, its unprotected surface is intended to oxidise and produce a distinctive mellow patina. Furniture is often finished with simple oils and varnish to expose the beauty of the natural grain. Textile designers sometimes choose to exploit the natural colours and textures of the fibres they use, rather than stain or dye them. Mirka Knaster's stitched work, *Journeys into Unknown Territory*, fully exploits the natural textures of individual strips of handmade papers.

Contemporary photographers who readily have access to cutting-edge technology and digital media, often explore and experiment with the original chemicals and processes used at the very beginnings of photography. The effects produced by these processes are unique and add distinct characteristics to the images created by them. For this reason, Tim Rudman, along with many others, chooses to use the historic silver gelatine print process for his images. Peter Wiklund uses pinhole cameras to create mysterious narrative imagery.

The search and exploration of our individual personal ancestry and roots often fascinates artists across all disciplines and inspires them to produce unique responses. Yinka Shonibare's *Nelson's Ship in a Bottle* is one of many pieces created by the artist in his journey to explore his heritage.

The importance of direct observation and going back to the source when developing a design or artwork has long been acknowledged. An example of how complex and fascinating abstract forms can be derived from original observation is Piet Mondrian's tree series. The sequential evolution of the final paintings can be clearly followed from the original, accurately observed studies. In contrast, Albrecht Dürer's woodcut of a rhinoceros was drawn purely from a description from someone who had actually seen one.

Charles Darwin's *On the Origin of Species* caused uproar when it was published in 1859 and inspired many artists of the time. A recent exhibition, "*Endless Forms*": Charles Darwin, *Natural Science, and the Visual Arts* explored the extensive impact his ideas had on the art world. Max Klinger was heavily influenced by Darwin's theories, and this can be seen in many of his works such as *Siesta 1*. It is interesting to see contemporary artists such as Willard Wigan still being influenced by Darwin and producing a micro sculpted portrait as a tribute.

Here are some other suggestions that may stimulate your imagination:

- skeletons, micro-organisms, viruses, bacteria, DNA
- fossils, geology, springs, volcanoes, caves, rockpools
- museums, hospitals, nurseries, schools, fountains
- raw materials, mines, quarries, earth, clay
- seeds, embryos, eggs, foundations, ceremonies
- airports, stations, launch pads, starting gate/blocks
- ideologies, political movements, religions, myths
- stars, astrology, aliens, meteorites, craters, big bang, cryogenics
- Prometheus, radioactivity, Chernobyl.

Theme: ORIGINS

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, 23 and 24

9PY0/02 Photography – pages 25, 26, 27 and 28

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Theme: ORIGINS

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.

All art comes from somewhere and artists observe and respond to the world around them. Often artists develop ideas appropriated from pre-existing artworks that they find inspiring. This then leads artists to experiment and refine their approach, bringing them to form their own visual response, capable of fuelling a sustained and personal enquiry. Picasso said, 'inspiration exists, but it has to find you working'. He would often use what were considered unexpected and contentious origins to develop his work, studying artefacts in museums and galleries and drawing on inspiration from the established practices of Oceanic, African and Asian art. The appeal of looking at and responding to different cultural contexts in order to find new interpretations is compelling. It engages the audience's curiosity and prompts debate.



(Source: © Arterra Picture Library / Alamy Stock Photo)

Wooden African statuettes in the Royal Museum for Central Africa, Tervuren, Belgium



(Source: © Alan Wylie / Alamy Stock Photo)

Alan Wylie
Visitors at the Museum of Modern Art in Manhattan, New York admiring a Picasso

Theme: ORIGINS

Title: 9FA0/02 Fine Art

The origin of art making is driven by the need to make a mark, to leave a trace or to tell a story. Personal ideas often start with drawing. Drawing does not need to be observational and this approach to working through thoughts, putting them down on paper as ideas develop is crucial for artists as they begin to make their intentions tangible. Tania Kovats, Cy Twombly, Waqas Khan and Jeanette Barnes all use drawing as a significant part of their practice. Kovats states that drawing is where she communicates, first with herself and then with others.



(Source: © Josep Curto / Alamy Stock Photo)

Josep Curto
Artist drawing in the studio

Theme: ORIGINS

Title: 9FA0/02 Fine Art

The caves of Lascaux show how communities of prehistoric people used mineral dust to record handprints, figures and animals. This earliest need to leave a trace has left modern humanity considering the original purpose of these first artists. Leo Tolstoy speaks of art as a union among people that joins them together in the same feelings. This is something that humans have always had the propensity for and reflects the importance of the relationship between art, artist and viewer. Contemporary participatory artist Tania Bruguera has brought this to a new level of audience engagement in her work *10,148,451* (a changing numerical title) which highlights the global migrant crisis. Her work highlights difficulties faced by immigrants as they seek to start afresh in a new country.



(Source: © Uri Gordon/Getty images (RF))

Cueva de las manos, ancient rock art

Theme: ORIGINS

Title: 9FA0/02 Fine Art

Places are inherently associated with the events that happen in them. The impact a place has on each person establishes a fresh relationship, creating layers of a story that exist beyond the individual. The location is often the genesis for the event, with venues being purposely built to house moments of interaction. Stadiums, cathedrals, concert halls, factories and stone circles draw people into the space to participate in collaborative moments. Daniela Gullotta's images of buildings evoke a haunted emptiness of places once populated. Paul Winstanley travelled to every degree-awarding art school in the UK in the summer of 2012, photographing the empty studios before students returned. The resulting paintings are quiet, capturing the spaces in their readiness for creative potential.



(Source: <https://www.paulwinstanley.com/artschool29.html>)

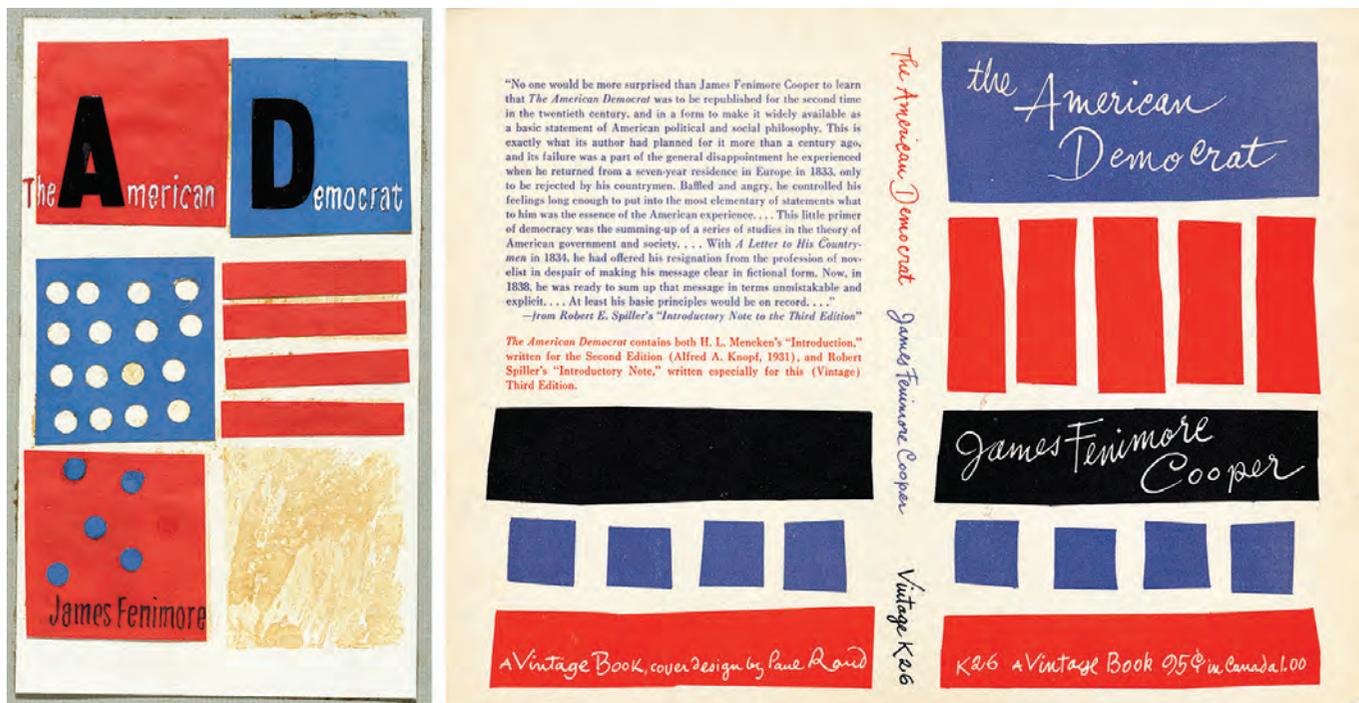
Paul Winstanley
Art School 29, 2014
oil and wax on panel

Theme: ORIGINS

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.

Graphic designers frequently draw from available resources to generate their work, seeking to create new and original material from what is already in existence. Understanding how this can be exploited is an important aspect of developing considered compositions that target a coherent message. Paul Rand is widely considered to be the father of graphic design. Steve Jobs cites his influence as the origin for Apple's elegant, sleek and minimal design. Rand used European Modernist movements such as De Stijl to help formulate a bold, sharp asceticism, still recognisable in the work of many designers who followed him.



(Source: <https://letterformarchive.org/news/paul-rand/>)

Paul Rand

The American Democrat, Vintage Books, 1956

Theme: ORIGINS

Title: 9GC0/02 Graphic Communication

From the original Gutenberg printing press to chromolithography and flexography, graphic designers have always had to adapt to a rapidly evolving industry. Now, in a highly technological world where artificial intelligence is making companies and clients ask questions about needing to rely on designers, many are returning to the non-digital production of work. Cutting and pasting, drawing, collage and letterpresses are original approaches to creating graphics. The earliest forms of graphic design can be seen in Egyptian hieroglyphs, Chinese block printing and medieval European manuscripts. Aoi Yamaguchi and Future Medieval use intricate ornamental designs and gothic styling to hark to the distant past in contemporary approaches.



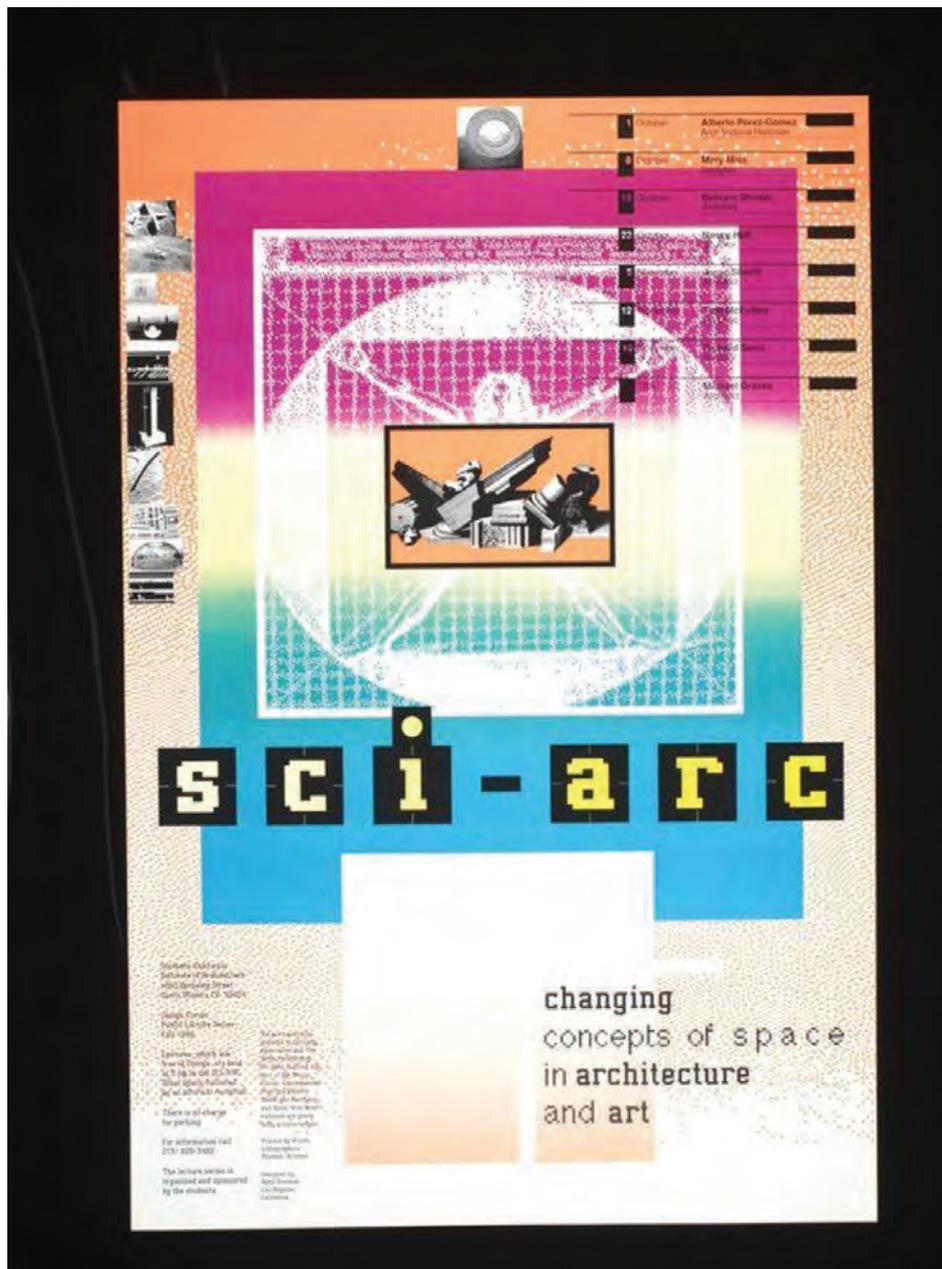
(Source: Getty Images (AI))

Letterpress background

Theme: ORIGINS

Title: 9GC0/02 Graphic Communication

As technology evolves, graphic designers need to be proactive in recognising and responding to new possibilities that emerge, embracing the unexpected. The dominance of the computer, creative software packages and the internet have offered a wealth of opportunities for designers to adapt and develop. April Greiman and Charlotte Johannesson are credited as original pioneers who utilised computer graphic methods in their work. Their realisation of this new technology as a design tool helped other designers exploit it and evolve the industry. Accepting glitches and errors, pixellation and understanding the multidisciplinary nature of computer technology have fuelled the digital era of design.



(Source: <https://collections.vam.ac.uk/item/O1176682/sci-arc-poster-april-greiman/>)

April Greiman
Sci-Arc, 1986
poster

Theme: ORIGINS

Title: 9GC0/02 Graphic Communication

In an increasingly busy and complex world, designers use traditional methods of maps, charts and plans to document facts, figures and data. These illustrate information in visually compelling ways. A thought map can sometimes generate ideas when planning a creative project and then become an outcome. Designers David McCandless and Manuel Lima create, collate and visualise intricate patterns of data. These help the reader better understand the origin of a variety of sources such as how the internet works, rainforest decline in the Amazon and imaging neural networks. Derek Lerner also creates work about complex systems.



(Source: © Anatolyi Deryenko / Alamy Stock Vector)

Anatolyi Deryenko

Global structure networking and data connection concept

Theme: ORIGINS

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.

Many constructed textiles are used to document narratives and myths. These often depict the theoretical origins of humankind and the historical milestones that influenced the development of civilised societies. Linear production techniques naturally lend themselves to timelines and sequential storytelling. The most famous of these is probably the Bayeux Tapestry that documented the beginnings of the Norman Conquest of England. *The Last Invasion Tapestry*, on permanent exhibition in Fishguard, depicting the last invasion of Great Britain in 1797 was designed by Elizabeth Cramp and sewn by eighty local women for the bicentennial celebrations in 1997. The *Genesis or the Creation of Man* tapestry in the Royal Palace of La Granja de San Ildefonso is another good example. The recent *Threads through Creation* was a sequence of twelve large textile panels produced by Jacqui Parkinson, retelling the creation story from the book of Genesis.



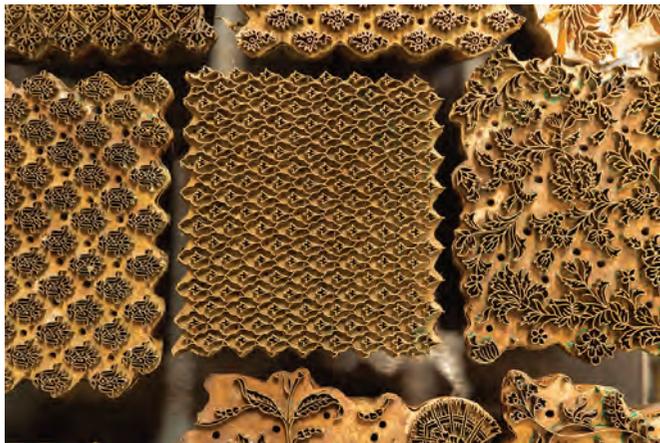
(Source: © Peter Horree / Alamy Stock Photo)

The Hunting of Elephants, 1530, woven in northern France or Flanders
tapestry wool and silk

Theme: ORIGINS

Title: 9TE0/02 Textile Design

Some of the earliest and simplest printing processes can produce highly sophisticated and complex fabric prints. The carved wooden block, when used to create interlocking, tessellated and layered designs, results in final fabrics that can excite and intrigue the viewer. Dye resist processes such as batik and shibori still inspire contemporary designers. Wood and stone block printing can be traced back to the beginnings of decorated fabrics in ancient China, Egypt and Assyria and reached a zenith at the turn of the 20th century in India. Contemporary designers still use wood and lino to block print fabric as it imparts a unique and individual quality to the finished piece. Molly Mahon produces block printed fabrics and wallpapers that exploit these characteristics. Neera Sehgal continues to teach and use these techniques in her work.



(Source: © ephotocorp / Alamy Stock Photo)

Wooden printing blocks used for saree printing



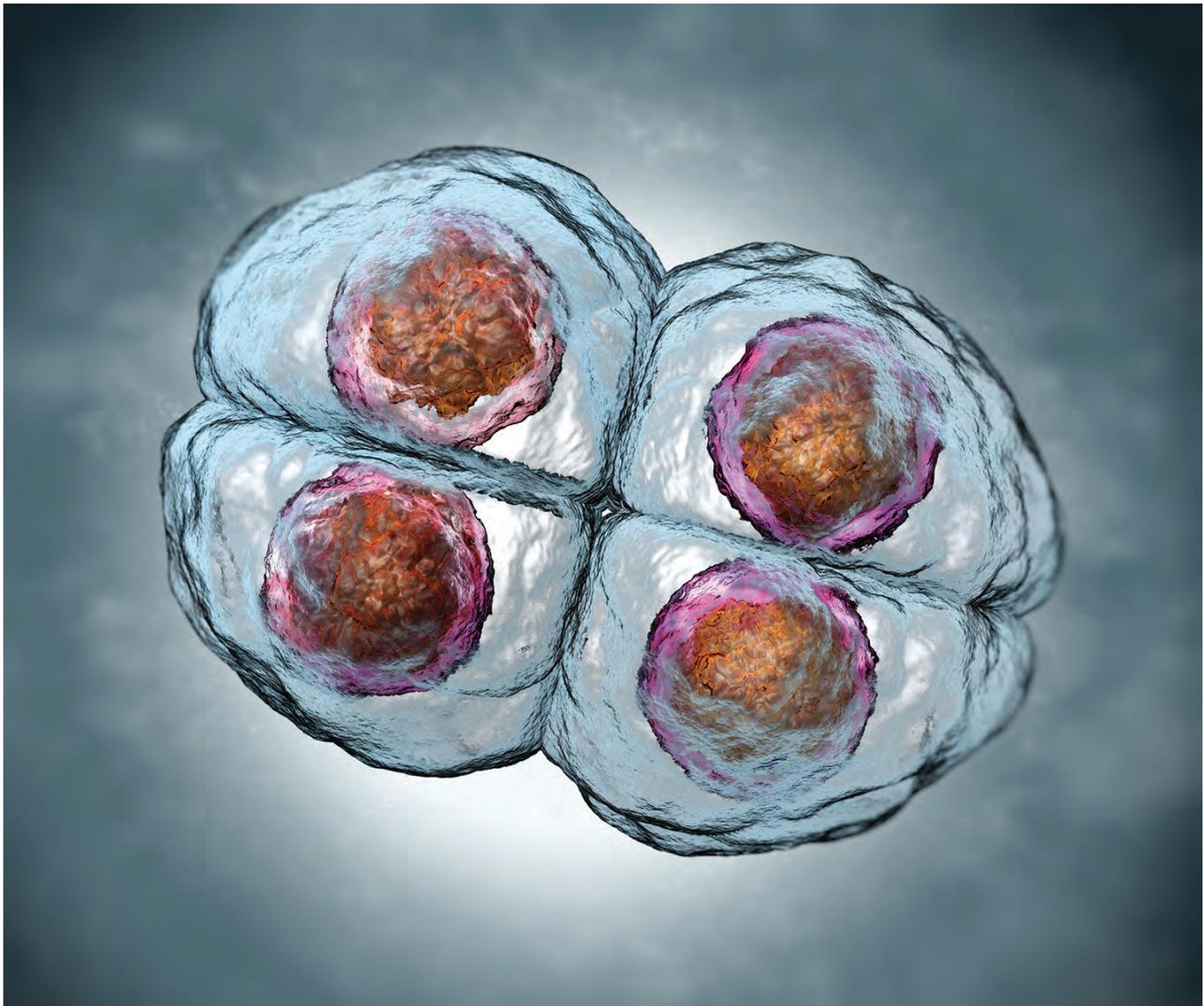
(Source: © Sabena Jane Blackbird / Alamy Stock Photo)

Sabena Jane Blackbird
Ajrakh block printing, Ajrakhpur village,
Great Rann Of Kutch, Gujarat, India

Theme: ORIGINS

Title: 9TE0/02 Textile Design

Birth, motherhood and the beginnings of life inspire many designers and have influenced haute couture collections. The inspirations come from concepts ranging from microbiology and DNA to the actual physical changes the body goes through during pregnancy. Simone Rocha's, Molly Goddard's and Rejina Pyo's Spring/Summer 2022 collections are good examples of this, all of them being inspired by motherhood. Helen and Kate Storey's 1997 *Primitive Streak* Collection also embraced this. Arkadius's (Arkadiusz Weremczuk) inaugural major collection *Lucina, O!* was a striking and powerful response to these everyday aspects of life.



(Source: © Alexey Kotelnikov / Alamy Stock Photo)

Alexey Kotelnikov
Mitosis, stage four

Theme: ORIGINS

Title: 9TE0/02 Textile Design

Special textiles are often produced for unique events that begin new personal journeys and signal ceremonial landmarks. Weddings, christenings and rites of passage are good examples of this where dresses, blankets, shawls and other textiles are made specifically for the occasion and then treasured as keepsakes thereafter. Paithani sarees are distinctive and are produced with a characteristic form of weave being worn only on special occasions. In Japan, the *Coming of Age Day* is celebrated by wearing traditional furisode that are often contemporary revisions of the traditional kimono. Dowry textiles of the Kyrgyz, Kazakhs, Tajiks and Uzbeks included a wedding curtain made by the mother of the bride, often a highly decorative patchwork hanging.



(Source: © UPI / Alamy Stock Photo)

Keizo Mori

Coming of Age Day ceremony at an amusement park, Toshimaen, in Tokyo, Japan

Theme: ORIGINS

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.

Protective structures built to defend the eggs and offspring of wildlife frequently take complex and interesting forms. The intriguing solutions to a common problem result in a huge variety of structures, from wasps' and magpies' nests to mermaid's purses (shark egg cases) and silk cocoons. These have often inspired designers and artists to create fascinating objects and forms. A good example of this is Jennifer McCurdy's *Gilded Coral Nest* made from hand-thrown porcelain. The egg form itself, known for its mechanical strength, has inspired designers to create caskets to protect precious objects. One of the most famous of these are the *Fabergé eggs* created by the jewellery firm House of Fabergé between 1885 and 1917.



(Source: © Hugh Mitton / Alamy Stock Photo)

Hugh Mitton

A wasps' nest in Yucatan, Mexico

Theme: ORIGINS

Title: 9TD0/02 Three-Dimensional Design

Product designers often like to preserve the original characteristics of the raw material in the outcome, using the qualities of wood grain, stone flaws or metal patination as an important part of the finish. Cabinet makers have always valued the beauty of woods such as yew, mahogany and oak. Kitchen designers embrace the striations in marble and granite and glass makers often incorporate air bubbles and folds in the final wares. A good contemporary example of this is the Tesla *Cybertruck* designed by Franz von Holzhausen. The whole bodywork is polished, raw, stainless steel and the design is heavily influenced by the nature and difficulty of bending the material. A S Stawicki specialises in salvaging and reclaiming wood, exposing the grain and producing impressive, functional tables from it.



(Source: © Uber Bilder / Alamy Stock Photo)

Tesla Cybertruck

Theme: ORIGINS

Title: 9TD0/02 Three-Dimensional Design

Public fascination with palaeontology has presented designers with challenges regarding the display of the wealth of collections around the world. The design of buildings specifically engineered to house exhibitions has resulted in some interesting architectural designs. These range from attempting to display the remains in hypothetical period landscapes to interactive exhibitions which allow you to physically touch the specimens. A good example of a successful exhibition is Jurassic World in Manchester. With exhibition stands based on the film *Jurassic Park*, it attempted to re-create a world where dinosaurs still exist. The impressive Zigong Dinosaur Museum, in China, is built over an exposed excavated prehistoric riverbed, littered with actual dinosaur remains.



(Source: © Imago / Alamy Stock Photo and © Jonathan Wilson/Alamy Stock Photo (Ed))

Zigong Dinosaur Museum in Zigong, Southwestern China

Theme: ORIGINS

Title: 9TD0/02 Three-Dimensional Design

One of the most interesting aspects of set design is the stage itself. Contemporary materials allow for new plays to incorporate even more complex engineering feats such as flooded stages, stages that tip or revolve, lift and slide. These introduce fantastic opportunities for designers to create animated, spectacular environments for the actors to perform in. Rachel Hauck's design for the play *Hadestown*, directed by Rachel Chavkin, is a good example of this. Hauck's subtle use of turntables converted the stage into three revolving platforms that fully exploited the metaphors essential to the narrative. Another classic example of complex stage engineering is employed in the closing scenes of *An Inspector Calls*, directed by Stephen Daldry. The house that is used as a multi-deck stage literally tips towards the audience emptying its contents before them.



(Source: © David Jensen / Alamy Stock Photo)

David Jensen

Liam Brennan (Inspector Goole) on stage during a dress rehearsal for *An Inspector Calls*, directed by Stephen Daldry at the Playhouse Theatre, London

Theme: ORIGINS

Title: 9TD0/02 Three-Dimensional Design

Fire creates destruction but also rebirth. The impact of fire on clay, metals and minerals is exploited by ceramic designers to create their wares. One particularly spectacular process is that of raku. Here ceramic pieces are taken out of the kiln at the point of melting and plunged into sawdust and water. The unique effects of the cooling and reduction of the glazes can produce stunning effects on the pieces with craze lines from the thermal shock and amazing colours from the metallic oxides. Traditionally a Japanese 16th century technique, it was revisited in the 20th century by studio potters internationally. Pit firing is another early ceramic technique dating back some 30,000 years. Again, this has been recently revived owing to the dramatic decorative effects created by the fire and flames directly striking the ware.



(Source: © Anneliese Gruenwald-Maerkl / Alamy Stock Photo)

Anneliese Gruenwald-Maerkl

Ceramic ware smoked and fired in a pit fire

Theme: ORIGINS

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.

Photographers will often need to find the exact moment or location to ensure they capture a successful photograph. This can sometimes mean going to the extreme to achieve the best results. War photographers such as Lee Miller and Don McCullin were often first on the scene to bring the viewer the most authentic recording of humanity's most challenging situations. The smartphone has meant that nearly everyone is now capable of capturing both significant and insignificant moments. This culminates in the origin of multiple truths, as different viewpoints all show slightly different variations of events. Social media as a communication tool can mean that people become entrenched in one opinion or another as they experience the echo chamber effect, consolidating their own frame of reference.



(Source: Photo by Markus Winkler <https://unsplash.com/collections/3582765/smartphone>)

Markus Winkler

Person holding a smartphone and taking a video in China

Theme: ORIGINS

Title: 9PY0/02 Photography

The resurgence of analogue photography reflects the photographer's desire to return to the origin of the medium, even as we become more deeply connected to technological processes. Pinhole photography relies simply on an enclosed box and a hole for the light to enter. David Hockney believes that it might have been this approach that allowed for the great leap forward in accurately recording the human figure during the Renaissance. Vera Lutter and Abelardo Morell both use the camera obscura on an extreme scale to capture entire landscapes. Martine Marie-Anne Chartrand and Ingrid Budge use pinhole techniques on a much smaller scale, often relying on sustainable materials and hand built cameras.



(Source: <https://www.getty.edu/art/collection/object/109HNM>)

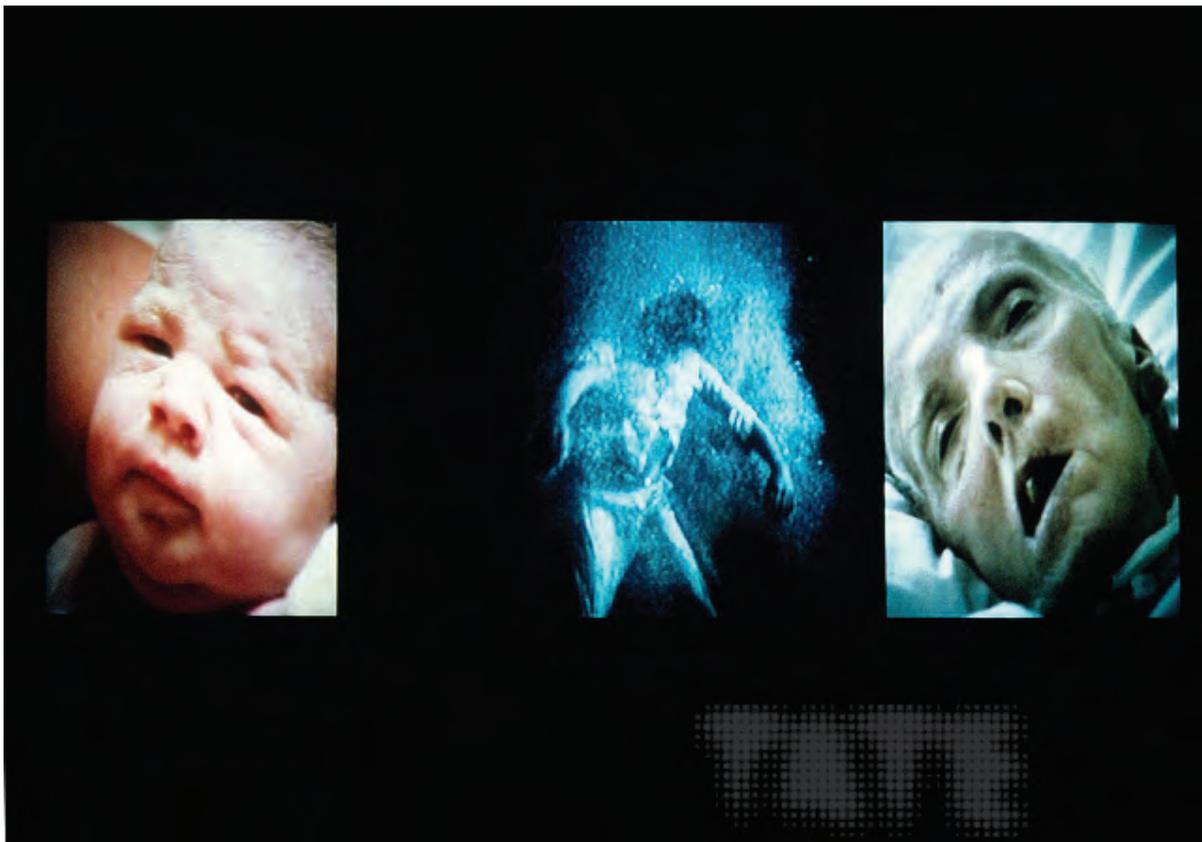
Abelardo Morell

Camera Obscura Image of Santa Croce in Office, Florence, Italy, 2000

Theme: ORIGINS

Title: 9PY0/02 Photography

The potential variations for the format of an image lie at the heart of the creative process. The square has a long history in photography. It was the most practical format for the popular 120 film and helped instil a balance to the image, often removing a dominant weight to a composition. The square remained popular throughout the development of the polaroid and is now the most natural format for digital platforms such as Instagram and apps, such as Hipstamatic. Using the square format can reinvent existing photographs as its natural balance means there is no distinction between the portrait and the landscape. Different formats such as panoramas, diptychs and triptychs create different emphases. These can force photographers to abandon the rule of thirds, making them reconsider their content, approach and composition. These possibilities encourage a new way of looking.



(Source: © Bill Viola Studio)

Bill Viola
Nantes Triptych, 1992

Theme: ORIGINS

Title: 9PY0/02 Photography

Taken in the early 19th century, *View from the Window at Le Gras* by Nicéphore Niépce is widely regarded as the world's first photograph. It accurately documents a rooftop, emphasising the sharp triangular shadows. However, it was not long before photography began to create false narratives, which belies the adage 'the camera never lies'. Hippolyte Bayard's *Self Portrait as Drowned Man* is considered to be the first staged photograph. This paved the way for an endless stream of manipulated photography, from the Cottingley Fairies, to Stalin's erasure of Yenukidze, right up to the birth of digital image deception, driven by ongoing advancements in artificial intelligence.



(Source: © Laurence Dutton/Getty Images)

AI avatar