



General Certificate of Secondary Education
June 2015

Art and Design (Fine Art)

42022

Unit 2 Externally Set Task

All teacher-assessed marks to be returned to AQA by 31 May 2015.

For this paper you must have:

- appropriate art and design materials.

Time allowed

- 10 hours

Instructions

- Read the paper carefully. Before you start work, make sure you understand all the information.
- Choose **one** starting point and produce a personal response.
- You have a preparatory period to research, investigate and develop your ideas. Your work during this period could be in sketchbooks, journals, design sheets, studies or any other appropriate form of preparation.
- You are allowed ten hours to produce your personal response outcome(s).
- The work submitted for this examination must be your own unaided work.
- You must hand in your personal response outcome(s) and the preparatory work at the end of the examination.

Information

- Your work will be marked out of 80.
- All your work, including the work done during the preparatory period, will be marked.
- The Externally Set Task paper is to be seen by teachers **only**, before it is issued to students from 1 January onwards each year. The content should not be shared with others, either in hard copy or online, until the Externally Set Task papers are issued to students from 1 January onwards. It **cannot** be used by anyone else for any other purpose, other than as stated in the instructions issued, until after the marks are submitted. It must **not** be provided to third parties.

Advice

- You should discuss your ideas with your teacher before deciding on your starting point.
- You should make sure that any materials or equipment which you might need are available before you start the examination sessions.
- You may take all your preparatory work into the examination sessions.
- You should, when developing your personal response, make appropriate connections with other sources such as the work of artists, craftspeople, designers and/or photographers.
- You may work on further supporting studies until you have completed your personal response outcome(s).
- You may use any appropriate fine art medium, method(s) and materials, unless the question states otherwise.

Your work will be marked according to how well you have shown evidence of:

- developing ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding
- refining ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes
- recording ideas, observations and insights relevant to your intentions in visual and/or other forms
- presenting a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements.

Choose **one** of the following starting points and produce a personal response.

1 Food

Food has often inspired artists. Images of food appear in art from Ancient Egypt to the present day. Food featured in the paintings of Pieter Aertsen and Juan Sánchez Cotán. Pop artists Claes Oldenburg and Wayne Thiebaud produced work in a wide range of media based on food such as hamburgers, sweets and cakes. The installation artist Anya Gallaccio has used fruit and vegetables in her work. Sam Taylor-Wood took time-lapse photographs of food decaying for her 'Still Life' video.

Investigate appropriate sources and develop a personal response to **Food**.

2 Fantastic and strange

Hieronymus Bosch created a nightmare world full of fantastic and strange plants and creatures in his paintings. Max Ernst produced images of surreal forest and city landscapes through such techniques as rubbing over worn wood grain. Jerry Uelsmann has used photomontage to combine and transform unrelated objects into fantastic and strange images.

Research appropriate sources and produce your own response inspired by the theme of **Fantastic and strange**.

3 Water

Water has often inspired artists. Hiroshige, Turner and, more recently, Maggi Hambling have responded in some of their work to the power of waves on the sea. Reflections on the surface of water have inspired Susan Derges and David Hockney. Kurt Jackson and Claude Monet have responded to the effects of light and weather on water.

Investigate appropriate sources and develop your own response to **one** of the following:

- (a) the movement of water
- (b) reflections on water
- (c) the effects of weather on water.

4 The human condition

Artists such as Honoré Daumier and Pieter de Hooch responded to the human condition in their paintings of everyday life. The installations of Christian Boltanski and Mona Hatoum often reflect personal concerns about the fragile nature of human existence. The use of film, photography and new media has led many artists, such as Richard Billingham, William Kentridge and Bill Viola, to explore contemporary ways of responding to the human condition.

Investigate relevant sources and create your own response to **The human condition**.

5 Site specific

Artists sometimes produce work such as sculptures, installations and murals for a specific site. Historically, these were often created to commemorate important people or events. More recently, Antony Gormley, Richard Long and Jessica Stockholder have made work for specific indoor spaces as well as for outside locations.

Study suitable sources and produce proposals for work to be placed in a specific site of your choice.

6 Spirals

Spirals seen in natural forms such as plants, shells and seed pods have inspired the work of many artists. Andy Goldsworthy has created spiral structures using natural materials. The close-up photographs of plants by Karl Blossfeldt often record spiral forms. The abstract sculptures of Antoine Pevsner and Peter Randall-Page are clearly inspired by spirals seen in the natural world.

Explore appropriate sources and develop a personal response to **Spirals**.

7 Ritual

You should make connections with appropriate sources when developing your personal response to **one** of the following suggestions.

- (a) Develop your own interpretation of the starting point **Ritual**.
- (b) You could explore the visual images and objects associated with an everyday ritual.
- (c) You might create work inspired by the performance, colourful decorations, costumes and headdresses associated with a ritual.

END OF QUESTIONS

There are no questions printed on this page