

GCSE ART AND DESIGN

(Fine Art)

Component 2 Externally set assignment

To be issued to candidates on 2 January 2023 or as soon as possible after that date.

All teacher-assessed marks to be returned to AQA by 31 May 2023.

June 2023

Time allowed

A preparatory period followed by 10 hours of supervised time.

Materials

For this paper you must have:

- appropriate fine art materials and/or equipment.

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, develop, refine and record your ideas.
- Your work during the preparatory period could be in sketchbooks, journals, design sheets, separate studies or in any other appropriate form, including digital media.
- You must make reference to appropriate sources such as the work of artists, craftspeople, designers and/or photographers. These can be those named in your chosen starting point and/or other relevant examples. You must identify and acknowledge sources that are not your own.
- Following the preparatory period, you will have 10 hours of supervised time to complete your personal response.
- You may refer to your preparatory work during the supervised time, but the work must not be added to or amended once this time starts.
- The work produced in the supervised time may take any appropriate form.
- You must hand in your preparatory and supervised work at the end of each supervised session and at the conclusion of the 10 hours of supervised time.
- You must clearly identify work produced during the supervised time.
- The work submitted for this component can make use of digital and/or non-digital means, but must be produced unaided.
- The content should not be shared with others, either in hard copy or online.

Information

- Your work will be marked out of 96.
 - You should make sure that any fragile or temporary work is photographed, in case of accidental damage.
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Advice

- You should discuss your ideas with your teacher before deciding on your starting point.
- You should make sure that all appropriate materials and/or equipment which you might need are available before you start the supervised sessions.
- You should **not** contact any artists mentioned in this paper.

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

- Developing ideas through investigations, demonstrating critical understanding of sources.
 - Refining work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.
 - Recording ideas, observations and insights relevant to your intentions as work progresses.
 - Presenting a personal and meaningful response that realises intentions and demonstrates understanding of visual language.
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Choose **one** of the following starting points and produce a personal response.

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Objects

Objects have been created or painted by artists throughout history. Objects such as boats and chariots were made in Ancient Egypt to accompany the dead into the afterlife. The artist Jo Barrett is inspired by the precise painting of everyday objects in 17th century Dutch still life studies. Unrelated objects were brought together in unexpected arrangements in Surrealist sculptures. Household objects were often photographed from unusual viewpoints by William Eggleston. Chema Madoz uses the technique of photomontage to question the identity of objects.

Explore appropriate sources and develop your personal response to **Objects**.

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The senses

Over the centuries artists have been inspired by the five senses. *The Lady and the Unicorn* is a series of medieval tapestries, five of which represent the senses. Spanish artist Jusepe de Ribera painted a series of work responding to the senses. Hamish Fulton used photography and text to record the sights, sounds and sensations experienced during his walks through the landscape. Veronica Ryan makes tactile work inspired by shells, husks and seedpods seen during her Caribbean childhood. Gary Webb creates playful and colourful mixed media sculptures that sometimes include sounds.

Consider appropriate sources and produce your own response to **The senses**.

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Layers

Artists have often built up their work using layers. Rembrandt used layers of underpainting, impasto and coloured glazes. In his screen prints Roy Lichtenstein used stencils to print layers of different colour. The panoramic landscapes of Tony Swain are created by painting over layers of collaged newspaper and Idris Khan uses layers of secondary sourced images often taken from his cultural heritage. In her series *Corridors* Catherine Yass overlays positive and negative transparencies of the subject.

Investigate appropriate sources and produce your own response to **Layers**.

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Flight

Artists have often been inspired by the idea of flight. A fascination with the flight of birds led Leonardo da Vinci to design various flying machines. Nicola Godden created sculptures in response to the ill-fated flight of Icarus. Peter Lanyon produced paintings inspired by views seen while gliding. Yann Arthus-Bertrand used aerial photography to create the series of large-scale photographs *Earth from Above*. Photographer Étienne-Jules Marey used multiple exposure to record several stages of the flight of a pelican.

Explore appropriate sources and produce your own response to **Flight**.

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Our world

Many contemporary artists focus on issues relating to our changing world. Simon Starling has explored the idea of sustainability, sometimes using self-generating power sources. Diane Burko uses aerial photographs of the landscape to address the effects of climate change in our world. Andy Goldsworthy uses natural materials for his installations and ensures that his work has no lasting impact on the environment. David Kemp recycles found and discarded objects in his site-specific sculptures. Mike Perry photographs plastic bottles, discarded shoes and other items washed up on beaches to highlight evidence of human impact on our world.

Research appropriate sources and create your own response to **Our world**.

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Reflections

Reflections seen in mirrors and on the surface of water, metallic objects and windows have often inspired artists. Mirrors and the reflections they show feature in *The Moneylender and his Wife* by Quentin Massys. The paintings of Peter Doig sometimes include reflections on the surface of lakes, ponds and puddles. Hannah Starkey includes mirrors and their reflections in some of her staged photographs of women in city environments. Yayoi Kusama features reflections from actual mirrors in her work *Infinity Mirror Rooms*.

Consider appropriate sources and produce your own response to **Reflections**.

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Aged

The theme **Aged** can be interpreted in many ways. Refer to appropriate sources and develop your own interpretation of **Aged**, or respond to **one** of the following:

- (a) aged remains of previous civilisations and/or times found or unearthed
- (b) aged skin in the elderly or those who have led a hard-working life
- (c) Aged: a commission for artwork to be placed in the entrance to an exhibition exploring the attitudes in different cultures and societies towards the elderly.

END OF QUESTIONS

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