

## GCSE ART AND DESIGN FINE ART

Component 2 Externally set assignment  
2024

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To be issued to candidates on 2 January 2024 or as soon as possible after that date.

All teacher-assessed marks to be returned to AQA by 31 May 2024.

### **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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**Portrait**

Artists have used a variety of approaches to create portraits. Hannah Höch explored themes of gender and identity in her collages and photomontages. Alison Lambert makes large-scale drawings of faces that portray emotion and expression. Delita Martin creates mixed media portraits that celebrate tradition and identity in the lives of Black women. Rembrandt van Rijn is known for his ability to capture the personality of his subjects, whereas Ron Mueck exaggerates scale in his hyperrealistic models of human figures.

Investigate appropriate sources and create your own work in response to **Portrait**.

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**Transport**

Many artists have been inspired by the scale, form and function of transport. Peter Blake created distinctive patterns in his 'dazzle' design for the Liverpool ferry boat. The vivid colours and bold structures that feature in prints and paintings by Gail Brodholt were inspired by the London transport network. Car and bike parts are transformed by Edouard Martinet into fish, insects and other animal sculptures. David Nash mapped the journey of his free-range sculpture *Wooden Boulder* as it was transported by natural forces to different locations. The Futurists depicted planes and trains to express the dynamism and speed of modern technologies.

Study appropriate sources and produce your own response to **Transport**.

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### Places and spaces

Places and spaces inspire and give meaning to the work of many artists. Sculptor Antony Gormley aims to inspire a feeling of hope through his installation *Another Place* at Crosby Beach. Nerine Tassie creates a strong sense of atmosphere and a connection to place in her woodland paintings. Prehistoric animal drawings discovered in Chauvet-Pont d'Arc Cave are believed to have had transformative power and spiritual significance. Alice Fox makes woven structures with natural materials gathered from her allotment and coding artist Jayson Haebich uses digital processes to create site-specific laser light installations.

Consider relevant sources and create your own response to **Places and spaces**.

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### Entwined

Creative practitioners have explored entwined subject matter in a variety of ways. Viking artists decorated weapons, ships and jewellery with elaborate, interlaced designs of twisting animal forms. El Anatsui uses found objects within his intricately woven, large-scale installations. Susan Ogilvy has made detailed watercolour studies to record the complex, interwoven structures of birds' nests. Fiona Morley entwines fine wire and combines this with paint, to produce detailed figurative pieces. Textile sculptor Judith Scott created cocoon-like woven and wrapped abstract forms.

Explore relevant sources and develop a personal response to **Entwined**.

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### Fragments

Artists have explored ways to combine fragments to create interesting outcomes. Mohamad Hafez contrasts scenes of devastation with messages of hope in his architectural sculptures made from found objects. Georges Braque and Pablo Picasso experimented with fragmenting and reassembling subject matter in their early Cubist art works. Inspired by maps, Val Britton works with paper to make fragmented, exploded landscapes and Nigel Henderson made layered collages from fragments of printed matter, photography and paint. Working in the Japanese kintsugi style, Yeesoookyung produces unusual sculptures by fusing porcelain fragments with gold.

Refer to suitable sources and develop your own work in response to **Fragments**.

Turn over ►

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### **Boundaries, borders and edges**

Boundaries, borders and edges have been recorded and explored by artists in many ways. Sarah Ross-Thompson makes collagraph prints where the content often extends beyond the edges of the printing plate. Nick Lamia uses vibrant colours, layers and shapes to explore boundary lines in his abstract paintings. Inspired by the tradition of Indian miniature painting, The Singh Twins include highly decorative borders in their narrative work. Street artists often choose specific sites for their work to draw attention to the purpose and meanings of borders and boundaries.

Explore relevant sources and develop a personal response to **Boundaries, borders and edges**.

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### **Celebration**

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

- (a) a celebration of the wonders of the natural world
- (b) a celebration with family and friends
- (c) 'Celebrate': a commission to create artwork based on inspirational sporting achievements, to be displayed in a sports venue.

**END OF QUESTIONS**

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