



A-level

ART AND DESIGN

FINE ART (7202/X)

Component 2 Externally set assignment
2018

To be issued to candidates on 1 February 2018 or as soon as possible after that date.
All teacher-assessed marks to be returned to AQA by 31 May 2018.

Time allowed

- 15 hours

Materials

For this paper you must have:

- appropriate art materials.

Instructions

- Read the paper carefully. Before you start work, make sure you understand all the information.
- Choose **one** question.
- As soon as the first period of supervised time starts you must stop work on your preparatory work. You may refer to it in the supervised time but it must not be added to or amended.
- The work produced in the supervised time may take any appropriate form.
- You must show evidence of personal work relating to your chosen question.
- You must show evidence of research and of investigating and developing ideas. This should include visual work and, if appropriate, annotations or written work. Sketchbooks, workbooks and/or journals may be included.
- Practical responses to the work of other artists, designers, craftspeople and photographers must show development in a **personal** way.
- The work submitted for this component must be produced **unaided**.
- You must **not** produce work for this component after the 15 hours of supervised time.

Information

- The maximum mark for this paper is 96.
- You should make sure that any fragile, temporary or ceramic work is photographed, in case of accidental damage.

Advice

- You may discuss your ideas with your teacher before deciding on your starting point.
- You may use any appropriate fine art media, method(s) and materials, unless the question states otherwise.

This paper will test your ability to:

- develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding
- explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops
- record ideas, observations and insights relevant to intentions, reflecting critically on work and progress
- present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

The questions below should be seen as starting points for personal investigations in which you make reference to appropriate critical and contextual material.

Choose **one** of the following questions.

01 Weather

The weather, including the effects of wind, rain and sunlight, have provided a source of inspiration for artists. The moving sculptures of Janet Echelman respond to the wind. Olafur Eliasson's 'The Weather Project' installation brought the weather indoors. JMW Turner recorded storms and foggy weather conditions in his paintings. Investigate appropriate contextual examples and produce your own work.

[96 marks]

02 Political events

Many painters, photographers and sculptors have been inspired by political events. Examples include Auguste Rodin's 'The Burghers of Calais' and Jacques-Louis David's 'The Death of Marat'. Bill Eppridge photographed the social turmoil of the 1960s and Li Songsong's paintings explore issues in contemporary China. Investigate relevant examples and respond to a political event of your choice.

[96 marks]

03 Trees

Trees have inspired the work of artists in many different ways. Caspar David Friedrich focused on the tonal aspects of light seen through trees in his paintings. Clément Briend has projected images onto trees. The sculptor Giuseppe Penone has revealed the internal form of tree trunks. John Virtue explored multiple images of trees in his drawings. Make reference to appropriate contextual material and produce your own response to trees.

[96 marks]

04 Perspective

Depth, space, angle and viewpoint are key features in the exploration of perspective by artists. Maria Helena Vieira da Silva's architectural paintings, the ceramics of Linda Gunn-Russell, the colourful landscapes of David Schnell and the interior installations of Peter Kogler investigate perspective in different ways. Produce your own response, making reference to appropriate work by others.

[96 marks]**05 Work**

Work has provided a rich source of inspiration for artists. Jean-François Millet painted 'The Gleaners', which focused on people working in a rural setting. Fernand Léger produced bold representations of groups of construction workers. Pierre Gonnord photographed Spanish miners and a worker was the central feature in Jacob Epstein's dynamic sculpture, 'The Rock Drill'. Research relevant examples and produce a personal response.

[96 marks]**06 Towers**

Towers can be imposing, iconic and industrial. Robert Delaunay produced a series of colourful paintings of the Eiffel Tower and Tony Bevan produced paintings of tower-like structures. Bernd and Hilla Becher made documentary photographs of water towers and Simon Rodia used a variety of materials in making 'The Watts Towers'. Investigate relevant examples and produce a personal response.

[96 marks]**07 Insects**

Many artists have been inspired by the anatomy, shapes, colours, patterns and behaviour of insects. Regina Silveira has used large images of insects in her installations and Nicolas Reusens' macro photography emphasises their details. The scarab beetle was a key element in the art and culture of Ancient Egypt. Investigate appropriate contextual material and produce a personal response.

[96 marks]**08 Interwoven**

Line and form can be interwoven to produce complex images and constructions. The interwoven line is an important element in Celtic art. Richard Deacon created bold, flowing sculptural forms that explore and define space. Al Held created arrangements of interwoven linear shapes in his colourful paintings. Produce a personal response, making reference to appropriate examples.

[96 marks]**END OF QUESTIONS**

There are no questions printed on this page

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