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**ART AND DESIGN
FINE ART (7242/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

- 10 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 10 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 Crowds

Crowds, including political protests, sporting events and celebrations, have provided a rich source of inspiration for artists. Bill Jacklin produced atmospheric paintings of crowds. Antony Gormley managed the making of thousands of small terracotta figures for his installation called 'Field'. LS Lowry painted crowded industrial scenes of Salford. Consider appropriate examples and produce a personal response.

[96 marks]

02 Geometrical

Geometrical forms have enabled artists to explore both physical and illusionary space. The use of geometrical shapes can be seen in the colourful paintings of Sarah Morris and in the tonal work of Sean Scully. Louise Nevelson constructed geometrical sculptural reliefs and Lynn Chadwick used triangular shapes in his stylised figures. Produce your own work, making reference to appropriate examples.

[96 marks]

03 Transport

Transport and transport systems have inspired artists in many different ways. Wayne Thiebaud produced aerial paintings of the Los Angeles freeway, and Terence Cuneo produced illustrative paintings of railways. Chris Porsz produced black and white photographs of the New York City subway, and Sybil Andrews produced lino prints which were inspired by different forms of transport. Investigate relevant work by others and make a personal response.

[96 marks]

04 Reflections

Many artists have responded to reflections of the landscape, objects and people as seen in water and mirrors. Examples can be found in the water-lily series of paintings by Claude Monet, in the Photorealist paintings by Richard Estes, in the glass installations of Josiah McElheny and in Édouard Manet's painting of 'A Bar at the Folies-Bergère'. Make reference to appropriate contextual material and produce your own work.

[96 marks]**05 Clothing**

Clothing, and how it hangs, has featured in the work of many artists. Marilyn Levine used ceramics to explore the form of hanging leather jackets and bags. Avigdor Arikha's work included expressive detailed ink drawings and paintings of clothing. Jonathan Green produced many paintings of hanging laundry. Investigate relevant work by others and produce a personal response.

[96 marks]**END OF QUESTIONS**

There are no questions printed on this page

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