



General Certificate of Secondary Education  
June 2013

## Art and Design (Fine Art)

**42022**

### Unit 2 Externally Set Task

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

**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.

#### 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 *Journeys*

Throughout history and across cultures, artists have responded to different kinds of journey. Ancient Egyptians depicted mythical journeys, such as the daily journey of the sun god Ra. The Inuit people of Greenland made three-dimensional tactile maps to help them to navigate coastlines. Joseph Cornell created imagined journeys in his box constructions. The work of artists Hamish Fulton and Richard Long documents journeys they have made.

Research appropriate sources and produce your own response to **one** of the following:

**EITHER** (a) an imagined journey

**OR** (b) a real journey.

### 2 *Transform*

Artists are sometimes inspired by the idea of transforming the work of others. Examples include Tom Hunter's photographic recreation of Vermeer's *Girl Reading a Letter at an Open Window*, Anthony Caro's series of sculptures, the *Duccio Variations*, Picasso's many responses to *Las Meninas* by Velázquez, and Bill Viola's *Catherine's Room*, a video based on a 14th century Siennese altarpiece.

Research appropriate sources and develop your own response to the idea of transforming the work of others.

### 3 *Effects of Light*

Impressionist painters were inspired by how the effects of light changed the appearance of their subjects. More recently, artists Susan Derges and Garry Fabian Miller have exploited the effects of light to create camera-less photographs, and filmmaker Tacita Dean has explored the unique effects of projected light.

Research appropriate sources and create your own work in response to *Effects of Light*.

**4** *Fusion*

Some artists fuse ideas and approaches to reflect their rich cultural heritage. Sonia Boyce creates photographs and installations that explore the position of Afro-Caribbean women in British society. The Singh Twins fuse the traditions of Indian miniatures with Western contemporary art practice to create decorative and often witty narrative paintings.

Research appropriate sources and develop your own response to the fusion of cultures.

**5** *Collections*

Lisa Milroy's paintings are based on collections of everyday objects. Tony Cragg and Jean Shin have produced installations made from collections of found objects. Christian Boltanski often uses photographs of people and collections of related objects in his installations.

Study appropriate sources and produce your own response to **one** of the following:

**EITHER** (a) a collection of related objects

**OR** (b) a collection of found objects.

**6** *Close-up*

Artists are sometimes inspired by the idea of close-up views of their subject. For example, the Boyle Family, Robert Cottingham, Alison Watt and the photographer Andreas Feininger have created unusual and sometimes abstract work from close-up views.

Research appropriate sources and create your own response to *Close-up*.

**7** *Movement*

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 *Movement*.

(b) You could explore the movement of animals or people.

(c) You might create work which actually moves.

**END OF QUESTIONS**