



General Certificate of Education
Advanced Level Examination
June 2014

Art and Design (Fine Art)

ARTB4

Unit 4 Externally Set Assignment

To be issued to candidates on 1 February 2014 or as soon as possible after that date.
All teacher-assessed marks to be returned to AQA by 31 May 2014.

For this paper you must have:

- appropriate art materials.

Time allowed

- 15 hours

Instructions

- Read the paper carefully. Before you start work, make sure you understand all the information.
- Answer **one** question.
- 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 unit must be produced **unaided**.
- You must **not** produce work for this unit after the 15 hours of supervised time.

Information

- The maximum mark for this paper is 80.
- All questions carry equal marks.
- This paper assesses your understanding of the relationship between the different aspects of Art and Design (Fine Art).
- There is no size restriction on work produced for this paper.
- You should make sure that any fragile, temporary or ceramic work is photographed, in case of accidents.

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
- experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as your work develops
- record in visual and/or other forms, ideas, observations and insights relevant to intentions, demonstrating an ability to reflect on your work and progress
- present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or 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.

1 Plants

Many artists have responded to plants in their work. They have explored a variety of approaches, ranging from the analytical to the decorative. Examples can be seen in the work of Andō Hiroshige, Henri Rousseau, Charles Rennie Mackintosh and Elizabeth Blackadder. Consider appropriate examples and produce work based on your own observations.

2 Native American Art

Native Americans have produced a diverse range of arts and crafts with many distinctive characteristics. Decorative elements and symbolic representations of animals and birds are key features. Produce work that is influenced by the patterns, colours, shapes and imagery of Native American Art.

3 Conflict

Goya, Käthe Kollwitz and Paul Nash produced work which reflected the futility and despair associated with particular conflicts. More recently, artists have produced highly charged and atmospheric photographs and videos in response to conflicts. Respond in your own way to this theme, making reference to appropriate work by others.

4 Reinterpreting the Past

Pablo Picasso reinterpreted paintings by Diego Velázquez and Édouard Manet. More recently, artists such as Tom Hunter and Jeff Wall have used photography to recreate and reinterpret well-known works of art from the past. Respond to this idea, making reference to appropriate work by others.

5 Multiple Images

Multiple images have been used by artists in a variety of ways. Medieval and Renaissance artists described a sequence of events across a number of panels. Eadweard Muybridge used multiple photographs to explore the nature of movement. Andy Warhol combined multiple screen prints when representing contemporary icons. Consider relevant examples and develop your own ideas, making use of multiple images.

6 Using Found Objects

Artists have often incorporated found objects in their work. The Surrealists created unusual and thought provoking combinations of objects. Jim Dine often combined painting with carefully selected objects. More recently, Simon Starling has carried out intriguing transformations of found objects. Consider appropriate examples and produce your own response.

7 Bird Forms

There are many examples of artists creating bird forms in different ways, ranging from the symbolic to the expressive. Examples can be seen in the paintings of Georges Braque, in Constantin Brancusi's idealised 'Bird in Space' and in Elisabeth Frink's powerful, threatening bird-like sculptures. Consider relevant examples and produce work based on Bird Forms.

8 Towering Structures

Towering structures such as Tatlin's tower, the 'Empire State Building', Anish Kapoor's 'Orbit' tower and 'The Shard' are all monuments to human enterprise and endeavour. The shapes, forms, colours, patterns and effects of light on these structures provide a rich source of study and inspiration for artists. Refer to appropriate examples and produce two- or three-dimensional work based on Towering Structures.

END OF QUESTIONS

There are no questions printed on this page