



General Certificate of Education  
Advanced Level Examination  
June 2015

## Art and Design (Fine Art)

ARTB4

### Unit 4 Externally Set Assignment

To be issued to candidates on 1 February 2015 or as soon as possible after that date.  
All teacher-assessed marks to be returned to AQA by 31 May 2015.

**For this paper you must have:**

- appropriate art materials.

**Time allowed**

- 15 hours

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**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.

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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.

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### **1 Interiors**

Matteo Massagrande and Vilhelm Hammershøi have produced paintings that show the effect of light on interiors. In contrast, buildings such as places of worship, castles and shopping centres provide opportunities to explore interesting interior spaces. Investigate appropriate examples and produce your own work based on an interior of your choice.

### **2 Facial expressions**

Leonardo da Vinci, Ernst Ludwig Kirchner and Franz Xaver Messerschmidt have produced work that explores facial expressions. Their work depicts moods such as serenity, discomfort, frustration or delight. Consider relevant examples and develop your own response based on the theme of facial expressions.

### **3 Fields and gardens**

Artists have often responded to fields and gardens in different ways. Claude Monet produced paintings of his garden at Giverny. David Hockney created a series of paintings and digital images based on trees, fields and hedgerows. Many sculptors have produced work that has been situated in a garden environment. Refer to appropriate examples and respond to this theme.

### **4 Relationships**

The nature of relationships between people, including friends and family members, has been explored by many artists. Different approaches can be seen in the work of Arthur Hughes, Edvard Munch, Auguste Rodin and Gustav Vigeland. Make reference to the appropriate work of others and develop your own response to relationships.

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**5 Patterns in nature**

Many artists have produced work based on the patterns that can be seen in shells, plants and animals. Examples can be seen in the art of Ernst Haeckel, in the photography of Karl Blossfeldt and in the drawings and sculptures of Peter Randall-Page. Research appropriate work by others and make a personal response to this theme.

**6 Shadows**

Shadows can create illusion and a sense of mystery. Henry Fuseli painted images of nightmares in which shadows are used to generate atmosphere. Caravaggio used light and strong shadows to create form and drama in his paintings. Cornelia Parker has made sculptures which cast shadows to subtle effect. Consider appropriate examples and develop your own response.

**7 Everyday objects**

Many artists create work that explores the scale of everyday objects, or represents them in an abstract manner. Examples can be seen in the linear and colourful installations of Michael Craig-Martin, in the sculptures of Claes Oldenburg and in the paintings of Patrick Caulfield. Explore relevant examples and produce a personal response.

**8 Particular places**

Artists have often been associated with a particular place or environment. LS Lowry is associated with the mills and working atmosphere of Lancashire. Many of Barbara Hepworth's sculptures are strongly associated with her living in Cornwall. Stanley Spencer's paintings were influenced by village life in Berkshire. Make reference to appropriate work by others and develop your own response based on a particular place.

**END OF QUESTIONS**