

A-level

ART AND DESIGN PHOTOGRAPHY (7206/X)

Component 2 Externally set assignment

2023

To be issued to candidates on 1 February 2023 or as soon as possible after that date.
All teacher-assessed marks to be submitted to AQA by 31 May 2023.

Time allowed

- 15 hours

Materials

For this paper you must have:

- appropriate art/photographic 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.
- The content should **not** be shared with others, either in hard copy or online.
- You should **not** contact any artists mentioned in this paper.

Information

- The maximum mark for this paper is 96.
- You should make sure that all digital files are backed up.

Advice

- You may discuss your ideas with your teacher before deciding on your starting point.
- You may use any appropriate photographic 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 Altered faces

Many photographers have produced work where the faces of their subjects are completely or partly altered. In the series *Opaque* by Murielle Michetti, faces are altered when seen through frosted glass or behind tracing paper. Alma Haser has produced three-dimensional portraits incorporating paper-folding, tearing and weaving techniques that transform the face. Rosanna Jones has used a variety of experimental darkroom techniques to change the faces of models in her portraits. Investigate appropriate sources and produce your own response to **Altered faces**.

[96 marks]

02 Water

A number of photographers and filmmakers have made use of the physical, visual or symbolic properties of water in their work. Jem Southam recorded the effects of natural erosion by water in his series, *Rockfalls, River Mouths and Ponds*. For her project *George's Bath*, Corinna Kern documented the often unusual and varied uses of the bath, each time from the same vantage point. In the film *Stalker* by Andrei Tarkovsky, rain, rivers and puddles are used as reoccurring motifs to explore movement, depth and change. Investigate appropriate sources and produce your own response to **Water**.

[96 marks]

03 Floors, walls and ceilings

Some photographers have chosen to direct their attention down at floors, straight ahead at walls or upwards towards ceilings. In his project *Art School*, Paul Winstanley has recorded the structure and lighting of walls and ceilings in empty art studio spaces. In the project *Supervisions* by Andreas Gefeller, a wide variety of both ceilings and floors have been recorded in detail, often using collage techniques. In many of the photographs by Helen Levitt, drawings on walls, objects on pavements and the design of awnings provide distinctive elements in her observations of daily activity. Investigate appropriate sources and produce your own response to **Floors, walls and ceilings**.

[96 marks]**04 Lenses**

Specialist lenses enable photographers and filmmakers to create particular effects. Andreas Feininger made photographs of New York using telephoto lenses to flatten the view. Mathieu Stern has made recordings of Icelandic glaciers, using a lens made of ice to create a sense of mystery by blurring the view. In her self-portrait taken in 1932, Alma Lavenson shows us her camera, close-up from the front, as she focuses her lens. Investigate appropriate sources and produce your own response to **Lenses**.

[96 marks]**05 Parks and gardens**

Parks and gardens have provided a rich source of inspiration for photographers throughout history. For her photobook *Taken from Memory*, Sheron Rupp observed people in their own gardens, often surrounded by personal belongings. Eugène Atget repeatedly visited the park in St. Cloud to record the landscape and architectural features at sunrise. In the documentary photograph *Playground with three girls* by Chris Killip, children climb on play equipment, which contrasts with the large industrial buildings seen in the background. Investigate appropriate sources and produce your own response to **Parks and gardens**.

[96 marks]**06 Furniture**

Items of furniture have been used as props in portraiture, as a feature in photographs of interior spaces and arranged as still-life objects. For his *Grey Area* series, Danny Treacy recorded a variety of domestic and commercial furniture to emphasise their shapes and positioning. John Myers has taken photographs inside furniture shops, observing the arrangement and juxtaposition of the items displayed for sale. In portraits by Hellen van Meene, figures often appear uncomfortable when photographed on chairs or beds in otherwise empty domestic settings. Investigate appropriate sources and produce your own response to **Furniture**.

[96 marks]**Turn over ►**

07 Inside and outside

Many photographers have made the observation of interior and exterior spaces a significant feature of their work. Gordon Matta-Clark recorded architectural openings in his photographs to reveal both the inside and the outside of industrial and urban spaces. In her series *Frantic*, Joanna Piotrowska photographed people inside structures created from personal belongings within their homes. In *New Dutch Views*, Marwan Bassiouni recorded both the interior spaces of mosques and the views seen looking out through the windows. Investigate appropriate sources and produce your own response to **Inside and outside**.

[96 marks]**08 Body posture**

Many photographers have emphasised the body posture of the people being portrayed. Erwin Wurm has produced a number of *One Minute Sculptures* where he or a model pose in temporary and spontaneous positions to produce humorous and thought-provoking outcomes. In the project *Removed* by Eric Pickersgill, figures fixed in their everyday poses were photographed with their mobile phones removed. In portraits by Arielle Bobb-Willis, models holding awkward positions have been photographed in strange locations. The postures of people in the photographs by August Sander often indicate their occupation or role in society. Investigate appropriate sources and produce your own response to **Body posture**.

[96 marks]**END OF QUESTIONS****Copyright information**

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