

General Certificate of Education
June 2003
Advanced Level Examination

ART AND DESIGN (FINE ART)
Unit 7 Controlled Test

ARB7



To be issued to candidates up to four weeks prior to the start of the examination.

The examination may be conducted any time between 1 March and 31 May 2003.

All teacher-assessed marks to be returned to AQA by 31 May 2003.

In addition to this paper you will require:
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 will have four weeks to carry out preliminary studies. This should include visual work and, if appropriate, annotations or written work. Preliminary studies must show evidence of personal work relating to your chosen question. You may continue with further supporting studies until you have completed your examination work. Sketchbooks can be included.
- Practical responses to the work of other artists, designers and craftspeople must show development in a **personal** way.
- Your work during the 15 hour examination must be produced **unaided and under supervision**.

Information

- The maximum mark for this paper is 60.
- 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 examination.
- You are allowed technical assistance with casting, kiln firing and all machine processes, including welding.
- You should make sure that any fragile, temporary or ceramic work is photographed, in case of accidents.

Advice

- You may include written annotations or an evaluation of your work.
- You may use photographs which you have taken, as **part** of your research.
- You may use any appropriate fine art medium, method(s) and materials, unless the question states otherwise.

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This paper will test your ability to:

- record observations, experiences, ideas, information and/or insights;
- analyse and evaluate sources, such as images, objects, artefacts and texts;
- develop ideas using appropriate materials and techniques, and analyse methods and outcomes;
- present a personal response, relating your work to that of other artists, designers or craftspeople.

The questions below should be seen as starting points for personal investigations in which you make reference to critical and contextual material with which you are familiar.

Answer **one** question.

1 *The Urban Environment*

Artists have responded to towns and cities in a variety of ways. Examples can be seen in the paintings of Toulouse-Lautrec, Edward Hopper, Richard Estes and James Doolin, the sculptures of George Segal, and the photographs of Walker Evans and Paul Strand. Produce work based on your own response to towns or cities.

2 *Plant Forms*

Many artists have used plant forms in their work, exploring a range of approaches from the analytical to the decorative. Examples can be seen in the work of Leonardo da Vinci, Albrecht Dürer, Henri Rousseau, Charles Rennie Mackintosh, Frida Kahlo and Stanley Spencer. Look at examples of different approaches and produce work based on your own response to the particular characteristics of plant forms.

3 *Intriguing Spaces*

Artists such as Hogarth, M C Escher, Anthony Green, Stephen Farthing and Rachel Whiteread have explored representing space in a number of ways. They have used a range of techniques to challenge our preconceptions about the nature of space and form. In doing so they have created images and objects that are intriguing, occasionally comical and often mysterious. Study appropriate examples and produce work which in some way challenges our preconceptions about the representation of space.

4 *African Art*

The colours, patterns, shapes and forms of the African continent provide a rich source of inspiration for artists. From the Islamic designs and patterns of North Africa, the accomplished carvings, metal work and colourful textiles of West, Central and East Africa, to the more recent idiosyncratic products of the South African townships, the art and craftwork of the continent speak with a unique power and authority. Produce a personal response to the art of the African continent.

5 *Expressive Qualities*

The tactile qualities of materials have been used by artists such as Turner, van Gogh, Rodin, Antoni Tàpies, Frank Auerbach, Alberto Giacometti and Georg Baselitz as a means of revealing and exploring expressive qualities. Look at appropriate examples and produce work, which can be representational or abstract, based on your own explorations of the expressive potential of materials.

6 *The Single Figure*

The study of the single figure can be used for a variety of purposes. Vermeer captured moments of anticipation and contemplation by placing single figures in carefully lit interiors. Francis Bacon created feelings of isolation by placing a contorted figure in a stark interior and the sculptor Ossip Zadkine used an anguished, distorted figure to symbolise the horrors of wartime bombing. Develop work based on your own observations of a single figure.

7 *Bird Forms*

There are many examples of artists using bird forms in different ways, ranging from the spiritual to the symbolic. The later works of Braque included somewhat elusive images of birds passing through his studio and Picasso used the dove as a symbol of peace. Magritte created startling images of birds, attached to broken glass, by shattered windows and Elisabeth Frink created powerful, threatening bird-like images. Look at examples and produce work based on bird forms.

8 *Multiple Images*

Multiple images can be used in a variety of ways. Medieval and Renaissance artists used a number of painted panels to describe a sequence of events. Muybridge used multiple photographs to illustrate movement. Andy Warhol used multiple screen prints as a means of reflecting on the nature of contemporary icons and the mass media. The development of various electronic and lens-based technologies has resulted in increased opportunities to develop multiple images for a variety of purposes. Develop a personal theme or reflect on a contemporary issue, making use of multiple images.

END OF QUESTIONS