

General Certificate of Education  
June 2004  
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 2004.  
All teacher-assessed marks to be returned to AQA by 31 May 2004.

**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 discuss your ideas with your teacher before deciding on a starting point.
- You may include written annotations or an evaluation of your work.
- You may use any appropriate fine art medium, method(s) and materials, unless the question states otherwise.

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.

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### 1 *The Spirit of the Natural Environment*

The painters J.M.W. Turner and Casper David Friedrich, the printmakers Hokusai and Hiroshige, the photographers Ansel Adams and Fay Godwin and, the environmental artists David Nash and Andy Goldsworthy have all responded to the natural environment in different ways. They have reflected on nature's patterns, structures, rhythms and changing moods by producing work which can be both moving and revealing. Look at examples and produce work which in some way reflects 'the spirit of the natural environment'.

### 2 *Collage and Photomontage*

Artists have used collage and photomontage in different ways. The Cubists used fragments of newspapers to reflect aspects of Parisian café life in their compositions. Max Ernst used images from 19th Century prints, in startling combinations, when producing his Surrealist images, and Richard Hamilton combined contemporary stereotypes from magazines in his Pop art images. Look at appropriate examples and produce two and/or three-dimensional work which includes the use of collage or photomontage.

### 3 *Equestrian Art*

Many artists have produced work based on horses. Notable examples can be seen in the work of Michelangelo, Albrecht Dürer, George Stubbs, Marino Marini, Umberto Boccioni, Franz Marc and more recently, Mark Wallinger. Equestrian images and forms can be associated with power and speed but horses can also be seen as heroic and vulnerable. Produce work, developing a personal theme, based on studies of horses making appropriate reference to the work of other artists.

### 4 *Wrapping, Draping and Covering*

For over half a century Christo and Jeanne-Claude used different materials to cover and wrap objects, buildings, bridges and parts of the natural environment. They made the familiar appear extraordinary. Magritte used material in a different way, by draping it over the faces of two figures, he created a sinister and unnerving embrace. Drapery was also an important element in many Classical and Renaissance drawings, paintings and sculptures. Produce work based on these ideas, making reference to appropriate work by others.

## 5 *Catastrophic Events*

Artists have responded to catastrophic events in different ways. Photographs taken in New York and Washington on September 11, 2001 provided a moving and shocking record of events on that day. Picasso's 'Guernica' was an angry response to civilian bombing during the Spanish Civil War, and Otto Dix, Paul Nash and Käthe Kollwitz reflected the despair and futility of the First World War in their challenging and disturbing work. Respond to a significant event which has moved you in some way, making reference to appropriate critical/contextual materials.

## 6 *The Dance and Dancers*

Degas made perceptive studies of dancers at work and at rest. Munch used the dance as a means of reflecting on the life cycle. Matisse created an image of dancers that reflected his pursuit of an idealised world; Paula Rego constructed images of dancers that were more menacing than joyful; and Michael Jackson featured in a grotesque dance sequence in the 'Thriller' video. Produce work based on your own response to the theme of the dance, making reference to the work of others.

## 7 *Artists Working from Other Artists' Work*

There are many examples of artists using work by other artists as a starting point for their own work. Manet's 'Olympia' owed much to the 'Venus of Urbino' by Titian but challenged a number of preconceptions about the nature and role of women. Henry Moore revisited the popular Renaissance theme of the mother and child, but in doing so, created a sense of anonymity and alienation. Tom Hunter recreated Vermeer's 'Girl Reading at an Open Window' in a contemporary setting and photographed it. Produce work based on a personal interpretation of work by another artist.

## 8 *Words and Images*

The juxtaposition of images and words has been used by a number of artists as a means of challenging preconceptions, raising awareness of issues or as a decorative device. Examples can be seen in the work of Gerald Murphy, Jasper Johns, Barbara Kruger and Gillian Waring. Look at appropriate examples and produce work in which you explore the relationship of words and images to develop an idea or theme.

**END OF QUESTIONS**

**THERE ARE NO QUESTIONS PRINTED ON THIS PAGE**