

General Certificate of Education  
June 2005  
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 2005.  
All teacher-assessed marks to be returned to AQA by 31 May 2005.

<p><b>In addition to this paper you will require:</b> appropriate art materials.</p>
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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 may 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 upon 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 Bicycle*

The bicycle plays an important role in the lives of many people and has featured in the work of a number of artists. Umberto Boccioni explored the dynamic qualities of speeding cyclists. Fernand Léger, on the other hand, developed a more stylised response. Alternatively, Marcel Duchamp and Robert Rauschenberg included bicycle components in their thought-provoking assemblages. Produce work based on your own response to the theme ‘The Bicycle’, making appropriate reference to the work of others.

### 2 *Contemporary Icons*

Andy Warhol’s screen prints of Marilyn Monroe, Jasper John’s paintings of the American flag, and Roy Lichtenstein’s enlarged comic strip imagery symbolise a particular period in the last century. Marcus Harvey’s controversial image of Myra Hindley and Anthony Gormley’s *Angel of the North* each reflect a different time and place. Produce work that represents a personal perspective on recent times and/or events, making reference to appropriate contextual material.

### 3 *Surface Decoration*

Artists such as Hundertwasser, Dubuffet, Chris Ofili and Niki de Saint-Phalle have made use of surface decoration in their work, often by exploring the contrasting qualities of different materials. Develop two or three-dimensional work based on this idea, making reference to appropriate research.

### 4 *Light in the Natural Environment*

The impact of light in the natural environment played a significant role in the work of artists such as J. M. W. Turner and Constable. This in turn influenced the Impressionists. The work of Graham Sutherland and Ivon Hitchens, although more abstract, also depended on a knowledge of the effect of light on different surfaces, and the photographs of Ansel Adams demonstrate how awareness of these qualities can be used to create a genuine sense of awe and wonder. From your observations develop work on this theme.

## 5 *Performers*

Performers from the world of entertainment have provided thought-provoking subject matter for a number of artists. Toulouse-Lautrec produced flamboyant images based on the cabaret artists Jane Avril and Yvette Guilbert. Georges Rouault made expressive studies of clowns, which were more tragic than comical. Maggie Hambling produced an intriguing portrait of the comedian Max Wall, and Gavin Turk produced a provocative sculpture of the 'Punk Rock' performer Sid Vicious. Create work in response to this idea, making reference to appropriate work by others.

## 6 *The Elderly*

Rembrandt's late self-portraits reflected the disillusionment he clearly felt in the last years of his life. Rodin created a monumental sculpture of the older Balzac. Whistler painted an austere portrait of his mother in a formal setting, but Lucian Freud's studies of his mother are more sensitive and less remote. Andrew Wyeth made a series of telling studies of an elderly, disabled neighbour. Produce work in response to your own observations of an elderly person or people, making reference to appropriate contextual material.

## 7 *The Aztecs*

The art and craft of the Aztec people was deeply embedded in a culture in which human sacrifice played a significant role. Highly accomplished work was produced in stone, clay, gold, mosaic and feathers. Mythical and real animals, reptiles, birds, people and gods were represented. Look at relevant examples and develop your own response in any appropriate two or three-dimensional medium.

## 8 *The Application of Technology*

The application of different technologies has helped to change our understanding of the world. The photographs of Muybridge revealed surprising insights into the movement of people and animals, which influenced artists working in both two and three dimensions. Hockney's 'Joiners' provided opportunities to explore the nature of perception and time. More recently, Bill Viola's videos created fresh insights into the content and meaning of the well-known paintings on which they were based. Computer generated images have also given rise to exciting possibilities for interpreting the world in new ways. From your research develop work based on this theme.

**END OF QUESTIONS**

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