

General Certificate of Education
June 2004
Advanced Level Examination



ART AND DESIGN (UNENDORSED)
Unit 7 Controlled Test

ARA7

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.
- 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 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.

1 *The Box*

The box shape dominates the manufactured world. Examples include parcels, containers, cupboards, television – ‘the box’, buildings, stage sets and prison cells. Ancient mythology tells us of Pandora’s Box. Marcel Duchamp created his ‘museum’ enclosed in a travelling box; Joseph Cornell produced small magical boxes holding assemblages reminiscent of film or theatre sets; and Pop artist Robert Rauschenberg produced boxes that reflected our consumer culture. Louise Nevelson arranged complex collections of items in stacked boxes, while Eva Hesse’s boxes were constructed of unusual materials. Research the work of others and produce your own response to this theme.

2 *Angular Shapes and Forms*

There are many examples of angular shapes and forms being used in art, craft and design. Aztec and Native American designs contain geometric motifs and Egyptian designs became the basis for the energetic zigzags of the Art Deco style. Paul Cézanne, Juan Gris and Le Corbusier produced complex work based on geometric shapes, while Charles Demuth reduced objects to their basic geometry. Sculptor Nicolas Schöffer constructed angular kinetic work and Anthony Caro arranged industrial girders to explore space and balance. Look at examples and develop your own work exploring ‘Angular Shapes and Forms’.

3 *The Car*

We are surrounded by cars, which vary from the familiar family saloon to modern Formula One racing cars adorned with advertising graphics. Their shape can symbolise speed, aggression and wealth, and individuals customise them even further as an expression of their own identity. Futurists were fascinated by their speed and beauty. Pop artists such as James Rosenquist explored their role in popular culture, while Andy Warhol dwelt on car accidents. More recently, cars were used by David Mach in his installations. Look at appropriate artists and designers and, together with your own observations, develop personal work.

4 *The Qualities of Water*

The characteristics of water have been an inspiration for many artists and designers. J.M.W. Turner described terrifying storms, Caspar David Friedrich conveyed tranquillity, while Monet was concerned with surface qualities and reflections. Hokusai and Hiroshige produced woodcuts involving flat decorative effects, and David Hockney's swimming pool series dealt with splashes and reflected patterns. Sculptors and designers have also used water in a variety of ways, especially in public places. Study appropriate artists and designers and, together with your own investigations, produce a personal response.

5 *Windows and Doors*

Windows and doors are featured in the work of many artists and designers. René Magritte created confusion with a painting on an easel in front of a window, and in another work identical bowler-hatted men gathered outside a window in a threatening manner. Matisse painted a series of colourful interiors where the focus was the exterior, and Pierre Bonnard portrayed the heat and tranquillity of the South of France through his windows. Decorative windows and doors have been a feature of the architecture of many cultures. Study appropriate work and produce your own response to this theme.

6 *Unusual Surfaces*

Many artists and designers have produced work using unconventional surfaces. Palaeolithic art can be found on cave walls and Aboriginal artists painted on tree bark. More recently Jean-Michel Basquiat painted on walls, doors and furniture. A kitchen table was used by Victor Grippo as a base for his text work and Marisol used rough wooden blocks for her figurative paintings. Michael Brennan-Wood created unusual surfaces with his textile work. Research artists, designers and/or craftspeople who have used unusual surfaces and, together with your own observations and experiments, produce personal work.

7 *Illusionism*

Artists have used various techniques to deceive the eye into thinking that images are real, when they are actually illusions. This was particularly successful in the Italian Baroque, with highly detailed ceiling frescoes by Andrea Pozzo and Bernini. Technically accomplished work known as *trompe-l'oeil* was also produced by artists such as Mantegna, who was able to copy nature with such precision that the subject depicted could be mistaken for the real thing. M.C. Escher is renowned for his prints of impossible situations. More recently Bridget Riley and Victor Vasarely produced work which gives the illusion of space and depth. Study the techniques of appropriate artists and produce your own work based on 'Illusionism'.

8 *Meeting Places*

Cafés, restaurants, bars and clubs provide a focal point where people meet socially to drink, eat, dance and listen to music. A recent trend has been the design of 'theme' bars, involving the creation of new environments by imaginative use of textiles, wall coverings, furniture and sculptural props. Contemporary graphic designers have also been involved in the production of nightclub flyers and posters. Various artists such as Edward Hopper, Toulouse-Lautrec and van Gogh have depicted people in different meeting places. Study selected artists and designers, then produce your own response to this theme.

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE