

General Certificate of Education
June 2006
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 2006.
All teacher-assessed marks to be returned to AQA by 31 May 2006.

For this paper you must have:

- 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 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.
- 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 your 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.

1 *Families*

Families have provided a rich source of study for many artists. Lucian Freud made moving portraits of family members at different stages in their lives. Velazquez painted a more formal study of the Spanish Royal family. Richard Billingham has recorded the trials and tribulations of a dysfunctional family, and Diane Arbus made disturbing photographs of couples and family groups. Produce your own work based on this theme, making reference to appropriate contextual material.

2 *Murals*

Mexican mural painters Diego Rivera and José Clemente Orozco produced work which had social and political dimensions. Stanley Spencer painted murals which reflected his wartime experiences, aspects of rural life and his religious beliefs. Murals in public places often celebrate significant events or past achievements. Develop ideas, to scale, for a mural to be placed in a location of your choice.

3 *Movement*

Movement has been a popular theme with many artists. Jean Tinguely and Alexander Calder created sculptures with moving parts. Marcel Duchamp made a painting of figures descending a staircase, using fragmented, overlapping shapes, and the Futurists created dynamic work in both two and three dimensions reflecting a fascination with speed. Opportunities also exist to explore the nature of movement by using animation software and video. Produce work based on a personal response to the theme of 'Movement'.

4 *Geometric Arrangements*

Many artists have produced work in which there is an emphasis on strong, geometrical arrangements, providing opportunities to consider elements such as line, form, shape, pattern and structure. Look at examples by artists such as Juan Gris, Le Corbusier, Bridget Riley, Victor Vasarély and Richard Deacon and produce your own work based on this idea.

5 *Japanese Influences*

The arts and crafts of Japan influenced a number of artists from Western cultures at the end of the 19th century and the beginning of the 20th century. The approaches to the depiction of space and the use of decoration and colour by artists such as Hokusai and Hiroshige had a significant impact on the nature of image making. Develop work which in some way reflects your own studies of Japanese culture.

6 *Derelict Structures*

Derelict structures have a particular fascination for artists. Caspar David Friedrich painted an atmospheric interpretation of a shipwreck in an ice flow. Paul Nash painted bleak landscapes filled with the tangled metal of broken planes, and John Piper painted haunting images of damaged buildings which he observed while working as a war artist. Look at appropriate examples and produce work based on this theme.

7 *Conscious and Unconscious Worlds*

Images from both the conscious and unconscious worlds have inspired the work of artists such as Giorgio de Chirico, Dorothea Tanning, Paul Delvaux, Max Ernst, Frida Kahlo and Meret Oppenheim. The images and forms that they produced were often mysterious and ambiguous. Develop your own work based on this idea, making reference to the work of others.

8 *The Motor Car*

Motor cars have an important role in modern life. For many people they are either objects of love or hate. John Salt made quietly understated studies of cars in various locations, while Don Eddy has focused on reflections in the twisted metal and chrome of wrecked vehicles. Cars have also appeared in the intriguing installations of David Mach. Produce work that reflects your personal response to 'The Motor Car'.

END OF QUESTIONS

There are no questions printed on this page