

General Certificate of Education
June 2005
Advanced Level Examination



ART AND DESIGN (TEXTILES)
Unit 7 Controlled Test

ARD7

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.

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 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 (Textiles).
- There is no size restriction on work produced for this examination.
- The time taken in dyeing the original cloth (if desired) and in cleaning screens is **not** to be counted as time allowed.

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 textile 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 *Making Your Mark*

Lynn Chadwick's work features scored and scratched surfaces. Jackson Pollock's canvases are layered with dribbled and splashed paint while Alice Kettle's work is indented and distorted by overlaid linear machine stitching. Research examples of mark making and develop your own ideas. From these, design and produce a panel, garment or accessory, using any suitable technique to interpret and translate your marks.

2 *Tree of Life*

The Tree of Life motif is a highly stylised tree pattern that may include roots, branches, leaves, fruits, animals and birds. It represents good and evil in Paradise and is known in Hebrew and Hindu mythology. Make first-hand studies of trees, and using your research into the motif, design and produce a modern interpretation of the 'Tree of Life' which comments on an aspect of contemporary society.

3 *Fragmented Surfaces*

Many artists have explored ways in which fragmented surfaces can create a special dynamic. Braque, Léger, Bacon, Giacometti, Julian Schnabel, Maria Helena Vieira da Silva and Rachel Whiteread have all exploited this idea. Research relevant examples and make studies from any appropriate starting point, developing your work on fragmented shapes and patterns into a textile piece or pieces.

4 *Glittering Garments*

In many cultures spangles, beads, mirrors and other reflective materials have been incorporated into garments and accessories. Contemporary dress designers such as Paco Rabanne, Jean Paul Gaultier, Versace and Lacroix have celebrated the use of such materials, producing rich and exotic surfaces which glitter, reflect and dazzle when worn. From your studies design and produce a garment or accessory in which glittering elements form an integral part.

5 *Paisley Patterns*

The *buta* or pinecone motif originated in Persia and symbolises birth or renewal. It was adapted for use on shawls as the Paisley pattern. It is an excellent shape for interlocking and repeat designs. Research this motif and, from your studies, develop your own interpretation to design a textile.

6 *Paper Works*

Contemporary artists and craftspeople such as Robert Gober, Lois Walpole and Jane Atfield celebrate the versatility of paper and are using it successfully with other materials such as clay, wool, perspex and metal. Study appropriate examples and combine the use of paper with a textile technique of your choice. From your studies, design and produce a piece or pieces for an exhibition entitled 'Paper Works'.

7 *Damaged Surfaces*

Yves Klein, Lucio Fontana and Richard Serra have worked with surfaces that they have burned, slashed, punctured, pierced or holed in some way. Research the work of appropriate artists and designers and, using elements from your own environment as inspiration, design and produce a textile garment, accessory or hanging that explores this theme.

8 *Art Deco*

The term 'Art Deco' was coined after an exhibition in Paris in 1925. It is characterised by hard edges, geometric stylisation and strong, vibrant colours. Some exponents of this style are Raoul Dufy, Sonia Delaunay-Terk, Clarice Cliff and Tamara de Lempika. Using any interesting shapes from your surroundings design an abstract pattern based on Art Deco employing appropriate textile technique(s).

END OF QUESTIONS

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE