

X223/12/02

NATIONAL
QUALIFICATIONS
2013

WEDNESDAY, 5 JUNE
1.00 PM – 2.30 PM

ART AND DESIGN
HIGHER

There are **two** sections to this paper, Section 1—Art Studies; and Section 2—Design Studies.

Each section is worth 30 marks.

Candidates should attempt questions as follows:

In SECTION 1 answer **ONE full question** (parts (a) and (b))

and

In SECTION 2 answer **ONE full question** (parts (a) and (b)).

You may use sketches to illustrate your answers.



SECTION 1—ART STUDIES

Instructions

Read your selected question and notes on the illustration carefully.

Answer **ONE full question** from this section: parts **(a)** and **(b)**.



Self-portrait in a Flowered Jacket (1971–73) by John Patrick Byrne
oil on board (147 × 91 cm)

1. Portraiture

Marks

- (a) Comment on the mood created in this artwork. In your answer refer to the composition of the painting and the artist's use of visual elements.

What does this portrait tell us about the character of the artist?

10

- (b) Compare examples of work by **two** artists from different movements or periods whose approaches to portraiture are contrasting. How have they portrayed the personality of their subjects? Explain why you consider the artists to be important in the development of portraiture.

20

SECTION 1—ART STUDIES (continued)



The Seaside (1966) by William Roberts
oil on canvas (61 × 76 cm)

Marks

2. Figure Composition

- (a) Discuss the composition of this painting with reference to the relationship between the figures and the space. How has the artist's use of tone, colour and form contributed to the outcome? What is your opinion of this painting? 10
- (b) "Every picture tells a story." Select **two** artists from different movements or periods and discuss this statement in relation to their work. Explain why they are considered to be important artists in the development of figure composition. 20

[Turn over

SECTION 1—ART STUDIES (continued)



The Table (Still life with Rabbit) (1920) by Joan Miro
oil on canvas (130 × 110 cm)

3. Still Life

Marks

- (a) Discuss the artist's choice of subject matter. In addition, comment on **at least two** of the following: *line*; *colour*; *perspective*; *pattern*. What is your opinion of this painting?
- (b) Discuss examples of still life by **two** artists from different movements or periods. Comment on their choice of subject matter, working methods and style. Explain why you consider them to be influential artists.

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SECTION 1—ART STUDIES (continued)



*Conjoined*¹ – Madison Square Gardens New York City (2007) by Roxy Paine
stainless steel (12m 19cm × 13m 72cm)

¹Conjoined – *to join or become joined together*

Marks

4. Natural Environment

- (a) Discuss the material used by the artist to create this public sculpture. In your answer, comment on **at least two** of the following: *form; structure; scale; location*. What is your opinion of this artwork?
- (b) Select **two** artists from different movements or periods and discuss how they have taken inspiration from the natural environment. Referring to examples of their work, comment on their different approaches and styles. Explain why you consider them to be important artists.

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[Turn over

SECTION 1—ART STUDIES (continued)



Eiffel Tower (1889) by Georges Seurat
oil on panel (24 × 15 cm)

5. Built Environment

Marks

- (a) Discuss the style of this painting. Comment on the use of colour, tone and texture. In your opinion, how successfully has the artist communicated the importance of this famous landmark? 10
- (b) Discuss examples of work inspired by the built environment by **two** artists from different movements or periods. Comment on their choice of subject, working methods and style. Explain why you consider the artists to be important. 20

SECTION 1—ART STUDIES (continued)



The Heroes of Suikoden: Tameijiro dan Shogo grapples with his enemy under water (1828-29) by Kuniyoshi
woodblock colour print (36 × 25 cm)

Marks

6. Fantasy and Imagination

- (a) Discuss the subject and composition of this print. In your answer, refer to **at least two** of the following: *line*; *colour*; *shape*; *detail*.

Comment on the visual impact of this artwork.

10

- (b) Discuss **two** artists from different movements or periods whose work within this theme interests you. Referring to examples, discuss the methods used by the artists to communicate their ideas. Explain why you consider them to be influential artists in the area of fantasy and imagination.

20

SECTION 2—DESIGN STUDIES

Instructions

Read your selected question and notes on the illustration carefully.

Answer **ONE full question** from this section: parts **(a)** and **(b)**.



Sgt Pepper's Lonely Hearts Club Band album cover (1967)
by Peter Blake and Jann Haworth (cover dimensions 31 × 31 cm)

7. Graphic Design

Marks

- (a) Discuss the ways in which colour, photography and text have been used to make this an iconic design. What does the design communicate about the band and the target market?
- (b) Select **two** graphic designers whose work is from different periods or in different styles. With reference to examples of their work, show how they have communicated successfully with their target market. Explain why they are considered to be important graphic designers.

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SECTION 2—DESIGN STUDIES (continued)



Wii home video games console (2006) designed by Nintendo

8. Product Design

Marks

- (a) Comment on the success of this games console. In your answer refer to **at least two** of the following: *cultural trends*; *function*; *target market*; *use of technology*.

Why do you think the Wii is such a popular product?

10

- (b) Select **two** product designers who have worked in different periods or in contrasting styles. By referring to their work, show how they have responded to the changing needs of society. Why are they regarded as significant designers?

20

[Turn over

SECTION 2—DESIGN STUDIES (continued)



Saloon and oval staircase in Culzean Castle (1772–1792),
designed by Robert Adam

Marks

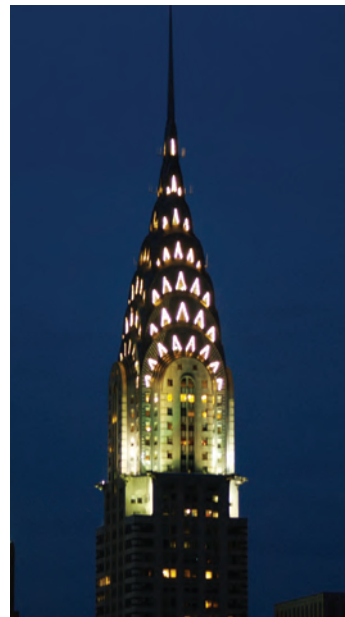
9. Interior Design

- (a) What are the most distinctive features of this interior? Comment on the designer's main considerations in creating this room for entertaining guests and the staircase leading up to it.
- (b) Select **two** designers working in different periods or whose approaches to design are contrasting. By referring to examples of their work, explain how they have met the challenges of creating innovative spaces. Why are they regarded as exciting and influential designers?

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SECTION 2—DESIGN STUDIES (continued)



Chrysler Building, New York (1930), designed by William Van Alen
Steel supported brick construction, stainless steel cladding on crown.
Height: 318·9 metres, 77 floors.

10. Environmental/Architectural Design

Marks

- (a) Designing aesthetically pleasing buildings for crowded city centre spaces has always been a challenge for architects. Give your view on how well form, function and aesthetics are combined in this building to achieve this objective. 10
- (b) Discuss the work of **two** architectural/environmental designers working in different periods or in contrasting styles. With reference to materials, form and function explain why these designers are important. 20

SECTION 2—DESIGN STUDIES (continued)



Neckpiece from her Catwalk Collection (2006) designed by Elizabeth Galton

Materials: sterling silver and cut glass crystal.

Marks

11. Jewellery Design

(a) Jewellery designed for the catwalk has to make a strong visual statement. What design issues have been taken into account in developing this piece? How might the designer translate the idea into more commercial pieces?

10

(b) Choose **two** jewellery designers from different periods or of different styles. Refer to examples of their work and discuss how influences and use of materials have inspired them. Explain why these designers are highly regarded.

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SECTION 2—DESIGN STUDIES (continued)



Outfit (1911) designed by Paul Poiret

Materials: silk decorated with blue metallic foil and beaded embroidery.

12. Textile/Fashion Design

Marks

- (a) What influences do you think inspired Poiret to create this design? In your view, what is the purpose of this outfit and which target market is it aimed at? Justify your answer. 10
- (b) Choose **two** textile and/or fashion designers from different periods or of contrasting styles. Select examples of their work and discuss how they have created successful designs. Why are they regarded as important in this area of design? 20

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ACKNOWLEDGEMENTS

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Section 1 Question 2—Painting, “*The Seaside*” by William Roberts. Reproduced by permission of The William Roberts Society. Photo Credit: Tate, London © 2013.

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Section 1 Question 4—Image of “*Conjoined*” by Roxy Paine. Permission is being sought from Roxy Paine Studio.

Section 1 Question 5—Georges Seurat, French, 1859-1891 “*Eiffel Tower*”, (ca. 1889). Oil on panel, 24.1 x 15.2 cm. The Fine Arts Museum of San Francisco, museum purchase, William H. Noble Bequest Fund, 1979.48

Section 1 Question 6—Print, “*The Heroes of Suikoden: Tameijiro dan Shogo grapples with his enemy under water*” (1828-29) by Kunyoshi. Public Domain.

Section 2 Question 7—Album cover, “*Sgt Pepper’s Lonely Hearts Club Band*” designed by Peter Blake and Jann Haworth. Reproduced by kind permission of Apple Corps Ltd. © Apple Corps Ltd.

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