



WESTMINSTER  
SCHOOL

# **The Challenge (Specialism)**

Specimen Paper First Examination 2027

# **ART**

Time: 60 minutes

## **Practical Workshop (60 minutes)**

**Choose one question from *either* Section A or Section B.**

**Section A: Text Response** [20]

**Section B: Image Response** [20]

- You may use any material or combination of materials from those provided
- You may work in 2d, 3d or a combination of these
- You may work at any scale that the materials and time permits
- You may ask for technical support from the teacher invigilating

**TOTAL 20 marks**

### **Materials available in the workshop will include**

Paper and cardboard of different types

Graphite pencils, graphite sticks, charcoal and conte

Ink, nib pens, black fine liner pens, black biro pens

Coloured marker pens and coloured pencils

Chalk pastels

Oil pastels and medium

Acrylic paint *but not oils*

Assorted brushes and palette knives

Wire and soft wire mesh, tin snips, gloves and goggles

Fabric, fabric scissors, needles and thread

Foam board, pins, cutting knives

Glue guns and tape

Air drying clay

**CHOOSE ONLY ONE QUESTION PROMPT FROM EITHER SECTION A OR SECTION B**

**Section A: Text response**

**Make a work of art that interprets or is inspired by the text. Your response may be literal, symbolic or abstract.**

1. *I thought of a labyrinth of labyrinths, of one sinuous spreading labyrinth that would encompass the past and the future and in some way involve the stars.*

[Jorge Luis Borges, *The Garden of Forking Paths*]

2. *A cage went in search of a bird.*

[Franz Kafka, included in *The Aphorisms of Franz Kafka*]

**[20]**

## Section B: Image response

Make a work of art in response to the brief. The questions in this section refer to the four images on the pages 4-7 of this paper.

3. Explore the idea of “absence” with reference to one of the four images.
4. Borrow the colour palette or mark-making style from one of the four images and apply it in making a transcription (copy) of a different image. The result should transform how the subject of the copied image is perceived.
5. Use one image as a “scene before” or as a “scene after”. Invent the missing moment. Your work should suggest a narrative.
6. Choose one of the four images on the following pages and reimagine it by abstracting it using the same approach as one of these two references:



**Debbie Urquhart**  
**Cat, Still Life, St Ives Bay, 2022**  
Oil on board, 50 x 60 cm  
Redfern Gallery



**Graham Sutherland**  
**Standing Forms II, 1952**  
Oil on canvas, 180 x 141 cm  
Tate Collection

[20]

Source images for Section B questions



**Jean Baptiste Siméon Chardin**

**Still Life with Cat and Fish, 1728**

Oil on canvas. 79.5 x 63 cm

Museo Nacional Thyssen-Bornemisza, Madrid



**Henry Moore**

**Pitboys at Pit Head, 1942**

Pencil, wax crayon, pen and ink and wash on paper, 33.5 x 54.6 cm

The Hepworth, Wakefield

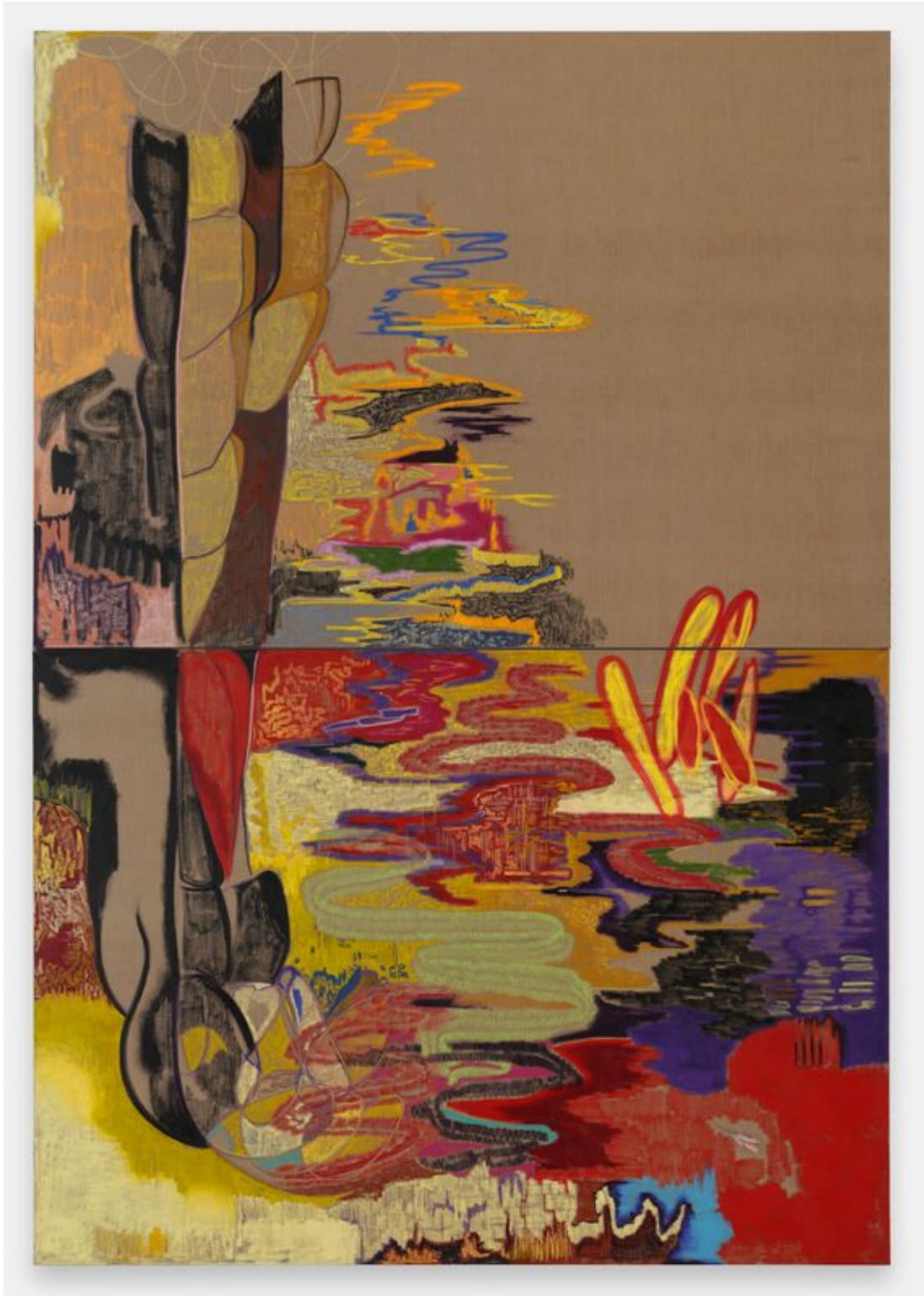


**Margaret Mellis**

**Woman and Fish II, 1957**

Oil on board, 76.2 x 54.6 cm

Jerwood Collection



**Rachel Jones**

**Gated Canyons, 2024**

Oil stick and oil pastel on stretched linen, 250 x 360cm

Private collection

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