

Anglo Chinese Junior College
JC 2 Preliminary Exam 2017

ART
Higher 2

9750/01

Paper 1 Study of Visual Arts
3 hours

READ THESE INSTRUCTIONS FIRST

Write your Centre number, index number and name on all the work you hand in.
Write in dark blue or black pen. You may use an HB pencil for any drawings or diagrams.

Do not use staples, paper clips, highlighters, glue or correction fluid/tape.

Answer three questions.

All parts (a-c) of one from Section A.

All parts (a-c) of one from Section B.

One from Section C.

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.

2

Section A: Structured Questions

Answer all three parts (a-c) of **one** question.

- 1 *The Pack* by Joseph Beuys 1969 [Fig.1]
VW Campervan, wool, felt, fat
Museumslandschaft Hessen Kassel, Neue Galerie

- (a) Discuss the subject matter of this work. [10]
(b) Assess the artist's choice of materials and techniques. [10]
(c) Compare this work with a different installation. [10]

Total [30]

- 2 *Homebound* (2000) by Mona Hatoum [Fig.2]
Mixed-media installation with kitchen utensils, furniture, electric wire, light bulbs,
computerized dimmer unit, amplifier and speakers.
Installation view at Tate Modern, London, 2000.
Dimensions variable

- (a) Discuss the subject matter of this piece. [10]
(b) Assess the use of materials and artist's intention. [10]
(c) Compare this work with another installation by Hatoum or another artist. [10]

Total [30]

Section B: Structured Comparison Questions

Answer all three parts (a-c) of **one** question.

- 3** *Painting* by Francis Bacon 1946 [Fig. 3a]
Oil and tempera on canvas 198 x 132 cm
Collection of MOMA

Pause by Jenny Saville 2002-03 [Fig. 3b]
Oil on canvas
304.8 x 213.4 cm

- (a) Compare the use of colour and composition in these works. [10]
(b) Discuss the ideas behind these paintings. [10]
(c) In your opinion assess which work is the more effective. [10]

Total [30]

- 4** *All About Love "Hot"* by Marc Quinn 2016 [Fig. 4a]
Glass reinforced polyester and biresin polyurethane, steel plate & rod, split shaft
collars, softwood and far eastern ply
213 x 64.5 x 67.5 cm

Kyoko and Tomoharu Murakami, Tokyo 1991 by Thomas Struth 1991 [Fig. 4b]
Photograph, colour, on paper
67.3 x 89.8 cm
Collection of Tate

- (a) Compare the different intentions of the artists in their portrayal of the subjects. [10]
(b) Discuss how their techniques differ. [10]
(c) Discuss which of these works you find more effective. [10]

Total [30]

4

Section C: Essay Questions

Answer **one** question.

- 5** Discuss the ideas and imagery in the work of Cindy Sherman. **[30]**
- 6** Analyse how any two artists you have studied have made use of found materials in installations or other art forms. **[30]**

Fig. 1 *The Pack* by Joseph Beuys 1969
VW Campervan, wool, felt, fat
Museumslandschaft Hessen Kassel, Neue Galerie





Fig. 2 *Homebound* (2000) by Mona Hatoum
Mixed-media installation with kitchen utensils, furniture, electric wire,
light bulbs, computerized dimmer unit, amplifier and speakers.
Installation view at Tate Modern London, 2000.

Fig. 3a *Painting by Francis Bacon 1946*
Oil and tempera on canvas 198 x 132 cm
Collection of MOMA



Fig. 3b *Pause* by Jenny Saville 2002-03
Oil on canvas
304.8 x 213.4 cm

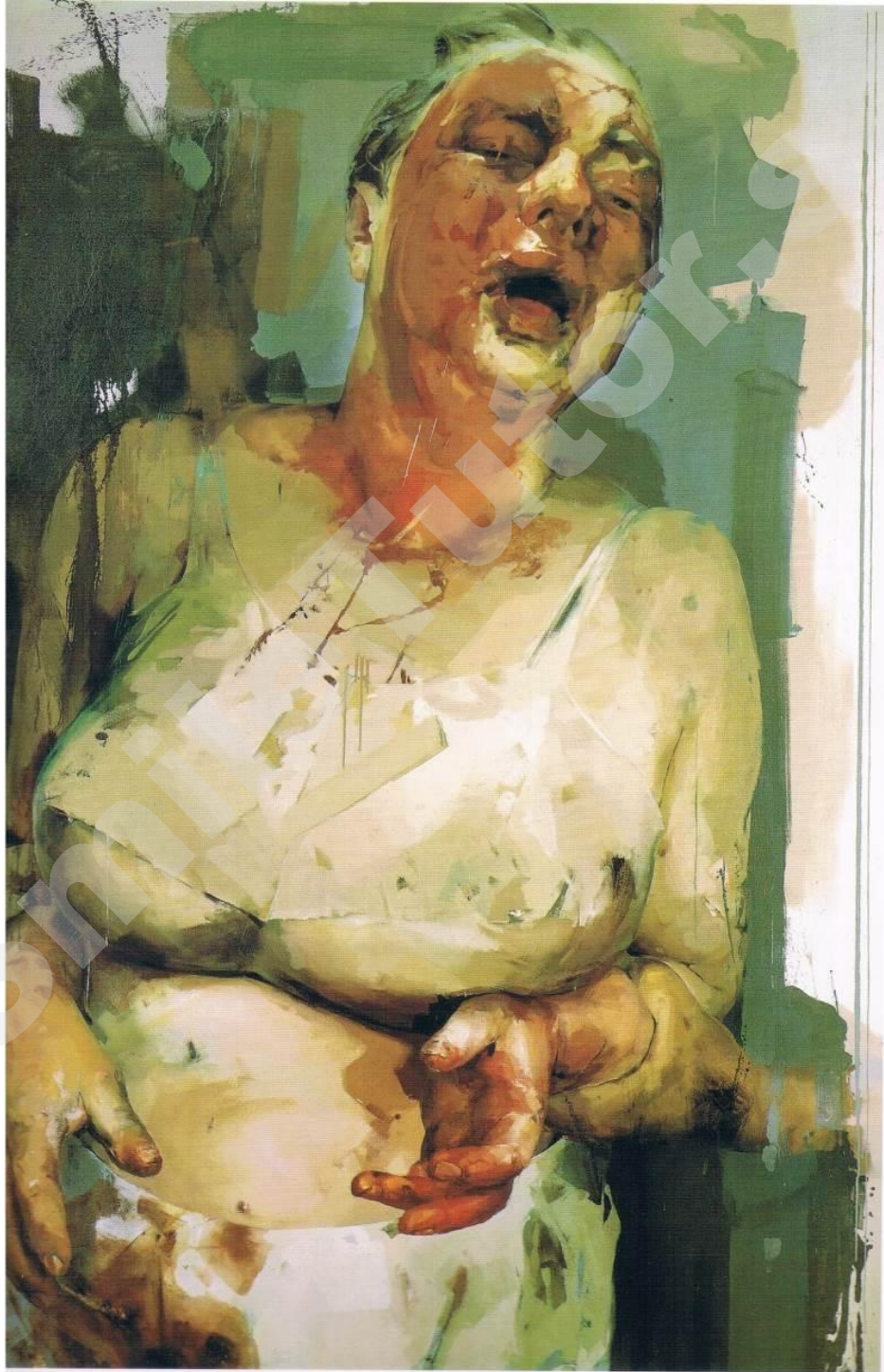


Fig. 4a *All About Love "Hot"* by Marc Quinn 2016
Glass reinforced polyester and biresin polyurethane, steel plate & rod,
split shaft collars, softwood and far eastern ply
213 x 64.5 x 67.5 cm





Fig. 4b Kyoko and Tomoharu Murakami, Tokyo 1991 by Thomas Struth 1991

Photograph, colour, on paper

67.3 x 89.8 cm

Collection of Tate



Hwa Chong Institution
 JC2 Preliminary Examination 2017
 (Advanced Level)

ART
Higher 2
 Paper 1: Study of Visual Arts

9750/01

12th Sep 2017

Additional Materials Answer paper

3 hours

READ THESE INSTRUCTIONS FIRST

Write your Class, index number and name on all the work you hand in.

Write in dark blue or black pen.

You may use diagrams if they help you to clarify your answer.

Do not use paper clips, highlighters, glue or correction fluid.

Answer **three** questions.

One from Section A, **one** from Section B and **one** from Section C.

Refer to inserts for illustrations for Questions 1, 2, 3 and 4.

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.

This document consists of **13** printed pages.

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Section A: Structured Questions

Answer all three parts (a-c) of **one** question.

- 1** Martyrs (Earth, Air, Fire, Water) by Bill Viola 2014 [Fig. 1]
Colour high-definition video polyptych on four vertical plasma displays,
140 x 338 x 10 cm, duration: 7 mins 15 secs
Collection of St Paul's Cathedral, London
- (a) Evaluate the artist's use of technology and materials in this work. [10]
(b) Analyse the subject matter and ideas in this installation. [10]
(c) Compare this installation with an installation by Nam June Paik. [10]
- Total [30]
- 2** Emotional Detox: The Seven Deadly Sins I by Marc Quinn 1994 [Fig. 2]
Cast lead and wax, 80 x 65 x 35 cm
Private collection of Martijn and Jeannette Sanders
- (a) Evaluate the techniques and use of materials by the artist. [10]
(b) Assess the subject matter and ideas explored in this sculpture. [10]
(c) Compare this sculpture with a work by Ron Mueck or Ng Eng Teng. [10]
- Total [30]

Section B: Structured Comparison Questions

Answer all three parts (a-c) of **one** question.

- 3** Shimmering Substance by Jackson Pollock 1946 [Fig. 3a]
Oil on canvas, 76.3 x 61.6 cm
Museum of Modern Art Collection

Oasis by Chen Wen Hsi 1972 [Fig. 3b]
Oil on canvas, 68.5 x 79.6 cm
Collection of National Gallery Singapore

- (a) Compare the use of colour, brushwork and space in these paintings. [10]
- (b) What influences are evident in these works? [10]
- (c) Which image do you think is more effective in communicating the concept of abstraction, and why? [10]

Total [30]

- 4** Sembawang Phoenix by Tang Da Wu 2013 [Fig. 4a]
Copper, aluminium, steel, and glass, dimensions variable
Collection of the artist

The Pursuit of Oblivion by Damien Hirst 2004 [Fig. 4b]
Glass, painted stainless steel, silicone, butcher's rack, meat hooks, knives, cleavers, stainless steel chain, umbrella, resin hat, cloak, bird cage, dove, resin books, resin armchair, resin walking cane, resin shoes, motorcycle helmet, sides of beef, and formaldehyde solution, 352.6 x 277.8 x 160.2 cm
Private collection

- (a) Compare the formal qualities and use of materials in these two works. [10]
- (b) How do the ideas conveyed in both differ? [10]
- (c) Are the installation techniques more effective than the sculpting techniques in expressing the artists' intentions? [10]

Total [30]

Section C: Essay QuestionsAnswer **one** question.

- 5** Compare the different ideas and techniques in the works of **two** of the following artists:

Wassily Kandinsky
Lucian Freud
Constantin Brancusi
Amanda Heng
Marcel Duchamp

[30]

- 6** Compare and contrast how any **two** of the following artists present effective social and/or cultural commentaries in their works.

Andy Warhol
Edward Hopper
Cindy Sherman
Yue Minjun

[30]

Picture Inserts

Fig. 1 refers to Question 1.

Fig. 2 refers to Question 2.

Fig. 3a refers to Question 3.

Fig. 3b refers to Question 3.

Fig. 4a refers to Question 4.

Fig. 4b refers to Question 4

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Fig. 1 Martyrs (Earth, Air, Fire, Water) by Bill Viola 2014
Colour high-definition video polyptych on four vertical plasma displays,
140 x 338 x 10 cm, duration: 7 mins 15 secs
Collection of St Paul's Cathedral, London



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Fig. 1 Martyrs (Earth, Air, Fire, Water) by Bill Viola 2014
 Colour high-definition video polyptych on four vertical plasma displays,
 140 x 338 x 10 cm, duration: 7 mins 15 secs
 Collection of St Paul's Cathedral, London



Installation view

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Fig. 2 Emotional Detox: The Seven Deadly Sins I by Marc Quinn 1994
Cast lead and wax, 80 x 65 x 35 cm
Private collection of Martijn and Jeannette Sanders



Fig. 3a Shimmering Substance by Jackson Pollock 1946
Oil on canvas, 76.3 x 61.6 cm
Museum of Modern Art Collection

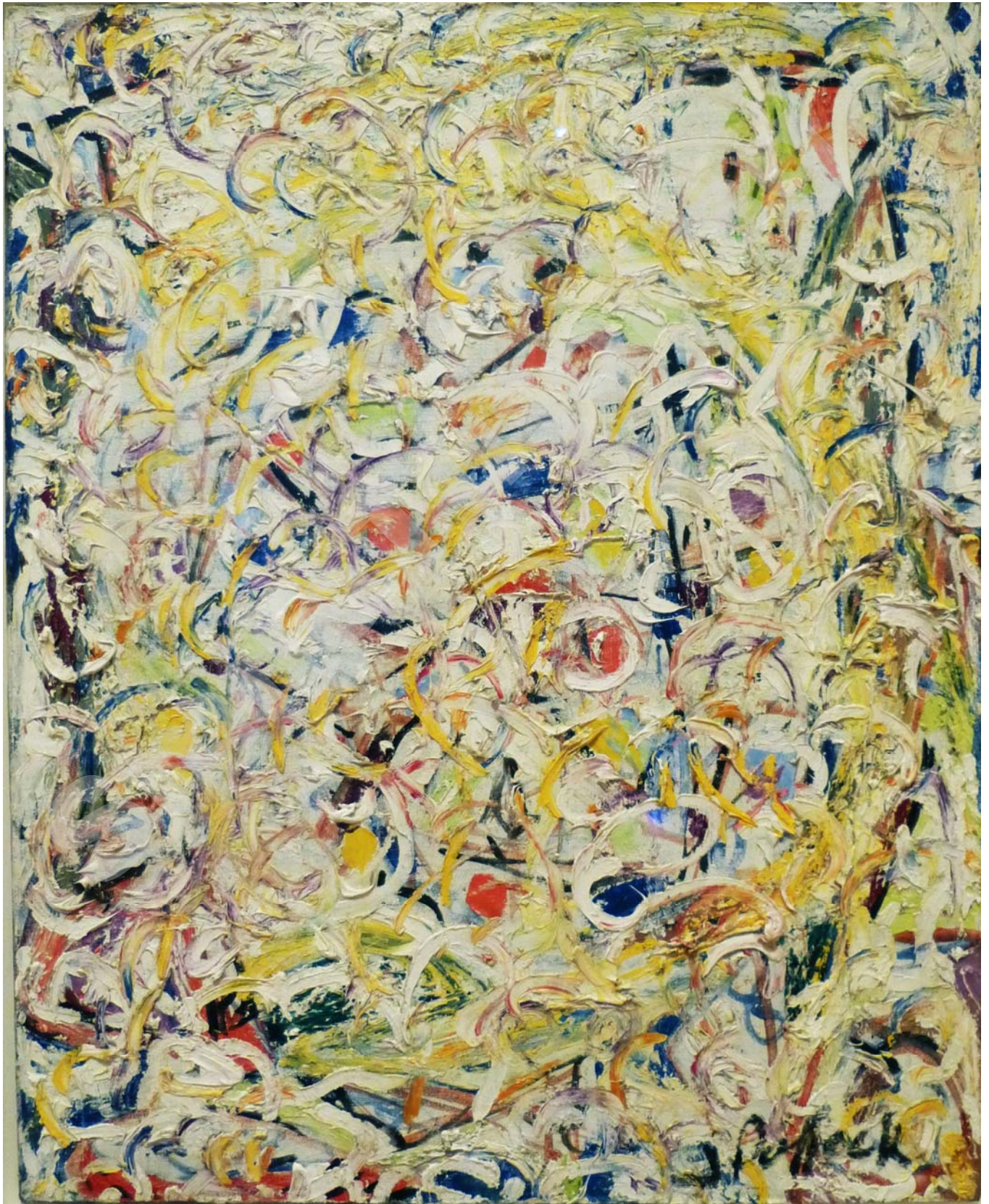


Fig. 3b Oasis by Chen Wen Hsi 1972
Oil on canvas, 68.5 x 79.6 cm
Collection of National Gallery Singapore



Fig. 4a Sembawang Phoenix by Tang Da Wu 2013
Copper, aluminium, steel, and glass, dimensions variable
Collection of the artist



Fig. 4a Sembawang Phoenix by Tang Da Wu 2013
Copper, aluminium, steel, and glass, dimensions variable
Collection of the artist



detail

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Fig. 4b The Pursuit of Oblivion by Damien Hirst 2004

Glass, painted stainless steel, silicone, butcher's rack, meat hooks, knives, cleavers, saw, stainless steel chain, umbrella, resin hat, cloak, bird cage, dove, resin books, resin armchair, resin walking cane, resin shoes, motorcycle helmet, sides of beef, and formaldehyde solution, 352.6 x 277.8 x 160.2 cm

Private collection



Installation view

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Fig. 4b The Pursuit of Oblivion by Damien Hirst 2004

Glass, painted stainless steel, silicone, butcher's rack, meat hooks, knives, cleavers, saw, stainless steel chain, umbrella, resin hat, cloak, bird cage, dove, resin books, resin armchair, resin walking cane, resin shoes, motorcycle helmet, sides of beef, and formaldehyde solution, 352.6 x 277.8 x 160.2 cm

Private collection

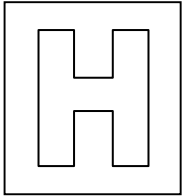


Installation detail

Class Adm No

Candidate Name: _____

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2017 Preliminary Examination II

Pre-University 3

H2 ART**9750/01**

Paper 1

20 September 2017

3 hours

Additional Materials: Question Paper & Answer Paper

READ THESE INSTRUCTIONS FIRST

This insert contains illustrations for the questions.

Fig. 1 refers to Question 1.

Fig. 2 refers to Question 2.

Fig. 3a and Fig. 3b refers to Question 3.

Fig. 4a and Fig. 4b refers to Question 4.

This question paper consists of 7 printed pages.

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Turn over

Candidate Name: _____

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Fig. 1

Family Portrait by Hendra Gunawan, 1968
 Oil on canvas 200 X 147 cm
 Singapore Art Museum



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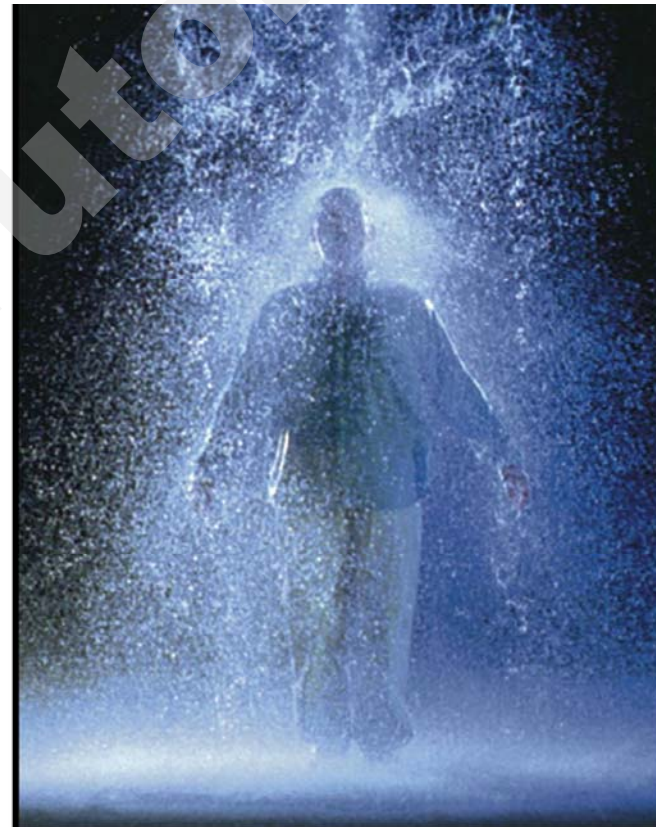
Candidate Name: _____

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Fig. 2

The Crossing by Bill Viola, 1966
Two-channel colour video installation, with four channels of sound 49 x 84 x 174 cm
Solomon R. Guggenheim Museum, New York



This question paper consists of 7 printed pages.

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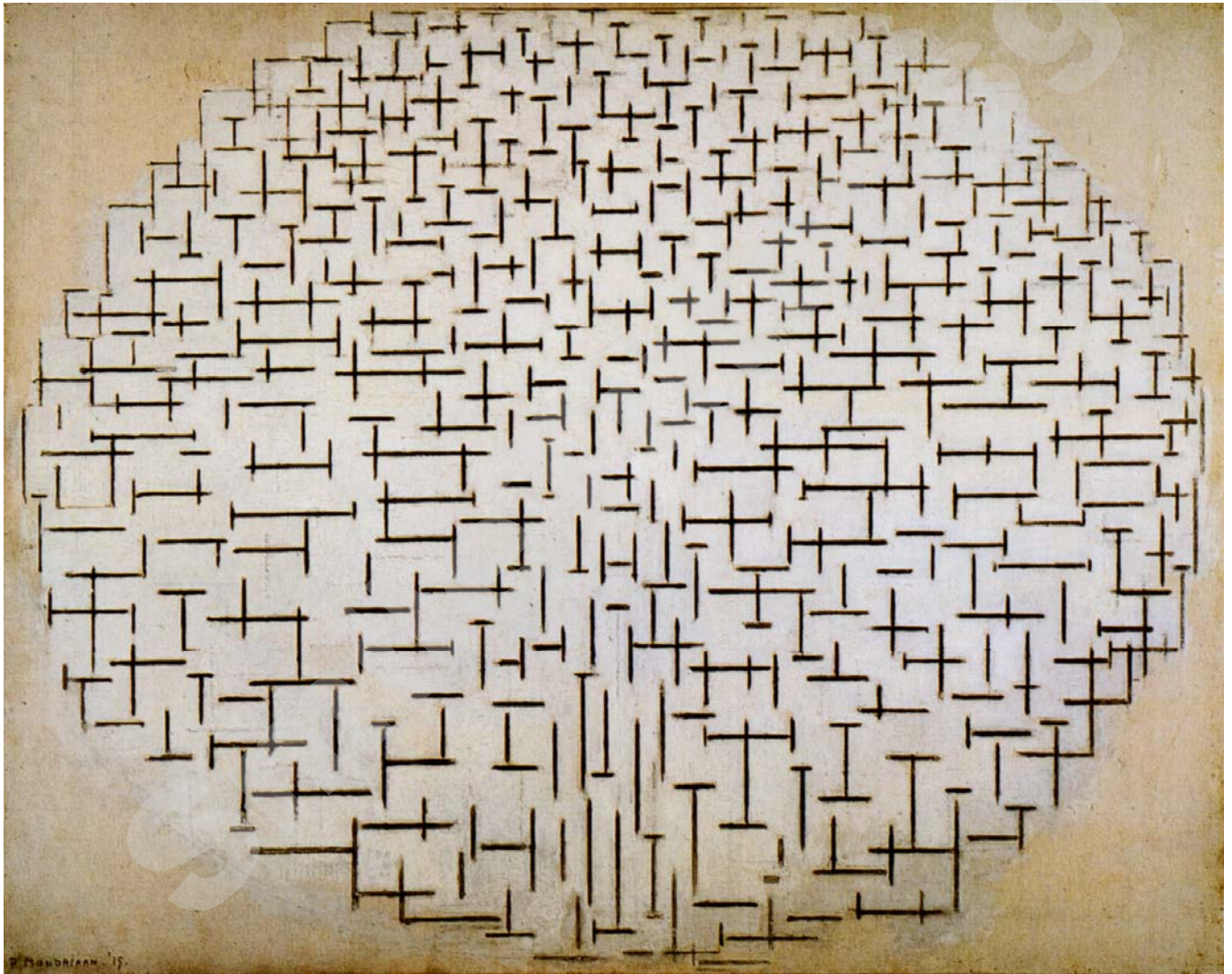
Candidate Name: _____

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Fig. 3a*Pier and Ocean (Composition No. 10)* by Piet Mondrian, 1915

Oil on canvas 85 x 110 cm

Kröller-Müller Museum, Netherlands



Candidate Name: _____

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Fig. 3b

After the Rain by Chua Ek Kay, 2004
Ink on rice paper 244 x 120 cm
Singapore Art Museum



This question paper consists of 7 printed pages.

Candidate Name: _____

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Fig. 4a

Untitled Film Stills #48 by Cindy Sherman, 2009
Gelatine silver print 20.3 x 25.4 cm
The Barbara Lee Collection of Art by Women, Boston



This question paper consists of 7 printed pages.

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Candidate Name: _____

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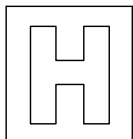
Fig. 4b

Crosby Street, Soho, New York by Thomas Struth, 1978
Gelatin silver print 38.1 x 53 cm
The Metropolitan Museum of Art, New York



This question paper consists of 7 printed pages.

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2017 Preliminary Examination II Pre-University 3

H2 ART

9750/01

Paper 1

20 September 2017

3 hours

Additional Materials: Inserts & Answer Paper

READ THESE INSTRUCTIONS FIRST

Write your name and class on all the work you hand in.
Write in dark blue or black pen on both sides of the paper.
You may use a soft pencil for any diagrams or graphs.
Do not use paper clips, highlighters, glue or correction fluid.

Write your name, class and admission number in the spaces at the top of this page and on all the work you hand in.

Write in dark blue or black pen.
You may use diagrams if they help you to clarify your answer.
Do not use staples, paper clips, highlighters, glue or correction fluid

Answer **3** questions.
All parts (a-c) of **one** from Section A.
All parts (a-c) of **one** from Section B.
One from Section C.

At the end of the examination, fasten all your work securely together.
Submit your question papers along with your answers.

The number of marks is given in brackets [] at the end of each question or part question.
You are reminded of the need for clear presentation in your answers.

This question paper consists of 3 printed pages.

[Turn over

4

Class

Adm No

Candidate Name: _____

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Section A: Structured Questions

Answer all three parts (a-c) of **one** question.

1. *Family Portrait* by Hendra Gunawan, 1968 [Fig. 1]
Oil on canvas 200 X 147 cm
Singapore Art Museum

(a) Analyse the visual appearance and composition of this work. [10]

(b) How has the subject matter been depicted? [10]

(c) Compare this to a similar work about relationships by another artist. [10]

Total [30]

2. *The Crossing* by Bill Viola, 1966 [Fig. 2]
Two-channel colour video installation, with four channels of sound 49 x 84 x 174 cm
Solomon R. Guggenheim Museum, New York

(a) Describe the visual qualities of this work. [10]

(b) How does this work capture the human experience? [10]

(c) Compare this to a time-based installation by another artist. [10]

Total [30]

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Candidate Name: _____

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Section B: Structured Comparison QuestionsAnswer all three parts (a-c) of **one** question.

3. *Pier and Ocean (Composition No. 10)* by Piet Mondrian, 1915 [Fig. 3a]
Oil on canvas 85 x 110 cm
Kröller-Müller Museum, Netherlands

After the Rain by Chua Ek Kay, 2004 [Fig. 3b]
Ink on rice paper 244 x 120 cm
Singapore Art Museum

- (a) Analyse the formal qualities of these two paintings. [10]
(b) Compare the artist's intention in each of these works. [10]
(c) On the evidence of both works, discuss if abstraction is an effective art form. [10]

Total [30]

4. *Untitled Film Stills #48* by Cindy Sherman, 2009 [Fig. 4a]
Gelatine silver print 20.3 x 25.4 cm
The Barbara Lee Collection of Art by Women, Boston

Crosby Street, Soho, New York by Thomas Struth, 1978 [Fig. 4b]
Gelatin silver print 38.1 x 53 cm
The Metropolitan Museum of Art, New York

- (a) How has the subject matter been interpreted in each of these works? [10]
(b) Compare the ways these artists use photography. [10]
(c) In your opinion, which work is more effective in depicting issues about society? [10]

Total [30]

[Turn over]

4

Class

Adm No

Candidate Name: _____

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Section C: Essay Questions

Answer **one** question.

5. Discuss the significance of works by Singapore pioneer artists to the development of the Nanyang style.

[30]

6. Evaluate the different ways artists make use of and challenge traditional forms of sculpture.

Analyse the works of **two** artists in your answer.

[30]



NANYANG JUNIOR COLLEGE
JC2 Preliminary Examination (Advanced Level)

ART
Higher 1
Higher 2

8879/01
9750/01

Paper 1: Study of Visual Arts

3 hours

Additional Materials Answer Paper
Picture Inserts

15 September 2017

READ THESE INSTRUCTIONS FIRST

Write your class, index number and name on all the work you hand in.
Write in dark blue or black pen. You may use a soft pencil for any drawings or diagrams.
Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **three** questions:

All parts (a-c) of **one** from Section A.

All parts (a-c) of **one** from Section B.

One from Section C.

At the end of the examination, fasten all your work securely together.
All questions in this paper carry equal marks.

Section A: Structured Questions

Answer all three parts (a-c) of **one** question.

- 1 ***Durian Vendors*** by Liu Kang, 1958 [Fig. 1]
Oil on canvas, 51 x 122 cm
Private Collection

- a) Discuss the subject matter of this painting. [10]
- b) Assess the use of brushwork, colour and composition. [10]
- c) To what extent does Liu Kang's work reflect the aims of the Nanyang Style? [10]
- Total [30]

- 2 ***Bahrain I*** by Andreas Gursky, 2005 [Fig. 2]
Photograph, colour, on paper, 280 x 197.5 cm with support
Tate Gallery, London

- a) Describe the visual appearance of the given image and analyse how it is constructed. [10]
- b) Discuss the artist's intentions and influences. [10]
- c) Compare this photograph with a work by Thomas Struth. [10]
- Total [30]

Section B: Structured Comparison Questions

Answer all three parts (a-c) of **one** question.

- 3 **Wild Man** by Ron Mueck, 2005 [Fig. 3a]
Mixed media, 285 x 161.9 x 108 cm
Tate / National Galleries of Scotland

Fright by Ng Eng Teng, 1979 [Fig. 3b]
Stoneware, oil painted, 10.5 x 17.5 x 13 cm
National University of Singapore Museum Collection

- a) Discuss the artists' portrayal of the human subject. [10]
 - b) Compare the use of materials and sculpting techniques in these works. [10]
 - c) Analyse the extent of realism in both works and their effectiveness in relaying emotions. [10]
- Total [30]

- 4 **20 Tonnes** by Han Sai Por, 2002 [Fig. 4a]
Granite, 320 x 150 x 200 cm
National Museum of Singapore

Arches by Andy Goldsworthy, 2005 [Fig. 4b]
Sandstone, 700 cm long (each arch)
Gibbs Farm, New Zealand

- a) Compare the visual appearance of these works. [10]
 - b) Discuss the artist's intentions and approaches taken in each of these works. [10]
 - c) In your opinion, which is a more effective piece of work? [10]
- Total [30]

Section C: Essay Questions

Answer **one** question.

5. Discuss the differing approaches undertaken by Cindy Sherman and Amanda Heng to represent women in their work.

[30]

6. Compare the ideas and approaches adopted by **two** of the following artists.

Hendra Gunawan
Banksy
Yue Minjun

[30]



NANYANG JUNIOR COLLEGE
JC2 Preliminary Examination (Advanced Level)

ART
Higher 1
Higher 2

Paper 1: Study of Visual Arts
INSERT

8879/01
9750/01

3 hours

15 September 2017

READ THESE INSTRUCTIONS FIRST

This Insert contains illustrations for the questions.

Fig. 1 refers to Question 1.

Fig. 2 refers to Question 2.

Fig. 3a and Fig. 3b refer to Question 3.

Fig. 4a and Fig. 4b refer to Question 4.

Fig. 1
Durian Vendors by Liu Kang, 1958
Oil on canvas, 51 x 122 cm
Private Collection



Fig. 2

Bahrain I by Andreas Gursky, 2005

Photograph, colour, on paper, 280 x 197.5 cm with support
Tate Gallery, London



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Fig. 3a
Wild Man by Ron Mueck, 2005
Mixed media, 285 x 161.9 x 108 cm
Tate / National Galleries of Scotland



Fig. 3b
Fright by Ng Eng Teng, 1979
Stoneware, oil painted, 10.5 x 17.5 x 13 cm
National University of Singapore Museum Collection



Fig. 4a
20 Tonnes by Han Sai Por, 2002
Granite, 320 x 150 x 200 cm
National Museum of Singapore



Fig. 4b
Arches by Andy Goldsworthy, 2005
Sandstone, 700 cm long (each arch)
Gibbs Farm, New Zealand



2017 Preliminary Examinations Marks Scheme and Answer Excerpts

1. **Malay Fisherman at Changi Beach** by Chua Mia Tee, 1977 [Fig. 1]

Oil on canvas, 78 x 79.5 cm

- (a) Comment on the brushwork, colour and composition of this artwork. [10]
 (b) What intentions are present in this painting? [10]
 (c) Do you think that paintings of this kind are more effective at portraying their societies realistically? [10]

- (a) Comment on the brushwork, colour and composition of this artwork. [10]

<p>Full range of marks should only be made available to candidates who have addressed ALL parts of the questions ie, Brushwork, Colour AND Composition.</p> <p>Additionally, full range of marks should only be made available to candidates who have employed correct vocabulary, structured and coherent writing, criticality in writing and who have made direct, specific references to the details in the work in question.</p> <p>Words in bold, denote essential vocabulary.</p> <p>Note : Points below are not exhaustive.</p>		
<p>Intro</p> <p>Brief Description of Artwork:</p> <p>The painting depicts several fishermen sitting on the beach, preparing their fishing nets.</p> <p>Thesis statement- general comment about the appearance of this artwork:</p> <p>The brushwork, colour and composition has enhanced the realistic quality of this artwork.</p>		
Key Points (Colour)		
<ul style="list-style-type: none"> - Topic Sentence: Choice of colour has been largely realistic <ul style="list-style-type: none"> o The sky, beach and people have been painted with naturalistic colours that resembles real life. o More than two thirds of the painting is dominated by the beige sand of the beach, a warm colour, giving the painting a warmth. o Chua made use of cool colours, complementary to the warm beige, such as in the blue shirt of the figure in the front as well as the greens and blues in the background to contrast and draw our attention more. o Furthermore he has made use of a very bright and vivid red, in contrast to all other colours in the painting, to depict the man's headgear, right in the center of the painting and nowhere else, to draw our eyes to the figure. 		Max 3 ½ marks for well-developed, substantiated and critical paragraph.
Key Points (Brushwork)		
<ul style="list-style-type: none"> - Topic Sentence: Chua uses a variety of brushwork for different effects such as: <ul style="list-style-type: none"> o Smooth blended brushstrokes such as that upon the bodies of the protagonists in the painting, which have sculpted veined, hardworking hands of the fishermen. It is through the well-blended brushstrokes that Chua has been able to paint their arms and wizened, wrinkled faces to show the realism their hard life. o Chua also utilised blotchier brushstrokes to paint the background scenery, so that they will not distract us from the painting's subject matter, the men, akin to how our sight function whereby things not in our focus, are blurred. o He has also made use of interesting dry brushwork in the foreground of the beach, possibly made with a dry brush being dabbed onto the canvas to create a rough scratchy texture. This is to suggest the texture of sand on the beach and has added visual interest to what would otherwise be a big patch of blank, smooth, sand foreground. 		Max 3 ½ marks for well-developed, substantiated and critical paragraph.
Key Points (Composition)		
<ul style="list-style-type: none"> - Topic Sentence: Chua's composition is dominated by the beach scene, which has taken up more than three-quarters of the composition. <ul style="list-style-type: none"> o The horizon line has been placed very high in the painting, given us more of the view of the foreground scene, in which the six men are very much the focal point, as shown by their central placement on the canvas. o The man in blue also dominates the canvas with his big size as well as the relatively darkness in tones, as he is covered by shadows. o However to ensure that we, the viewers, have room to breathe within the composition, he has painted a blue, white-clouded sky in the top left hand corner of the painting, instead of filling the entire composition, which would have made the painting claustrophobic. 		Max 3 ½ marks for well-developed, substantiated and critical paragraph.
<p>Conclusion to include general comment about the painting:</p>		

(b) What intentions are present in this painting? [10]

<p><i>Full range of marks should only be made available to candidates who have addressed at least 2 out of the 3 key points.</i></p> <p><i>Additionally, full range of marks should only be made available to candidates who have employed correct vocabulary, structured and coherent writing, criticality in writing (shown by knowledge of time and location contexts) and who have made direct, specific references to the details in the work in question.</i></p> <p><i>Words in bold, denote essential vocabulary.</i></p> <p><i>Note : Points below are not exhaustive.</i></p>		
<p><i>Intro should include:</i></p> <p><i>Brief Description of Intentions:</i></p> <p><i>Thesis statement-brief outline of the intentions to be discussed:</i></p>		
Key Points (Social Realism)		
<ul style="list-style-type: none"> - <i>Topic Sentence:</i> Firstly, the realistic appearance of the painting is a key characteristic that tells us that there are social realist intentions in the work. <ul style="list-style-type: none"> o Social realism is an ideology in art whereby artists, like Chua wanted to reflect society and social ills through art especially through depicting ordinary workers such as these fishermen. o In social realist works, it is crucial that the painting is depicted realistically so as to capture the reality of the relentless, back breaking labour at the time, so as to portray the reality of life for the lower segments of society. This can be seen in the depiction of the hard work of the fishermen, mending their nets under the hot sun, their skins tanned after long hours in the blazing heat. o Also captured in the painting is their village or <i>kampung</i> house in the top right hand of the painting, capturing their less than ideal living and working conditions. 		Max 5 marks for well-developed, substantiated and critical paragraph.
Key Points (Nationalism/Documentary)		
<ul style="list-style-type: none"> - <i>Topic Sentence:</i> Chua's social realist concerns is linked to his nationalistic aims in the period of Singapore's nation-building efforts. <ul style="list-style-type: none"> o When he first started painting, during Singapore's pre-independence, Chua was invested in nationalistic aims to support Singapore in their bid for freedom from their colonialists. o This has carried on throughout his oeuvre, such that even though this painting is done in '77, well after independence, there are still nationalistic sentiments present in this painting as Singapore was still developing and as such, many familiar scenes are disappearing as the country modernised and industrialized. o Chua could have painted these fishermen in Changi Beach, an area that was to undergo a lot of development and reclamation that would eventually serve the country's needs for an airport and shipping and port needs, in order to preserve and document parts of the nation history that could have been lost. o He intended to preserve parts of our history and to remind Singaporeans of our forefathers who worked hard to earn a living. The fact that this painting is of Malay Fishermen, further reminds us of the indigenous peoples of Singapore, the Malays, and thus, reminds us of our origins and is a call to not forget our history. <p>[Background info: In the early 1970s, Paya Lebar Airport, then Singapore's civil airport, did not have sufficient space for future expansion. A new airport was needed, and in a location where it would not interfere with high-rise developments. Changi airbase was selected as the site for this new airport. PSA's reclamation works for Changi Airport began in 1975 when it supervised the reclamation of 745 hectares of land along Changi coast for the construction of the airport.]</p>		Max 5 marks for well-developed, substantiated and critical paragraph.
Key Points (Human Condition)		
<ul style="list-style-type: none"> - <i>Topic Sentence:</i> Underlying all these concerns, is Chua's desire to comment on the human condition, about Man's struggles as he tries to make a living. <ul style="list-style-type: none"> o By choosing to paint fishermen, who labour and toil, but yet may be living in relative poverty, despite their efforts, Chua elevates the integrity and nobility of their daily struggles and expounds on the nobility of hard work even if the rewards are not great. o He chooses to make the largest figure look away from us, the viewers, and instead, we follow his gaze to his intense work, his hands working away at the net, emphasising on the work that is being done in the painting. o However, because he is looking away from us, there is no human connection between us and the figure. Instead, he has chosen another figure in the back to directly confront us with his confronting gaze, humanising himself, and at once, all the men in the painting as individuals who are deserving of our attention. 		Max 5 marks for well-developed, substantiated and critical paragraph.
<p style="text-align: right;">Need a home tutor? Visit smiletutor.sg</p> <p><i>Conclusion to include general comment about the painting's intention, Summing up the discussion:</i></p>		

c) Do you think that paintings of this kind are more effective at portraying their societies realistically?

<p><i>Full range of marks should only be made available to candidates who have addressed ALL parts of the questions ie, addressing what is meant by “this kind”, “effective” and society as applicable to Chua.</i></p> <p><i>Additionally, full range of marks should only be made available to candidates who have employed correct vocabulary, structured and coherent writing, criticality in writing and who have made direct, specific references to the details in the work in question.</i></p> <p><i>Words in bold, denote essential vocabulary.</i></p> <p><i>Note: Points below are not exhaustive.</i></p>	
<p><i>Intro must explain what is understood by the candidate as “this kind”.</i></p> <p><i>Possible interpretations could include: Social Realist paintings, Realistic painting,</i></p> <p><i>Intro must also include criteria for value judgement of what constitute effectiveness “at portraying their societies realistically”</i></p> <ul style="list-style-type: none"> - Choice of subject matter - Suitability of painting style - Compositional methods - Other relevant points for analysis. 	<p>Max 5 marks for every well-developed, substantiated and critical paragraph.</p>
<p><i>Conclusion must deliver judgement on whether or not paintings of this kind(as defined by candidate) are more effective at portraying their societies realistically.</i></p>	

2. Orange Car Crash Fourteen Times by Andy Warhol, 1963 [Fig. 2]

Silkscreen ink on synthetic polymer paint on two canvases, 268.9 x 416.9 cm

- | | | |
|-----|--|------|
| (a) | Comment on the visual qualities of this artwork. | [10] |
| (b) | Discuss what ideas might be revealed through the techniques and materials used to produce this work. | [10] |
| (c) | How does this work comment on Warhol's thoughts about his society at the time? | [10] |

- (a) Comment on the visual qualities of this artwork. [10]

<p><i>Full range of marks should only be made available to candidates who have addressed ALL parts of the questions.</i></p> <p><i>Additionally, full range of marks should only be made available to candidates who have employed correct vocabulary, structured and coherent writing, criticality in writing and who have made direct, specific references to the details in the work in question.</i></p> <p><i>Words in bold, denote essential vocabulary.</i></p> <p><i>Note: Points below are not exhaustive.</i></p>	
<p><i>Intro</i></p> <p><i>Brief Description of Artwork:</i></p> <p>This is a screen-printed work over two very large canvases depicting a black and white image of a car crash on a lurid orange background. His paintings on car crashes belong to his Death and Disaster series, a loosely connected group of more than seventy works produced in the early 1960's, which also includes images of race riots, electric chairs, atomic clouds.</p> <p><i>Thesis statement- outlines which visual qualities will be discussed:</i></p> <p>As a work of printmaking, its visual qualities such as repetition and contrast is what strikes out the most for me.</p>	
<p>Key Points (Contrasts)</p> <ul style="list-style-type: none"> - <i>Topic Sentence:</i> Warhol has utilised several instances of visual contrast in this work. <ul style="list-style-type: none"> o The first is that the right canvas is entirely empty and all of the subject matter as denoted in the title is concentrated on the left canvas. The right canvas is a completely flat, unmodulated reddish orange that seems to be the same background colour as the canvas on the left. The left canvas is completely dominated by the densely black areas of screen-printed images of a car crash scene. 	<p>Max 4 marks for well-developed, substantiated and critical paragraph.</p>

<ul style="list-style-type: none"> ○ The black and orange used contrast each other in tone and hue, greatly leading to the visual imbalance between the two canvases which the left canvas having a much more visual weight than the right. ○ Another contrast that is present is in the textures of the two sides; the right is completely flat, as mentioned, while the left has retained an uneven, textured quality due to Warhol's printing technique with varying amounts of ink that has left some areas with a patchy residue. ○ 	
Key Points Repetition (Repetition/variety)	
<ul style="list-style-type: none"> - <i>Topic Sentence:</i> A key visual element in this artwork is repetition, where the same image of a car crash, which Warhol had lifted from sources such as the newspaper was repeated 14 times on the canvas. ○ With repetition, one might expect the work to be regular and monotonous, yet he has injected variety and interest. Although the images are in the regular horizontal lines, they are not organised into a regular grid and their side by side placement is not regular; there are even some small gaps between the images. ○ Some areas of the left canvas has even been left blank intentionally. ○ 	Max 4 marks for well-developed, substantiated and critical paragraph.
Key Points (Size)	
<ul style="list-style-type: none"> - <i>Topic Sentence:</i> The sheer size of the work engulfs the viewer when presented. At a height of almost three metres, it will dwarf viewers. ○ Warhol has blown up an image of a car crash, which, in its original form would have been very small as an accompaniment to a newspaper story about a car crash. ○ By blowing the image up to epic proportions, the details would have been amplified for the viewer, such that the image should be more accessible. However, Warhol's treatment of very dark inks, coupled with uneven printing, adds a layer of inaccessibility to something that we should be able to see easily. 	Max 2 marks for well-developed, substantiated and critical paragraph.
Conclusion to include general comment about the painting:	

(b) Discuss what ideas might be revealed through the techniques and materials used to produce this work. [10]

<p><i>Full range of marks should only be made available to candidates who have addressed ALL parts of the questions: Warhol's Ideas AND techniques and materials AND the connection between the two.</i></p> <p><i>Additionally, full range of marks should only be made available to candidates who have employed correct vocabulary, structured and coherent writing, criticality in writing and who have made direct, specific references to the details in the work in question.</i></p> <p><i>Words in bold, denote essential vocabulary.</i></p> <p><i>Note: Points below are not exhaustive.</i></p>	
<p>Intro</p> <p><i>Thesis statement- outlines which techniques and ideas will be discussed:</i></p> <p>As one of the leading figures of Pop Art, an artistic movement characterized by techniques and themes drawn from popular mass culture like comic books, advertising, and mundane cultural objects, Warhol made use of techniques that are usually more associated with commercial methods, such as screen-printing and made use of images in mass media as a material which he excavated and appropriated for his own purposes.</p>	
Key Points (Appropriation of image)	
<ul style="list-style-type: none"> - <i>Topic Sentence:</i> Warhol has used images from newspaper and police reports of car crashes and other scenes to do with death, appropriating the image as if it is a visual object, much like how he had appropriated the Campbell soup cans. ○ The difference is that he had moved from using banal objects to banal images that people see every day in the newspapers. ○ This particular image, in its original context, printed in black and white and probably printed in a small size would have just been a footnote to the day's news; the viewer would have consumed this image for a few seconds for their voyeuristic desires as they read the accompanying news story. A scene of someone's death, an end to someone's life, would have been consumed and discarded within a day, much like the consume-and-dispose mass culture that started increasing at that time and on which Warhol was commenting on. ○ The act of Warhol using this image as a material, immortalizing it on his canvas has two contradictory effects. He might be lending permanence to this image that captured the both the fleeting moment of death and the temporary nature of images in our mass culture, in order to give it the reverence it deserve. Conversely, he might also be disregarding it. 	Max 5 marks for well-developed, substantiated and critical paragraph.

<p>further, by using it, just he had a soup can, to show the mundanity and relentless repetition of death.</p> <ul style="list-style-type: none"> Contrasting this image with an entire swathe of flat, lurid, orange colour, further serves to assault the viewer's senses by the jarring juxtaposition of the vividly grotesque orange with the similarly horrible scene of the car crash. 	
Key Points (Screen printing)	
<ul style="list-style-type: none"> Topic Sentence: This is further emphasised by the screen printing technique that he had utilised, with its undertones of mechanical reproduction. When asked why he preferred this mode of image-making, he said "The reason I'm painting this way is that I want to be a machine" implying that he does want to emphasize on the mechanical aspect of the technique. He enjoyed the idea that art could be made distant from the artist. This method then directly references ideas of mass production of art and its effects. Perhaps Warhol was making a comment about how the repetition produces a desensitization effect such that even grave subjects like death gradually loses its shock factor when repeated every day in the newspapers. This is a comment on mass consumerism and mass manufacturing, which Pop Art is largely commenting on. 	Max 5 marks for well-developed, substantiated and critical paragraph.
Conclusion to include general comment about the painting:	

(c) How does this work comment on Warhol's thoughts about his society at the time? [10]

<p>Full range of marks should only be made available to candidates who have addressed ALL parts of the questions. Additionally, full range of marks should only be made available to candidates who have employed correct vocabulary, structured and coherent writing, criticality in writing and who have made direct, specific references to the details in the work in question.</p> <p>Words in bold, denote essential vocabulary.</p> <p>Note: Points below are not exhaustive.</p>	
<p>Intro</p> <p>Brief introduction to what is Warhol's society at the time. (must define what is "this time")</p> <p>This work was made in the early 60s, a time when Warhol had just started working on his Pop Art, and getting to be known in New York as a Pop Artists. USA in the 1960s was just left in the wake of the Abstract Expressionists like Jackson Pollock, who made art that was inaccessible to most of the society, due to their formalistic concerns. In the wider cultural context, it was a time where celebrity culture and pop culture came to the fore, and the American Dream as has existed suddenly became a lot more accessible to everyone, with mass production making goods cheap enough for all to strive towards.</p> <p>Thesis statement- outlines what is Warhol's thoughts on his society:</p> <p>This work shows Warhol's obsession with pop culture and mass production, in bringing art into the realm of the lay person and the inevitable and sometimes terrible democratic effects of it all.</p>	
Key Points	
<ul style="list-style-type: none"> Topic Sentence: Thought that by-products of society, which at the time was mass culture are viable aesthetic objects and should be celebrated as such. Believed in inherent aesthetic qualities of designed objects and images and that they are viable art objects. Background in commercial art may have influenced this, as he is aware of the process behind every piece of commercial art, having been an advertisement painter himself. 	Max 5 marks for well-developed, substantiated and critical paragraph.
Key Points	
<ul style="list-style-type: none"> Topic Sentence: Bringing art into the realm of the lay person, by making his artwork ultra-accessible by inserting elements of mass culture into his artwork. Abstract expressionist before pop art made art that was deemed elitist and excluded the masses due to its inaccessibility. Wanted to make art accessible to the masses and believe art is for everyone. 	Max 5 marks for well-developed, substantiated and critical paragraph.
Key Points	
<ul style="list-style-type: none"> Topic Sentence: Believe in America's desire for democracy that all things within culture is to be celebrated and have an aesthetic quality even in death. Shown in his engagement in both glitzy subject matter like celebrities, but also morbid ones like his Death series as in this work. Same treatment of both subjects matter; is he equating the two? By saying that our morbid fascination with celebrities and branded objects is no better than voyeurism of death scenes. 	Max 5 marks for well-developed, substantiated and critical paragraph.

Conclusion to include general comment Warhol's relevance to his society issues at the time.

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3.

Gully Curtains by Tang Da Wu, 1979 [Fig. 3a]

Ink and mineral pigment on cloth, 393cm x 144cm ; 277 x 134 cm; 236 x 122cm; 217 x 110cm; 170 x 105cm; 138 x 94cm; 135 x 89cm.

Ice Watch by Olafur Eliasson, 2014 [Fig. 3b]

12 blocks of ice, 100 tonnes of ice

City Hall Square, Copenhagen, Denmark

- (a) What visual qualities are present in these two works? [10]
- (b) Compare the use of material and technique in both works. [10]
- (c) Which of these works is more effective at commenting on man's relationship to nature? [10]

- (a) What visual qualities are present in these two works? [10]

Full range of marks should only be made available to candidates who have addressed ALL parts of the questions. Additionally, full range of marks should only be made available to candidates who have employed correct vocabulary, structured and coherent writing, criticality in writing and who have made direct, specific references to the details in the work in question.

*Words in **bold**, denote essential vocabulary.*

Note: Points below are not exhaustive.

Intro

Brief Description of both works.

Gully Curtains is an installation work of Tang's process based artwork which documented the soil erosion of an Ang Mo Kio plot of land while Eliasson's work is a process-based installation of ice harvested from the North pole allowed to gradually melt in Denmark.

Thesis statement- outlines what visual qualities are present in both works.

- Visual qualities of the spectacle, large works
- Visual-spatial quality
- Other relevant points

Max 5 marks for well-developed, substantiated and critical paragraph.

Conclusion to include comment about the two works:

- (b) Compare the use of material and technique in both works. [10]

Full range of marks should only be made available to candidates who have addressed ALL parts of the questions BOTH Materials AND TECHNIQUE.

Additionally, full range of marks should only be made available to candidates who have employed correct vocabulary, structured and coherent writing, criticality in writing and who have made direct, specific references to the details in the work in question.

*Words in **bold**, denote essential vocabulary.*

Note: Points below are not exhaustive.

Intro

Thesis statement- comparative statements about materials and techniques.

Both of their artworks are similar in that they both used naturally occurring materials, and they also use similar techniques as such as bringing these natural materials into the artistic context. However, Eliasson's work has also utilise time as a technique.

Max 5 marks for well-developed, substantiated and critical paragraph.

Conclusion to include general comment about their techniques and materials

- (c) Which of these works is more effective at commenting on man's relationship to nature? [10]

Full range of marks should only be made available to candidates who have addressed ALL parts of the questions.

Additionally, full range of marks should only be made available to candidates who have employed correct vocabulary, structured and coherent writing, criticality in writing and who have made direct, specific references to the details in the work in question.

Words in **bold**, denote essential vocabulary.

Note: Points below are not exhaustive.

Intro must define "man's relationship to nature":

Intro must also include criteria for value judgement of what constitute effectiveness of such work in commenting on relationship to nature:

- Impact of process
- Visual impact
- Audience Engagement
- Other relevant points for analysis.

Max 5 marks for every well-developed, substantiated and critical paragraph.

Conclusion **must deliver judgement** on which of the two works is more effective at commenting on man's relationship to nature.

4. **Stenographic Figure** by Jackson Pollock, c.1942 [Fig. 4a]

Oil on Linen, 101.6 x 142.2 cm

Lotus Pond by Chua Ek Kay, 2005 [Fig. 4b]

Ink on rice paper, 74cm x 82cm.

- | | |
|--|------|
| (a) Compare the brushwork, colour and composition in these two paintings. | [10] |
| (b) What influences can be seen in the treatment of subject matter in this painting? | [10] |
| (c) In your opinion, which of these works is more effective as a work of abstract expressionism? | [10] |

- (a) Compare the brushwork, colour and composition in these two paintings.

Full range of marks should only be made available to candidates who have addressed ALL parts of the questions ie, Brushwork, Colour AND Composition.

Additionally, full range of marks should only be made available to candidates who have employed correct vocabulary, structured and coherent writing, criticality in writing and who have made direct, specific references to the details in the work in question.

Words in **bold**, denote essential vocabulary.

Note: Points below are not exhaustive.

Intro

Brief Description of both artworks.

Both works are abstract expressionist paintings. While Pollock's is done in oil while Chua's is executed in ink and paper, there are both not completely abstract but seem to be semi-representational.

Thesis statement-

These artists have utilised some similar and different techniques in the usage of brushwork, colour and composition

Key Points (Brushwork)

- **Topic Sentence:** Brushwork largely different, due to difference in material, but there is a similarity.
 - o Pollock uses viscous paint, utilises thick quality of paint to paint flat background areas, like the black doorway and blue wall. But he also uses the thick paint with thick brushstrokes to paint expressive thick gestural lines across the canvas.
 - o Chua's handling of paint is more delicate due to the usage of ink on paper. He used thin brush to mark the paper with confident and short strokes (relative to Pollock's long winding strokes.) We can see this from Chua's mostly straight strokes, instead of Pollock's which contains more curves.
 - o Chua also uses wet-on-wet technique to paint some brown and grey blotches, leading to a diffused, soft, appearance.
 - o However, one similarity they have is the free floating thin strokes that both of them had employed, which is more prevalent in Chua's work but is also evident in Pollock's.

Max 3 ½ marks for well-developed, substantiated and critical paragraph.

Key Points (Colour)

<ul style="list-style-type: none"> - Topic Sentence: Pollock's colours are much more garish and vivid compare to Chua's more muted palette. o Pollock uses a riot of warm colours such as yellow, red and orange in complement with the large areas of blues and grays in his painting. He also mostly used one tone of each colour, leading to high contrast in tone as well as hue in the painting. o Even those, Chua also uses a stark black in his painting against a stark white paper, his usage of browns and muddy greens firmly place his colours in the neutrals, giving a subdued, calm effect. 	Max 3 ½ marks for well-developed, substantiated and critical paragraph.
Key Points (Composition)	
<ul style="list-style-type: none"> - Topic Sentence: Both the artists used an all-over-composition to various degrees and effects. o Pollock has used his scrawling thin marks to go over the entire surface of the painting. Yet we can just see the background image of a figure reclining on a table surface. The black area in the top left hand area of the painting, brings our attention to what seems to be the grotesquely distorted head of this "stenographic" figure, as a sort of framing device. The tension between the two compositions, disrupt our viewing experience. o This is in huge contrast to Chua's painting in which the all over effect across the canvas tapers off towards the sides of the painting such that he does not paint right up to the borders of the paper. He has framed the pleasing Lotus Pond scene in a digestible manner for us to enjoy within the boundaries of the pictorial space. 	Max 3 ½ marks for well-developed, substantiated and critical paragraph.
Conclusion to include general comment about the paintings:	

(b) What influences can be seen in the treatment of subject matter in this painting?

[10]

<p><i>Full range of marks should only be made available to candidates who have addressed ALL parts of the questions. Additionally, full range of marks should only be made available to candidates who have employed correct vocabulary, structured and coherent writing, criticality in writing and who have made direct, specific references to the details in the work in question.</i></p> <p><i>Words in bold, denote essential vocabulary.</i></p> <p><i>Note: Points below are not exhaustive.</i></p>	
<p><i>Intro: Should mention subject matter if not already mentioned in part (a). Address what is understood by "the treatment" as questioned.</i></p> <p><i>Thesis statement- outlines what are the influences:</i></p> <ul style="list-style-type: none"> - Abstract expressionism - Chinese ink painting 	
Key Points (Pollock's Abstract Expressionism)	
<ul style="list-style-type: none"> - Topic Sentence: Both of the artists were influenced by ideas of Abstract Expressionism o For Pollock, this painting sees the moving away from clear figural representations. somewhat recognizable, the figures as well as the space in which they are in are not readily recognizable or discernible. Other than what seems like eyes and hands, it is not immediately clear if the figures are human. The abstract influence behind this painting is therefore reflected in Pollock's use of abstract figures placed in an equally abstract and ambiguous space. <ul style="list-style-type: none"> ▪ Stenography: Evident in the titling and use of thin, swift lines in the painting that one of the influences is stenography. Stenography refers to the art of writing hidden messages in a way that only the sender and intended recipient understands. In this painting, Pollock's influences from stenography arise from his use of lines that make up swift strokes of letters, numbers and quasi-mathematical signs appearing at various points in the painting. ▪ Automatism / Mexican muralists. Having joined the experimental workshops of David Siqueiros, a Mexican muralist painter, one of the influences behind this painting is the Mexican muralists' methods of painting. Much like the muralists' paintings, there is a spontaneous application of paint yet a feel of 'controlled accident', a technique that have influenced many of Pollock's paintings. This can be seen in the swift lines painted all over the surface of the linen that seem random yet depict numbers and alphabets at certain points. 	Max 5 marks for well-developed, substantiated and critical paragraph.
Key Points (Chua's Abstract Expressionism and Chinese ink)	
<ul style="list-style-type: none"> o Topic Sentence: For Chua, he was influenced by the Abstract Expressionists as well as Chinese ink painting ▪ Spontaneity was what attracted Chua to Abstract Expressionism as it brings out the free unrestrained expression from the artists. While artists are not happy to be categorized 	Max 5 marks for well-developed, substantiated and critical paragraph.

<p>interesting physical matter, they are not concerned with depicting them realistically but expressing them in their respective interpretation.</p> <ul style="list-style-type: none"> ▪ Chua was not concerned with the recognisability of the subject matter. It was the mood that he was after. ▪ This simplicity is expressed through the use of minimal line and colour, combined with juxtaposition of shades and textures to create an arresting piece of artwork. ▪ Chua's experience with Chinese Calligraphy is also apparent in this work through the choice of rice paper and Chinese ink. ▪ This work is made up of combination of fluid brush strokes and dry textured paint mark which are placed together to present a balanced composition. This principle is ingrained to the quality of Xie Yi, which is the highest attainment of any Chinese calligrapher. ▪ Xie Yi also follows closely to tradition of Taoism which the basic concept is to establish harmony with the Dao. In Xie Yi painting, the beauty of the work is determined by the flow of the ink rather than the realistic depiction of subject matter. Most importantly, the entire composition must present itself as a harmonious whole. 	and critical paragraph.
<p><i>Conclusion to include general comment about the paintings:</i></p>	

(c) In your opinion, which of these works is more effective as a work of abstract expressionism?

<p><i>Full range of marks should only be made available to candidates who have addressed ALL parts of the questions. Additionally, full range of marks should only be made available to candidates who have employed correct vocabulary, structured and coherent writing, criticality in writing and who have made direct, specific references to the details in the work in question.</i></p> <p><i>Words in bold, denote essential vocabulary.</i></p> <p><i>Note: Points below are not exhaustive.</i></p>	
<p><i>Intro must Define "abstract expressionism":</i></p> <p>An Abstract Expressionist piece of work focuses not on the physical representation of a given subject matter but emphasises on the emotional expression of the artists. Very often, it encompasses the translation of an intangible emotion into tangible visual devices.</p> <p><i>Intro must also include criteria for value judgement of what constitute effectiveness of such work:</i></p> <p>The effectiveness of this translation is determined by the visual impact on viewers through:</p> <ul style="list-style-type: none"> - Choice of subject matter - Suitability of painting style - Compositional methods - Other relevant points for analysis. 	<p>Max 5 marks for every well-developed, substantiated and critical paragraph.</p>
<p><i>Conclusion must deliver judgement on which of the two paintings is more effective as a work of abstract expressionism.</i></p>	

5. How has Duchamp influenced the use of installation and found materials in the work of contemporary artists? Discuss with reference to named works.

Total [30]

Note: Candidates need to choose CONTEMPORARY artists and to examine Duchamp's influence on them. Candidates will need to refer to specific works for 2 or more artists.

AP & I – 10 marks Artistic Perception and Interpretation	<p>Student should analyse <u>how installation and found materials has been used in artworks</u> identifying the <u>significance of its usage</u> within the artwork in a specific and precise manner.</p> <p>Student's interpretation should <u>draw attention to specific details that appraise the works</u> as works of art.</p>
C & AA – 10 marks Cultural and Aesthetic Appreciation	<p>Students should show a <u>consideration for the time and place context</u> that is <u>significant to Duchamp's impact</u>.</p> <p>Students should also analyse <u>how Duchamp has contributed to the art world or cultural context</u>, by using the contemporary artists' artwork as evidence.</p>
PR – 10 marks Personal Response	<p>Students should show <u>careful and critical evaluation of how significant</u> was Duchamp's influence in the contemporary artists' works.</p> <p>Students should be able to show <u>their own opinions</u> in a decisive and persuasive manner with regard to the <u>Duchamp's influence</u> in the artworks.</p>

6. Analyse the treatment of the human form shown in the work of two of the following artists:

- Lucian Freud
- Edward Hopper
- Duane Hanson
- Jenny Saville

Total [30]

AP & I – 10 marks Artistic Perception and Interpretation	<p>Student should analyse <u>how the human form has been treated</u> in artworks identifying the <u>significance of its usage in terms of artistic intention</u> within the artwork in a specific and precise manner.</p> <p>Student's interpretation should <u>draw attention to specific details that appraise the works</u> as works of art.</p>
C & AA – 10 marks Cultural and Aesthetic Appreciation	<p>Students should show a <u>consideration for the wider time and place context</u> that <u>has influenced the treatment</u> of the human form by the artists.</p> <p>Students should also analyse <u>how the artists' treatment of the human form has contributed to the art world or cultural contexts</u>, by using the artists' artwork as evidence.</p>
PR – 10 marks Personal Response	<p>Students should use the comparative analysis to further and critically interrogate the treatment of the human form by <u>drawing links</u> between chosen artist.</p>

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	<i>Students should be able to show <u>their own opinions</u> in a decisive and persuasive manner with regard to the <u>topic</u>.</i>
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READ THESE INSTRUCTIONS FIRST

Write your name, Class and Index Number on all the work you hand in.
Write in dark blue or black pen. You may use an HB pencil for any drawings or diagrams.
Do not use staples, paper clips, glue or correction fluid/tape.

Answer **three** questions:

All parts (a-c) of **one** question from Section A.
All parts (a-c) of **one** question from Section B.
One question from Section C.

At the end of the examination, fasten all your work securely together.
The number of marks is given in brackets [] at the end of each question or part question.

Section A: Structured Questions

Answer all three parts (a-c) of **one** question.

1.

Malay Fisherman at Changi Beach by Chua Mia Tee, 1977 [Fig. 1]

Oil on canvas, 78 x 79.5 cm

- (a) Comment on the brushwork, colour and composition of this artwork. [10]
- (b) What intentions are present in this painting? [10]
- (c) Do you think that paintings of this kind are more effective at portraying their societies realistically? [10]

Total [30]

2.

Orange Car Crash Fourteen Times by Andy Warhol, 1963 [Fig. 2]

Silkscreen ink on synthetic polymer paint on two canvases, 268.9 x 416.9 cm

- (a) Comment on the visual qualities of this artwork. [10]
- (b) Discuss what ideas might be revealed through the techniques and materials used to produce this work. [10]
- (c) How does this work comment on Warhol's thoughts about his society at the time? [10]

Total [30]

[Turn over]

Section B: Structured Comparison Questions

Answer all three parts (a-c) of **one** question.

3.

Gully Curtains by Tang Da Wu, 1979 [Fig. 3a]

Ink and mineral pigment on cloth, 393cm x 144cm ; 277 x 134 cm; 236 x 122cm; 217 x 110cm; 170 x 105cm; 138 x 94cm; 135 x 89cm.

Ice Watch by Olafur Eliasson, 2014 [Fig. 3b]

12 blocks of ice, 100 tonnes of ice

City Hall Square, Copenhagen, Denmark

- (a) What visual qualities are present in these two works? [10]
- (b) Compare the use of material and technique in both works. [10]
- (c) Which of these works is more effective at commenting on man's relationship to nature? [10]

Total [30]

4.

Stenographic Figure by Jackson Pollock, c.1942 [Fig. 4a]

Oil on Linen, 101.6 x 142.2 cm

Lotus Pond by Chua Ek Kay, 2005 [Fig. 4b]

Ink on rice paper, 74cm x 82cm.

- (a) Compare the brushwork, colour and composition in these two paintings. [10]
- (b) What influences can be seen in the treatment of subject matter in this painting? [10]
- (c) In your opinion, which of these works is more effective as a work of abstract expressionism? [10]

Total [30]

[Turn over]

Section C: Essay Questions

Answer **one** question.

5. How has Duchamp influenced the use of installation and found materials in the work of contemporary artists? Discuss with reference to named works.

Total [30]

6. Analyse the treatment of the human form shown in the work of two of the following artists:

- Lucian Freud
- Edward Hopper
- Duane Hanson
- Jenny Saville

Total [30]

[End of Paper]



PIONEER JUNIOR COLLEGE
JC2 Preliminary Examination
Higher 1 and Higher 2

ART

8879/01

9750/01

Paper 1 Study of Visual Arts
INSERT

13 September 2017

3 Hours

READ THESE INSTRUCTIONS FIRST

This Insert contains illustrations for the questions.

Fig. 1 refers to Question 1.

Fig. 2 refers to Question 2.

Fig. 3a and Fig. 3b refers to Question 3.

Fig. 4a and Fig. 4b refers to Question 4.



Malay Fisherman at Changi Beach by Chua Mia Tee, 1977 [Fig. 1]
Oil on canvas, 78 x 79.5 cm



Orange Car Crash Fourteen Times by Andy Warhol, 1963 [Fig. 2]
Silkscreen ink on synthetic polymer paint on two canvases, 268.9 x 416.9 cm



Gully Curtains by Tang Da Wu, 1979 [Fig. 3a]

Ink and mineral pigment on cloth, 393cm x 144cm ; 277 x 134 cm; 236 x 122cm; 217 x 110cm; 170 x 105cm; 138 x 94cm; 135 x 89cm.



Ice Watch by Olafur Eliasson, 2014 [Fig. 3b]
12 blocks of ice, 100 tonnes of ice
City Hall Square, Copenhagen, Denmark



Stenographic Figure by Jackson Pollock, c.1942 [Fig. 4a]

Oil on Linen, 101.6 x 142.2 cm



Lotus Pond by Chua Ek Kay, 2005 [Fig. 4b]
Ink on rice paper, 74cm x 82cm.

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ST ANDREW'S JUNIOR COLLEGE
Preliminary Examination
General Certificate of Education Advanced Level
Higher 2

H2 ART
Paper 1 Study of Visual Arts

9750/01
23 August 2017
3 hours

INSERT

READ THESE INSTRUCTIONS FIRST

This Insert contains illustrations for the questions.

Fig. 1 refers to Question 1.

Fig. 2 refers to Question 2.

Fig. 3a and Fig. 3b refer to Question 3.

Fig. 4a and Fig. 4b refer to Question 4.

This document consists of 7 printed pages.

[Turn Over]



Fig. 1
Andreas Gursky
Chicago, Board of Trade II, 1999
Medium: Photograph, colour,
Chromogenic print, on paper
1574 x 2840 mm



Fig. 2
 Anthony Poon
Affinity, 2004
 Painted steel, 4.0 x 4.9 x 3.0 m
 HDB Headquarters, Toa Payoh, Singapore





Fig. 3a

Haim Steinbach

Fresh, 1989

Plastic bottle racks, wood paddle, and metal and wood snow shovel on
Formica-laminated wood, 197.5 x 245.1 x 60.3 cm,
The Menil Collection, Houston, USA



Fig. 3b
 Marcel Duchamp
In Advance of the Broken Arm, August 1964
 (fourth version, after lost original of November 1915)
 Wood and galvanized-iron snow shovel, 132 cm high
 The Museum of Modern Art, New York, USA.



Fig. 4a
 Georgette Chen
Still Life with Tropical Fruits, 1967
 Oil on canvas, 54 x 64 cm



Fig. 4b
 Piet Mondrian
Still Life with Gingerpot I, 1912
 Oil on canvas, 75 x 65.5 cm
 Gemeentemuseum den Haag, Hague, Netherlands



ST ANDREW'S JUNIOR COLLEGE
Preliminary Examination
General Certificate of Education Advanced Level
Higher 2

H2 ART
Paper 1 Study of Visual Arts

9750/01
23 August 2017
3 hours

Additional Materials: Answer Paper
Insert

READ THESE INSTRUCTIONS FIRST

Write your Name and Class on all the work you hand in.
Write in dark blue or black pen. You may use a soft pencil for any drawings or diagrams if they help you to clarify your answer.
Do not use staples, paper clips, highlighters, glue or correction fluid/ tape.

Answer **three** questions:

All parts (a-c) of **one** from Section A.
All parts (a-c) of **one** from Section B.
One from Section C
Refer to insert for illustrations for Questions 1, 2, 3 and 4.
Answer each question on a separate sheet of paper.

At the end of the examination, fasten all your work securely together.
Do fasten each question separately.
All questions in this paper carry equal marks.

This document consists of 4 printed pages.

[Turn Over]

Section A: Structured Questions

Answer all three parts (a-c) of **one** question.

- 1 Fig. 1
 Andreas Gursky
Chicago, Board of Trade II, 1999
 Medium: Photograph, colour,
 Chromogenic print, on paper
 1574 x 2840 mm

- (a) Assess the subject matter and composition in this work. [10]
- (b) What ideas are intended in this work? [10]
- (c) Compare this work with a piece of work by another artist that uses the photographic medium to push the boundaries of realism and representation. [10]

Total [30]

- 2 Fig. 2
 Anthony Poon
Affinity, 2004
 Painted steel, 4.0 x 4.9 x 3.0 m
 HDB Headquarters, Toa Payoh, Singapore

- (a) Analyse the formal qualities and artistic devices deployed in the creation of this work. [10]
- (b) Compare this sculpture with a work by another Western sculptor. [10]
- (c) To what extent does Poon's work make successful public art? [10]

Total [30]

Section B: Structured Comparison Questions

Answer all three parts (a-c) of **one** question.

3 Fig. 3a

Haim Steinbach

Fresh, 1989

Plastic bottle racks, wood paddle, and metal and wood snow shovel on Formica-laminated wood, 197.5 x 245.1 x 60.3 cm,
The Menil Collection, Houston, USA

Fig. 3b

Marcel Duchamp

In Advance of the Broken Arm, August 1964

(fourth version, after lost original of November 1915)

Wood and galvanized-iron snow shovel, 132 cm high

The Museum of Modern Art, New York, USA

(a) Discuss the appearance and ideas of the two works. [10]

(b) Compare the ways these artists use materials. [10]

(c) In challenging the idea of art, which artwork is more effective and why? [10]

Total [30]

4 Fig. 4a

Georgette Chen

Still Life with Tropical Fruits, 1967

Oil on canvas, 54 x 64 cm

Fig. 4b

Piet Mondrian

Still Life with Gingerpot I, 1912

Oil on canvas, 75 x 65.5 cm

Gemeentemuseum den Haag, Hague, Netherlands

(a) Compare the ways these artists device composition in their paintings. [10]

(b) How do the paintings differ in terms of colour and brushwork? [10]

(c) Evaluate which painting is more effective in communicating the artist's intentions. [10]

Total [30]

Section C: Essay QuestionsAnswer **one** question.

- 5** Analyse how **two** of the following artists make use of the body in their artworks.

- Mona Hatoum
- Ron Mueck
- Jenny Saville
- Francis Bacon

[30]

- 6** Discuss the extent to which the works by Singapore pioneer artists, **Chen Wen Hsi** and **Liu Kang**, had a significant effect on the development of the “Nanyang style”.

[30]

END



SERANGOON JUNIOR COLLEGE
JC2 Preliminary Examinations 2017

Higher 2 Art

9750/01

Paper 1 Study of Visual Arts

Thursday
14 September 2017

Additional materials: Writing Paper

3 hours

INSTRUCTIONS TO CANDIDATES

Write your name, civics group on every answer sheet.
Write in dark blue or black pen on both sides of the paper.
You may use a soft pencil for any diagrams or graphs.
Do not use staples, paper clips, highlighters, glue or correction fluid.
Write your answers on the separate answer paper provided.

This paper consists of Section A, Section B & Section C.

Answer **ONE** question from each section.

Write the question number clearly.

At the end of the examination, fasten all your work securely together.

Answers should make use of appropriate subject language and terminology.
Marks will be awarded where a candidate makes relevant answers which are effective but not fully outlined in the mark scheme.
Organize your thoughts, plan and structure each answer carefully in order to present a clear and consistent essay. You may use diagrams if they help you to clarify your answers.

There are three common aims to assessment:

- 1) Artistic Perception and Interpretation
- 2) Cultural and Aesthetics Appreciation
- 3) Personal Response

For this examination, this theory paper will consist of 40% while Studio Practice will consist of the other 60%.

This question paper consists of 4 printed pages.
4 coloured inserts will also be given.

[Turn over

Section A: Structured Question

Answer all parts (a – c) of **one** question.

1. ***By the River*** c.a 1970 by Chen Wen Hsi,
Oil on canvas
38 x 44.5 cm [Fig. 1]

- a) Describe the subject matter featured in the work. [10]
- b) Comment on the ideas behind the creation of this artwork. [10]
- c) Compare this work to another work done by another Singaporean landscape painter. [10]

2. ***Black Forest*** 2016 by Han Sai Por,
Wood and Charcoal
Dimensions variable [Fig. 2]

- a) Comment on the artist's intentions in creating this artwork. [10]
- b) Describe the visual effects presented in this artwork. [10]
- c) Evaluate the effectiveness of this artwork. [10]

SECTION B: Structured Comparison Question

Answer all parts (a – c) of **one** question.

3. *Summertime: Number 9A* 1948 by Jackson Pollock

Oil, enamel and commercial paint on canvas

84.8 x 555 cm

Private acquisition [Fig. 3a]

***I Need Gentle Conversations* 2012 by Fiona Rae**

Oil and acrylic on canvas

213.4 x 175.3 cm

Timothy Taylor Gallery, London [Fig. 3b]

- a) Describe the artworks in terms of colour, brushwork and composition. [10]
- b) What are the messages in these artworks? [10]
- c) In your opinion, which artwork is more effective? [10]

4. *Woman in the Sun* 1961 by Edward Hopper

Oil on canvas

101.9 x 152.9 cm

Whitney Museum of American Art, New York [Fig. 4a]

***Standing By the Rags* 1988-89 by Lucian Freud**

Oil on canvas

168.9 x 138.4 cm

Tate Britain, London [Fig. 4b]

- a) Comment on the visual qualities of these two artworks. [10]
- b) Compare the style and technique these artists used to create their works. [10]
- c) Evaluate the use of style and technique in creating these artworks. [10]

[Turn over

SECTION C: Essay Question

Answer **one** question.

5. Discuss how performance art liberalized the use of traditional techniques and materials to express the artistic intentions of Hsieh Tehching and Tang Da Wu. [30]
6. Analyse how any **two** artists you have studied have made use of found materials in installation. [30]

End of Paper



[Fig. 1] *By the River* c.a 1960 by Chen Wen Hsi
Oil on canvas
38 x 44.5 cm

Retrieved from:
http://www.christies.com/lotfinderimages/D53248/chen_wen_hsi_by_the_river_d5324802g.jpg

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[Fig. 2] **Black Forest** 2016 by Han Sai Por
Wood and Charcoal
Dimensions variable



[Fig. 3a] **Summertime: Number 9A** 1948 by Jackson Pollock
Oil, enamel and commercial paint on canvas
84.8 x 555 cm
Private acquisition

(Detailed Image)



[Fig. 3b] ***I Need Gentle Conversations*** 2012 by Fiona Rae
Oil and acrylic on canvas
213.4 x 175.3 cm
Timothy Taylor Gallery, London

Retrieved from: <http://hughmarwood.blogspot.sg/2014/06/raes-smile-even-more-thoughts->



[Fig. 4a] **Woman in the Sun** 1961 by Edward Hopper
Oil on canvas
101.9 x 152.9 cm
Whitney Museum of American Art

Retrieved from: <https://www.wikiart.org/en/edward-hopper/woman-in-the-sun>



[Fig. 4b] ***Standing By the Rags*** 1988-89 by Lucian Freud
Oil on canvas
168.9 x 138.4 cm
Tate Britain, London

Retrieved from: <http://www.themodern.org/standing-rags>



1a) Evaluate the ideas and subject matter in this painting

Subject Matter: A bald, human figure lies horizontally across the top of 'The Reckless Sleeper', in a wooden, coffin-like alcove above a dark cloudy sky. The figure is nestled under a large brown blanket, with his face partially covered, and appears to be in deep sleep with his head resting on a white pillow. The way into the rest of the painting space below the alcove, is obstructed by a huge, grey molten lead tablet which resembles a giant tombstone with irregular edges. Instead of words, the stone is embedded with a relief- a constellation of everyday objects, placed against a background of a bluish night sky.

Overall, the work appears to be displayed like a page in a children's book. The page segmentation could refer to the passage of time, between the physical state (the sleeping figure) and the dream state (the molten lead tablet). The work has an atmosphere of a floating dream created masterfully with an inventory of small objects: a glided hand mirror, a gray bird, a black bowler hat, a red apple, a blue bow, and a lit candle.

Ideas:

Personal Experience As a child, Magritte loved to play in graveyards, and this allowed him to nurture a keen interest in the morbid. Hence, wooden caskets and molten lead

tombstones, as evident in the painting, recur in many of his paintings.

His rendering of realistic figuration is in line with his philosophy of imitating the three-dimensional world. For this work, he did not value personal artistic expression. His appropriation of children's books for what he termed "neutral or indifferent" images and copied them in his painting. He regarded his painting as an activity conceived in the spirit of scientific inquiry, an experiment which other minds and views from the audience were welcome

Freudian Symbolism: As Magritte knew, some or all of them could also be read as Freudian symbols. This combination of different possible interpretations adds to the painting's suggestion of unease and disorientation. It was painted when Magritte was closest to the French Surrealist group, having moved temporarily to Paris from Brussels. Influenced by Sigmund Freud, he searched his own dreams and childhood memories for understanding. Thus, the scene portrayed is unreal, but the faithful reproductions (evident details with which they are painted) give the scene the appearance of reality.

Dislocation: Creating odd and often thought-provoking juxtapositions was another core Surrealist technique, combining fragments in unconventional contexts. Based on the interior space of coffin-like alcove, contrasting against the molten lead gravestone placed outdoors, one can surmise that it is a work about life and death. However, a mystery is set in motion with the rendering of the embedded objects that replace the traditional carving of words (e.g. the deceased name, birth and death date, and a short prayer or quote) which one would find on a real tombstone. This method of juxtaposing elements that don't generally go together challenges our understanding of the relationship between words and images. This also relates to the word "surreal" itself, which was meant to express the idea that Surrealism goes above and beyond mundane reality, that it reforms and transcends it. It also relates to the wordplay often found in many of Magritte's work.

Creation of icons or symbols: The black bowler hat, mirror, bird, candle and lit candle appear iconically in many of Magritte's works. Iconology means thinking through images. By introducing these icons in various settings Magritte created mystery. The mystery of the image was an important concept for Magritte. What does the image/object/icon mean? Is it real? Can we really understand the unknowable? By repeating these icons throughout his art he gives power to certain images that are normally quite ordinary. Repeating icons in art is a form of obsessive behaviour.

E.g. The embedded bowler hat represents a common men's accessory worn in Europe in early 1900s by middle-class men and has become indicative of the everyday gentleman, an ubiquitous sign.

The motif of the Bowler Hat man appears to be taken from Fantomas, where the lead character is typically adorned with a top hat.

The symbol of the bowler hat can also be linked as a self-portrait of the artist himself, as he is often seen wearing a bowler hat. Which may allude to the dominance of the bourgeois and a critique of conformity, as well as Magritte poking fun at himself.

b) Analyse the use of brushwork, colour and composition in this work.

Brushwork

For Magritte, some rough brushstrokes can be seen on the molten lead tablet. He uses generally simplified brushwork and blends his tones. The paint is applied with a brush and the brush strokes are clearly visible. It appears that the icons have been painted into the composition and the background then laid in around them. It seems to have been painted in one or two simple layers, working wet in wet. The brush strokes are used to describe the shapes and provide clear contours.

He carefully renders the contours of the forms within the work with sensitivity, as seen in the wood grains on the alcove, and the delineated edges of all the forms, to successfully depict familiar, easily recognisable objects.

He tries to avoid stylistic textural effects so that the act of painting is hidden in his work, and the focus for the viewer will be on the idea he is trying to express. Magritte relied on the illusion of space and clarity of contours to create tactile forms that appear familiar and lifelike, supported by the technical skills Magritte learnt in the Academy, and his background as a graphic artist.

Colours, Contrast

Magritte uses a variety of colours, to create the realistic effect of tones. Our focus rests on the lying figure as he uses light tones of beige on the figure's face and on the wooden box. Darker tones are used to create shadows on the back of the box, creating a sense of depth and contrasting against the figure, which helps illuminate the man. He also successfully created a three-dimensional feel by blending his tones to create the illusion of light and shadow.

Compositional Elements: Space, Balance, Contrast, Proportion

Magritte wished to cultivate an approach that avoided the stylistic distractions of most modern painting. While some French Surrealists experimented with new techniques of manipulating , Magritte settled on a deadpan, illustrative technique that clearly articulated the content of his pictures. As such, he chooses to arrange his subjects with symmetrical balance within the canvas, resulting in straightforward imagery that is beautiful in its clarity and simplicity, but which also provoke unsettling thoughts. They seem to declare that they hide no mystery, and yet they are also marvelously strange.

Space: However in terms of space, a major part of the painting seems shallow and flat, with not much depth depicted behind the tombstone.

Unlike his fellow Surrealist artists like Salvador Dali, who espoused the “automatic” approach and created three-dimensional and figurative art, Magritte kept rigidly to his canon of flat dimensions and frozen images.

In contrast to Giorgio de Chirico, whom he adopted many stylistic techniques from, who consistently gravitated towards spectacular perspectives, Magritte favoured a

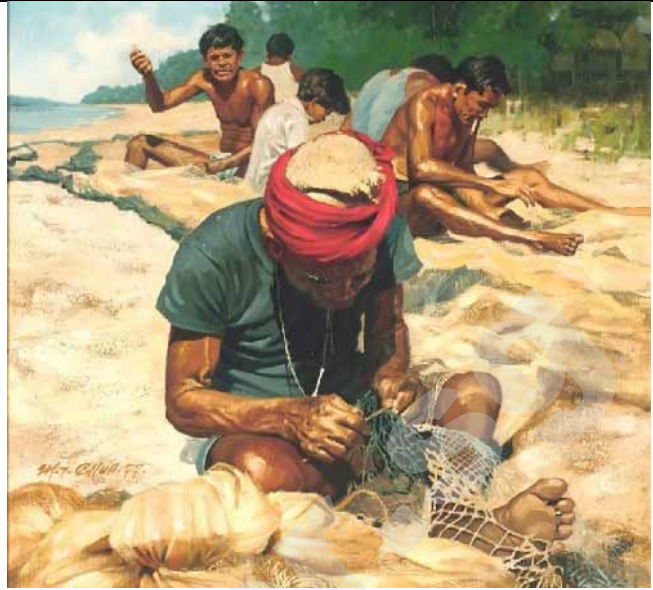
straightforward viewpoint: symmetrical, with receding planes placed parallel to the picture plane e.g. in the coffin, in a shallow, clearly delineated space e.g. overall structured layout and boundary between the human figure, the coffin and the tombstone.

He also switches the positions of what we normally associate with a gravesite- where the gravestone is above the earth, and the coffin is to be placed underground. However in this work, their positions are switched, bridging a connection that bind objects in the real world, yet introduces incompatible elements of reality.

Size & Proportion: Magritte was also fascinated with many stylistic techniques used by de Chirico, one of which is the use of close up frontality of objects in his paintings, because of its directness and gravity. This is evident in his choice of scale and proportion of the gigantic gravestone that is larger than the coffin, which takes up most of the space in the canvas, confronting the viewer with its appearance.

c) Compare this work with another work by Chua Mia Tee, and explain why naturalism is selected as a means of expression for the artists.

Comparison with Chua Mia Tee's *Malay Fisherman at Changi*:



Malay Fisherman at Changi Beach

Creator: Chua Mia Tee

Date Created: 1977

Physical Dimensions: w880 x h868 cm

Oil on Canvas, National Heritage Board

<p>Define how Rene Magritte uses naturalism, analyse his intentions, and the effect the use of naturalism has on the viewer. E.g.</p> <p>Artwork presents recognisable, familiar imagery that is figurative, but introduced in unfamiliar context.</p> <ul style="list-style-type: none"> •Familiar patterns of understanding objects, paintings, and meaning in general are disrupted; e.g. the combination of recognizable forms of the sleeping human, juxtaposed in a coffin, above a giant molten lead tablet against a night sky, introduces a sense of mystery. <p>The precision in which the objects in 'The Reckless Sleeper' are painted gives them the appearance of reality. E.g. he depicts his subjects figuratively, without distorting them drastically in form or shape like how his fellow Surrealist such as Salvador Dali would, as seen in The Burning Giraffe (1937). Neither does he depicts them highly realistically and true to life, as compared to Chua's Fisherman in Changi.</p> <p>He places the human figure in a box-like space, that resemble a theatrical set or puppet theatre.</p> <p>However, he contrasts the use of naturalism by evoking the idea of sound and time through associative means: such as references in title 'The Reckless Sleeper' and compositional divisions, similar to comic strip registers, within the picture frame.</p> <p><u>Intentions in using Naturalism:</u> Unlike other Surrealists, Magritte regards this world a more than adequate source of lucid revelations, so that he did not need to draw on dreams, hallucinations,</p>	<p>- Compare with how Chua Mia Tee uses naturalism, his intentions and the effect the use of naturalism has on the viewer. E.g.</p> <p>Chua draws his inspiration and subjects from the world around him (e.g. the seaside activities along Changi Coast...)</p> <ul style="list-style-type: none"> •Maintain fidelity to appearance. •Chua paints in a highly realistic style •His works display his keen eye for details and an understanding of light •He believes that art should be realistic because art reflects life. <p>•Hence, many of his early works depict the traditional landscapes and life in Singapore that are disappearing under urban redevelopment</p> <p>•Scenes which he has drawn depicted the realism of life, capturing the places and the indomitable spirit of the people living and working there.</p> <p>For 'Malay Fisherman', composition feels like a photographic snapshot as the scene is cropped off, capturing the daily routine of the working class. Artist makes use of depth using size, proportion (e.g. the fishermen that are further in the background are scaled smaller). Strong, fine details are rendered to achieve a highly realistic effect.</p> <p>Use of contrasting tones and highlights on the subjects' skin to give a sense of depth, with light and shadow to create areas of sharp tonal contrast. Adds to the realistic atmospheric effect of a blazing hot, sunny day at the beach, which heightens the uncomfortable conditions that the fishermen are exposed to while working, captured in their suntanned skin and squinting eyes.</p> <p>The capturing of light contrasting against shadow, and saturation of colours, as well as a bigger scale, centres the eye on the darker toned, highly detailed central figure of the fisherman with his face turned towards his nets, and tones lighten towards the edges of the painting, a strategy to keep audience</p>
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<p>occult phenomena, cabalism.</p> <p>In contrast to the other surrealists, he attempted to find connections that bind objects in the real world, as opposed to chance encounters staged in an imaginary world.</p> <p>Preconsciousness - that is, the state before and during waking up - always played an important role in his work. Perhaps the title 'The Reckless Sleeper' suggests the struggle between dream and consciousness that one would experience while on the verge of waking up.</p>	<p>engaged in the work.</p> <p><u>Intentions in using Naturalism:</u> Chua uses naturalism extensively in his work as a Reflection of everyday social realities of a particular time and place, in the vein of Social Realism.</p> <ul style="list-style-type: none"> • Often highlighting the injustices faced by the working class and valourising them as heroes. • Ideologically-driven (eg. championing rights of working class, anti-colonialism, nationalism) • Situating the individual against a wider social background – individual used to embody the circumstances faced by the larger collective. • Chua once said that as an artist, he saw the urgency to document these scenes before they vanished from Singapore's cityscape "When I look at a particular scene it must be representative of the experiences or lifestyle of this particular community."
<p><u>Effect on Audience:</u></p> <p>For Magritte, by applying the method of 'elective affinities' using naturalism, e.g. Believable presentation of common iconic objects in new configurations, it perpetuates momentary disorientation. The fascinating and challenging images in Magritte's works stem from revelations of the mystery of the visible world.</p> <ul style="list-style-type: none"> • Viewer's conventional vision is liberated from its obscurity through shock and surprise. Rather than providing answers, Magritte chooses to allow the viewer to be affected by the images, as they perceive and extrapolate the meaning themselves. • In contrast to Magritte's use of naturalism to alter the familiar, create mystery and to generate differing viewpoints of what the audience perceives as reality, Chua's approach to realistic art allows audiences to more easily understand and identify with the work, hence allowing art to fulfil its purpose of instruction, and preserving the cultural memory of the nation for its people. 	



2. ***The Massacre at Chios (Diptych)*** by Yue Min Jun, 1994 [Fig. 2]
Oil on Canvas

250 × 364 cm

Private Collection

(a) Assess the subject matter and composition of this work. [10]

The *Massacre at Chios* depicts 11 repeated motifs of Yue Min Jun's self-image, one riding on a rearing horse, another carrying a baton while the rest are seated on the floor, laughing with their wide-mouthed cynic grins. All of them are dressed in simple funerary white shirt and black pants. It leaves the audience wondering whether this is an occasion for celebration or mourning. Behind the laughing men and horse, are eight black-white cranes that are either standing or flying in mid-air. The cranes could symbolise longevity and prosperity as seen in Chinese culture or they could also represent the first-rank crest of Civil Officers in China.

The faces are bright pink as if to suggest the exertion of laughing too much, or to allude to the bright red rosy cheeks of proletariats in typical Chinese propagandistic posters. They could also suggest the sun-burnt state or Yue's occupation hazard of working in oil fields in his early years as an artist.

The sky and ground are depicted in a flat shade of blue and grey. They are relatively simplistic and lacking in details, except for the depiction of the shadows of the sitting figures. They foreground the main characters and echoes the caricaturistic style of the painting.

The dominant arrangement of the figures are from front to back and from right to left in an orderly manner. Figures are all clustered close together to suggest a shallow depth of field despite the depiction of the blue sky in the background. Yue hence did not exploit the depth of field but instead give us a close-up view of this scene so that the wide grins are the main focus.

Yue's cartoon-like figure is not only repeated but so is his expression to further emphasise the attitude and atmosphere of mockery and cynicism.

(b) Analyse the ideas and intentions in this work. [10]

Yue's 'Massacre at Chios' with his exaggerated wide grins, portrays the ironic, cynical psychological and artistic response towards censorship and towards a post-1989 Tiananmen incident government back then, where any overt negative responses could lead to possible imprisonment. Artists sought to rise above the collective attitudes of propagandistic post-cultural revolution artworks to express individual emotions in a state-controlled artistic landscape. Here, the loss of hope and trust of the state and the disillusionment towards people in power, led to the expression of cynical attitude via mocking grins which read by layman, could simply just suggest a celebratory optimism in the vein of propagandistic posters.

The eight flying and standing cranes in the background could either symbolise longevity and prosperity in Chinese Culture or the first rank insignia badges of Civil Officers. If it signifies the former, the cranes hence complements the celebratory optimistic front that Yue painted to incorporate Chinese Culture into a western art inspired-painting of Eugene Delacroix's 'Massacre at Chios'.

However, if it signifies the latter, the painting pays homage to the state and its meritocratic system which gels unsettling with the chaos and violence in the foreground. Yue could perhaps suggest that peace, rationality and intelligence sometimes co-exist with violence and chaos when mankind aims to dominate over another, leading to conflict. This philosophy echoes the dadaists who responded to the irrationality of world war I created from rational people in power.

(c) Discuss the influences that are evident in this work.

[10]

Eugene Delacroix's 'Massacre at Chios'

Eugene Delacroix's 'Massacre at Chios' influenced the content and composition of Yue Min Jun's painting of the same name.

Describe

In Delacroix's work, he portrayed the tragic 1824 Greek War of Independence where thousands of innocent Greek Christians on the island of Chios were massacred by the ruling Ottoman Turks in reaction to a Greek revolt for independence. In this western painting, the Turks were dressed in royal regalia as they trample and tower over the naked, dead and injured Greek civilians. One of them riding atop a rearing horse, turned away in indifference, as a dying civilian pleaded for her life.

Compare

Similarly, in Yue's painting, we see the similar iconography and composition of a man in power on a rearing horse and another with a baton, with fallen civilians sitting in the foreground. However, the difference is that the men in power and the seated people are not Ottoman Turks or Greeks but are instead Yue, himself, repeated across the canvas. Instead, of being dead or naked, the Yue figures are very much alive and laughing, and dressed in simple black and white garments. The figures could hence be laughing at *both* the oppressed and the oppressor, and the whole idea of war and conflict as one big joke, in the typically satirical style of cynical realism.

Other Influences:

Communism

The rosy pink faces and the many repeated orderly figures in Yue's painting, are characteristic iconography of Chinese propagandistic paintings where proletariats gather together as one people. This unity is seen in Yue's orderly arrangement of the figures despite the theme of chaos and violence in the painting.

Social Realism

Yue Min Jun was also influenced by social realism as seen in the political subject matter of the repressed civilians (represented by himself) within a system and the accurate proportion and perspective of his figures.

Geng Jianyi

Yue Min Jun's laughing figures were also first inspired by Geng Jianyi's, a fellow Chinese painter's laughing head which led Yue to expand this into his laughing figures.

Pop-Art

Yue's simple flat colours as seen in the blue sky and grey ground, alludes to his pop art's influence of flat colours that lack tonal values. This echoes Yue's desire to 'simplify things' without painterly texture or details so that the message of the work is directly perceptible to viewers and candid and honest. According to Yue, the bright colours, reminiscent of pop art, also attracts the immediate attention of viewers.

3. **Several Circles** by Vasily Kandinsky, 1926 [Fig. 3a]

Oil on canvas

140.3 x 140.7 cm

Solomon R. Guggenheim Museum, New York, Solomon R. Guggenheim Founding Collection,

By gift

Untitled (Pink with Circles) by Fiona Rae, 1996 [Fig. 3b]

Oil, pencil and charcoal on canvas

213.4 x 198.1 cm

Fiona Rae Collection

3a



3b



a) Describe the formal qualities of the two paintings. [10]	
<p><i>Formal qualities refer to the observable EOA & POD in the paintings. Candidates are required to describe and may offer comparative discussion on the formal qualities of the two paintings.</i></p> <p><i>Key points: Use of shape (geometric circles), colour, contrast, focal point</i></p>	
<p>AP&I Highly informed judgements about the use of visual elements. Critically appraise significant details, illustrated by ample accurate and precise references</p> <p>PR Demonstrate highly personal opinions and creative responses</p> <p>Use of subject language and terminology is mature.</p>	<p>The two paintings are abstract paintings. Kandinsky's is largely a geometric abstract work while Rae's painting is more abstract expressionist in nature.</p> <ul style="list-style-type: none"> • The two painting both make use of one particular geometric shape, the circle. • While Kandinsky's painting focuses largely on the circle, Rae makes use of a wider array of line and colour in her painting. • Kandinsky's circles are painted against a black background and appear translucent because of the opacity of the colours used against such a dark background. The circles also overlap one another and this is evident in how the colours are visible through the circles because of their low opacity. • His choice of colours therefore gives the painting a rather melancholic tone. • However, there is a sense of movement in Kandinsky's painting. Due to his use of black as a background, it appears as if the circles are floating in space. • Moreover, Kandinsky's painting makes use of scale to create movement in the painting. The smaller circles vary in size and are painted in a seemingly random manner. The smaller circles

	<p>also seem to be gathering around a large circle, which serve as the focal point of the painting, due to its scale in relation to the smaller circles. This focal point is also due to the ring of white around the larger circle, which contrasts against the black background.</p> <ul style="list-style-type: none"> • Similar to Kandinsky's painting, Rae makes use of geometric circles in her work. Unlike Kandinsky, however, Rae makes use of lines and colour that are painted in a gestural manner around the circles. For instance, there are curved thin lines created by colour, as well as brushwork that created straight vertical strokes, and sinuous lines of mixed colours. • Rae's use of colours range from pinks, beige, and pale oranges to vivid pale yellow and black. The colours she uses also range from solid colours to a mix in of colours in her brushstrokes, paint dribbles, smudges and gestural streaks. • Rae's uncontrollable paint streaks are in great contrast to the geometric circular forms in her painting: perfect circular forms that are painted in pale purple and vivid pale yellow and encased in thick black, which contrast against the colourful cacophony of lines and colours around the canvas, some overlapping the circular forms. • The lack of focal point in Rae's painting allows the viewers' eyes to move all over the painting while resting at points where the circle reside.
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b) Compare the painting techniques and compositions of the two works. [10]			
<p>Candidates are required to <i>compare and contrast painting techniques used by the two artists and how these techniques contribute to the composition of both paintings. Key points include:</i></p> <ul style="list-style-type: none"> - Type of abstraction - Compositional choice - Use and control of medium <p>Candidate need to make a comparison and should go beyond listing of painting techniques and compositions.</p> <p>Definition: Abstract paintings break away from traditional representation of real objects in the exploration of forms and colours.</p>			
<p>AP&I</p> <p>Highly informed judgements about the use of visual elements.</p> <p>Critically appraise significant details, illustrated by ample accurate and precise references</p> <p>Exhibit deeply insightful knowledge</p>	<p>Abstraction</p> <p>Both artists make use of pure abstraction in their painting, leading to compositions that are dynamic.</p>	<p>Kandinsky</p> <ul style="list-style-type: none"> • Kandinsky's painting is a complete abstraction through his use of only circular forms that do not allude to any objects in real life. • Kandinsky made use of overlapping flat 	<p>Rae</p> <ul style="list-style-type: none"> • Similarly, Rae makes use of complete abstraction through her use of circular forms, gestural brushstrokes and use of colour. • However, where Kandinsky's

<p>of the artist/artwork and techniques employed</p> <p>C&AA Show a broad familiarity with relevant artworks/artists/movements, and social and cultural backgrounds</p> <p>PR Demonstrate highly personal opinions and creative responses</p> <p>Use of subject language and terminology is mature.</p>	<p><i>Define Abstraction</i></p> <ul style="list-style-type: none"> - <i>How do both artists use abstraction?</i> - <i>What are the compositional techniques linked to abstraction used by both artists?</i> - <i>How are they similar and/or different?</i> 	<p>planes and clearly delineated shapes. This is evident in the overlapping colours of the circular forms, where the colours meet to form different tones or hues altogether.</p> <ul style="list-style-type: none"> • Kandinsky's painting reflects a more controlled form of abstraction in his composition of the circular forms. The placement of the circles appears deliberate, culminating into the largest band. The density of the smaller circles appears higher towards the largest circle, thus drawing the viewer's eyes into the largest and darkest circular area on the painting. 	<p>abstraction appears calculated and planned (influenced by the Bauhaus aesthetic, and reflecting Constructivist concerns and styles, which by the mid-1920s had become international in scope), Rae's abstraction reflect a more expressionistic approach in her gestural brush strokes and impression of spontaneity.</p> <ul style="list-style-type: none"> • Unlike Kandinsky however, Rae's painting has an all-over composition, whereby there is no single point of focus. This painting technique is characteristic of abstract expressionist styles of painting. Coupled with her gestural brush strokes (that are at time loaded with multiple colours at once), mass of lines, dripping paint and splotches of colour that go in all directions, the viewers' eyes are led to explore all over the canvas and to examine every part of it.
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<p>c) In your opinion, which work is more effective in the use of abstraction to convey ideas? [10]</p>	
<p><i>Candidates should form an opinion of which work they find more effective.</i> <i>Candidates need to provide a definition of abstraction and frame their criteria for effectiveness.</i> <i>Criteria for effectiveness:</i></p> <ul style="list-style-type: none"> - Clarity of artist's ideas/message/intention (how and why) - Ability to make visual/emotional impact on viewers 	
<p>AP&I Highly informed judgements about the use of visual elements. Critically appraise significant details, illustrated by ample accurate and precise references Exhibit deeply insightful knowledge of the artist/artwork and techniques employed</p> <p>C&AA Show a broad familiarity with relevant artworks/artists/movements, and social and cultural backgrounds</p> <p>PR Demonstrate highly personal opinions and creative responses</p> <p>Use of subject language and terminology is mature.</p>	<p>Suggested answers</p> <p>1. Kandinsky's painting is more effective in his use of abstraction to convey his ideas.</p> <ul style="list-style-type: none"> - Kandinsky's use of abstraction makes use of visual impact on the viewers to express, at the same time, his influences and ideas on abstract art-making. - In 1922 Kandinsky joined the faculty of the Weimar Bauhaus, where he discovered a more sympathetic environment in which to pursue his art. Originally premised on a Germanic, expressionistic approach to art-making, the Bauhaus aesthetic came to reflect Constructivist concerns and styles, which by the mid-1920s had become international in scope. - While there, Kandinsky furthered his investigations into the correspondence between colours and forms and their psychological and spiritual effects, which reflects the spirit of his use of geometric abstraction. - In the early 1920s, after Kandinsky's return from Russia to Germany, his works got a characteristic geometricity, more space started to appear on the canvas, and the spontaneity gave way to the order. Fascinated by the educational process and the theoretical work in Bauhaus, the painter continued his research on the interaction and the influence of the main elements of the canvas, the colours and forms. - In "Several Circles", the colourful, interactive geometric forms create a pulsating effect against the black background that is alternately dynamic and calm, aggressive and quiet. - "Several Circles" also highlights the importance of circles in his paintings. As the painting is only dominated by the presence of the circle, it effectively highlights the status of this geometric shape and the dominant role it plays. - This painting elevates circles to cosmic importance. The idea of the cosmos is evident in the association that can be made to planetary forms, which are also circular (spherical) in nature. This, coupled with the black background of the work, highlights Kandinsky's idea that this painting "is the synthesis of the greatest oppositions. It combines the concentric and the eccentric in a single form and in equilibrium. Of the three primary forms, it points most clearly to the fourth dimension." <p>2. Rae's painting is more effective in her use of abstraction to convey her ideas.</p> <ul style="list-style-type: none"> - Fiona Rae's abstraction is very reminiscent of abstract expressionist styles of painting, whereby the process is more important than the product.

	<ul style="list-style-type: none"> - The painting embodies a series of thought and feeling process in her use of abstract expressionism. The perceived spontaneity of her brush strokes on the painting acts as a record, on which she makes a mark on the canvas, considers it, adjusts in, removes it, replaces it, conceals it, reveals it, destroys it and repairs it. Rae's improvisational process of painting is clearly expressed in the way the marks are layered over one another, such as how the vertical dry brush stroke is overlapped by the large area of paint. Spontaneity in process is also suggested by the different direction of dripping paint, such as the different direction of drips at the bottom left corner of the painting. - Furthermore, the intensity of movement on the canvas surface enhances Rae's idea of abstract expressionism in the effect it has on viewers, as though watching the painting remake itself in front of their eyes. - Rae's expressionistic ideas also come across in how she uses a variety of techniques. In this work, Rae employs different mark-making processes such as a with loaded brush, drip painting, and the incorporation of geometric shapes amidst more organic brush work, to create complex imagery and a range of surface effects.
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TV Garden by Nam June Paik, 1974 [Fig. 4a (i – ii)]
Video installation with color television sets and live plants
Dimensions vary
Solomon R. Guggenheim Museum, New York



Corps Étranger by Mona Hatoum, 1994 [Fig. 4b (i –ii)]
video installation, with cylindrical wooden structure, video projector, amplifier, four speakers,
350 x 300 x 350 cm
Centre Georges Pompidou, Paris

<p>4a. Discuss the subject matter in these works. [10]</p>
<p>Nam June Paik's 'TV Garden' installation is made up of 30 television monitors half-hidden amidst an undergrowth of plants within a museum.</p> <ul style="list-style-type: none"> On the monitors are footages of 'Global Groove', Paik's video collaboration with John Godfrey. It is a video montage of fragmented sequences showcasing beat-generation poet Allen Ginsberg reading his work, female tap dancers, performance by Fluxus artist and cellist Charlotte Moorman using a man's back as her instrument, appropriated pepsi commercials from Japanese television, and Korean drummers. Audio-wise, it includes interviews, voiceovers, pop music and broadcast breaks. The sound and visual from the montages also serve as counterpoints to the monitors' flickering lights. Paik's installation is an uncanny juxtaposition of nature and technology and his installation of multiple monitors foreground the advent of a broadcast jungle of multiple channels and stations streamed live simultaneously.
<p>Mona Hatoum's '<i>Corps étranger</i>' depicts a cylindrical installation with a video projection of an endoscopic journey into her own body in the interior.</p> <ul style="list-style-type: none"> Stepping into the almost claustrophobic narrowness of the cylinder, the visitor first hears indefinable sounds and is confronted with close-up shots from the inside of a human body: mucous membranes, hair, teeth The sound of breathing, heartbeat, and the gurgling of the internal organs intensify the multi-sensorial experience and the unease of being inside the body represented by the cylindrical cell. At the same time, <i>Corps étranger</i> allows a voyeuristic experience through the notion of surveillance. The encounter within the architectural space, between the artist's body and the onlooker's gaze standing in for the medical eye, portrays the power wielded, within the medical institution, by the scientific eye over the patient's vulnerable body.
<p>b) Analyse the artists' techniques and approaches in both works. [10]</p> <p><i>The answer is non-exhaustive. Candidates need to analyse the techniques and approaches and not merely identify or list them.</i></p>
<p>In Paik's 'TV Garden', television's materiality is explored. He uses multiple television monitors to play video tapes of 'Global Groove' which is a audiovisual feast of colours, performances and sound created from the Paik-Abe customised video synthesiser that alters the original digital footages, causing the image to stretch, shrink and break up or allowing the artist to layer various images as seen in the performance of Charlotte Moorman in the foreground while abstract moving images played in the background.</p> <p>Here, Paik replaced traditional paint and easel with new modes of representation through television, video recorders, signals and the notion of time and sound visualised.</p> <p>The use of video recorders and synthesisers also allow Paik a greater degree of editing freedom and</p>

manipulation of reel-time as multiple edits could be made with multiple digital copies. This is unlike film reels where once a cut is made, it is permanent and can only be done once for the same original footage.

‘TV Garden’ also depicted Paik’s exploration of the intimate relationship between visual and sound. The element of movement or the burst of abstract colours onscreen, is synced in audiovisual rhythm with the collage of sound and music to show that both elements complement each other.

Through the manipulation of the video synthesiser, he incorporates ‘painterly images’ in the continuum of time such that the platform for reproductive one-way broadcast from television stations, become a personalised, productive tool for artists. He reconfigured existing parts of the console into a seven-channel mixer and coloriser. It is no coincidence that seven is the number of channels as there are seven colour bars for accurate calibration.

The moving abstract images and altered colours also depicts Paik’s desire to visualise music and the importance that he placed on movement and performances through his curation of tap dancing pieces, Moorman’s performance and performance of Korean drummers.

Painters mixed paint on palette which resulted in static final compositions on canvases. On the other hand, in Paik’s ‘TV Garden’, the shift of electrons on phosphorescent screen visualises the continuum of reel time in ‘Global Groove’ and real time in the space of the museum.

Here, Paik was also investigating colour and surface that are unique to video as the multiple screens in a darkened space produces colours that are uniquely televisual- luminous and highly saturated.

According to Paik, the synthesiser will be able to ‘shape the TV screen canvas as precisely as Leonardo, as freely as Picasso, as colourfully as Renoir, as profoundly as Mondrian, as violently as Pollock’. Paik was hence trying to legitimise the moving images as an art form worthy to be compared with other significant artists in art history. In addition, he was also creating a new culture of the multiplicity of sound and moving visual where the media is highly accessible and connected anywhere, perhaps even in a jungle.

In Hatoum’s installation, it consists of a cylindrical wooden structure and a projector on the ceiling of the interior so as to project the endoscopic video on the ground.

The video is shot with an endoscopic camera that alternately explores the surface and the interior of Hatoum’s body as she remains conscious throughout the operation cum performance. Here, the performance took place both outside and within the artist’s body – when she is giving directions to the ‘medical examiner’ and when the camera and the body are responding to each other.

The video hence offers an intrusion into the utmost privacy of the artist’s body or inner organs. This intrusion is further emphasised as the viewer enters through one of the two narrow doors of the small cylindrical structure that could metaphorically suggests the interior of the human body.

Upon entry, viewer is greeted by the circular projection of the interior of the body. The onlooker’s position within the installation’s arrangement further exemplifies the concept of ‘foreign body’. The onlooker who becomes involved in the structure enclosing the endoscopic video enters into an unknown body which he, or she, is invited to probe through images of the interior of the body, that is blown up larger-than-life, thus magnifying the hyper-realistic effect of immersion in a confined space, delimited by the circular architecture.

A soundtrack broadcasting heartbeats accompanies these moving visuals. This enhances the hyper-realism of the scene and experience of heartbeats heard from different parts of the body as it is being examined by the endoscopic camera and the eye of the doctor.

For some ten minutes the camera, favouring back-and-forth movements, travels swiftly round the interior of the artist's body, venturing turn by turn into its various orifices. Mona Hatoum, who took part in the making of the video, as both director and performer, becomes the artwork herself as space is not just revealed via the movements that the artist makes but also revealed through an external medium inserted into the artist's body- the endoscopic camera.

The camera is an extension of the scientific eye, an external element penetrating the patient's body, appropriating it and then retrieving deconstructed images of it such that the images are both hyper-realistic, repulsive and abstract concurrently.

Whether the onlooker walks round the image by moving about on the inner periphery of the structure encircling the video, or whether he obliquely crosses the projection surface, he cannot avoid the confrontation with the body revealed in its biological aspects.

The relatively closed structure of the cylinder – just two narrow doors afford entry to it – suggests a private space, with reserved access. This feeling is reinforced by the almost total darkness of the surroundings (the video images are the sole light source for the installation). Then, once the door is passed through, the extremely intimate nature of the images projected confirms the feeling aroused by the structure, inevitably inflicting upon the onlooker a status of voyeur.

c) Compare the use of time and space in both works.

[10]

Candidates would need to respond in relations to both time and space for the two works.

Nam June Paik's 'TV Garden'	Comparative Feature	Mona Hatoum's 'Corps Etranger'
<p>An open-concept installation where viewers walk around the work (plants and television sets) without fully entering the space by crossing or stepping into the media jungle.</p> <p>Viewers see the multiplicity of the 'Global Groove' videos with the sound reverberating across the museum's space but there is a sense of detachment as compared to the confined immersiveness in 'Corps Etranger' due to the structure of the installation.</p>	Space	<p>Cylindrical Structural installation where viewers are invited to enter into a designated narrow interior space.</p> <p>The use of space is small but immersive and aims to envelope the viewer into its subject matter and experience of being inside a 'foreign body' complete with intrusive projections of inner organs and sound of heartbeats.</p>

<p>Viewers see a video-recording of 'Global Groove', an audiovisual montage, beamed from multiple television screens.</p> <p>The reel-time space is increasingly deconstructed and abstracted from realistic moving images of tap dancers to just animated outlines of them, as the frequency of the video-synthesiser controls are adjusted in reel-time.</p>	<p>Space</p>	<p>Viewers see a circular projection of endoscopic scenes within a body.</p> <p>The reel-time space is not digitally edited to such a large extent as 'TV Garden's Global Groove' as the endoscopic camera portrays the truths of the internal state of the organs from a voyeuristic eye of the medical examiner.</p>
<p>Both demonstrated the use of reel time digital recording where a segment of time could be preserved, replayed any moment for any number of times unlike undocumented live performances.</p>	<p>Time</p>	<p>Both demonstrated the use of reel time digital recording where a segment of time could be preserved, replayed any moment for any number of times unlike undocumented live performances.</p>
<p>'Global Groove' in 'TV Garden' demonstrated reel time that is cut and edited into various segments and re-arranged to form a new vision of audio and moving visuals.</p> <p>Here the element of rhythm of moving visuals with sound is closely connected to form the audiovisual kaleidoscope of abstract burst of colours and montages of recorded performances.</p>	<p>Time</p>	<p>'Corps Etranger' on the other hand demonstrated a continuum of reel time that is shot in one continuous take as the endoscopic camera travels from one organ's opening to another. Similarly, sound plays a huge role as they enhances the hyper-realistic and multi-sensorial experience of being inside a body.</p>

5. In your opinion, how did the paintings of 'The Singapore Pioneers' explore influences of both Western and Eastern Art?

Analyse the work of **two** artists in your answer.

Introduction:

Briefly establish context e.g.

- What is Nanyang Style about?
- What are the concerns and themes involved?
- How does it show from the selection and treatment of the subject matter?
- What makes Nanyang Style unique formally and technically?

Essential Points

- Innovation: Looking for a new visual language
- Fusion of traditional and modern, east and west.
- Local and regional icons. Tributes to pioneers. Scenes of Daily life. Colourful and exotic culture, Landscape and still-life.
- Elements of local crafts & techniques: Chinese ink.
- Asian and regional aesthetics. Chinese painting composition, batik influences on treatment of form and space.
- Western aesthetics, mediums, techniques: oil painting, cubism, fauvism, post-impressionism.

Body: Minimum of 2-3 works per artist.

Suggested Body Structure A

E.g. Introduce Artist Briefly, and list Artwork, Year.

E.g. Chen Wen Hsi, The Ferry, c. 1952

- Elaborate on combination of western techniques applied onto local subject matters.
- Subject matter: Why choose this subject matter, links to interests/concerns of Nanyang Artist. Mention Bali Trip
- Style: Post-Impressionism and evidence, yet what is unique and original about Nanyang Style.
- Compare with another Chen Wen Hsi's work (List Artwork, Year) and evaluate if this is his mature style. Use this to judge the extent.

E.g. ...”This work was completed during/after Chen’s trip to Bali in 1952, it marks Chen’s transitional style from Classical Chinese paintings to his later, matured cubist-influenced style. The trip to Bali and fascination with depicting uniquely SEA subject matter was an attempt to establish a new visual language for Chen and the others, most of whom came from China with formal trainings and exposure to both Chinese and Western Art. The tropical climate, vivid colours and exotic cultural traditions of Bali was a stark contrast with Singapore, this served as inspirations and platforms to combine SEA subject matters with Western Art Styles and Mediums, which eventually evolved into Nanyang Style...”

“Compared with one of his last works, Herons, 1991...” You may list down similarities, differences and development in stylistic approaches, choice of subject matter and how these link with the context of Eastern/Western art.

OR

Suggested Body Structure B

Comparison between two Nanyang Artists who chose similar subject matter, but use varying stylistic approaches.

E.g. Singapore River



Life by the River, 1975, Liu Kang, Oil on Canvas



Untitled (Singapore River Scene) 1960, Chen Wen Hsi, Oil on Canvas

Body:

“...While both paintings depict with similar subject matter, they are stylistically distinctive: As opposed to Chen’s incorporation of cubist visual elements, Liu has chosen to paint in a realist manner. Yet even though the treatment of figures, colour scheme, composition and brushwork differs drastically, both pay tribute to the spirit and identity of the nation encapsulated in the centrality of the Singapore River. Despite the changes of people and places, bustling scenes and a mosaic of ethnicities, the capturing of the iconic river represents a deliberate construction of a national consciousness in the post-independence period...

As compared to Liu’s detailed realism, Chen has chosen to omit many details, yet still effectively communicate the essential quality of the subject matter. Partial abstraction and distortion of the environment using angular lines and elongated forms injects a sense of grace and aesthetics only possible through calculated artistic manipulation akin to mannerism...”

Conclusion:

- Appreciate what the strengths of the Nanyang Style, the contributions of each artist is, and how their works connect with the viewer and support artistic development in Singapore.

6) Discuss and analyse how Singapore Modern Artists influence the culture and development of art in Singapore. Refer to the works of at least two Singapore Modern Artists in your discussion. [30]

Candidates should discuss and analyse the ways in which Singapore Modern Artists (SMAs) influence the culture and development of art in Singapore. They may refer to works by the following list of artists:

Tang Da Wu, Anthony Poon, Han Sai Por and Chua Ek Kay

Candidates may also refer to the works of other Singapore Modern Artists as well as contemporary Singapore artists to justify their points.

Some key points may include:

- *How SMAs are influenced by and influence the culture and development of art in Singapore*
- *In what ways has art developed in Singapore since the SMAs*
- *Analyse how their influences are evident in Singapore art today*
- *Introduction of different art styles and techniques influenced from the US (e.g abstraction of painting/sculpture)*
- *Use of new media(non-traditional materials in sculpture, installation, performance art)*

Introduction

Define modern art and introduction to Singapore Modern Artists

Modern Art or Modernism is the loose term given to the succession of styles and movements in art and architecture which dominated Western culture from 19th Century up until the 1960's. Movements associated with Modern art include Impressionism, Cubism, Bauhaus, Surrealism, Futurism, Pop Art and Op Art. The term "modern" in the sense of the contemporaneous refers to works of art which a viewer considers to represent a departure from the past.

Definitions of the term "modern"

- The sense of the emergence of art as an independent and individualistic practice. It is a departure from the earlier monumental religious and public sculpture and architecture, as well as craft traditions
- Can be defined as an identifiable high point in the course of the entire twentieth century development. This height for Singapore comes neatly at the mid-point of the century -- the 1950s. Here, "modern art" takes on the meaning of a point of maturity in the half-century when the environment, stimulations and innovative efforts came into a right mix to bring forth a distinct flourishing of artistic innovation in Singapore. An earlier tension between Chinese nationalism and Nanyang regionalism had been resolved after the Second World War making way for new impetus for innovation. Many seminal works by important Singapore pioneer artists such as Chen Wen Hsi and Cheong Soo Pieng were created during this period.

Modern Art in Singapore

"Modern" as used by the Modern Art Society in the 1960s referred to a departure from the mainstream Chinese migrant art which, by then, had developed into a convention known by the term "Nanyang School".

A related meaning of "modern" became popular in the 1970s to indicate the formalistic aspects of art or "abstract art" which was then being discussed in relation to internationalism and multiculturalism.

In terms of a "modern" infrastructure for the visual arts, it is revealing that before the 1950s, there was no art gallery in Singapore which functioned as a focus for art activities and the art market. Some art works were bought and sold prior to 1950, but the physical manifestations of an art market -- commercial galleries, exhibitions with works for sale, art promoters, art patrons and art events linked to a relatively constant venue - were absent until then. Unlike the West therefore (where the lack of support to artists from the church, the state and the elite forced artists to be independent in the emerging capitalist market), the main forces that drove the culture and development of art in Singapore is not derivative of any international art trends. Thus, the history of Singapore art can be viewed as interplay between art practice and the evolution of an infrastructure for the visual arts.

With reference to works by [selected artists, *candidates may also bring in knowledge of artists not in the syllabus*], this essay therefore seeks to discuss and analyse the ways in which the Singapore Modern Artists influenced and shaped the culture and development of visual art in Singapore, predominantly through painting techniques of combining Western Techniques & Southeast Asian subject matter and abstraction, and the use of new media.

Painting Techniques

With the opening of international borders, SMAs were presented with the opportunity to learn formal techniques of art-making overseas in institutions such as Byam Shaw School of Art in London. They were also influenced by Western artists and their painting techniques in 1970s, which included abstract art. These influences paved the way for the development of a new technique of painting in the Singapore visual art scene, when previously it was dominated by the realistic representation of

subject matter.

Western Techniques and SEAsian subject matter

Realistic forms of representation dominated Singapore art during the period of the Nanyang artists. Painters like Liu Kang and Georgette Chen were painting still life and landscapes in a representational manner. However, they were already making use of Western painting techniques such as flat planes, flat areas of colour, cloissonism, and simplification of figures. This, for example, is evident in Liu Kang's "Artist and Model".



Liu Kang, *Artist and Model*, 1954, oil on canvas

However, the use of Western painting techniques and SEAsian subject matter became more prevalent in the art of the SMAs. This changing art landscape has its beginning in Nanyang artists such as Chen Wen His, whose "Heron" mark the root of abstraction in modern art in Singapore.



Heron by Chen Wen Hsi. c.1990. Chinese ink and colour. Size: 157 x 297 cm.

Abstraction

Second-generation modern artists were active in the Singapore art scenes from the 1950s to 70s, and were instrumental in shaping the culture and development of art in Singapore. Artists of that generation include Chua Ek Kay and Anthony Poon, both of whom explored medium and thought in innovative and meaningful ways. They were among the artists who went abroad to further their studies and returned to Singapore in the late 1960s, filled with new ideas. They ushered in the 1970s, making it an era that is the most vibrant decade for visual art in Singapore, marked by experimentation in which new styles are developed and old aesthetics are reinterpreted.

As artists explored new expressions in art, they found similarities between the Shanghai School style and the works of Western artists in terms of artistic spontaneity and abstraction.

The experimentation of new styles, particularly the combination of painting techniques & medium,

as well as the abstraction of subject matter, is evident in the works of Chua Ek Kay, who explored and experimented with Chinese Ink, painting local subject matter, in abstract, almost non-representational form. Here, there are similarities between the Shanghai School style and the works of Western artists like Henri Matisse, Pablo Picasso and Jackson Pollock. For example, his abstract expressionist style of painting can clearly be seen in his Lotus Series, one of which is in “Dance of the Lotus”. The gestural brushstrokes using dry brush and thick lines all come together in a seemingly random fashion, reminiscent of Pollock’s gestural action paintings. The painting exudes movement and dynamism in the various directions of brushstrokes and yet, it conveys the essence of the lotus plant dancing in the wind.

[Candidates should reference at least 2 works]



Dance of the Lotus
97 x 91 cm (UF)
122.5 x 116.5 cm (F)
2007
Chinese ink on rice paper

Another SMA who brought about and developed the abstract style of painting made use of geometric abstraction. Anthony Poon developed a style of painting that displayed the influences of Maurice de Sausmarez, whom he studied under at the Byam Shaw School of Art. Poon’s works reflect Sausmarez’s theories of line, form, colour and spatial dynamics, and as Singapore was in a time of advancement, he drew not only from the natural world but from the functional logic of machinery and man-made forms. Poon developed a unique style, centered on his interest in the spatial relationship between line and colour. He was also influenced by art from the US, Bauhaus and aesthetic theories, where the Bauhaus firmly established industrial design. It stripped away the decoration and left clean lines of function, ushering the modern era of design.

This was evident in Poon’s Kite series of geometric abstractions and aerodynamic shapes on shaped canvas, developed just before his return to Singapore.



Anthony Poon, Untitled, c. early 1970s. Courtesy of the artist and Sundaram

In one of his “Untitled” (early 1970s) paintings, the canvas is shaped to resemble that of a kite. It’s pointed top and winged bottoms give it an aerodynamic edge. This serves to strengthen his ideas on

the development of technology in Singapore, together with his methods of painting. Poon's flawless, straight-edged lines and meticulous technique of painting layer by layer eliminates evidence of the artist's hand. Repetition of lines and constant gradients of greens and blues in the painting give it a mechanically reproduced feel, thus strengthening the idea of a technologically advancing Singapore.

[Candidates should reference at least 2 works]

The abstraction of Chua and Poon therefore played an important part in influencing and paving the way for abstraction in the Singapore art scene.

Culture and development of art in Singapore

The Modern Art Society Singapore (registered on June 4th 1964), was the first testament of that. Seven artists were in the group, namely Ho Ho Ying, Wee Beng Chong, Tong Siang Eng, Tay Chee Toh, Tan Yee Hong, Goh Tuck Hai Johnda and Ng Yat Chuang then, founded the Modern Art Society (registered on June 4th 1964). Its mission was to challenge and encourage artists to reinterpret nature with a new vision and in 1963, they held the First Modern Art Exhibition at the National Library.

These challenges and reinterpretations of subject matter are clearly seen today in the contemporary art of artists like Ruben Pang.



The Pharmacy
Ruben Pang, 2013, Oil and alkyd on aluminum panel, 145 x 99 cm

Pang's abstract paintings, such as "The Pharmacy", true to abstract form, captures the essence of the subject matter through his use of colour, primarily deep yellows that almost glow gold in the centre. His brushwork is gestural and colours are mixed with tones of greens and orange.

Conclusion

As seen by the body of works in the art scene of Singapore today, therefore, Singapore Modern Artists have influenced the culture and development of art in Singapore, not only in the products but in art-making. Through the introduction of Western painting techniques with local subject matter and abstraction in painting, SMAs such as Chua and Poon have no doubt impacted art in Singapore in an innovative manner.

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TEMASEK JUNIOR COLLEGE
JC2 PRELIMINARY EXAMINATIONS (Advanced Level)

ART

9750/01

Higher 2

Paper 1: Study of Visual Arts

15 September 2017
0800 - 1100 HRS
3 hours

Additional Materials: Answer Paper
Picture Insert

Instructions to candidates:

Write your full name, CG and question numbers on all the work you hand in.

Write only in dark blue or black pen but you may use a soft pencil for any drawings or diagrams.

Do not use staples, paper clips, highlighters, glue, or correction fluid.

Answer **three** questions:

All parts (a-c) of **one** question from Section A

All parts (a-c) of **one** question from Section B

One question from Section C

At the end of the examination, fasten all your work securely together with the string provided.

30 marks per section X **3** sections = total of **90** marks

This **question paper** consists of **4** printed pages, including the cover page.

[Turn over]

Section A: Structured Questions

Answer all three parts (a-c) of **one** question

1. ***The Reckless Sleeper*** by Rene Magritte, 1926 [Fig. 1]

Oil Paint on Canvas

Support: 1160 x 810 x 20 mm, frame: 1380 x 1027 x 100 mm

Tate Gallery, London

- (a) Evaluate the ideas and subject matter in this painting [10]
- (b) Analyse the use of brushwork, colour and composition in this work. [10]
- (c) Compare this work with another work by Chua Mia Tee, and explain why naturalism is selected as a means of expression for the artists. [10]

Total [30]

2. ***The Massacre at Chios (Diptych)*** by Yue Min Jun, 1994 [Fig. 2]

Oil on Canvas

250 x 364 cm

Private Collection

- (a) Assess the subject matter and composition of this work. [10]
- (b) Analyse the ideas and intentions in this work. [10]
- (c) Discuss the influences that are evident in this work. [10]

Total [30]

Section B: Structured Comparison Questions

Answer all three parts (a-c) of one question.

3. *Several Circles* by Vasily Kandinsky, 1926 [Fig. 3a]

Oil on canvas

140.3 x 140.7 cm

Solomon R. Guggenheim Museum, New York, Solomon R. Guggenheim
Founding Collection, By gift

Untitled (Pink with Circles) by Fiona Rae, 1996 [Fig. 3b]

Oil, pencil and charcoal on canvas

213.4 x 198.1 cm

Fiona Rae Collection

- a) Describe the formal qualities of the two paintings. [10]
- b) Compare the painting techniques and compositions of the two works. [10]
- c) In your opinion, which work is more effective in the use of abstraction to convey ideas? [10]

4. *TV Garden* by Nam June Paik, 1974 [Fig. 4a (i – ii)]

Video installation with color television sets and live plants

Dimensions vary

Solomon R. Guggenheim Museum, New York

Corps Étranger by Mona Hatoum, 1994 [Fig. 4b (i –ii)]

video installation, with cylindrical wooden structure, video projector, amplifier, four speakers,

350 x 300 x 350 cm

Centre Georges Pompidou, Paris

- a) Discuss the subject matter in these works. [10]
- b) Analyse the artists' techniques and approaches in both works. [10]
- c) Compare the use of time and space in both works. [10]

Total [30]

Section C: Compulsory Essay Question

Answer **one** question

5. In your opinion, how did the paintings of 'The Singapore Pioneers' explore influences of both Western and Eastern Art?

Analyse the work of **two** artists in your answer.

6. Discuss and analyse how Singapore Modern Artists influence the culture and development of art in Singapore. Refer to the works of **at least two** Singapore Modern Artists in your discussion.

Total [30]

End of Paper



TEMASEK JUNIOR COLLEGE
JC2 PRELIMINARY EXAMINATIONS (Advanced Level)

ART

9750/01

Higher 2

Paper 1: Study of Visual Arts

15 September 2017
0800 - 1100 HRS
3 hours

Picture Insert

This insert contains illustrations for the questions.

Fig. 1 refers to Question 1.

Fig. 2 refers to Question 2.

Fig. 3a & 3b refer to Question 3.

Fig. 4a (i- ii) & 4b (i - ii) refer to Question 4

This **insert** consists of 7 printed pages, including the cover page.

[Turn over]

Section A

Figure 1

The Reckless Sleeper by Rene Magritte, 1926

Oil Paint on Canvas

Support: 1160 x 810 x 20 mm, frame: 1380 x 1027 x 100 mm

Tate Gallery, London



Figure 2

The Massacre at Chios (Diptych) by Yue Min Jun, 1994

Oil on Canvas

250 x 364 cm

Private Collection



Figure 3a

Several Circles by Vasily Kandinsky, 1926

Oil on canvas

140.3 x 140.7 cm

Solomon R. Guggenheim Museum, New York,
Solomon R. Guggenheim Founding Collection, By gift



Figure 3b
Untitled (Pink with Circles) by Fiona Rae, 1996
Oil, pencil and charcoal on canvas
213.4 x 198.1 cm
Fiona Rae Collection

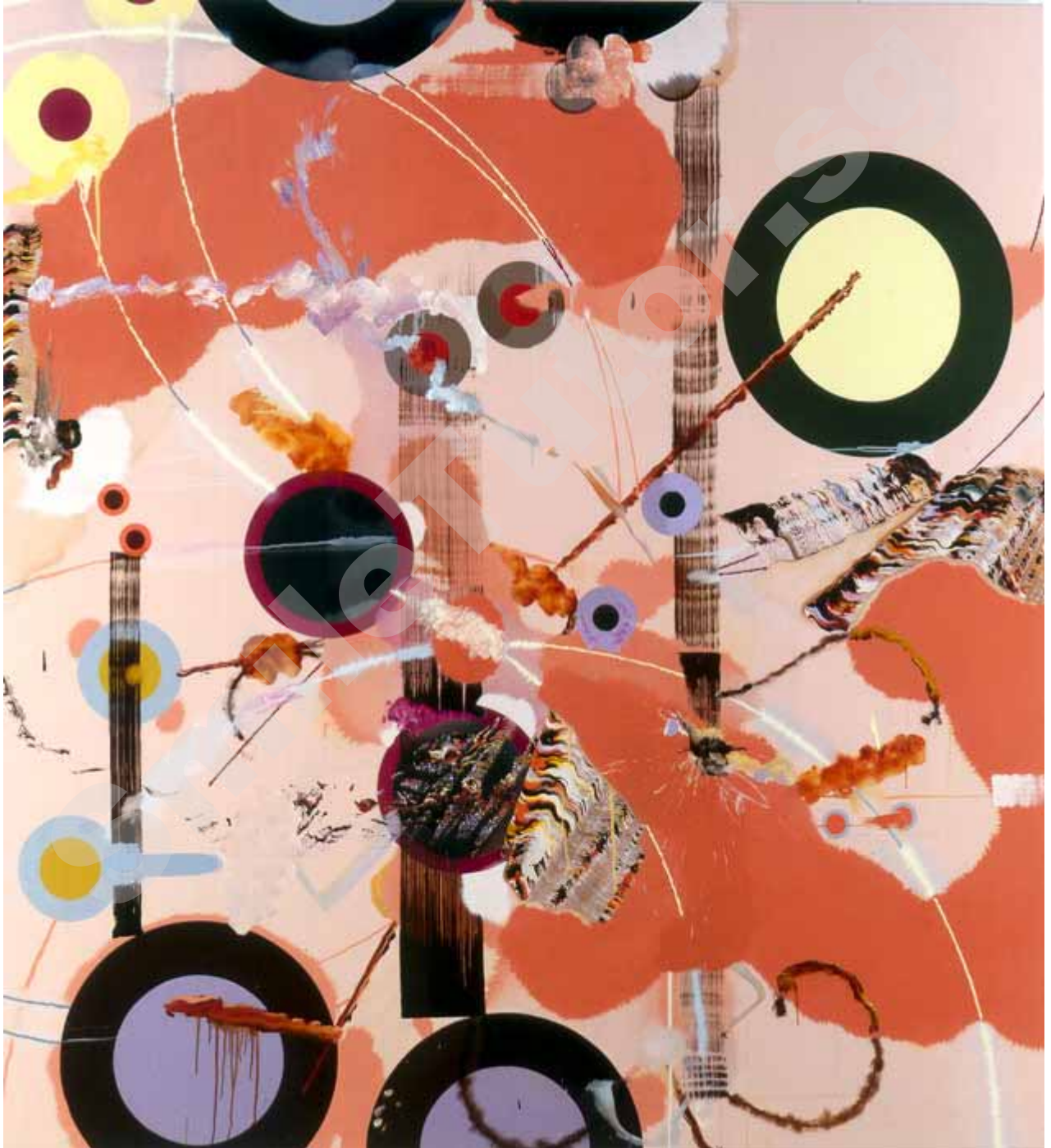


Figure 4a (i)

TV Garden by Nam June Paik, 1974

Video installation with color television sets and live plants

Dimensions vary

Solomon R. Guggenheim Museum, New York



Figure 4a (ii)

TV Garden (close-up) by Nam June Paik, 1974



Figure 4b (i)

Corps Étranger by Mona Hatoum, 1994

Video installation, with cylindrical wooden structure, video projector, amplifier,
four speakers

350 x 300 x 350 cm

Centre Georges Pompidou, Paris



Figure 4b (ii)

Corps Étranger (video projection) by Mona Hatoum, 1994



End of paper



**VICTORIA JUNIOR COLLEGE
JC2 PRELIMINARY EXAMINATION 2017
HIGHER 2**

H2 ART

9750/01

Paper 1

**22 September 2017
3 hours**

Additional Materials: Answer paper
 Insert

READ THESE INSTRUCTIONS FIRST

Write your Class, index number and name on all the work you hand in.
Write in dark blue or black pen but you may use a soft pencil for any drawings or diagrams.
Do not use staples, paper clips, highlighters, glue or correction fluid/tape.

Answer **three** questions:

All parts (a-c) of **one** from Section A.
All parts (a-c) of **one** from Section B.
One from Section C.

Start a new section on a new sheet of paper, fasten each section separately.
At the end of the examination, fasten all your work securely together.
All questions in this paper carry equal marks.

This document consists of **4** printed pages, **0** blank page and **1** insert.

[Turn over]

Section A: Structured QuestionsAnswer all three parts (a-c) of **one** question.

1. ***After the Rain*** by Chua Ek Kay, 2004 [Fig. 1]
 Chinese ink and Colour on Rice paper
 199.5 x 113.7 cm
 Collection of Singapore Art Museum
 - a. Analyse the use of brushwork, colour and composition. [10]
 - b. Assess the treatment of subject matter in this work. [10]
 - c. Compare this work with another abstract representation by another artist. [10]

Total [30]

2. ***She and Her Dishcover*** by Amanda Heng, 1991 [Fig. 2a, 2b & 2c]
 Readymade
 96 x 106 x 106cm
 Collection of Singapore Art Museum
 - a. Assess the use of materials and techniques. [10]
 - b. Discuss the subject matter of this work. [10]
 - c. Compare the work with another work by Heng. [10]

Total [30]

Section B: Structured Comparison Question

Answer all three parts (a-c) of **one** question.

3. ***Bird in Space*** by Constantin Brancusi, 1924 [Fig. 3a & 3b]
 Polished bronze and black marble base, Height: 50 5/16 inches (127.8 cm)
 Circumference: 17 11/16 inches (45 cm) Base: 6 5/16 inches (16 cm)
 © Artists Rights Society (ARS), New York / ADAGP, Paris

Untitled by Donald Judd, 1972 [Fig. 3c & 3d]
 Copper, enamel and aluminium
 916 x 1555 x 1782 mm
 © Donald Judd Foundation/VAGA, New York and DACS, London 2017

- a. Compare the ways these artists use materials and techniques. [10]
- b. How do the sculptures differ with regard to defining abstract form? [10]
- c. Discuss which of these sculptures you find more appealing as a work of art. [10]

Total [30]

4. ***Fountain*** by Marcel Duchamp, 1917 (replica 1964) [Fig. 4a]
 Porcelain, 360 x 480 x 610 mm
 Tate Collection

Head On by Cai Guo-Qiang, 2006 [Fig. 4b & 4c]
 Installation consisting of ninety-nine life-sized replicas of wolves and glass.
 Deutsche Bank Collection

- a. Discuss the unconventional ways the artists take on to produce these artworks. [10]
- b. Comment on the artists' intentions presented in these works. [10]
- c. Evaluate which of these works you find more appealing? [10]

Total [30]

Section C: Essay Question

Answer **one** question.

5. Analyse the effectiveness of **two** of the following artists in their attempts to reflect on the issues in their society.

Banksy
Duane Hanson
Hendra Gunawan
Olafur Eliasson
Yue Minjun

[30]

6. How did the Singapore pioneer artists pushed cultural development in Singapore while simultaneously preserving the more traditional practices with Nanyang Style? Elaborate with references to specific artworks.

[30]

----- End of Paper -----

Copyright Acknowledgements:

Question 1	© Collection of Singapore Art Museum
Question 2 (a), (b) & (c)	© Collection of Singapore Art Museum
Question 3 (a) & (b)	© Artists Rights Society (ARS), New York / ADAGP, Paris
Question 3 (c)	© Donald Judd Foundation/VAGA, New York and DACS, London 2017
Question 4 (a)	© Tate Collection
Question 4 (b) & (c)	© Deutsche Bank Collection

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INSERTS



Fig. 1

Another Woman by Amanda Heng, 1996-1997

C Print, 75.4 x 100.9 cm

Collection of Singapore Art Museum

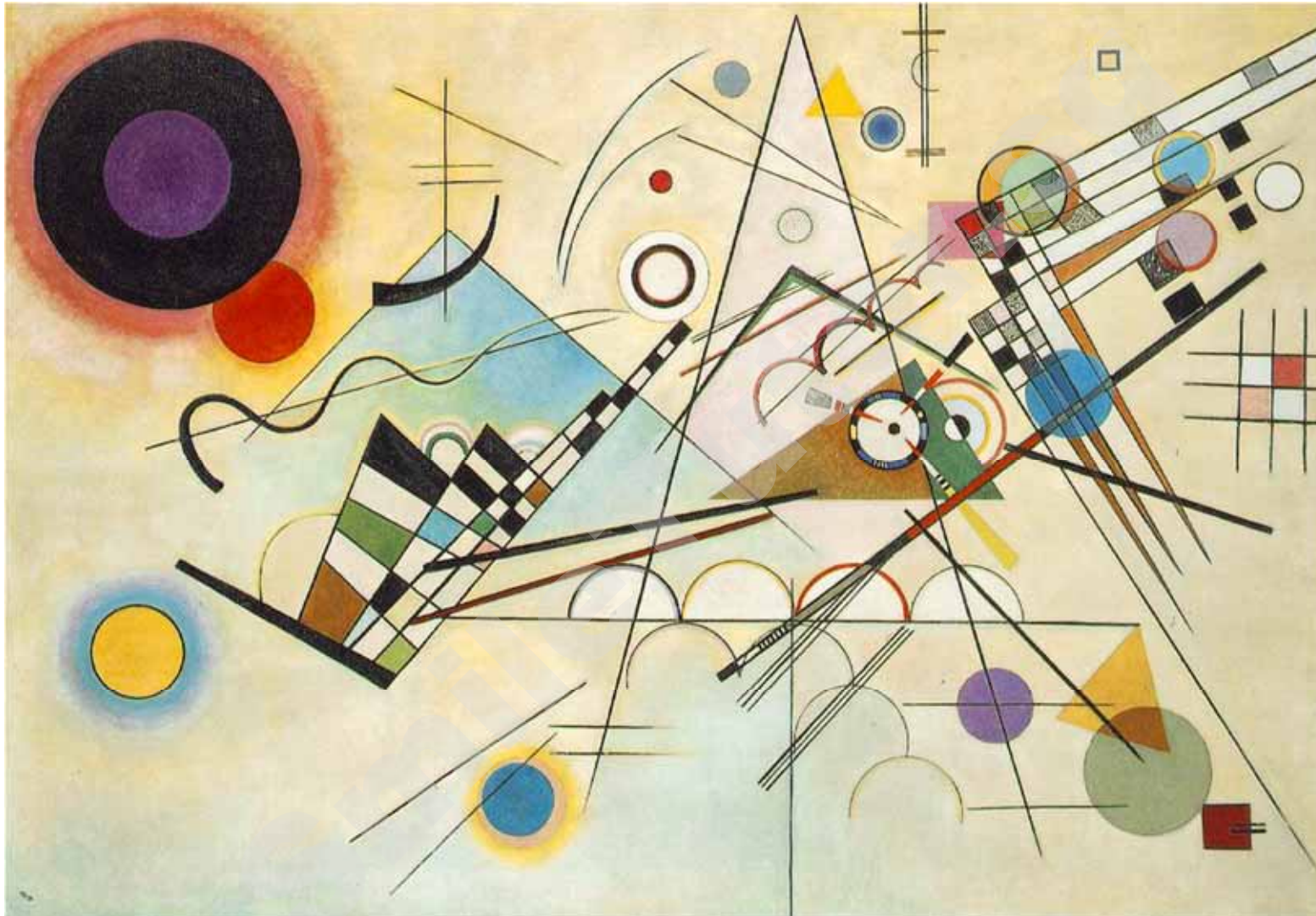


Fig. 2

Composition 8 by Vasily Kandinsky, 1923

Oil on Canvas, 140 x 201 cm



Fig. 3a

Satay Boy by Georgette Chen, 1964
Oil on Canvas, 161 x 135 cm



Fig. 3b

My Haunt by Chua Ek Kay, 1991
Chinese Ink and Colour on Paper
199.5 x 113.7 cm



Fig. 4a

Chaos in Nature by Cai Guo Qiang, 2012

Gunpowder on canvas, mounted on wood as eight-panel screen
340.4 x 1066.8cm



Fig. 4b

A Thousand Years by Damien Hirst, 1990

Glass, steel, silicone rubber, painted MDF, Insect-O-Cutor, cow's head, blood, flies, maggots, metal dishes, cotton wool, sugar and water
207.5 x 400 x 215cm

YISHUN JUNIOR COLLEGE
JC2 PRELIMINARY EXAMINATION 2017

ART

9750/01

Higher 2

12/09/2017 Tuesday
1400-1700 hrs

PAPER 1: STUDY OF VISUAL ARTS

3 HOURS

Additional Materials: Writing Paper
Colour Insert

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INSTRUCTIONS TO CANDIDATES

Write your name and CTG on all the work you hand in.
Write in dark blue or black pen on both sides of the writing paper.
Do not use staples, paper clips, highlighters, glue or correction liquid.

Section A

Answer any **one** of the two questions.

Section B

Answer any **one** of the two questions.

Section C

Answer any **one** of the two questions.

The Insert contains all the artworks referred to in the question paper.
You are reminded of the need for good English and clear presentation in your answers.

At the end of the examination, fasten all your answers securely together with the string provided.
The number of marks is given in brackets [] at the end of each question or part question.

This document consists of 4 printed pages and 1 Insert (7 pages).

Section A: Structured Questions

Answer all three parts (a-c) of **one** question.

1. ***Another Woman by Amanda Heng, 1996 – 1997*** [Fig. 1]
C Print, 75.4 x 100.9 cm

- (a) Discuss the subject matter of this work. [10m]
- (b) Assess the artist's intentions in this work. [10m]
- (c) How inspiring are Amanda Heng's works to you? [10m]

2. ***Composition 8 by Vasily Kandinsky, 1923*** [Fig. 2]
Oil on Canvas, 140 x 201cm

- (a) Describe the composition in this work. [10m]
- (b) Analyze the materials and techniques used in this work. [10m]
- (c) In your opinion, is this the best painting to represent the use of abstraction? [10m]

Section B: Structured Comparison Questions

Answer all three parts (a-c) of **one** question.

3. ***Satay Boy by Georgette Chen, 1964*** [Fig. 3a]

Oil on Canvas, 161 x 135 cm

My Haunt by Chua Ek Kay, 1991 [Fig. 3b]

Chinese Ink and Colour on Paper, 199.5 x 113.7 cm

- (a) Discuss how the treatment of subject matter in these two works differ. [10m]
- (b) How do these works reflect the artist's identity and society? [10m]
- (c) In your opinion, which work is more Singaporean? [10m]

4. ***Chaos in Nature by Cai Guo Qiang, 2012*** [Fig. 4a]

Gunpowder on canvas, mounted on wood as eight-panel screen, 340.4 x 1066.8cm

A Thousand Years by Damien Hirst, 1990 [Fig. 4b]

Glass, steel, silicone rubber, painted MDF, Insect-O-Cutor, cow's head, blood, flies, maggots, metal dishes, cotton wool, sugar and water, 207.5 x 400 x 215cm

- (a) Discuss the subject matter in these two works. [10m]
- (b) Analyze how the use of materials and techniques in these two works differ. [10m]
- (c) Are these artworks reflective of the 21st century? [10m]

Section C: Essay Questions

Answer **one** question.

5. Using any **three** artists that you have studied, discuss how photography and videography have given way to new forms of Art.

[30]

6. Discuss how any **two** of the Singaporean artists below have successfully pushed the boundaries of Art in Singapore.

Tang Da Wu
Anthony Poon
Han Sai Por
Chen Wen Hsi
Liu Kang

[30]

-END OF PAPER-