

2018

H2 Art

1.	DHS	
2.	EJC	
3.	HCI	
4.	MI	
5.	NJC	
6.	NYJC	
7.	PJC	
8.	SAJC	
9.	TJC	
10.	VJC	
11.	YJC	

Section A: Structured Questions

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

1. *Nature's Breath: Arokhayasala* by Montien Boonma 1995 [Fig. 1]
Metal, terracotta & herbs 256 x 215 x 215 cm
Disaphol Chansiri Collection
- (a) Comment on the set-up and use of materials in this work. [10]
- (b) Discuss the concerns and approaches expressed in this work. [10]
- (c) Evaluate the use of found object in relation to a work by another artist. [10]
- Total [30]
2. *Campbell's Soup Cans* by Andy Warhol 1962 [Fig. 2]
Synthetic polymer paint on thirty-two canvases, Each canvas 50.8 x 40.6 cm
Collection of the Andy Warhol Foundation, New York
- (a) Analyse the visual appearance of the work. [10]
- (b) Discuss the ideas and intention in making this work. [10]
- (c) Comment on the effectiveness of this work as a cultural commentary. [10]
- Total [30]

Section B: Structured Comparison Questions

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

3. *Street Scene: Tanjong Pagar Road* by Chua Ek Kay 1996 [Fig. 3a]
Chinese ink and colour pigment on xuan paper, 93 x 70 cm
Estate of Chua Ek Kay, Modern Art Society Singapore, Singapore
- Homeland* by Cai Guo Qiang 2013 [Fig. 3b]
Gunpowder on paper, mounted on wood 240 x 750 cm
Private Collection
- (a) How similar are these two pieces visually? [10]
- (b) Discuss the differences in techniques and materials in the creation of these two pieces [10]
- (c) Compare the influences of Chinese Painting in these two pieces. [10]
- Total [30]

4. *Fish vendor* by Hendra Gunawan 1975 [Fig. 4a]
Oil on canvas, 150 x 200 cm
Private Collection

Adjusting the waistband by Liu Kang 1997 [Fig. 4b]
Oil and collage on canvas, 118 x 170 cm
Collection of Singapore Art Museum

- (a) To what extent are these two pieces visually similar? [10]
- (b) Compare the degree of abstraction employed in the two works. [10]
- (c) Evaluate the authenticity of these representations of Balinese culture. [10]
- Total [30]

Section C: Essay Questions

Answer **one** question.

5. Compare how **two** of the following artists focus their work on the social status of women in the society.

Amanda Heng
Cindy Sherman
Jenny Saville
Mona Hatoum

Total [30]

6. Evaluate the exploration of the human condition in the works of **two** of the following artists.

Damien Hirst
Ron Mueck
Bill Viola

Total [30]

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Fig. 1: *Nature's Breath: Arokhayasala* by Montien Boonma 1995
Metal, terracotta & herbs 256 x 215 x 215 cm
Disaphol Chansiri Collection



Fig. 2:

Campbell's Soup Cans by Andy Warhol 1962
Synthetic polymer paint on thirty-two canvases, Each canvas 50.8 x 40.6 cm
Collection of the Andy Warhol Foundation, New York



Fig. 3b: *Street Scene: Tanjong Pagar Road* by Chua Ek Kay 1996
Chinese ink and colour pigment on xuan paper, 93 x 70 cm
Estate of Chua Ek Kay, Modern Art Society Singapore, Singapore



Fig. 3b: *Homeland* by Cai Guo Qiang 2013
Gunpowder on paper, mounted on wood 240 x 750 cm
Private Collection



Fish vendor by Hendra Gunawan 1975
Oil on canvas, 150 x 200 cm
Private Collection

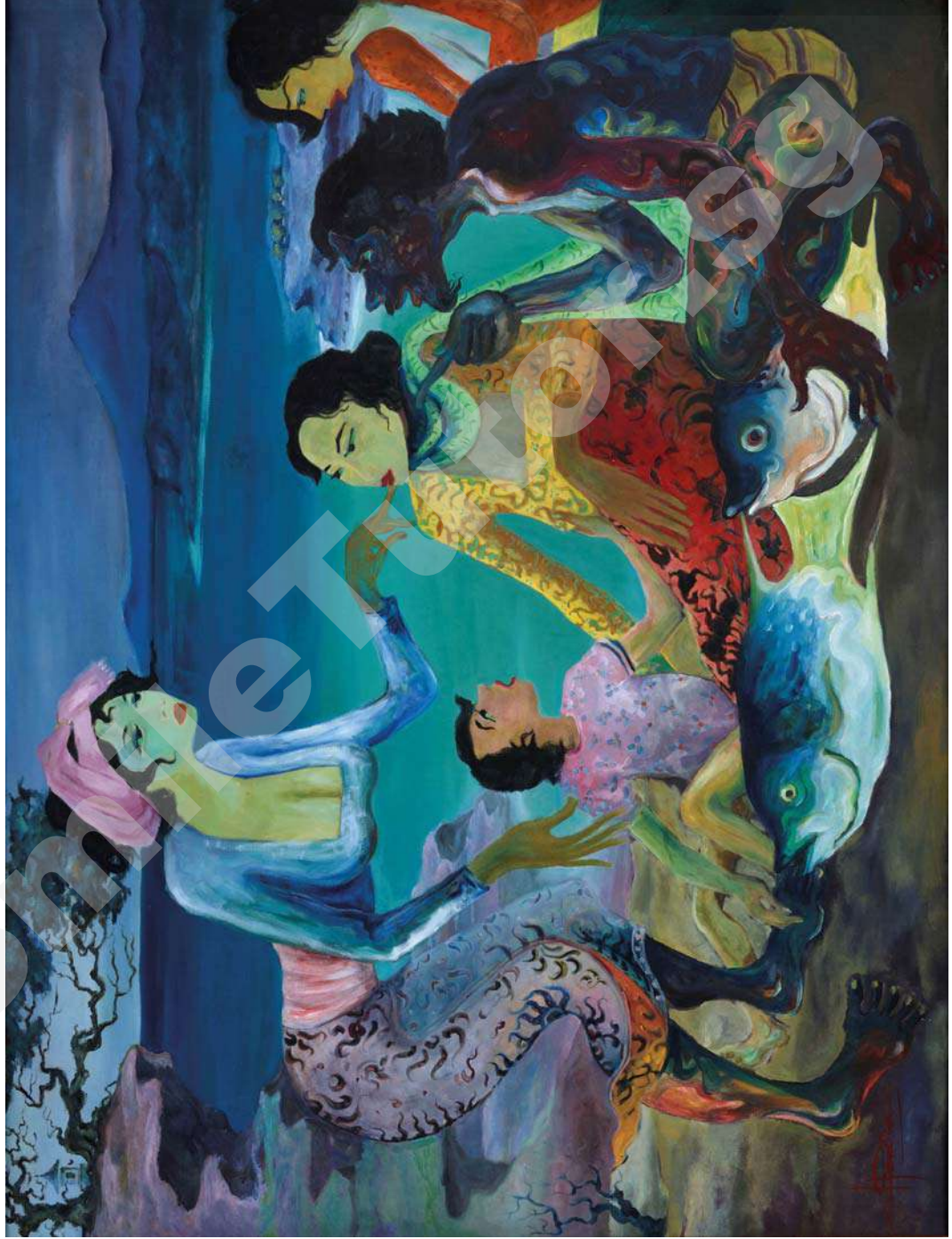
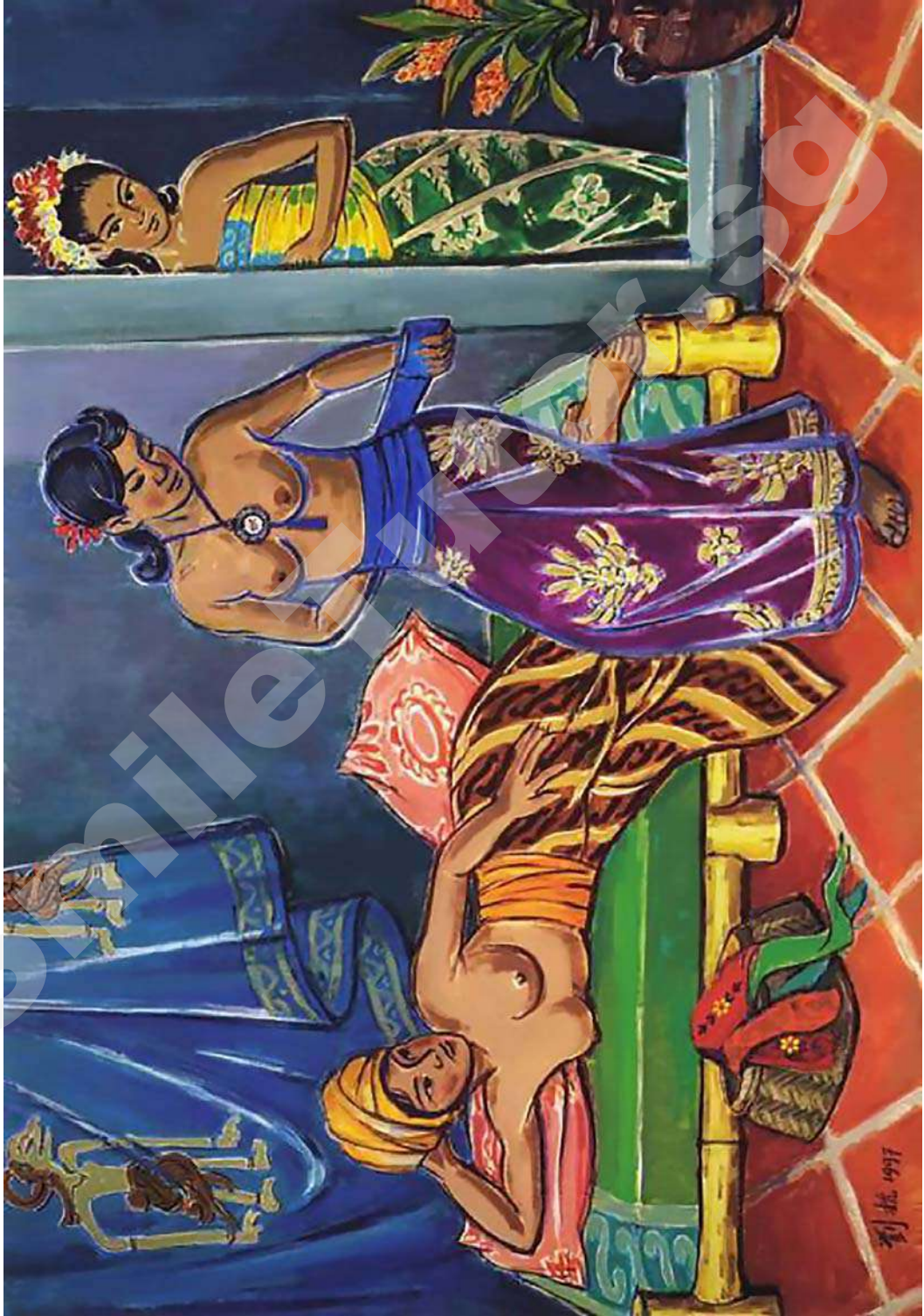


Fig. 4a:

Fig. 4b *Adjusting the waistband* by Liu Kang 1997
Oil and collage on canvas, 118 x 170 cm
Collection of Singapore Art Museum



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ART

Paper 1 Study of Visual Arts

9750/01

10 September 2018

3 hours

Additional Materials: Answer Paper
Insert

READ THESE INSTRUCTIONS FIRST

Write your name, civics group and question number on all the work you hand in.
Write in dark blue or black pen on both sides of the paper.
Write your answer to each question on a fresh sheet of paper.
Do not use paper clips, highlighters, glue or correction fluid.

Answer **three** questions,

All parts of (a – c) of **one** from Sections A.

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

One from Section C.

You are reminded of the need for good English and clear presentation in your answers.

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. *Standing by the Rags* by Lucian Freud 1988 – 89 [Fig. 1]

Oil on Canvas

181 cm x 150.5 cm x 8.4 cm

Tate Britain, London

- (a) Assess the treatment of subject matter in this work. [10]
(b) How does the painter use brushwork, colour and composition? [10]
(c) Discuss the ideas expressed in this work. [10]

Total: [30]

2. *Progressive Flows* by Han Sai Por 2004 [Fig. 2]

Granite

NTUC Head Quarter

- (a) Describe the visual appearance of this sculpture. [10]
(b) Assess the use of materials by the artist. [10]
(c) Compare this sculpture with another public sculpture by the same artist or by a different artist. [10]

Total: [30]

Section B: Structured Comparison Questions

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

3. *Boy* by Ron Mueck 1990 [Fig. 3a]

Fibreglass, Resin, Silicone, Mixed Media

500 cm by 500 cm by 400 cm

Collection of Aros Aarhus Art Museum, Aarhus, Denmark

Kate Hodgkison - Adcal-D 3, Folic Acid, Ferrous Sulphate, Methotrexate Plaquenil, Prednisolone (Lupus) by Marc Quinn 2005 [Fig. 3b]

Polymer Wax and Drugs

36 cm x 156 cm x 57 cm

Private Collection

(a) Compare the use of realism in both works. [10]

(b) Discuss the ideas portrayed in both works. [10]

(c) In your opinion, evaluate which work is the more effective. [10]

Total: [30]

4. *Ultra Red #2* by Haim Steinbach 1986 [Fig. 4a]

Wood, plastic laminates, four lava lamps, nine enamel pots, and six digital clocks

170.2 cm x 193 cm x 48.3 cm

Solomon R. Guggenheim Museum, New York

Untitled by Donald Judd 1967 [Fig. 4b]

Lacquer on galvanized iron

Twelve units, each 22.8 x 101.6 x 78.7 cm, installed vertically with 22.8 cm intervals

Museum of Modern Art, New York

(a) Compare the choice and use of materials in both works. [10]

(b) Assess the ideas expressed in each of these works. [10]

(c) In your opinion, which work is more effective in communicating the artist's intentions?

[10]

Total: [30]

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

5. How did the Singapore Pioneer artists develop the 'Nanyang style'? Discuss the works of two artists in your answer.

[30]

6. Compare how any **two** of the following artists respond to issues of present-day society.

Andreas Gursky
Cindy Sherman
Bill Viola
Nam June Paik

[30]



ART

Paper 1 Study of Visual Arts
INSERT

9750/01

10 September 2018

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 refer to Question 3.

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

Fig 1 *Standing by the Rags* by Lucian Freud 1988 – 89
Oil on Canvas
181 cm x 150.5 cm x 8.4 cm
Tate Britain, London

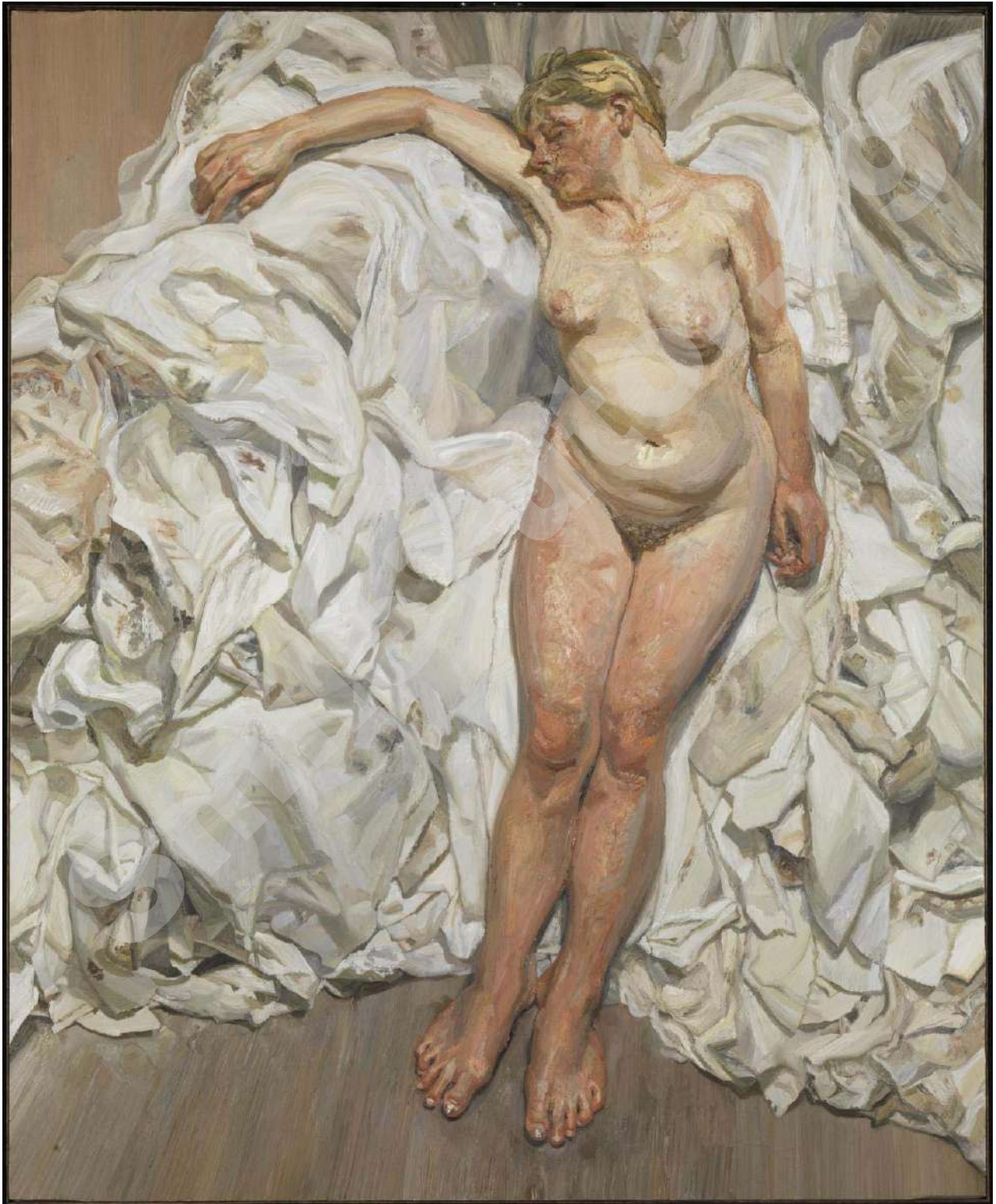




Fig 2 Progressive Flows by Han Sai Por 2004 [Fig. 2]
Granite
NTUC Head Quarter





Fig 3a Boy by Ron Mueck 1990 [Fig. 3a]
Fibreglass, Resin, Silicone, Mixed Media
500 cm by 500 cm by 400 cm



Fig. 3b *Kate Hodgkison - Adcal-D 3, Folic Acid, Ferrous Sulphate, M
ethotrexate Plaqueenil, Prednisolone (Lupus)* by Marc Quinn 2005 [

Polymer Wax and Drugs
36 cm x 156 cm x 57 cm
Private Collection

7. **Fig 4a** *Ultra Red #2* by Haim Steinbach 1986
Wood, plastic laminates, four lava lamps, nine enamel pots, and six digital clocks
170.2 cm x 193 cm x 48.3 cm
Solomon R. Guggenheim Museum, New York



Fig 4b *Untitled* by Donald Judd 1967
Lacquer on galvanized iron
Twelve units, each 22.8 x 101.6 x 78.7 cm, installed vertically with 22.8 cm intervals
Museum of Modern Art, New York



Section A: Structured Questions

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

1. *Standing by the Rags* by Lucian Freud 1988 – 89 [Fig. 1]

Oil on Canvas

181 cm x 150.5 cm x 8.4 cm

Tate Britain, London

(a) Assess the treatment of subject matter in this work.

[10]

<p>Freud's painting is a straightforward, naturalistic depiction of the female nude, with rags as the backdrop. The voluptuous female figure is a recurring subject matter in Freud's paintings, reflecting his predilection towards people of unusual or strange proportions.</p>	2m
<p>The figure is oddly positioned and leaning on one side – one expects the female nude to be lying down, almost viewed from above. However upon close scrutiny and making reference to the title, one realises that the nude is actually standing. The figure is positioned with one arm at her side and the other raised. Her head is twisted so that it rests on her right shoulder. The figure looks stiff and awkward in her standing position. Although Freud requests his models find a pose that would be comfortable to hold over long periods, this pose nonetheless seems awkward.</p>	3m
<p>The painting is non-idealised, in fact it is an unflattering portrayal of the sitter. In a merciless way, Freud renders the body of weight, of fat, of bone, of texture and of temperature through application of thick layers of paint. Freud also captures every fold, blemish, wrinkle and discolouration in the figure. Despite the honest and realistic depiction, the body is quite distorted – the feet of the figure is too large, the right arm is way too long.</p>	3m
<p>The degree of attention given to the detail and texture of the rags is equivalent to that given to the figure. Freud depicts his sitter in a way that is similar to inanimate still-life objects; the painting reveals Freud's almost ruthless process of observation and forensic reckoning of the human body.</p>	2m

(b) How does the painter use brushwork, colour and composition?

[10]

<p>Brushwork</p> <p>Freud's bold / freehand / direct brushwork and thick application of paints, reflects his belief that the pigment for the artist is as important as flesh to a human being. The paint has been applied with a stiff hog-hair brush to create a textured appearance for the whole painting. The brushwork is decisive and layered creating a thick crusty surface. In this painting (consistent with all other works by Freud), one is able to see the clever use of brushwork to define body structure. The model's face, breasts and genitalia are rendered in a particularly thick impasto, which heightens their physical presence within the overall painting. The background is covered / swept over by large, broad, diluted brushstrokes as seen on the wall (top left of painting) and the floor.</p>	4m
<p>Colour</p> <p>The physicality of the model is enhanced by the warm, dark palette used for her body compared to the cool tones of the rag. The colour tone of the figure is mostly warm, flesh grey. The palette is fleshy from afar but remarkably varied and intricate up close: purples and greens in the female's legs, vivid streaks of orange/yellow in her right hand, rust at the genitals. The white used on the model is cremnitz white, which he reserves for the painting of flesh. Cremnitz white has a granular consistency which lends the painting its smelt...</p>	4m

surfaces.	3m
<p>Composition</p> <p>The figure is positioned slightly off-centre on the canvas, forming a clear vertical down the centre, dividing the canvas into two halves. With her raised right arm, the figure forms an inverted “L.” The rags do not provide any clue to the space, the overwhelming rags obstruct the angle between the wall and the floor. The shallow spatial depth of the picture makes it difficult to tell whether the woman is standing against or lying on the rags.</p>	

(c) Discuss the ideas expressed in this work. [10]

Beginning in the 1980s, Freud begins to take interest in what could be called extreme body types – an exceptionally voluminous female figure is depicted in this painting. The work maintains the place of traditional subject matter (of the nude) in Western art history yet at the same time, Freud both highlights and undercuts the erotics of the female nude by opposing the idealising tendencies of the past. (i.e. the nude is not beautified)	2m
Hence, Freud renders the human figure in a realist manner imbued with a stark and evocative psychological intensity. His nude reflects an intense attention to the particularities of the body with disturbing anatomical accuracy. Freud focuses on intense scrutiny / observation of his subject rather than idealisation. In this painting, the sitter is portrayed in an unflattering / ugly manner.	3m
The simple composition - figure standing in front of a mould of rags, emphasises the singularity of the figure. Freud’s painting depicts a sense of emptiness/ solitude/ alienation / loneliness.	1m
Freud sees painting people without their clothes as a way of encouraging them to shed their protective facades, and to reveal more basic aspects of their instincts and desires. He is interested in people as animals – to make people look as natural and as physically at ease as animals.	2m
Freud discloses the truth about what it means to be a person. To make visible the invisible soul / the sense of ‘being,’ he paints lots and lots of flesh. He takes off the masks of covering clothes, social appearance, or relational illusions to depict the nakedly true un-masked “self.” His vulnerable, ugly naked bodies show the trembling delicacy of the soul.	2m
The mound of rags is a recurring motif in Freud’s paintings. The rags are used by Freud for wiping brushes and have been interpreted by some critics as a coded sign for the artist’s presence in the image. The rags introduce an idea of dirtiness, the smeared paint on the fabric perhaps suggest blood and other bodily secretions.	2m

2. *Progressive Flows* by Han Sai Por 2004 [Fig. 2]

Granite
NTUC Head Quarter

Progressive Flows by Han Sai Por 2004 [Fig. 2]

Granite
NTUC Head Quarter

(a) Describe the visual appearance of this sculpture. [10]

The work is a group of six granite sculptures, installed in a public space, specifically outside the headquarters of NTUC. The sculptures are sprawled across the entrance of the building. The six sculptures are arranged such that two pairs of sculptures are placed on each side of the walkway.	1m
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<p><i>Cylindrical Forms</i></p> <p>Two of the sculptures are cylindrical forms for passers-by to sit on. Another sculpture is the shape of a curve, with different heights at two sections of the curve that potentially serve as seats too. The cylindrical forms are similar, with thick lines carved into it at regular intervals. Sides are kept rough.</p>	2m
<p><i>Horizontal Curved Forms</i></p> <p>The form nearer to the viewer, surface of its side is polished till smooth compared to the sides of the cylindrical forms. 4 holes bored into the side, sparsely spaced out. For the form further from the viewer, its details can barely be seen. It has vertical lines lightly carved on its side. Also, one part of the curve is polished till smooth while the adjacent areas are kept rough, demonstrating the raw texture of the granite. Curves also function as seats for people passing by. Two segments of the curve are at varying heights for passers-by to lie/sit/interact with the form.</p>	3m
<p><i>Vertical Curved Forms</i></p> <p>Variety of textures can be seen. Rough, untreated surface of the granite as well as shallow straight lines across the top portion of the sculpture echo the elements found on the other smaller sculptural forms. Also, the shallow straight lines cutting across shows evidence of artist's hand as it is not regular. Graceful curves across the granite, dividing the sculpture into three sections. These curves, while graceful in appearance, are carved deep into the material, suggesting great strength was used in carving. These are the deepest lines in the sculpture. In the middle section of the sculpture, intricate patterns are carved into the form, creating a relief of patterns reminiscent of leaves or animal scales. The pattern seems to be carved more deeply in the central regions, the thickness of curves tapering out at the peripherals.</p>	3m
<p>The other side of the sculpture shows a different texture. It is of broad curves leading into a spiral, perhaps reminiscent of depictions of clouds in Chinese paintings. The middle line of the spiral has been smoothed into a gradual curve with the material, unlike the lines that merely delineate the cloud form.</p>	2m
<p>The interior of these sculptures has lines carved into it as well. The sculptures are tall enough for an adult to walk into it and immerse himself in the material and the manipulations Han has made to it.</p>	1m

(b) Assess the use of material by the artist.

[10]

<p><i>Choice of granite</i></p> <ul style="list-style-type: none"> Using the oldest material from which human beings carved or fabricated implements: stone. For Han, natural materials contain vital qualities, having been worked on themselves by nature's forces. To put such a material in the business district suggests Han's attempt to connect the busy passers-by with nature in its primal state. 	3m
<p><i>Finish</i></p> <ul style="list-style-type: none"> Surface shows varying degrees of polish. Some parts are left untreated in its rough, raw state. Some parts such as the area where the cloud and holes are have smooth surfaces, having been sand-blasted. The surface hovers between being worked upon and in its raw state, revealing both the work of nature on the stone, across geological time, as well as man's mark on the stone. 	2m
<p><i>Scale</i></p> <ul style="list-style-type: none"> Public is able to go up close to the sculpture and experience its monumental scale and by extension, the presence of a primal natural material – stone. The scale makes the work an effective public art – an interactive art that can be seen, felt and touched 	2m

<p><i>Carving Technique</i></p> <ul style="list-style-type: none"> • Uses technique of carving to subtract material and reveal what the artist feels is inside the material. This is based on Brancusi's doctrine of 'truth to materials' where the artist works in close contact with the material to release its essence and vital forces. • Carving on granite – gentle organic curves despite granite being a very hard material to work with. Carvings range from broad curves to intricate patterns, reminiscent of leaves in nature. Demonstrates her skill in working with the material. Also transformed the hard material into a graceful, organic form. • Han carved along the surface of the material and use the art element of line to emphasise the surface of the rock. Nature and man-made marks co-exist and reinforce one another. 	3m
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(c) Compare this sculpture with another public sculpture by the same artist or by a different artist.
[10]

<p>Compare with works by:</p> <p>Han Sai Por (Seeds, at Esplanade Waterfront; 20 Tonnes outside National Museum, etc.) Donald Judd (Untitled Works in Concrete, Marfa, Texas) Brancusi (Sculptural Ensemble at Târgu Jiu) Ng Eng Teng Anthony Gormley Antony Poon</p>
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Section B: Structured Comparison Questions

3. *Boy* by Ron Mueck 1990 [Fig. 3a]
 Fibreglass, Resin, Silicone, Mixed Media
 500 cm by 500 cm by 400 cm
 Collection of Aros Aarhus Art Museum, Aarhus, Denmark

Kate Hodgkison - Adcal-D 3, Folic Acid, Ferrous Sulphate, Methotrexate, Plaquenil, Prednisolone (Lupus) by Marc Quinn 2005 [Fig. 3b]
 Polymer Wax and Drugs
 36 cm x 156 cm x 57 cm
 Private Collection

- (a) Compare the use of realism in both works.

[10]

The level of realism in a work refers to how believable and naturalistic the work is. This can apply to the appearance of the subject matter, its setting and composition. The level of realism may also apply to how truthful the representation of its subject matter is. (1m)

Boy	Kate Hodgkison - Adcal-D 3
This is a 5m high fibreglass and silicone sculpture of a young boy squatting whilst looking quite intensely diagonally to the side of him. Dressed only in a pair of shorts, the gaunt figure covers his face with his arms. His facial expression suggests he is conscious of being watched. (2m)	This polymer wax sculpture depicts a recumbent female nude. Resting on her side, the female character appears to be asleep, as she supports her head on her right arm. The work is part of the collection of sculptures called 'Chemical Life Support,' in which Quinn features people who keep chronic illness at bay with drugs. (2m)
Mueck's sculpture is a marvel of verisimilitude. This hyperrealistic sculpture is executed with astonishing attention to detail: the surface of the skin, for instance, is utterly convincing with veins and hair follicles clearly marked. From the color of his skin, the hair, the subtle blue veins, the dirt underneath his nails, the skin folds and lines, the visible pressure in his feet, Mueck accurately recreates the human body, and in this case an 8-12 year old boy (2m)	The figurative sculpture resembles a classical marble sculpture. Cast from live model using polymer wax, the figure reflects accurate anatomy. The surface texture of the sculpture is smooth and painted white to simulate the appearance of marble. Quinn is not interested in capturing the miniscule surface details, as seen in the stylised depiction of hair. (2m)
Mueck also plays with scale – the enlarged sculpture exaggerates the realism of the figure, magnifying the emotional intensity. (1m) Mueck's hyperrealism makes the boy at once a living and compelling presence and yet alien and unreal because of its monumental scale. (1m)	Quinn does not play with scale - his figure is life-sized. (1m) Quinn's serene looking sculpture is positioned in such a way that it barely touches the floor. The work portrays an unreal / Surreal quality as it defies gravity. (1m)

- (b) Discuss the ideas portrayed in both works.

[10]

The work commands an uncanny ability to amaze with obsessive surface detail and intense psychological intensity. Mueck, however is not interested in mere life-like imitation. The	2m
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[Turn over

<p>verisimilitude in his work is intended to evoke a sense of empathy in his viewers - 'Boy' exposes our need to validate our humanity.</p> <p>or</p> <p>Through an astonishingly lifelike portrayal, Mueck wants the viewers to believe that the figure is experiencing certain emotions and for the viewer to empathise with these feelings.</p>	2m
<p>'Boy' shows signs of extreme anxiety and even terror, as seen in his near fetal position. As if he is aware of 'being watched', the figure shields his face with his arms to protect himself from the scrutiny of others.</p>	2m
<p>Mueck has also made him look doubly vulnerable; the monumental scale of the sculpture magnifies his state of ongoing fear. Instead of the viewer feeling intimidated by him, he seems intimidated by the viewer.</p>	2m
<p>This figurative sculpture explores the notion of dependency and our biological reliance on medicine or chemical substances. The subject in this works depends on a drug to stay alive, whether due to illness or an ongoing medical condition (Lupus). Quinn has mixed one dose of that particular drug with polymer wax to create this sculpture which is installed so that it appears to be levitating or barely touching the floor. This suspension (of the body) in space and time seems to reflect the helplessness in his subject – she relies on chemical support to live, without which, she faces an inevitable mortality.</p>	4m
<p>To the viewer, this serene body seem healthy and whole; only the title hints at the secret that is contained within its very substance of life that are precarious and fragile.</p>	1m

(c) In your opinion, evaluate which work is the more effective.

[10]

<p>Identify which artist's work is more effective. State intention of both works. Argue for the works' effectiveness in communicating the artist's intentions based on:</p> <ul style="list-style-type: none"> - use of realism - treatment of the human form - selection of materials & techniques to communicate ideas - the viewer's understanding of the artist's intentions (which work is more accessible? Why?)
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Total: [30]

4. *Ultra Red #2* by Haim Steinbach 1986 [Fig. 4a]

Wood, plastic laminates, four lava lamps, nine enamel pots, and six digital clocks

170.2 cm x 193 cm x 48.3 cm

Solomon R. Guggenheim Museum, New York

Untitled by Donald Judd 1967 [Fig. 4b]

Lacquer on galvanized iron

Twelve units, each 22.8 x 101.6 x 78.7 cm, installed vertically with 22.8 cm intervals

Museum of Modern Art, New York

(a) Compare the choice and use of materials in both works

[10]

<p>Choice of materials</p> <ul style="list-style-type: none"> • Judd uses Industrially fabricated cuboids – regular and identical in shape and size. • Steinbach, on the other hand, uses commodity objects found in our everyday lives or in shops. The objects look new and based on their reputation likely to refer to 	2m
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<p>objects found in shops.</p> <p>Arrangement of materials</p> <p>Judd: stacking with regular interval between each piece of iron. The space between each piece of iron is also similar to its thickness. Not only a regular column of iron blocks but also a regular column of space between each interval. We perceive not just positive form but also the negative form and space equally. The regular interval also lends strong rhythm to the work, asserting itself as the work is from floor to ceiling.</p> <p>Steinbach: similarly, there is stacking of pots but also repetition of the other objects. The objects are arranged in a specific manner and highlight the form of each type of object. The clocks are arranged in an alternating manner, each negative form echoing the positive form of the clocks. The pots repeat towards a tapering top. This echoes the tapering form of the lava lamps. Unlike Judd who uses stacking as a compositional device, Steinbach stacks his objects to achieve a visual echo. This pushes viewers to think about potential relations between the seemingly unrelated objects.</p>	4m
<p>Use of plinth</p> <p>Judd: No plinth. Work takes up the whole space from ground to ceiling; adhered to the wall. We can even see the shadow of each cuboid on the wall. Such an installation draws our attention to the wall, the ground and the ceiling, leading us to consider the relationship between the sculpture and its surrounding space.</p> <p>Steinbach: Conversely, plinth is constructed and carefully thought through as to height, volume and colour. Colour – subtle variation in red serves to highlight the different types of red on the objects. The range of red hues on the objects and on the plinth is often unnoticed when we encounter them in everyday life, until they are juxtaposed with each other and with the plinths. Volume and height of the shelves create balance in the whole composition such that smaller and flatter commodities are given emphasis within the composition. For instance, the shorter and smaller lava lamps are placed on taller and larger shelves to visually balance them against the tall vertical column of pots. Similarly for the horizontal row of digital clocks. The shelf they sit on is much broader than that of the pots.</p>	4m

(b) Assess the ideas expressed in each of these works

[10]

<p>Steinbach:</p> <p><i>Commodities as storehouses of cultural value.</i></p> <p>They contain function, aesthetic of their era, associations, marks of the hands they passed through, etc. The objects in themselves have different dimensions which cannot be exhausted.</p>	2m
<p><i>Open up meaning and relations among hitherto unrelated objects</i></p> <p>Isolated them from their original contexts. This has the effect of destabilising their original meaning (as commodities), often given by the object's respective contexts. Steinbach's arrangement emphasizes the objects' identities, inherent meanings and associations.</p> <p>Opening up of meaning is also achieved through Steinbach's careful associations of objects and the shelves ("framing devices") he created to display them. Demonstrates that commodities exist in a range of complex relationships into which each artist or anyone can intervene.</p>	3m
<p>Judd:</p> <p><i>Remove illusionism and metaphoric meaning from the artwork.</i></p>	3m

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[Turn over

<p>With minimalism, no attempt is made to represent an outside reality. The artist wants the viewer to respond only to what is in front of them. The material and medium from which it is made, and the form of the work is the reality. Minimalist work created in response to the loaded meaning of abstraction expressionist work. Use of plain, industrial, factory-made or store-bought, mass-produced materials to emphasize the absence of the artist's individual mark. Emphasis on material qualities – the fundamental qualities of art – and let viewers experience the pure qualities of colour, form, space and materials.</p> <p><i>Use of seriality in his work</i></p> <p>This is a work created by a principle (repetition) instead of aesthetic judgment (e.g. principles of design). The work is part of a potentially limitless system based on a singular principle of ordering. Use of seriality reflects the reality of postwar consumer culture and standardisation. It echoes a form that viewers of those time, as well as today, are familiar with. Also to democratise art by adopting a form that is easily accessible, with no loaded signifying marks.</p>	3m
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(c) In your opinion, which work is more effective in communicating the artist's intentions? [10]

<p>Example of Evaluation:</p> <p>Both artists are quite obtuse in their meaning, despite their use of materials that are supposedly familiar to viewers in their time. This is likely due to the apparently meaninglessness of repetition as a key technique in their work. It is so lacking in narrative meaning that viewers find it intimidating to approach their work. Nevertheless, in comparison I find Judd more effective in communicating his intentions through his work.</p> <p>His work is successful in getting me to appreciate the visual qualities of the work – from the grace of heavy iron blocks cantilevered against the gallery wall to the volume of the space created by the iron blocks. There is aesthetic pleasure in experiencing the purely formal qualities of the work. This is also achieved through the use of scale that overwhelms me and makes apparent the volume of space contained in the sculpture.</p> <p>Steinbach uses commodities in his work. While there are visual puns created through the juxtaposition of objects and use of plinth, one cannot help but be distracted by their nature as commodities and think of them as novel objects to be sold. The plinth compounds this idea as they look like shelves in a novelty shop. The culture of current times – with practices such as people collecting all objects in pink – also makes Steinbach's work lose its ability to interrogate the commodity object through mere juxtaposition and use of plinth.</p>
--

4

Section C: Essay Questions

Answer **one** question.

5. How did the Singapore Pioneer artists develop the 'Nanyang style'? Discuss the works of two artists in your answer.

[30]

<p><i>In this essay, students should first define the 'Nanyang Style':</i></p> <p>Introduction:</p> <p>The Nanyang Style was a popular term associated with the paintings of a group of Chinese immigrant artists working in British Malaya around the period of the 1930s to 1950s. It integrates teachings from Western schools of Paris (Impressionism, Post-Impressionism, Fauvism and Cubism)</p>
--

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[Turn over

and Chinese painting traditions (ink and brush), depicting local or Southeast Asian subject matters (e.g. indigenous people and their environments). By synthesising these three elements, the Nanyang artists were able to imbue a sense of local consciousness within their works. During the 1950s the Nanyang artists had extended their aesthetic explorations to Bali and since then Balinese indigenous art has become a major influence on the Nanyang Style. Nanyang Style became the mainstream in visual arts practice in Singapore until it was replaced by Abstract Expressionism and Pop art in the 1970s. The key proponents of this style included, Liu Kang, Chen Wen Hsi, Cheong Soo Pieng, Chen Chong Swee and Georgette Chen. These artists, who were also collectively called the “Nanyang artists” or Singapore Pioneer Artists, were associated with the Nanyang Academy of Fine Arts (NAFA) either as teachers or associates of teachers. While each painted in authentic Nanyang flavour, they had very individualist styles.

Body Paragraph

Students are to discuss the 3 key characteristics of the Nanyang Style through the works of Chen Wen Hsi, Liu Kang and Georgette Chen.

Chen Wen Hsi

Chen is proficient in both traditional Chinese ink and Western oil painting, and experimented with a variety of styles ranging from Fauvism to Cubism. He paints primarily in Chinese ink and in the style of xieyi (the concept of ‘painting an idea’, not the realism of it).

Chen is interested in depicting local people especially the local Indians, particularly blue-collared workers and dairymen working in cattle yard; the geometric forms of Indian women dancers was an ideal subject of study for the artist.

Support above points with examples of artist works.

Liu Kang

Having received his art education from the best of both hemispheres, Liu translated these influences and incorporated local Southeast Asian flavours into his work to create the distinct Nanyang style. Liu developed a large body of work expressing a unique Southeast Asian consciousness as experienced by the Chinese diaspora. The depiction of local people labouring or engrossed in ordinary activity was the dominant theme of his paintings in the '50s. His painting style reflect influences of Post-Impressionism and Fauvism in their expressiveness, intense colours and form, as well as influences of Chinese painting with their composition and brushstrokes. His works also exhibits indigenous Southeast Asian influences with their bright hues, flat forms and bold outlines of white. (influence of Batik painting)

Support above points with examples of artist works.

Georgette Chen

Chen is widely recognised as the most important of Singapore's women pioneer artists, She produced monumental still lifes, figure compositions and local landscape paintings. Her Western-style training (Post-Impressionist style) and her use of local subject matter placed her as a Nanyang Style artist. Her mature works show her skilled draughtsmanship, compositional mastery and sensitivity to the atmospheres and rhythms of the scene using a variety of brushstroke techniques and colours.

Support above points with examples of artist works.

6. Compare how any **two** of the following artists respond to issues of present-day society.

Andreas Gursky

Cindy Sherman

Bill Viola

Nam June Paik

[30]

Introduction

Andreas Gursky and Cindy Sherman are two artists whose work articulate key issues in present-day society. Gursky touches on the issue of mass production and consumption while Sherman addresses a more intimate issue of one's image as constructed by the various gazes in society. The difference in their concerns – one on a global scale while the other on an individual scale – results in differences in their use of composition, photography techniques and scale and size in their work. This essay will compare formal qualities in their work and demonstrate how these qualities crystallise the realities of present-day society.

Composition

Gursky: wide shot and editing to create an even wider composition. This creates the illusion of a vast space which reflects the scale of production or consumption taking place.

Example: Nha Trang. The receding space shows the vast rows of basket weavers. As a factory producing goods for global distribution, the space Gursky constructed shows how much demand there is for these consumer goods.

Sherman: much more intimate composition, focused on the facial expression of the females in 'Untitled Film Still, 1969.' While Gursky emphasises on the vast space and quantity of workers in his composition, Sherman closes in on the female characters she portrayed in order to show us the constructed nature of these characters. These expressions, gestures and camera angles are learnt from B-movie films which enact the male gaze. This is something she wants to enact and make apparent to viewers of her work.

Size and Scale

Gursky: large format printing resulting in photographs that are larger than the viewer. The size of his work, coupled with the scale of tiny figures engulfed by large spaces confront viewers with the sheer quantity of figures and objects in the work. This has a vertigo effect on the viewer, leading to an experience of the sublime scale of production to feed global demand today.

Sherman: size and scale of work is easily apprehended by viewers. It enables viewers to take a critical distance from the work and examine the conditions that make up the characteristics of the figure in the photo. This is unlike Gursky's overwhelming size and scale.

Straight photography vs constructed photography

Gursky: straight photography, albeit later edited to create a new composition. However, the angle and distance remain impassioned and objective. As a response to social issues, straight photography presents a document of what has happened in the world.

Sherman: constructed photography, to enact the construction of a certain image, thus drawing attention to the gaze at work in media representation of women. Discussion of male gaze. The reveal of the gaze remains all the more relevant in an age of social media where one's self-image is created in anticipation of the viewer and how that image will be received.



Hwa Chong Institution
C2 Preliminary Examination 2018
(Advanced Level)

ART
Higher 2
Paper 1: Study of Visual Arts

9750/01
10 September 2018

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 a soft pencil for any drawings or diagrams.
Do not use 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 pages 5–11 for 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.

All questions in this paper carry equal marks.

At the end of the examination, fasten all your answers for each section **separately**.

This document consists of **11** printed pages.

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Section A: Structured Questions

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

- 1 Woman Derelict by Duane Hanson 1973 [Fig. 1]
Polyester resin and fibreglass, polychromed in oil, mixed media, with accessories, life size
Centraal Museum Utrecht, Netherlands
- (a) Evaluate the techniques and use of materials by the artist. [10]
- (b) Analyse the subject matter and ideas explored in this sculpture. [10]
- (c) Compare this sculpture with a work by Ng Eng Teng or Edward Hopper. [10]
- Total [30]
- 2 Why Not Sneeze Rose Sélavy? by Marcel Duchamp 1921 [Fig. 2]
Painted metal birdcage containing marble cubes, porcelain dish, thermometer, and cuttlebone, 12.4 × 22.2 × 16.2 cm
Philadelphia Museum of Art
- (a) Comment on the use of materials by the artist. [10]
- (b) How has the subject matter been interpreted in this work? [10]
- (c) Compare this installation with a work by Haim Steinbach or Damien Hirst. [10]
- Total [30]

Section B: Structured Comparison Questions

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

3 Tableau No. 2/Composition No. VII by Piet Mondrian 1913 [Fig. 3a]

Oil on canvas, 105.1 × 114.3 cm

Collection of Solomon R. Guggenheim Museum, New York

Gothic by Jackson Pollock 1944 [Fig. 3b]

Oil on canvas, 215.5 × 142.1 cm

Museum of Modern Art collection

(a) Compare the use of space, brushwork and colour in these paintings. [10]

(b) Why do these artists come to such different conclusions in their pursuit of abstraction? [10]

(c) In your opinion, explain which work is more effective. [10]

Total [30]

4 Lim Hak Tai by Tang Da Wu 2014 [Fig. 4a]

Ink on paper, 87 × 42 cm

Private collection of Mr Koh Seow Chuan

The Pack by Joseph Beuys 1969 [Fig. 4b]

Installation of a Volkswagen van (life size), 20 sledges each with a torch, roll of felt and fat

Staaliche Museen Kassel, Neue Galerie

(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 painting techniques in expressing the artists' intentions? [10]

Total [30]

Section C: Essay Questions

Answer **one** question.

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

Wassily Kandinsky
Lucian Freud
Constantin Brancusi
Amanda Heng
Marc Quinn

[30]

- 6** In your opinion, how far and how successfully did the paintings of 'The Singapore Pioneers' explore influences of **both** Western and Eastern art?

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

[30]



Fig. 1

Woman Derelict by Duane Hanson 1973

Polyester resin and fibreglass, polychromed in oil, mixed media, with accessories, life size
Centraal Museum Utrecht, Netherlands

Fig. 2 Why Not Sneeze Rose Sélavy? by Marcel Duchamp 1921
Painted metal birdcage containing marble cubes, porcelain dish,
thermometer, and cuttlebone, 12.4 × 22.2 × 16.2 cm
Philadelphia Museum of Art



Fig. 3a Tableau No. 2/Composition No. VII by Piet Mondrian 1913
Oil on canvas, 105.1 × 114.3 cm
Collection of Solomon R. Guggenheim Museum, New York



Fig. 3b Gothic by Jackson Pollock 1944
Oil on canvas, 215.5 × 142.1 cm
Museum of Modern Art collection



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Fig. 4a Lim Hak Tai by Tang Da Wu 2014
Ink on paper, 87 × 42 cm
Private collection of Mr Koh Seow Chuan



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Fig. 4b The Pack by Joseph Beuys 1969
Installation of a Volkswagen van (life size), 20 sledges each with a torch,
roll of felt and fat
Staaliche Museen Kassel, Neue Galerie



Fig. 4b The Pack by Joseph Beuys 1969
Installation of a Volkswagen van (life size), 20 sledges each with a torch,
roll of felt and fat
Staaliche Museen Kassel, Neue Galerie

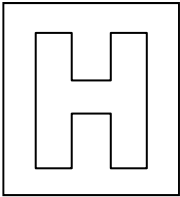
Alternative views:



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2018 Preliminary Examination Pre-university 3

H2 ART**9750/01**

Paper 1

21 September 2018

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 insert consists of 7 printed pages.

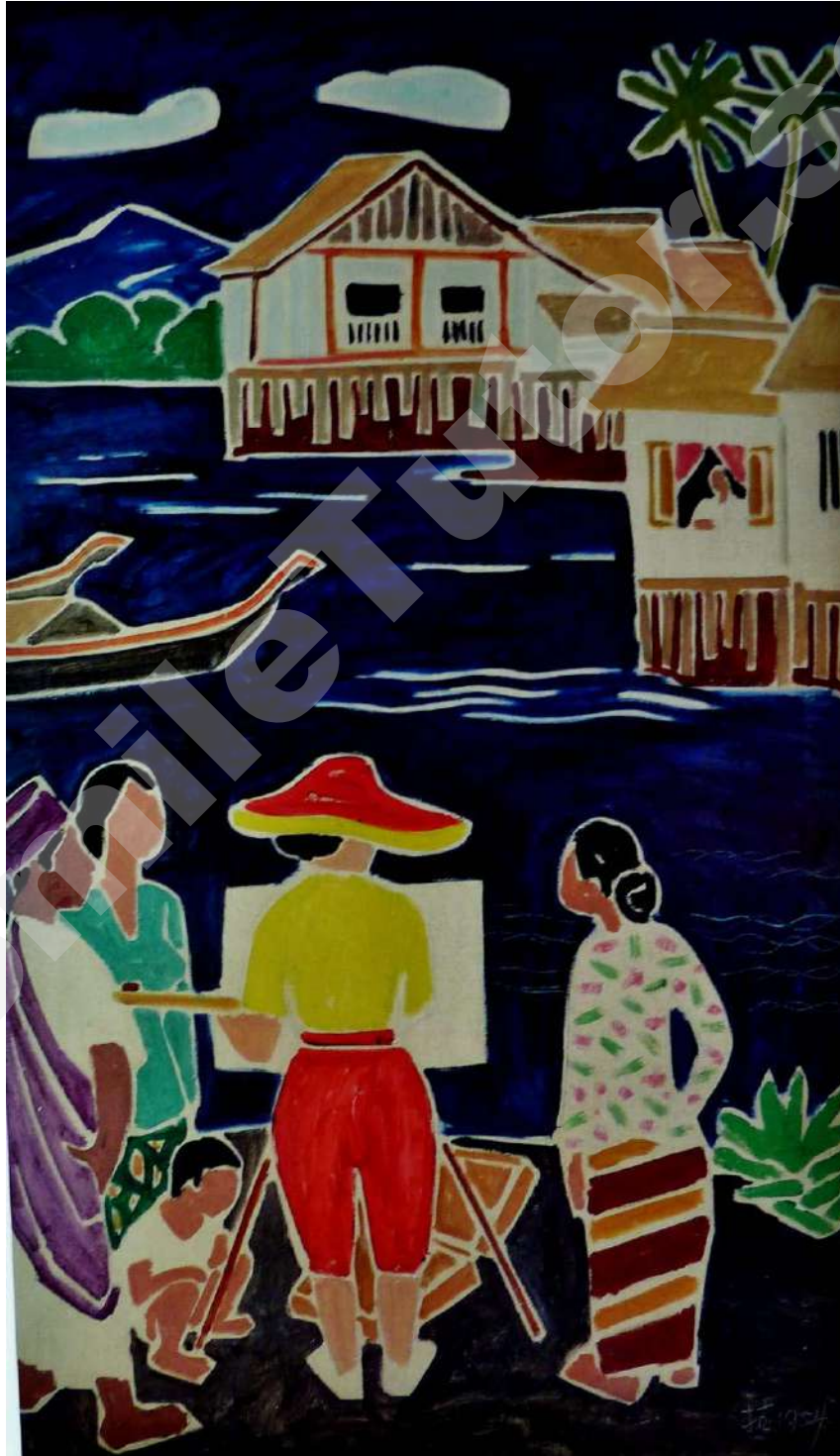
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Candidate Name: _____

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Fig. 1

Painting Kampong by Liu Kang 1954
Oil on canvas
120.5 x 71 cm
National Heritage Board, Singapore



This insert consists of 7 printed pages.

Candidate Name: _____

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Fig. 2

The Pleasure of Being, Crying, Dying and Eating by Montien Boonma 1993 reconstructed 2015
Ceramic bowls, wooden tables, cloth and brass
255 x 180 x 180 cm
Singapore Art Museum, Singapore



This insert consists of 7 printed pages.

[Turn over

Candidate Name: _____

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Fig. 3a*Untitled Film Still #84* by Cindy Sherman 1978

Gelatin silver print

19.1 x 24 cm

MoMa Film Collection, New York



This insert consists of 7 printed pages.

Candidate Name: _____

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Fig. 3b

One Year Performance 1980-1981 by Tehching Hsieh 1980-1981
Poster, letters, photographs, time cards, time clock, 16 mm film camera, 16 mm film (colour, silent) and uniform
Variable dimension
Tate Modern, London



This insert consists of 7 printed pages.

[Turn over

Candidate Name: _____

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Fig. 4a*Bird in Space* by Constantin Brancusi 1923

Marble

144.1 x 16.5 cm

Metropolitan Museum, New York



This insert consists of 7 printed pages.

Candidate Name: _____

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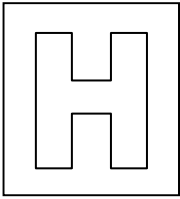
Fig. 4b

Breeze by Anthony Poon 2005
Painted aluminium
75.3 x 74 x 30 cm
National Heritage Board, Singapore



Candidate Name: _____

--	--



2018 Preliminary Examination Pre-university 3

H2 ART**9750/01**

Paper 1

21 September 2018

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.

Candidate Name: _____

--	--

Section A: Structured Questions

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

1. *Painting Kampong* by Liu Kang 1954 [Fig. 1]
 Oil on canvas
 120.5 x 71 cm
 National Heritage Board, Singapore
- (a) Assess the treatment of subject matter in this work. [10]
- (b) Analyse the use of brushwork, colour and composition. [10]
- (c) Why has the artist painted this way? [10]
- Total [30]
-
2. *The Pleasure of Being, Crying, Dying and Eating* by Montien Boonma 1993
 reconstructed 2015 [Fig. 2]
 Ceramic bowls, wooden tables, cloth and brass
 255 x 180 x 180 cm
 Singapore Art Museum, Singapore
- (a) Discuss the subject matter of this work. [10]
- (b) Assess the artist's choice of materials. [10]
- (c) Compare this work to an art piece by Marcel Duchamp. [10]
- Total [30]

Candidate Name: _____

--	--

Section B: Structured Comparison Questions

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

3. *Untitled Film Still #84* by Cindy Sherman 1978 [Fig. 3a]

Gelatin silver print

19.1 x 24 cm

MoMa Film Collection, New York

One Year Performance 1980-1981 by Tehching Hsieh 1980-1981 [Fig. 3b]

Poster, letters, photographs, time cards, time clock, 16 mm film camera, 16 mm film (colour, silent) and uniform

Variable dimension

Tate Modern, London

- (a) Assess the ideas in both works. [10]
- (b) Compare the different use of materials and processes. [10]
- (c) Evaluate which work is more effective in communicating the artist's intentions. [10]

Total [30]

4. *Bird in Space* by Constantin Brancusi 1923 [Fig. 4a]

Marble

144.1 x 16.5 cm

Metropolitan Museum, New York

Breeze by Anthony Poon 2005 [Fig. 4b]

Painted aluminium

75.3 x 74 x 30 cm

National Heritage Board, Singapore

- (a) Assess the visual appearance of these two works. [10]
- (b) Compare the ways these artists use materials. [10]
- (c) On the evidence of these two works consider if abstract sculptures of this kind are an effective art form. [10]

Total [30]

Candidate Name: _____

--	--

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

5. Discuss how Lucian Freud **and** Jenny Saville used the human form to explore human relationships and emotions.

[30]

6. Evaluate the role of performances in expanding the definition of art. Use evidence from the works of **two** of the following artists to support your answer:

Amanda Heng
Joseph Beuys
Mona Hatoum
Tang Da Wu

[30]

NATIONAL JUNIOR COLLEGE
SENIOR HIGH TWO PRELIMINARY EXAMINATION 2018
Higher 2

ART

9750/01

Paper 1 Study of Visual Arts

Insert

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.

This document consists of 7 printed pages and 1 blank page



Fig. 1
Pergamon Museum IV, Berlin, by Thomas Struth 1990
Chromogenic print, edition 1/10, 144.1 x 219.9 cm
National gallery of Victoria, Melbourne

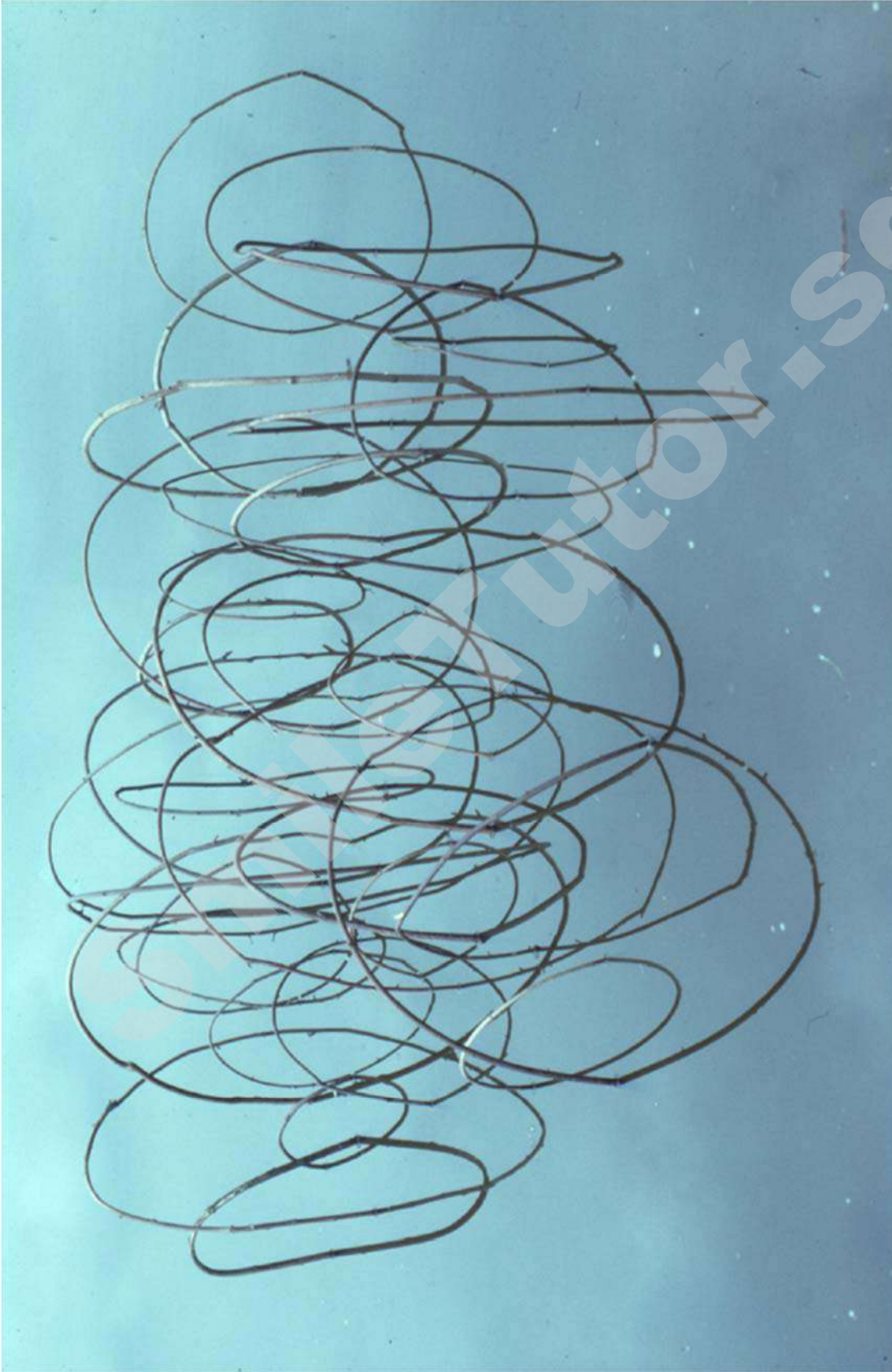


Fig. 2
Dead Hazel Sticks, Bentham Yorkshire, September 1980 by Andy Goldsworthy 1980
Photograph retrieved online, dimensions variable
Andy Goldsworthy Digital Catalogue



Fig. 3a

Young Bird by Constantin Brancusi 1928

Bronze 40.5 x 21 x 30.4 cm on a two-part pedestal of limestone 23.4 cm high,
and oak 60.3cm high

Museum of Modern Art, New York



Fig. 3b

Untitled (Bernstein 80-52), by Donald Judd 1980
Stainless steel and yellow plexiglas, 10 units, each 15.2 x 68.6 x 61 cm
Judd Foundation, New York



Fig. 4a
Samsui Women by Chua Mia Tee 1977
Oil on Canvas 78.2 x 79.8 cm
National Heritage Board, Singapore



Fig. 4b
Durian Seller by Hendra Gunawan 1980
Oil on Canvas 199.5 x 150 cm
Private Collection

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List of images:

- Fig. 1 Image from : <https://www.ngv.vic.gov.au/essay/thomas-struths-pergamon-museum-iv-berlin/>
Fig. 2 Image from : https://www.goldsworthy.cc.gla.ac.uk/images/l/ag_01589.jpg
Fig. 3a Image from : <https://www.moma.org/collection/works/81505>
Fig. 3b Image from : <https://afasiaarchzine.com/2013/11/donald-judd/>
Fig. 4a Image from : http://3.bp.blogspot.com/_Dp-VMm8J1nw/TGOdPPYtTiI/AAAAAAAAADA/T4NMH4rWpGg/s1600/2004-00562.jpg
Fig. 4b Image from : <https://pluralartmag.com/plural/wp-content/uploads/2018/08/Tukang-Duren.jpg>

NATIONAL JUNIOR COLLEGE

SENIOR HIGH TWO PRELIMINARY EXAMINATION 2018

Higher 1

Higher 2

ART

9750/01

Paper 1 Study of Visual Arts

3hours

Additional Materials: Answer Paper
Inserts

READ THESE INSTRUCTIONS FIRST

Write your name and class 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.

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.

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This document consists of 4 printed pages and 1 insert

Section A: Structured Questions

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

- 1 *Pergamon Museum IV, Berlin* by Thomas Struth 1990 [Fig. 1]
Chromogenic print, edition 1/10, 144.1 x 219.9 cm
National gallery of Victoria, Melbourne
- (a) Comment on the use of colour and composition. [10]
- (b) Discuss the treatment of subject matter and ideas presented in this work. [10]
- (c) With reference Struth's works, how effective is the photographic medium as a means of representation? [10]
- 2 *Dead Hazel Sticks, Bentham Yorkshire, September 1980*
by Andy Goldsworthy 1980 [Fig. 2]
Photograph retrieved online, dimensions variable
Andy Goldsworthy Digital Catalogue
- (a) Comment on the use of materials and processes. [10]
- (b) Assess the ideas and intentions of the artist. [10]
- (c) Compare this work with a work by another artist that also uses natural materials. [10]

Section B: Structured Comparison Questions

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

- 3 *Young Bird* by Constantin Brancusi 1928 [Fig. 3a]
Bronze 40.5 x 21 x 30.4 cm on a two-part pedestal of limestone
23.4 cm high, and oak 60.3cm high
Museum of Modern Art, New York

Untitled (Bernstein 80-52) by Donald Judd 1980 [Fig. 3b]
Stainless steel and yellow plexiglas, 10 units, each 15.2 x 68.6
x 61 cm
Judd Foundation, New York

- (a) Compare the visual appearance of these works. [10]
- (b) Analyse the intention and influences present in these works. [10]
- (c) Which artwork do you think is more effective in the use of abstraction and why? [10]

- 4 *Samsui Women* by Chua Mia Tee 1977 [Fig. 4a]
Oil on Canvas 78.2 x 79.8 cm
National Heritage Board, Singapore

Durian Seller by Hendra Gunawan 1980 [Fig. 4b]
Oil on Canvas 199.5 x 150 cm
Private Collection

- (a) Compare the use of colour, composition and brushworks. [10]
- (b) Assess the ideas and intentions in both works. [10]
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- (c) Evaluate the use of realism in both works. [10]

Section C: Essay Question

Answer **one** question

- 5 With the works of two of the following artists, discuss how performance art has expanded the definition of art and allowed new means of artistic expression [30]

**Amanda Heng
Teh Ching Hsieh
Mona Hatoum
Tang Da wu**

- 6 How have artists made use of human figures to express their ideas? [30]
Refer to the works of at least two of the following artists for your answer.

**Ng Eng Teng
Antony Gormley
Bill Viola
Ron Mueck**



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

18 September 2018

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.

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Section A: Structured Questions

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

- 1 ***Souri*** by Liu Kang, 1953 [Fig. 1]
Oil on canvas, 120 x 72 cm
Collection of National Gallery Singapore
- a) Assess the treatment of subject matter by the artist. [10]
- b) Discuss the influences evident in this work. [10]
- c) How does this work reflect the aims of the Nanyang style? [10]
- Total [30]
-
- 2 ***The Mediated Motion*** by Olafur Eliasson, 2001 [Fig. 2]
Water, wood, compressed soil, fog machine, metal, plastic sheet,
duckweed (*Lemna minor*), and shiitake mushrooms (*Lentinula edodes*)
Dimensions unknown
Kunsthhaus Bregenz, Austria
- a) Analyse the appearance of the installation. [10]
- b) Discuss the artist's intention and approaches. [10]
- c) Compare this work with another installation by Eliasson. [10]
- Total [30]

Section B: Structured Comparison Questions

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

- 3 ***The Anatomy of an Angel*** by Damien Hirst, 2008 [Fig. 3a]
Carrara marble, 187 x 98 x 78.5 cm
Private Collection

A Case for an Angel III by Antony Gormley, 1990 [Fig. 3b]
Lead, fibreglass, plaster and steel, 197 x 526 x 35 cm
Collection of Tate, London

- a) Analyse the artists' interpretation and treatment of the chosen subject. [10]
- b) Compare the use of materials and sculpting techniques in these works. [10]
- c) In your opinion, which is a more effective piece of work? [10]
- Total [30]

- 4 ***I always wish you every happiness with my whole heart in the distance***
by Fiona Rae, 2012 [Fig. 4a]
Oil and acrylic on canvas, 213.4 x 175.3 cm
Private Collection

After the Rain by Chua Ek Kay, 2004 [Fig. 4b]
Ink and colour on paper, 244 x 120 cm
Collection of Singapore Art Museum

- a) Analyse the use of colour and composition in both works. [10]
- b) Compare the use of materials and techniques in these works. [10]
- c) Evaluate which is a more successful abstract work. [10]
- Total [30]

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Section C: Essay Questions

Answer **one** question.

5. Discuss the approaches undertaken by Banksy and Yue Minjun to create works of social commentary.

[30]

6. Analyse how any **two** female artists have used their own body as the subject and medium of their work.

[30]

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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

18 September 2018

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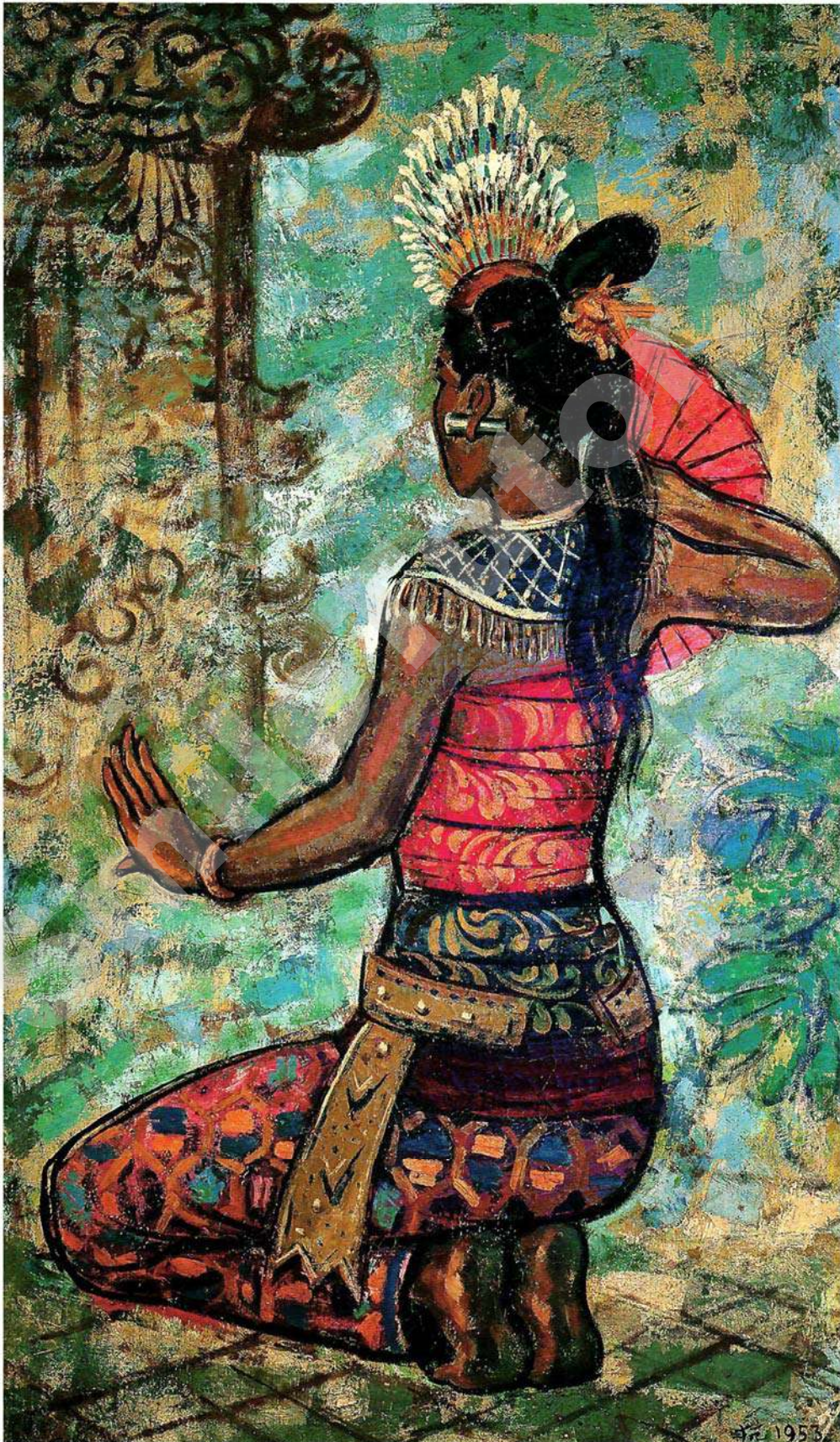
Fig. 1 refers to Question 1.

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
Souri by Liu Kang, 1953
Oil on canvas, 120 x 72 cm
Collection of National Gallery Singapore



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Fig. 2

The Mediated Motion by Olafur Eliasson, 2001

Water, wood, compressed soil, fog machine, metal, plastic sheet, duckweed (*Lemna minor*), and shiitake mushrooms (*Lentinula edodes*), Dimensions unknown
Kunsthau Bregenz, Austria

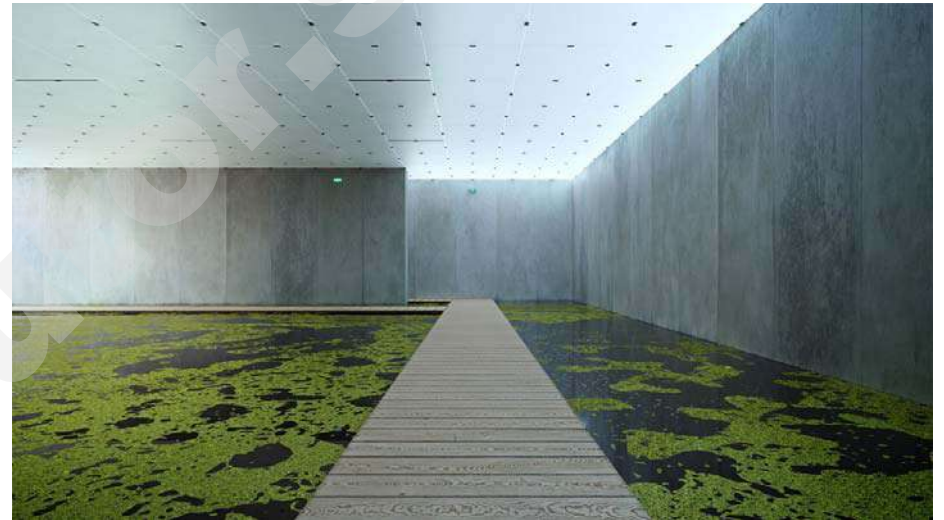


Fig. 3a
The Anatomy of an Angel by Damien Hirst, 2008
Carrara marble, 187 x 98 x 78.5 cm
Private Collection



Front View



Side View

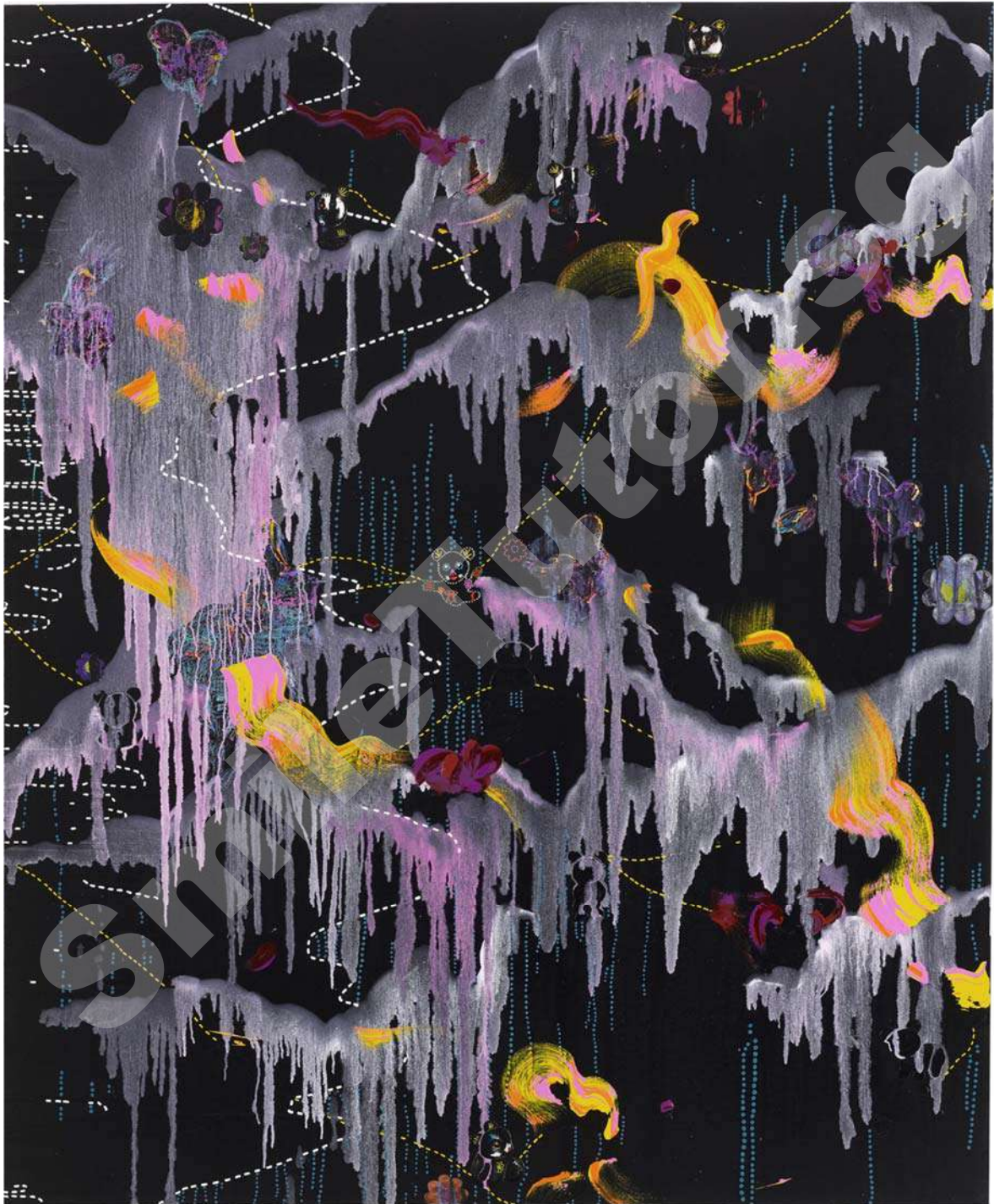
Fig. 3b

A Case for an Angel III by Antony Gormley, 1990
Lead, fibreglass, plaster and steel, 197 x 526 x 35 cm
Collection of Tate, London



Fig. 4a

I always wish you every happiness with my whole heart in the distance by Fiona Rae, 2012
Oil and acrylic on canvas, 213.4 x 175.3 cm
Private Collection



Need a home tutor? Visit smiletutor.sg

Fig. 4b
After the Rain by Chua Ek Kay, 2004
Ink and colour on paper, 244 x 120 cm
Collection of Singapore Art Museum



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Section A: Structured Questions

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

1.

Singapore River Scene by Chua Mia Tee, 1983 [Fig. 1]
Oil on canvas, 61 x 91.5cm

- (a) Analyse the use of composition, colours and textures in this painting. [10]
- (b) Comment on the artistic style and influences that can be seen from this work. [10]
- (c) How is this work different from another painting by the same artist in the depiction of reality? [10]

Total [30]

2.

Performance by Liu Kang, 1955 [Fig. 2]
Oil on canvas laid on board, 71.00 x 91.50 cm

- (a) Discuss the composition and the painting techniques in this painting [10]
- (b) How do you think the period in which this work was made influenced its style and presentation? [10]
- (c) Compare this painting to another work by a different Nanyang Artist. [10]

Total [30]

Section B: Structured Comparison Questions

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

3.

Summertime: Number 9A by Jackson Pollock, 1948 [Fig. 3a]

Oil, enamel and commercial paint on canvas, 84.8 x 555 cm

I Need Gentle Conversations by Fiona Rae, 2012 [Fig. 3b]

Oil and acrylic on canvas, 213.4 x 175.3 cm

- (a) Compare the colour, brushwork and composition of the two paintings. [10]
- (b) Discuss the ideas and influences evident in these two works. [10]
- (c) How do these artworks show the development of abstraction? [10]

Total [30]

4.

Fresh by Haim Steinbach, 1989 [Fig. 4a]

Plastic bottle racks, wood paddle, and metal and wood snow shovel on Formica-laminated wood, 197.5 x 245.1 x 60.3 cm

In Advance of the Broken Arm by Marcel Duchamp, 1964 [Fig. 4b]

Wood and galvanized-iron snow shovel, (fourth version, after lost original of November 1915), 132 cm high

- (a) Discuss the appearance and ideas of the two works. [10]
- (b) Compare the ways in which these artists use materials. [10]
- (c) In what ways do these works make use of and challenge traditional ideas of art? [10]

Total [30]

Section C: Essay Question

Answer **one** question.

5. Evaluate how Dede Eri Supria **and** either Duane Hanson or Edward Hopper focus their work on their respective societies.

[30]

6. Discuss how **any two** of the modern artists in Singapore in the list below have shaped the development of Art in Singapore.

- Tang Da Wu
- Anthony Poon
- Han Sai Por
- Chua Ek Kay

[30]



PIONEER JUNIOR COLLEGE
JC2 Preliminary Examinations
Higher 2

ART

9750/01

Paper 1 Study of Visual Arts

10 September 2018

INSERT

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.

[Turn over]



Singapore River Scene by Chua Mia Tee, 1983 [Fig. 1]
Oil on canvas, 61 x 91.5cm



Performance by Liu Kang, 1955 [Fig. 2]
Oil on canvas laid on board
71.00 x 91.50 cm



(close-up)

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



I Need Gentle Conversations by Fiona Rae, 2012 [Fig. 3b]
Oil and acrylic on canvas, 213.4 x 175.3



Fresh by Haim Steinbach, 1989 [Fig. 4a]
Plastic bottle racks, wood paddle, and metal and wood snow shovel on Formica-laminated wood, 197.5 x 245.1 x 60.3 cm



In Advance of the Broken Arm by Marcel Duchamp, 1964 [Fig. 4b]
Wood and galvanized-iron snow shovel, (fourth version, after lost original of November 1915) ,132 cm high

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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
24 August 2018
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
History of Human Spirit by Chua Mia Tee, 1983
Oil on canvas
Size unknown

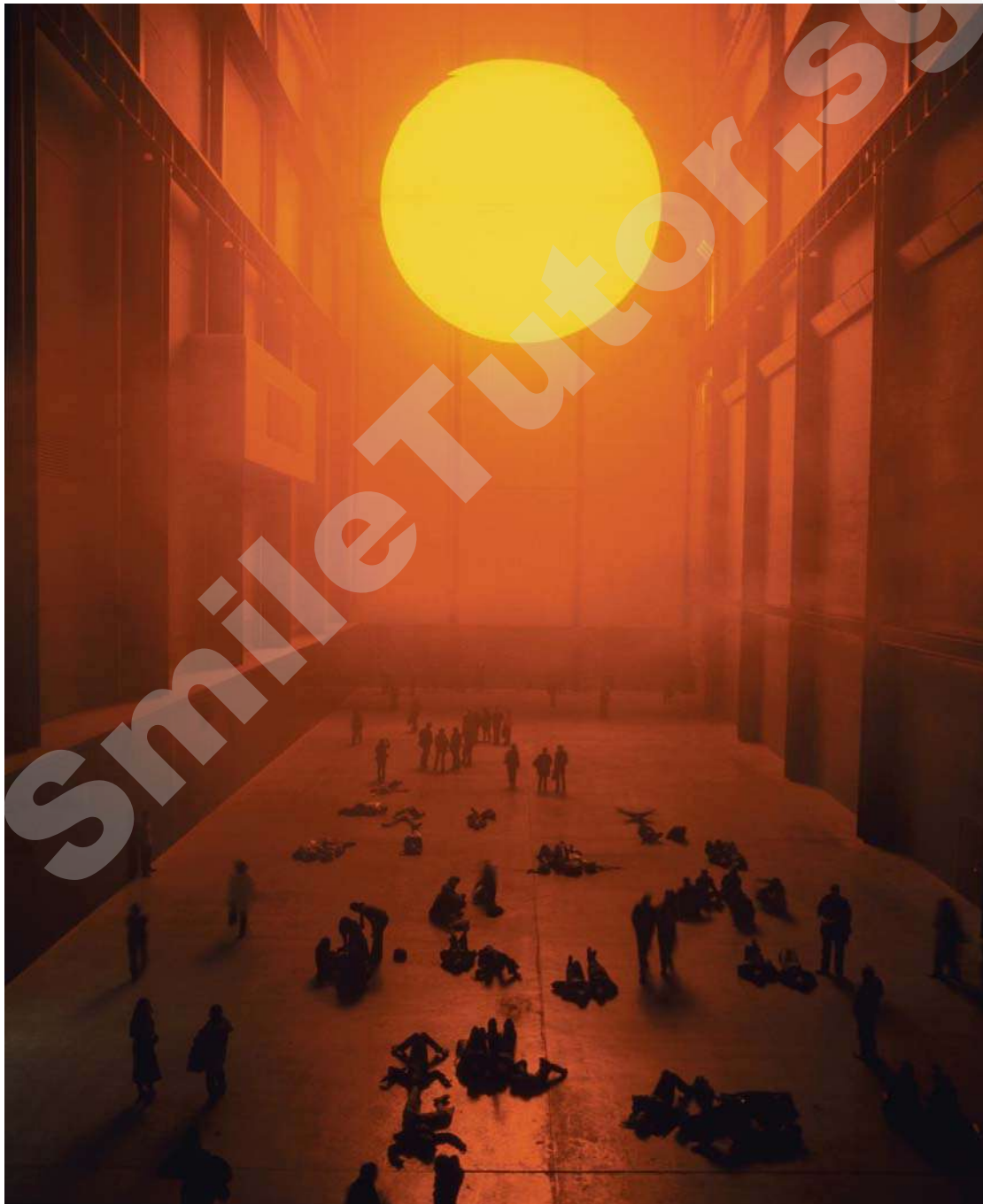


Fig. 2

The Weather Project, 2003 by Olafur Eliasson
Installation in Turbine Hall, Tate Modern, London
Monofrequency lights, projection foil, haze machines, mirror
foil, aluminium, and scaffolding, 26.7 m x 22.3 m x 155.4 m
Tate Modern, London



SmileTutor.sg

Fig. 3a

Temple of the Mind: Sala for the Mind by Montien Boonma, 1995

Installation of wood, brass bells, medicinal herbs

Size unknown

Collection of the National Gallery of Australia

SmileTutor.sg



7



Fig. 3b

Odyssey by Cai Guo Qiang, 2010

Drawing Installation with Gunpowder on paper

Mounted on wood as 42-panel screen (four walls), 304.8 × 4937.8 cm

Commissioned by the Museum of Fine Arts, Houston for the Ting Tsung and Wei Fong Chao Arts of China Gallery.

Photos courtesy by Cai Studio.

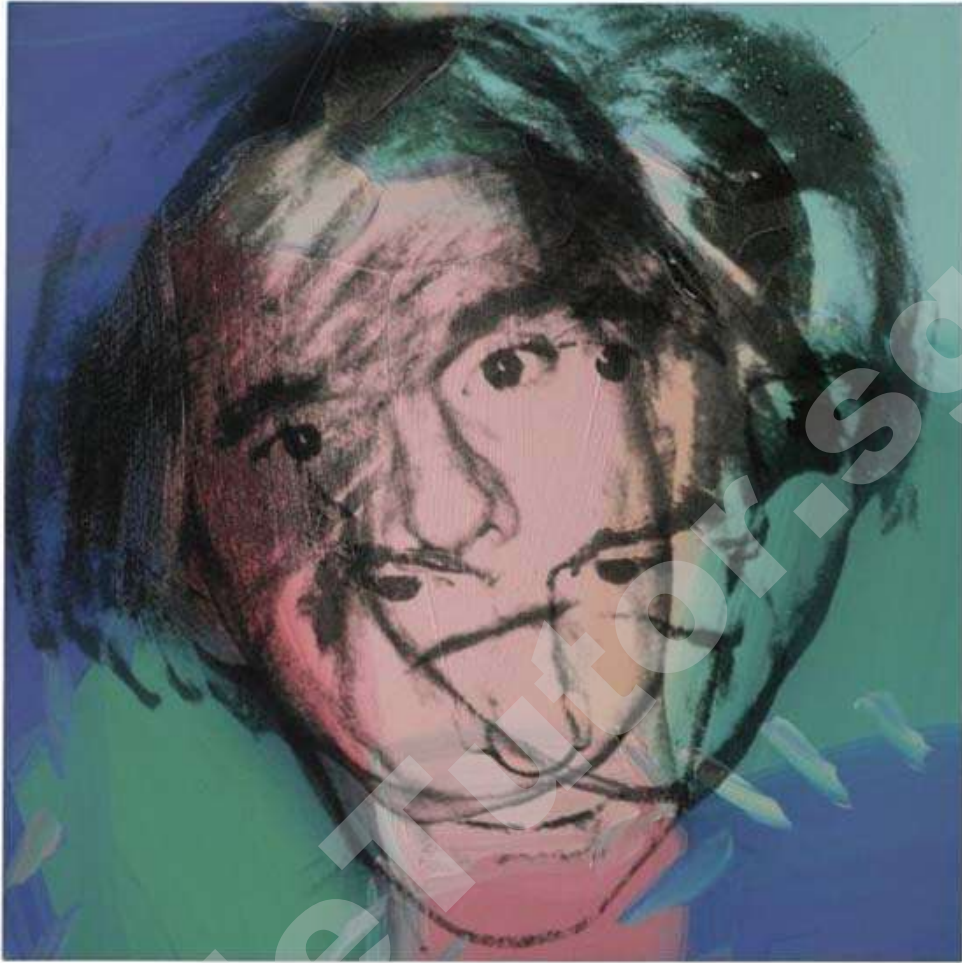


Fig. 4a
Self-Portrait by Andy Warhol, 1978
Acrylic and silkscreen ink on canvas, 101.6 × 101.6 cm
New York, private collection



Fig. 4b

Mask by Ron Mueck, 1997

Silica and mixed media relief sculpture, 158 x 153 x 124 cm
Saatchi Gallery, London

END



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
24 August 2018
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** *History of Human Spirit* by Chua Mia Tee, 1983 [Fig. 1]
Oil on canvas
Size unknown
- (a) Describe the mechanism of realistic representation employed in this work. [10]
- (b) Discuss the aspects of the Singaporean society Chua expressed in this work. [10]
- (c) Comment on Chua's approach to realistic/naturalistic representation with respect to a work of another artist. [10]
- Total [30]
-
- 2** *The Weather Project*, 2003 by Olafur Eliasson [Fig. 2]
Installation in Turbine Hall, Tate Modern, London
Monofrequency lights, projection foil, haze machines, mirror foil, aluminium, and scaffolding, 26.7 m x 22.3 m x 155.4 m
Tate Modern, London
- (a) Discuss the subject matter of this installation. [10]
- (b) Assess the artist's choice of materials in this installation. [10]
- (c) Compare this work with a different installation by Olafur Eliasson. [10]
- Total [30]

Section B: Structured Comparison Questions

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

3 *Temple of the Mind: Sala for the Mind* by Montien Boonma, 1995 [Fig. 3a]

Installation of wood, brass bells, medicinal herbs

Size unknown

Collection of the National Gallery of Australia

Odyssey by Cai Guo Qiang, 2010 [Fig. 3b]

Drawing Installation with Gunpowder on paper

Mounted on wood as 42-panel screen (four walls), 304.8 × 4937.8 cm

Commissioned by the Museum of Fine Arts, Houston for the Ting Tsung and Wei Fong Chao Arts of China Gallery. Photos courtesy by Cai Studio.

- (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 *Self-Portrait* by Andy Warhol, 1978 [Fig. 4a]

Acrylic and silkscreen ink on canvas, 101.6 × 101.6 cm

New York, private collection

Mask by Ron Mueck, 1997 [Fig. 4b]

Silica and mixed media relief sculpture, 158 x 153 x 124 cm

Saatchi Gallery, London

- (a) Describe the different ways the artists use materials and techniques to portray their own image. [10]
- (b) Assess the ideas expressed in each of these works. [10]
- (c) Discuss which of these works you find more effective as a work of art. [10]

Total [30]

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

- 5 Discuss how the paintings of 'The Singapore Pioneers' explore the influences of both Western and Eastern Art. Refer to at least **two** artists such as Liu Kang, Chen Wen Hsi and Georgette Chen, and their work in your answer.

[30]

- 6 Discuss and analyse how **two** video artists dealt with issues arising from the emergence of video technology and video as an art form.

[30]

END

Candidate Name _____ C.G. _____

Temasek Junior College
JC 2 / Year 6 Preliminary Examinations
Music Higher 2 (9753/01)

Paper 1 Music Studies

Tuesday

11 September 2018

TIME 2 hours 30 minutes

Additional Materials: CD
CD player containing tracks
Earphones
Manuscript paper

READ THESE INSTRUCTIONS FIRST

INSTRUCTIONS TO SUPERVISORS

An audio compact disc containing the extracts will be provided for each candidate. Centres must ensure that playback facilities with headphones are available for each individual candidate. There will be no restriction on the number of times a candidate may play the recording.

INSTRUCTIONS TO CANDIDATES

Write your name, class and index number in the spaces at the top of this page, on the insert and on all separate pieces of answer paper used.

Part 1 (Approximately 40 minutes)

Answer **all** questions.

Part 2 (Approximately 55 minutes)

Answer **one** question.

Part 3 (Approximately 55 minutes)

Answer **one** question.

INFORMATION FOR CANDIDATES

The insert contains scores of the extracts for Part 2.



This document consists of **6** pages.

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[Turn over

PART 1: LISTENING

Answer **both** questions.

Topic 1: Music of Traditional Malay Dance [Track 1]

1 (a) (i) Identify the main melodic instrument featured in this extract.
..... [1]

(ii) Briefly describe this instrument and how it is played.
.....
..... [2]

(b) (i) Describe a defining rhythmic characteristic that features throughout the extract. You may illustrate with notation.
.....
..... [2]

(ii) What is unusual about the presentation of this characteristic in this extract?
..... [1]

(c) (i) Name the mode used.
..... [1]

(ii) Describe the use of harmony in this extract.
..... [2]

(d) (i) Aside from the instrument in (a)(i), identify **two** melodic instruments heard between 1:08 and approximately 1:41.

..... [1]

(ii) Describe the role of each melodic instrument between 1:08 and 1:41 and how they each contribute towards the musical texture.

.....
.....
.....
..... [3]

(e) Describe the overall formal structure of this extract, focusing on the use of melodic materials as they occur. Indicate timings as appropriate.

.....
.....
.....
.....
.....
..... [4]

(f) (i) Identify the genre of this music.

..... [1]

(ii) Comment on the syncretic nature of this extract, drawing reference to specific aspects of the music.

.....
.....
..... [2]

Topic 2: Chinese Solo Instrumental Music [Track 2]

- 2 (a) (i)** Identify the plucked string instrument heard in this extract.
..... [1]
- (ii)** Describe this instrument and how it is played.
.....
.....
..... [3]
- (b) (i)** How many tones are heard in this extract?
..... [1]
- (ii)** Comment on how the tones are used in this extract, using appropriate terms where appropriate.
.....
.....
..... [2]
- (iii)** State one prominent characteristic of tuning in the scale used in this extract.
..... [1]
.....
- (c) (i)** Identify the region which this extract comes from.
..... [1]
- (ii)** Identify and describe one technique that is prominently used in the music of this region.
.....
.....
..... [1]

- (d)** The beginning of the piece is heard at 0:01 – 1:06 and the music heard after this passage is taken from a later part.

Describe the structure of the music from 1:07 until the end of the extract. Highlight the tempo, metrical, melodic and rhythmic characteristics of the music, and include timings and appropriate terms in your answer.

.....

.....

.....

.....

.....

.....

.....

.....

[6]

- (e) (i)** What kind of performance practice was expected of musicians playing this music before the 20th century?

.....

.....

[2]

- (ii)** Describe how the performance practice has changed in the modern times and give a reason for this change

.....

.....

[2]

PART 2: COMMENTARY

Answer the following question.

Topic 4: Music in France (c.1894 – 1937) [Track 3]

- 3 Listen to **Track 3** on your CD player and follow it with the score printed in the Insert on pages 2 - 36. The extract consists of a passage taken from the third movement of Claude Debussy's *La mer, trois esquisses symphoniques pour orchestra* (*The Sea, three symphonic sketches for orchestra*, "Jeux de vagues" ("Play of the Waves").

Write a commentary on this Extract. Your commentary should draw attention to any points of interest in the music, including the melody, harmony, tonality, rhythm, form, orchestration, and discuss the ways in which the style relates to other pieces composed during this period.

The points you make in your commentary should be illustrated by detailed references to the score of the Extract. You should also describe some of the ways in which this music is similar to or different from **any one or more** of the Focus Works.

[30 marks]

PART 3: HISTORY AND MUSICAL STYLES

Answer **one** of the following questions:

Topic 4: Music in France (c.1894 – 1937)

- 4 Stravinsky's stylistic transition to neoclassicism is seen as an "unnatural tendency in his musical evolution" to some of his critics. To what extent do you agree with this statement? Refer to **at least three pieces** by Stravinsky in your answer.

[30 marks]

- 5 Discuss how Surrealism was manifested in music in France since the First World War. Provide examples from **at least three composers** in your answer.

[30 marks]

- 6 It has been said that Satie's biggest contribution to music was his influence on younger composers in Paris. Discuss this view with reference to the music of Satie and **at least two other composers**.

[30 marks]

[End of paper]

Candidate Name _____ C.G. _____

**Temasek Junior College
JC 2 / Year 6 Preliminary Examinations
Music Higher 2 (9753/01)**

Paper 1 Music Studies

Tuesday

11 September 2018

TIME 2 hours 30 minutes

Additional Materials: Insert

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This document consists of **36** pages.

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[Turn over

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TEMASEK
JUNIOR COLLEGE

JC2 PRELIMINARY EXAMINATION (Advanced Level)

ART

9750/01

Higher 2

Paper 1: Study of Visual Arts

11th September 2018

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. ***Lighting with a Stag in its Glare*** by Joseph Beuys, 1958 - 1985 [Fig. 1, with detail]
Bronze, iron, and aluminium, 39 Parts, Overall dimension variable
Dimensions unknown, lent from a private collection, on long term loan,
Tate Modern.

- a) Discuss the subject matter and composition of the artwork. [10]
- b) What ideas and influences can be derived from the artist's techniques and materials? [10]
- c) Explain why this is an effective work of art. [10]

Total [30]

2. ***Untitled*** by Donald Judd, 1990 [Fig. 2]
Cor-ten steel and black acrylic sheets
each 25 x 50 x 25 cm

- a) Discuss the use of materials in this work. [10]
- b) Analyse the intentions behind this work. [10]
- c) Compare this work with a work by Haim Steinbach. [10]

Total [30]

Section B: Structured Comparison Questions

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

3. *Family Portrait* by Georgette Chen, undated [Fig. 3a]

Oil on canvas

161.5 x 130.2 cm.

Collection of National Heritage Board, Singapore

Indian Musicians by Liu Kang, 1972 [Fig. 3b]

Oil on canvas

73 x 94 cm

Collection of National Gallery Singapore

Liu Kang Family Collection at Singapore Art Museum

- a) Compare the choice and treatment of subject matter in these paintings. [10]
- b) Analyse the painting techniques used in the two works. [10]
- c) In your opinion, which work is a more effective expression of the Nanyang style of painting, and why? [10]

Total [30]

4. *The Sorceress* by Constantin Brancusi, 1916-24 [Fig. 4a]

Walnut on limestone base

113.7 x 49.5 x 64.8 cm

Solomon R. Guggenheim Museum, New York

© 2018 Artists Rights Society (ARS), New York/ADAGP, Paris

Bewitched by Ng Eng Teng, 1992 [Fig. 4b]

Bronze

68 x 58 x 28 cm

Ng Eng Teng Gallery

NUS Museums

- a) Compare the appearance of these two works. [10]
- b) Analyse the use of materials in both works. [10]
- c) Discuss how these two artists have depicted the human form. [10]

Total [30]

Section C: Compulsory Essay Question
Answer **one** question

5. Analyse how Duane Hanson approaches realism in his works.

Total [30]

6. Discuss how contemporary Asian artists have adopted Marcel Duchamp's artistic strategies with reference to specific New Media artworks

Total [30]

End of Paper



TEMASEK
JUNIOR COLLEGE

JC2 PRELIMINARY EXAMINATION (Advanced Level)

ART

9750/01

Higher 2

Paper 1: Study of Visual Arts

11th September 2018

0800 – 1100

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 & 4b refer to Question 4.

This **insert** consists of **8** printed pages, including the cover page.

[Turn over]

Section A

Figure 1

Lighting with a Stag in its Glare

by Joseph Beuys, 1958 - 1985 [Fig. 1, with detail]

Bronze, iron, and aluminium, 39 Parts, Overall dimension variable
Dimensions unknown, lent from a private collection, on long term loan,
Tate Modern



Figure 2
Untitled

By Donald Judd, 1990 [Fig. 2]
Cor-ten steel and black acrylic sheets
6 units; each 25 x 50 x 25 cm



Section B

Figure 3a

Family Portrait by Georgette Chen, undated

Oil on canvas

161.5 x 130.2 cm.

Collection of National Heritage Board, Singapore



Figure 3b
Indian Musicians by Liu Kang, 1972
Oil on canvas
73 x 94 cm
Collection of National Gallery Singapore
Liu Kang Family Collection at Singapore Art Museum



Figure 4a

The Sorceress by Constantin Brancusi, 1916-24
Walnut on limestone base
113.7 x 49.5 x 64.8 cm
Solomon R. Guggenheim Museum, New York
© 2018 Artists Rights Society (ARS), New York/ADAGP, Paris



Figure 4b

Bewitched by Ng Eng Teng, 1992
Bronze
68 x 58 x 28 cm
Ng Eng Teng Gallery, NUS Museums



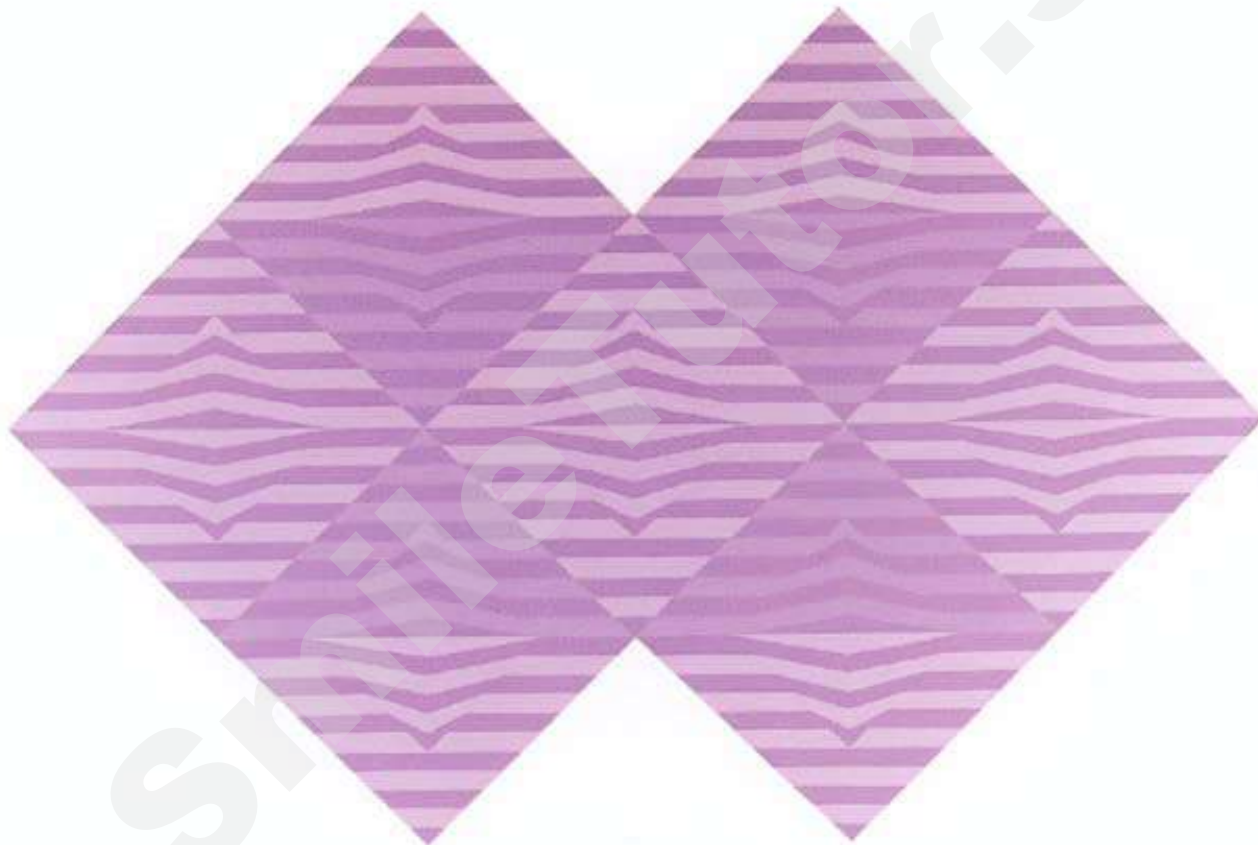
Figure 4b

***Squatri Purma* from "Shaped Canvas" series by Anthony Poon, 1970**

Acrylic on canvas

213 x 318 cm

National Heritage Board/Singapore Art Museum, 1996. Plate 96.



End of paper



VICTORIA JUNIOR COLLEGE

Preliminary Examinations

General Certificate of Education Advanced Level

ART

Higher 1

Higher 2

Paper 1: Study of Visual Arts

INSERT

8879/01

9750/01

21 September 2018

3 hours

READ THESE INSTRUCTIONS FIRST

This insert contains illustrations for the questions.

Question 1 refers to Fig. 1a, 1b, 1c, 1d and 1e

Question 2 refers to Fig. 2

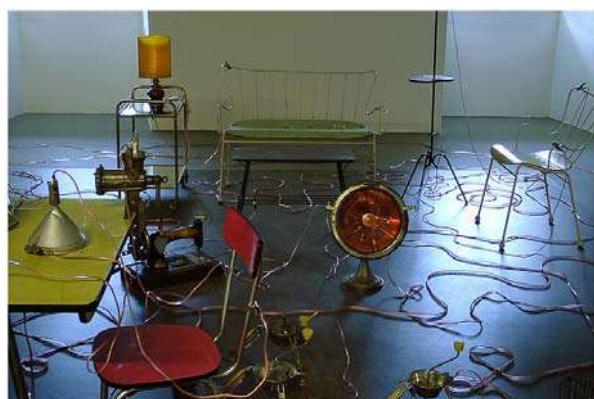
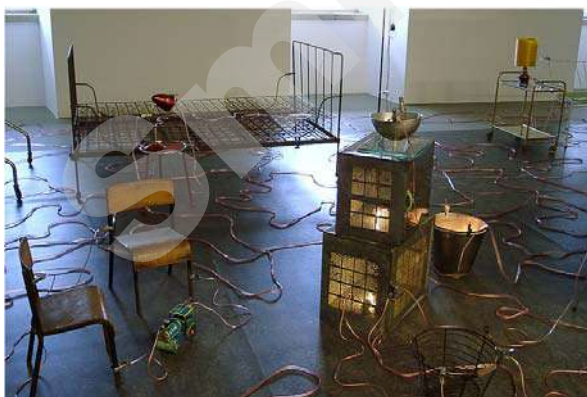
Question 3 refers to Fig. 3a and 3b

Question 4 refers to Fig. 4a, 4b, 4c, 4d, 4e and 4f

This document consists of 7 printed pages, 1 blank page.

[Turn over

Fig. 1a, 1b, 1c, 1d & 1e



Homebound by Mona Hatoum, 2000

Kitchen utensils, furniture, electrical wire, light bulbs, dimmer unit, amplifier, two speakers.

Collection of the artist

Fig. 2 *Life by the River* by Liu Kang, 1975
 Oil on canvas, 126 x 203 cm
 Gift of the artist. Collection of National Gallery Singapore

This artwork is to be seen this way up.



Fig. 3a *Noon at a City Corner* by Chua Ek Kay, 2001
Ink on paper
98 x 90cm
© Collection of National Gallery Singapore



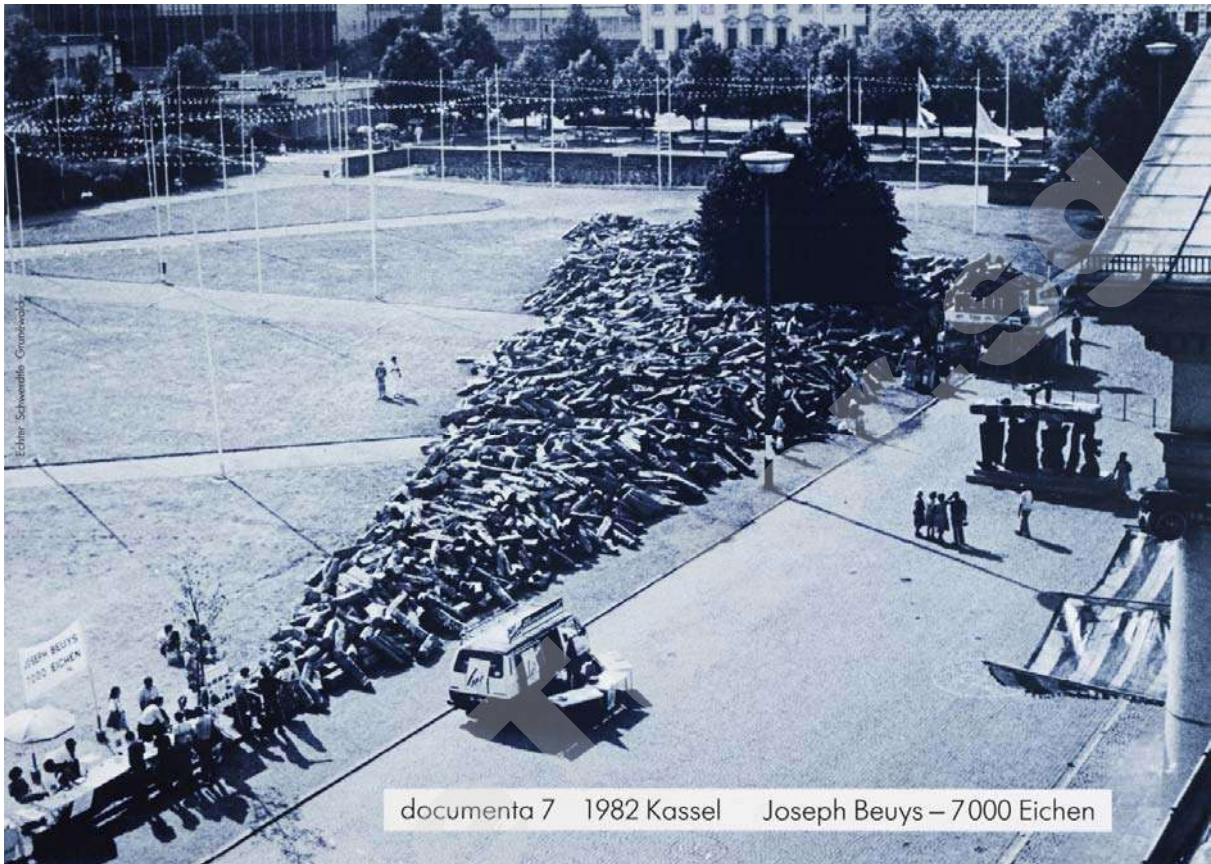
Fig. 3b **Maybe you can live on the moon in the next century**
by Fiona Rae, 2009
Oil and acrylic on canvas
182.9 x 149.9cm
© Collection by the Artist - Fiona Rae



Fig. 4a, 4b & 4c **They Poach the Rhino, Chopped off his Horn to Make this Drink**
 by Tang Da Wu, 1989
 Performance and Installation
 © Collection of National Gallery Singapore



Fig. 4d, 4e & 4f **7000 Eichen (Oak Trees)** by Joseph Beuys, 1982
Social Sculpture and Collaborative performance
© Tate Modern



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Copyright Acknowledgements:

Question 1 (a-e)	© Collection of the artist
Question 2	© Collection of National Gallery Singapore
Question 3 (a)	© Collection of National Gallery Singapore
Question 3 (b)	© Collection of the artist - Fiona Rae
Question 4 (a-c)	© Collection of National Gallery Singapore
Question 4 (d-f)	© Tate Collection

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Section A: Structured Questions

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

1. **Homebound** by Mona Hatoum, 2000 [Figs. 1a, 1b, 1c, 1d & 1e]
Kitchen utensils, furniture, electrical wire, light bulbs, dimmer unit, amplifier, two speakers.
Collection of the artist
- a. Analyse the use of space and material in this installation. [10]
 - b. Discuss the ideas presented in this work. [10]
 - c. Evaluate the effectiveness of this work with regards to an installation by another artist. [10]
- Total [30]
2. **Life by the River** by Liu Kang, 1975 [Fig. 2]
Oil on canvas, 126 x 203 cm
Collection of National Gallery Singapore
- a. Assess the use of brushwork, colour and composition. [10]
 - b. Analyse the treatment of the subject matter in this work. [10]
 - c. Why has the artist painted in this style? [10]
- Total [30]

Section B: Structured Comparison Question

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

3. **Noon at a City Corner** by Chua Ek Kay, 2001 [Fig. 3a]
 Ink on paper
 98 x 90cm
 © Collection of National Gallery Singapore

Maybe you can live on the moon in the next century by Fiona Rae, 2009
 [Fig. 3b]
 Oil and acrylic on canvas
 182.9 x 149.9cm
 © Fiona Rae

- a. Assess the use of material and techniques in both artworks. [10]
- b. Compare the portrayal of nostalgia in both artworks. [10]
- c. On the evidence of these two works consider if abstract art is an effective art form. [10]

Total [30]

4. **They Poach the Rhino, Chopped off his Horn to Make this Drink**
 by Tang Da Wu, 1989 [Fig. 4a]
 Performance and Installation
 © Collection of National Gallery Singapore

7000 Eichen (Oak Trees) by Joseph Beuys, 1982 [Fig. 4b]
 Social Sculpture and Collaborative performance
 © Tate Modern

- a. Compare the use of material and techniques in both artworks. [10]
- b. Assess the ideas expressed in each of these works. [10]
- c. Evaluate which of these works you find more appealing as a work of art? [10]

Total [30]

Section C: Essay Question

Answer **one** question.

5. Analyse the treatment of the human form shown in the work of **two** of the following:

Amanda Heng
Lucien Freud
Ron Mueck
Thomas Struth

[30]

6. Analyse how two of the following artist made use of found materials in installation and other art forms.

Nam Jun Paik
Montien Boonma
Haim Steinbach
Cai Guo Qiang

[30]

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

Copyright Acknowledgements:

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Question 2	© Collection of National Gallery Singapore
Question 3 (a)	© Collection of National Gallery Singapore
Question 3 (b)	© Collection of the artist - Fiona Rae
Question 4 (a-c)	© Collection of National Gallery Singapore
Question 4 (d-f)	© Tate Collection

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INSERTS



Fig. 1

***Tiger's Whip* by Tang Da Wu, 1991**

Wire Mesh, White linen, Red Cloth, Rocking Chair, Red Paint Dimensions variable



Fig. 2

***Standing By The Rags* by Lucian Freud, 1988-89**
Oil on Canvas, 168.8 x 138.4 cm



Fig. 3a

***Untitled (Stack)* by Donald Judd, 1967**

Lacquer on galvanized iron, twelve units

Each 22.8 x 101.6 x 78.7 cm, installed vertically with 22.8 cm intervals



Fig. 3b

Seaside by Chen Wen Hsi, 1951
Oil on Board, 65.6 x 95.8 cm



Fig. 4a

***Over Mother's Head* by Ng Eng Teng, 1990**
Bronze, 103 x 40 x 38cm



Fig. 4b

***Sea of the Brain* by Yue Min Jun, 2001**
Oil on Canvas, 140 x 120 cm

YISHUN JUNIOR COLLEGE

JC2 PRELIMINARY EXAMINATION 2018

ART

9750/01

Higher 2

13/09/2018 Thursday
0800-1100 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. *Tiger's Whip* by Tang Da Wu, 1991 [Fig. 1]

Wire Mesh, White linen, Red Cloth, Rocking Chair, Red Paint
Dimensions variable

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

2. *Standing By The Rags* by Lucian Freud, 1988-89 [Fig. 2]

Oil on Canvas, 168.8 x 138.4 cm

- (a) Assess the treatment of subject matter by the artist. [10m]
- (b) Analyse the use of brushwork, colour and composition. [10m]
- (c) What is the relevance of the theme of isolation to Lucian Freud and other contemporary artists such as Francis Bacon or Edward Hopper? [10m]

Section B: Structured Comparison Questions

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

3. ***Untitled (Stack)* by Donald Judd, 1967** [Fig. 3a]

Lacquer on galvanized iron, twelve units,

Each 22.8 x 101.6 x 78.7 cm, installed vertically with 22.8 cm intervals

***Seaside* by Chen Wen Hsi, 1951** [Fig. 3b]

Oil on Board

65.6 x 95.8 cm

(a) Compare the use of materials and techniques in these two works. [10m]

(b) How did both artists arrive at different conclusions in their pursuit towards abstraction? [10m]

(c) Which work is more abstract? [10m]

4. ***Over Mother's Head* by Ng Eng Teng, 1990** [Fig. 4a]

Bronze, 103 x 40 x 38cm

***Sea of the Brain* by Yue Min Jun, 2001** [Fig. 4b]

Oil on Canvas, 140 x 120 cm

(a) Compare the treatment of the human figure in these two works. [10m]

(b) Analyse how the choice of materials has influenced the appearance of these two works. [10m]

(c) Using these two artists' array of works as reference, assess if sculptures are better than paintings. [10m]

Section C: Essay Questions

Answer one question.

5. Using artists that you have studied, discuss if the Singaporean pioneer artists are effective in developing a uniquely Singaporean visual culture.

[30]

6. Using works of three artists from the list below, discuss the techniques and different materials used to make social commentaries.

Andy Goldsworthy
Banksy
Dede Eri Supria
Duane Hanson
Hendra Gunawan
Olafur Eliasson

[30]

-END OF PAPER-