

NATIONAL JUNIOR COLLEGE

SENIOR HIGH TWO PRELIMINARY EXAMINATIONS 2014

Higher 1

Higher 2

ART

8879/01

9750/01, 9763/01

Paper 1 Study of Visual Arts

3 hours

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.

This document consists of 3 printed pages and 1 insert

Section A: Structured Questions

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

1

Lotus Pond Series: Morning Mist by Chua Ek Kay, 2004
Ink and Colour on rice paper 128 x 145 cm (Fig 1)
The Private Museum, Singapore

(a) What influences can be seen in the treatment of subject matter in this painting? [10]

[any 3 well-substantiated points-3m maximum for each point, 1m for organization]

Shanghai school literati painters/Classical Chinese painting (Fan Chang Tien)

- In terms of *classical aesthetic values of xieyi*-aesthetic principle emphasizing subjectivity and essence or spirit over accuracy of representational form
- In terms of *choice of subject matter*- pared down, minimal flower (lotus is also culturally symbolic) paintings
- In terms of *choice of medium* to depict subject matter- strong reference to Chinese culture and identity focusing on medium of ink and brush
- In terms of *expressive abstraction and rhythm with each stroke*. *Fan Chang Tien* influenced Chua to express his subject matter through different gradations of ink tones to capture simplistic complexity (elucidate with reference to visual stimulus)

Abstraction/Abstract Expressionism (Jackson Pollock/Willem De Kooning)

- In terms of gestural, energetic execution of brushstrokes
- In terms of simplification and abstraction of lotus to its simple manifestation in the stalk

Zen minimalism

- Values of simplicity and purity- pared down details of lotus landscape
- Personal cultivation of mind and spirit within execution of piece (also literati ideas)

(b) Assess the use of brushwork, colour and gesture in the composition. [10]

[Any 4 well-elaborated points, 2m each, 8m maximum. Points must cover all three aspects, otherwise cap at 6m maximum. 2m for evidence of strong, sustained assessment of overall effect or effectiveness, 1m for some evidence of assessment of effect or effectiveness]

Brushwork:

- Bold yet delicate, short vertically and horizontally oriented lines which intersect at various points to form an all-over abstract network-like lattice, suggestive of an overcrowded pond full of lotuses
- This grid-like rectilinear arrangement provides continuity and unity to the composition
- *Quick, short, jabs* of brushwork suggesting stems of lotus pond, usually with one end more weighted/concentrated than the other end (*overlap with "gesture"*)
- Darker lines to suggest a certain spatial depth
- Contributing to lively piece with alternating movement perceived throughout the composition

Colour:

- Minimal/reduced/ palette, predominantly black ink for positive spaces delineating lotus stems and raw surface of rice paper functioning as white background of water surface seen in the mist
- Small roundish splotches of diluted oranges and tones of grey peppered throughout the composition, possibly suggesting reflections on the water surface
- Contributes to a bright atmosphere of morning mist, strong contrast and harmony

Gesture:

- Quick, all-over, wrist-movement (*arguable*) mark-making
- Non –static/dynamic, energetic linear marks capturing a seeming sketchy impression of water-borne plants
- Seemingly by chance, spontaneous
- Such execution of divided strokes of pure black contributes to expressive staccato rhythm and variety of piece

(c) Compare this image with a piece by a modern Western artist painted in an abstract style. [10]

[Ability to name modern Western artist and name relevant work painted in an abstract style -1m]

Any 3 well-substantiated points which relate to both artists' works-3m per criteria of comparison; 9m maximum]

Establish at least 3 criteria for comparison Eg. Subject matter, brushstrokes, medium, colour, concept, composition etc.

Possible suggestions:

- Jackson Pollock's "Lavender Mist" (1950) etc.
- Willem De Kooning "Excavation" (1950) etc.
- Piet Mondrian's "Composition with Red, Yellow and Blue" (1942), "Gray Tree" (1912) etc.

Sense Surround by Anthony Poon, 2006
Painted Aluminium, 450 X 150 X 600 cm (Fig 2)
Outside St Regis Hotel on Tanglin Road, Singapore

(a) Analyse the formal qualities and artistic devices deployed [10]
in the creation of this work.

***[any 3 well-substantiated points on composition, EOA and POD
 -3m maximum for each point, 1m for organization]***

- Free standing sculpture: a dynamic structure of interlocking plates that pivot and extend in volume from a central void.
- Conceptual, analytical and controlled
- Robust constructions that combine the geometry of curved lines and sharp angles.
- Geometrical compositions in pure abstraction
- Spatial relationship between line, colour and form.
- Sense of flatness that staged the optical effects that lack pictorial/ sculptural depth and form
- **Interested in the interactive play of volume and void to form**
- Elimination of brushwork and texture in favour of a carefully modulated shade of deep cadmium red contained within repetitive linear elements
- **Hard-edged** precision
- Rhythmic flow
- Schematic order
- This artwork exemplifies the principle of **balance** in terms of the equilibrium that is reached through the artist's manipulation of the elements he uses – shape, weight, colour and texture. Although each side of the work is by no means identical, they are similar enough in their use of shape and weight to say that it achieves **symmetrical balance**.
- Influenced by the US, Bauhaus aesthetic theories & Bauhaus Functional Techniques: Simplicity, Symmetry, Angularity, Abstraction, Consistency, Unity, Organization, Economy, Subtlety, Continuity, Regularity, Sharpness, Monochromaticity

(b) Compare this sculpture with a work by another Western abstract sculptor. [10]

[Ability to name abstract Western sculptor and name relevant work created in an abstract style -1m

Any 3 well-substantiated points of similarities - 3m per criteria of comparison; 9m maximum]

Establish at least 3 criteria for comparison

- *Subject matter,*
- *Concept & Idea*
- *Approach and/or method,*
- *Material and medium,*
- *Style and technique etc.*

Possible suggestions:

- Constantine Brancusi's "Bird in Space" (1923) etc.
- Henry Moore's "Reclining Figure" (1951) etc

b) To what extent does Poon's work make successful public art? [10]

[Define public art – 1m,

Establish at least 3 criteria to ascertain success or effectiveness as a piece of public art – max of 2m per criteria with elaboration]

Public art are works created for display at public spaces for the general public instead of for specific display in galleries and/or museums for targeted groups of audiences such as art professionals, artists and academics.

Public art is successful if it's able to

- a) capture sustained attention,
- b) engage the audience
- c) withstand weather conditions,
- d) complement and align with the environment and/or context

Section B: Structured Comparison Questions

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

- 3 ***The Crossing* by Dede Eri Supria, 1988**
Oil on Canvas, 200 cm x 150 cm (Fig 3a)
Unknown Collection

***The Human Condition* by Rene Magritte, 1933**
Oil on Canvas, 100cm x 81 cm (Fig 3b)
National Gallery of Art, Washington, DC.

(a) **Compare** the **appearance** of these two works. [10]

[Describe the appearance of both works – 1m, any 3 well-substantiated points of similarities between the two works, from macro to micro observation- 3m per criteria of comparison; 9m maximum]

- Surrealistic representation
- Scene of everyday mundane happening
- A painting in a painting
- Style and technique

(b) Assess the similarities and differences in ideas expressed in these two works. [10]

[Statement assessing the Any 3 well-substantiated points of similarities and differences in ideas between the two works - 3m per criteria of comparison; 9m maximum.]

- Challenging the viewers' interpretation of what is real and what is unreal
- Both artists address issues close to heart. Dede explored issues pertaining to the Indonesian society while Magritte explored the idea of human condition.

(c) Discuss how surrealism gives the two artists the opportunity to explore society in a more effective way than just the copying of nature? [10]

[Define surrealism -1m, any 4 well-substantiated points with regards to why surrealism is more effective than mere copying, referencing visual stimulus-2m each, 8m maximum Organization-1m]

- 4 ***Plight* by Joseph Beuys, 1958/1985**
43 rolls of felt, piano, black table, thermometer
310 cm x 890 cm x 1813 cm (Fig 4a)
Georges Pompidou Center, Paris

Current Disturbance by Mona Hatoum, 1996

Wood, wire mesh, computerised light bulb dimmer device, amplifier, speaker, light bulbs

279 cm x 550 cm x 504 cm (Fig 4b)

Installation Capp Street Projects, San Francisco

(a) Describe the visual appearance of these installations.

[10]

[any 5 points for both works, from macro to micro observation. 5m maximum to award for each work]

- Joseph Beuys' "Plight" is an installation of a three-legged grand piano [1] with its covers closed [1], positioned off-centre within a large empty room [1] that is covered with two rolls of thick grey felt along the length of its walls [1]. The room is sufficiently lighted [1] and has an opening into an adjacent empty room, also with walls lined from floor to ceiling with rolls of felt nudged closely without excess space next to each other [1]. Insulated in such a manner, the walls of the space looks like intestinal folds. Atop the piano lays a thermometer. [1]
- Mona Hatoum's "Current Disturbance" is an installation consisting of a towering wooden geometrical grid structure [1] situated in a darkened room [1]. Similar sized, internally voided cubes are stacked neatly vertically and horizontally across to form this gigantic cuboid structure. The skeletal frames of the cubes serve to support the wire meshes that stretch over every side of its face [1]. Within the void of each cube rests a light bulb [1]. With the computerized light bulb dimmer device, certain bulbs and thus parts of the installation would be brighter than others sporadically [1]. An amplifier with speaker magnifies the threatening, buzzing sound of the electric current, throwing the viewer into a possibly heightened state of caution and tension.

(b) Compare the ideas intended in each work.

[10]

*[Any 4 well-substantiated points, 2m each-8m maximum;
Evidence of comparison of criteria and organization-2m]*

- Differing ideas on safety and danger
- Differing ideas on healing and disturbance/emotional aggravation/threat (may reference personal biographical accounts of artists)
- Similar ideas on changing viewers' perception and experience of a gallery space-cool, quiet, still VS warm, threatening mood/atmosphere with noise and flickering lights, through specific choice and use of materials

(c) On the evidence of these two works consider if installations of this kind are an effective art form.

[10]

[Define installations-1m,

*Any 4 well-substantiated points with regards to what makes an effective installation art form, referencing visual stimulus-2m each, 8m maximum
Organization-1m]*

Definition:
Installations as an artistic genre of three dimensional works that are often site-specific and designed to transform the perception of a space [1]

Possible criteria for effectiveness:

Both sited within gallery space, immersive and engender viewer's bodily participation within work itself.

Extent of visual, tactile, auditory multi-sensory engagement with viewers

Aesthetic appeal

Conceptual rigour

Section C: Essay Question

- 5 Compare how ideas and techniques are used by two of the following artists to convey ideas on society.

[30]

Made Wianta

Antony Gormley

Montien Boonma

	Made Wianta	Antony Gormley	Montien Boonma
Ideas on Society: Socio-political and economic concerns such as unrest/changes brought about by urbanization-alienation, rich-poor gap, spiritual deprivation	<p>"New Stupa" (2010) to comment on urban development as replacement of spiritual development</p> <p>"Art and Peace Project" (1999) performance event as reaction to violent movement that ousted president Suharto the year before</p>	<p>"Sleeping Places" (1973) to comment on homelessness of people</p> <p>"Land, Sea and Air II" (1982) to highlight need to be aware of inner spiritual state and environment</p> <p>"Angel of the North" (1998) as a remembrance monument to mining industries and a modern embodiment of hope in a spiritually deprived world</p> <p>"Allotment" (1997) as comment on the alienation of society</p>	<p>"A Pair of Buffaloes" (1988)</p> <p>"Venus of Bangkok" (1991-93) Both to comment on urbanization and the problems that come with it</p> <p>"Temple of the Mind" (1995) a contemplative and quiet space that seems more precious with spiritual deprivation in the urbanized world</p>
Ideas on Society: Socio-ecological conditions such as destruction of nature	<p>"Air Pollution" (2013)</p> <p>"What Goes Around Comes Around" (2003) Commenting on</p>	<p>"Field" series as remedy to alienation to earth and collective humanity</p>	

	neglect of environment “The Souls of the Trees II” (1999) to comment on need to respect nature and protect from man’s encroachment		
	Made Wianta	Antony Gormley	Montien Boonma
Techniques: Use of space to instill immersive experience or distant, passive engagement	Any installation or performance pieces that support your point	Any sculptures/installations that support your point	Any installation/sculptures that support your point
Techniques: Use of sensory engagement	Choking fumes	Orifices in place of sense organs- heightening our awareness through the pronounced lack of it	Smell of herbs and spices

- 6 In your opinion, **how** did **past and present Singapore artists** explore **influences of both Western Art and Southeast Asian Culture** in their artworks? Analyse the works of two of the following artists:

[30]

Georgette Chen
Liu Kang
Ng Eng Teng
Han Sai Por
Tang Da Wu
Amanda Heng

[Content – 10, Level of respons – 10, Expression – 5, Structure – 5]

- Select 2 artists, one from past and one from present.
- Discuss their works (at least 2 works each) in detail and draw evidence on how they are influenced by trends and movements from Western Art and/or influences from individual significant Western artist.
- In addition, highlight the fusion of Southeast Asian ideologies, culture and traditions in the creation of their works.
- Establish clear points of discussion such as: style and techniques, approaches and methods, genre engaged in, subject matter/ ideas/ intentions etc.