



Hwa Chong Institution
JC2 Preliminary Examination 2017
(Advanced Level)

ART
Higher 2
Paper 1: Study of Visual Arts

Additional Materials Answer paper

9750/01
12th Sep 2017
3 hours

READ THESE INSTRUCTIONS FIRST

Write your Class, index number and name on all the work you hand in.
Write in dark blue or black pen.
You may use diagrams if they help you to clarify your answer.
Do not use paper clips, highlighters, glue or correction fluid.

Answer **three** questions.

One from Section A, **one** from Section B and **one** from Section C.
Refer to inserts for illustrations for Questions 1, 2, 3 and 4.

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

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

[Turn over

Section A: Structured Questions

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

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

Section B: Structured Comparison Questions

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

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

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

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

Total [30]

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

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

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

Total [30]

Section C: Essay Questions

Answer **one** question.

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

Wassily Kandinsky
Lucian Freud
Constantin Brancusi
Amanda Heng
Marcel Duchamp

[30]

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

Andy Warhol
Edward Hopper
Cindy Sherman
Yue Minjun

[30]

Picture Inserts

Fig. 1 refers to Question 1.

Fig. 2 refers to Question 2.

Fig. 3a refers to Question 3.

Fig. 3b refers to Question 3.

Fig. 4a refers to Question 4.

Fig. 4b refers to Question 4

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

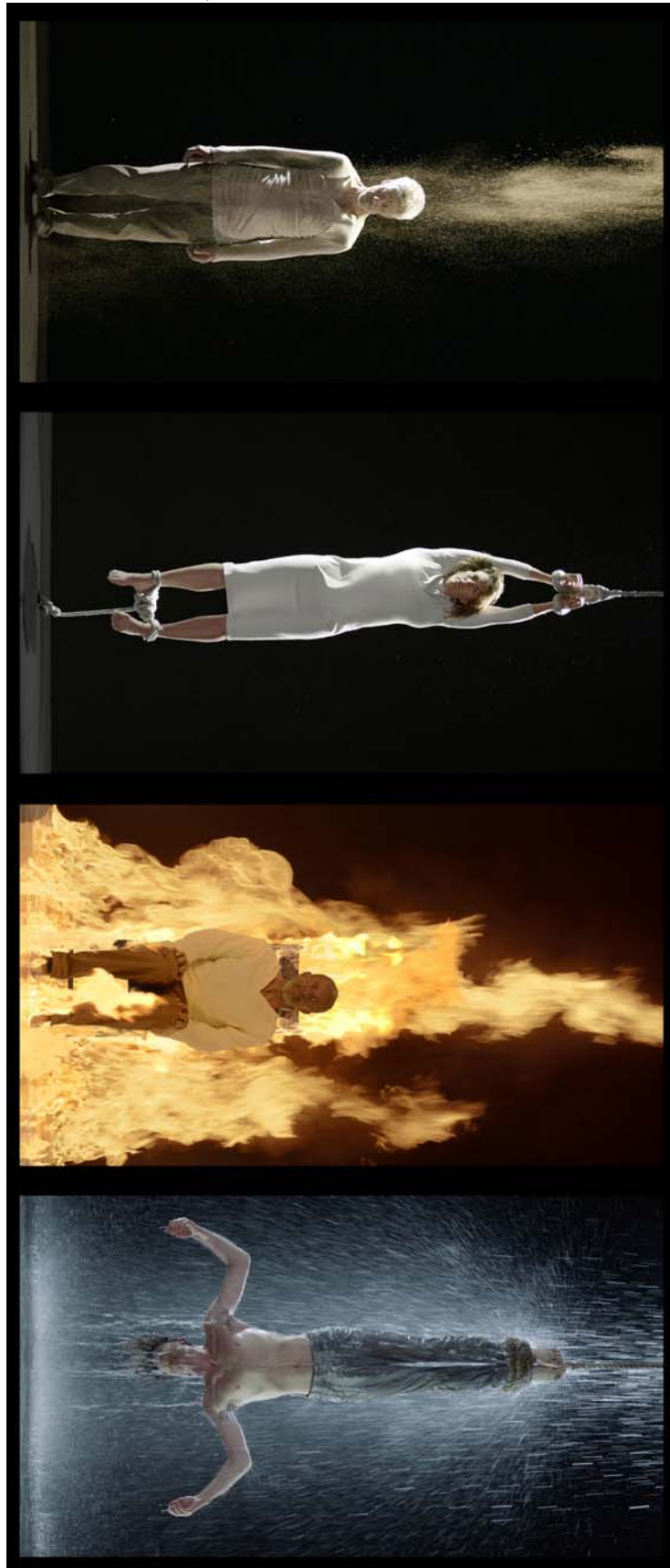


Fig. 1 Martyrs (Earth, Air, Fire, Water) by Bill Viola 2014
 Colour high-definition video polyptych on four vertical plasma displays,
 140 x 338 x 10 cm, duration: 7 mins 15 secs
 Collection of St Paul's Cathedral, London



Installation view

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



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

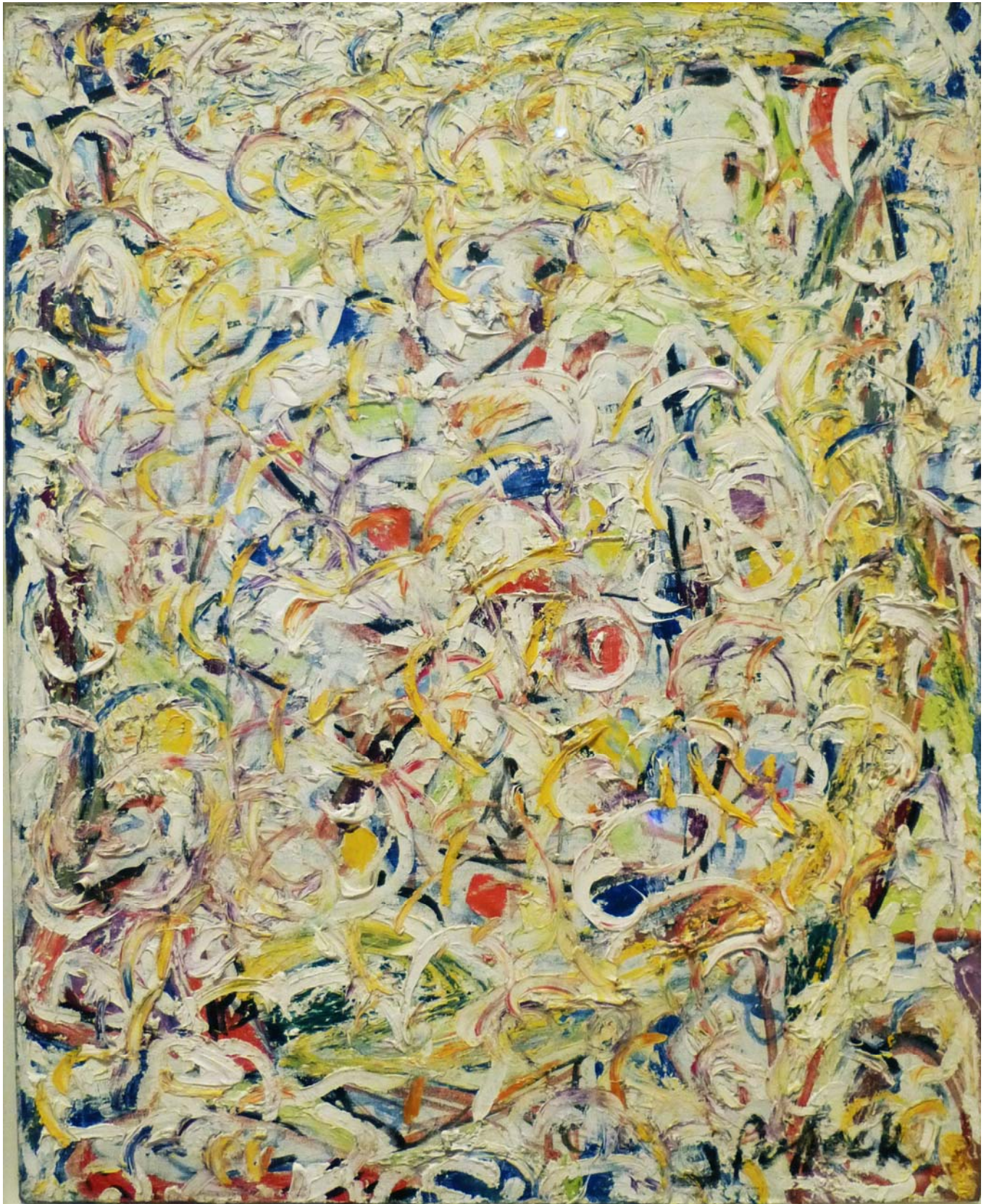


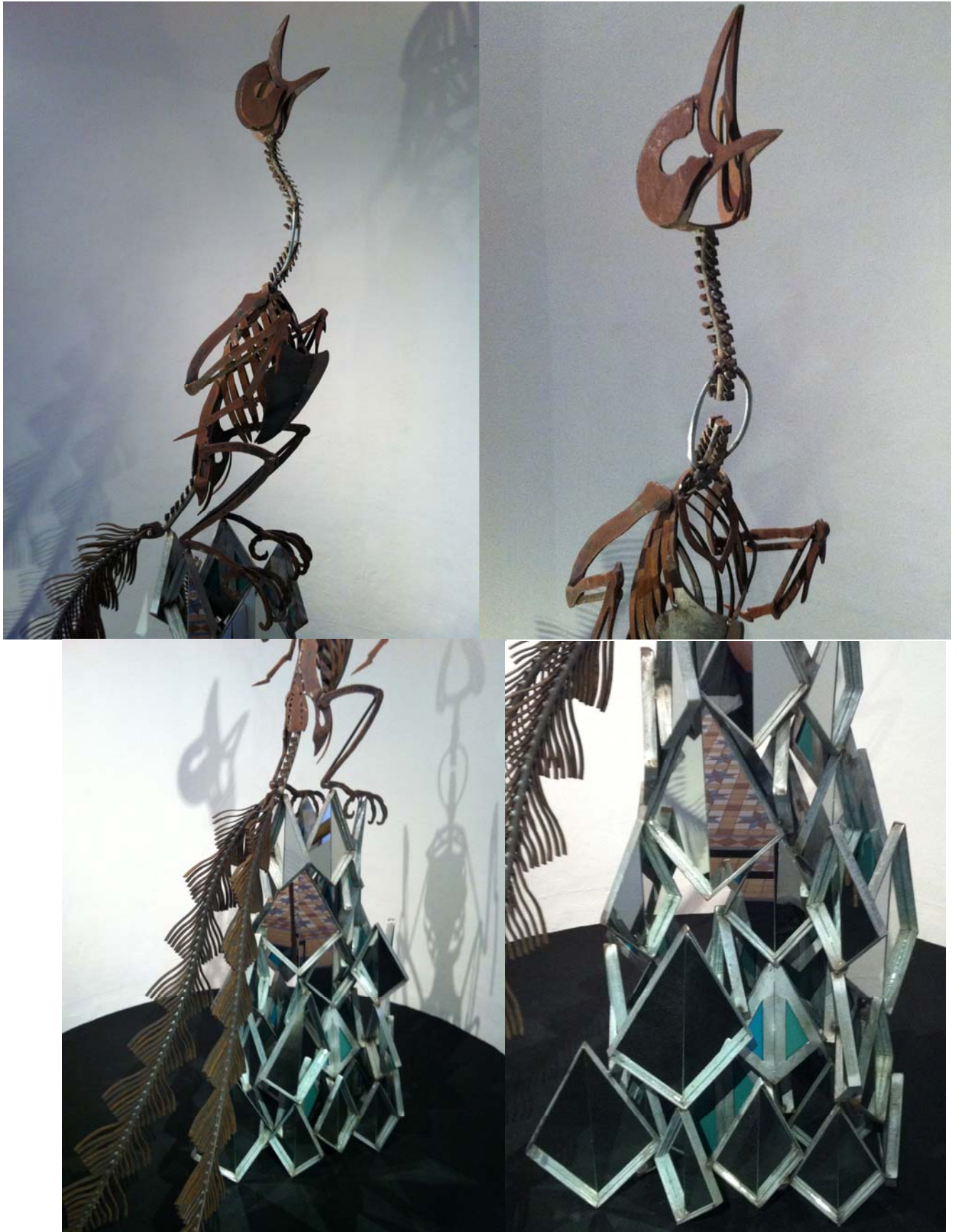
Fig. 3b Oasis by Chen Wen Hsi 1972
Oil on canvas, 68.5 x 79.6 cm
Collection of National Gallery Singapore



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



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



detail

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

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

Private collection



Installation view

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

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

Private collection



Installation detail