

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

Oil on canvas, 78 x 79.5 cm

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

3.

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

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

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

12 blocks of ice, 100 tonnes of ice

City Hall Square, Copenhagen, Denmark

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

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

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

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

Note: Points below are not exhaustive.

Intro

Brief Description of both works.

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

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

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

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

Conclusion to include comment about the two works:

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

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

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

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

Note: Points below are not exhaustive.

Intro

Thesis statement- comparative statements about materials and techniques.

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

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

Conclusion to include general comment about their techniques and materials

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

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

<p><i>Additionally, full range of marks should only be made available to candidates who have employed correct vocabulary, structured and coherent writing, criticality in writing and who have made direct, specific references to the details in the work in question.</i></p> <p><i>Words in bold, denote essential vocabulary.</i></p> <p><i>Note: Points below are not exhaustive.</i></p>	
<p><i>Intro must define “man’s relationship to nature”:</i></p> <p><i>Intro must also include criteria for value judgement of what constitute effectiveness of such work in commenting on relationship to nature:</i></p> <ul style="list-style-type: none"> - Impact of process - Visual impact - Audience Engagement - Other relevant points for analysis. 	<p>Max 5 marks for every well-developed, substantiated and critical paragraph.</p>
<p><i>Conclusion must deliver judgement on which of the two works is more effective at commenting on man’s relationship to nature.</i></p>	

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

Oil on Linen, 101.6 x 142.2 cm

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

Ink on rice paper, 74cm x 82cm.

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

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

<p><i>Full range of marks should only be made available to candidates who have addressed ALL parts of the questions ie, Brushwork, Colour AND Composition.</i></p> <p><i>Additionally, full range of marks should only be made available to candidates who have employed correct vocabulary, structured and coherent writing, criticality in writing and who have made direct, specific references to the details in the work in question.</i></p> <p><i>Words in bold, denote essential vocabulary.</i></p> <p><i>Note: Points below are not exhaustive.</i></p>	
<p><i>Intro</i></p> <p><i>Brief Description of both artworks.</i></p> <p>Both works are abstract expressionist paintings. While Pollock’s is done in oil while Chua’s is executed in ink and paper, there are both not completely abstract but seem to be semi-representational.</p> <p><i>Thesis statement-</i></p> <p>These artists have utilised some similar and different techniques in the usage of brushwork, colour and composition</p>	
Key Points (Brushwork)	
<ul style="list-style-type: none"> - <i>Topic Sentence:</i> Brushwork largely different, due to difference in material, but there is a similarity. <ul style="list-style-type: none"> o Pollock uses viscous paint, utilises thick quality of paint to paint flat background areas, like the black doorway and blue wall. But he also uses the thick paint with thick brushstrokes to paint expressive thick gestural lines across the canvas. o Chua’s handling of paint is more delicate due to the usage of ink on paper. He used thin brush to mark the paper with confident and short strokes (relative to Pollock’s long winding strokes.) We can see this from Chua’s mostly straight strokes, instead of Pollock’s which contains more curves. o Chua also uses wet-on-wet technique to paint some brown and grey blotches, leading to a diffused, soft, appearance. o However, one similarity they have is the free floating thin strokes that both of them had employed, which is more prevalent in Chua’s work but is also evident in Pollock’s. 	<p>Max 3 ½ marks for well-developed, substantiated and critical paragraph.</p>
Key Points (Colour)	

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

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

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

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

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

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

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

Total [30]

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

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

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

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

Total [30]

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

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