



Hwa Chong Institution
C2 Preliminary Examination 2023
(Advanced Level)

ART

Higher 2
Paper 1 Study of Visual Arts

9750/01
22 August 2023

Additional materials: Insert

3 hours

READ THESE INSTRUCTIONS FIRST

An answer booklet will be provided with this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

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.

The number of marks is given in brackets [] at the end of each question.

This document consists of 4 printed pages and 1 Insert.

Section A: Structured Questions

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

- 1 *3 Standard Stoppages* by Marcel Duchamp 1913–14 [Fig. 1]
 Wooden box (28.2 × 129.2 × 22.7 cm) with three 100 cm threads glued to
 canvas strips, each mounted on a glass panel (18.4 × 125.4 cm), three wooden
 slats shaped along one edge to match the curves of the threads
 Tate collection, London, UK

(a) Comment on the artist's use of materials and process.

(b) What was the artist's intention in making this work?

(c) How does this work differ from another by Duchamp?

Handwritten notes:
 Duchamp ready-mades — no history
 chance: unknown strings to guide the cut. — surgical
 wooden materials — readily accessible. — greatly contrasts the
 frame — traditional art practices of relevance. — the presence of materials added in
 chance. — fountain. — underpins the work
 "anything can be art" — this is important as concept over form.
 Total [30]

- 2 *Audience 4, Florence* by Thomas Struth 2004 [Fig. 2]
 Chromogenic print
 178 × 335.8 cm
 Private collection

(a) Analyse the subject matter and composition of this work.

(b) Discuss the ideas expressed in this work.

(c) Compare this image with another photographic artwork by Andreas Gursky.

Total [30]

Section B: Structured Comparison Questions

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

- 3** *Head On* by Cai Guo Qiang 2006 [Fig. 3a]
 99 life-sized replicas of wolves made with gauze, resin and hide, glass wall
 Dimensions variable
 Deutsche Guggenheim, Berlin, Germany

A Thousand Years by Damien Hirst 1990 [Fig. 3b]
 Glass vitrine with flies, maggots, cow's head, insect electrocutor trap, sugar,
 water, wood
 207.5 × 400 × 215 cm
 Saatchi Gallery, London, UK

- (a) Analyse the artists' different use of materials and techniques. [10]
 (b) Compare the ways the installations utilise experiential qualities. [10]
 (c) Discuss the ideas expressed through the artists' presentation of animals as subject matter. [10]

Total [30]

- 4** *Old Shophouse on North Canal Road* by Chua Ek Kay 2003 [Fig. 4a]
 Ink and colour on paper
 45 × 45 cm
 Private collection

Alchemy by Jackson Pollock 1947 [Fig. 4b]
 Oil, aluminium, alkyd enamel paint, sand, pebbles, fibres, and broken wooden sticks on canvas
 114.6 × 221.3 cm
 Guggenheim collection, New York, USA

- (a) Compare the artists' use of colour, brushwork and pictorial space. [10]
 (b) How do the techniques and aims of the artists differ? [10]
 (c) In your opinion, which painting is the more successful work of art? [10]

Total [30]

Section C: Essay Questions

Answer **one** question.

- 5 Discuss how the work of **one** of the following artists engages with the cultural developments within his own and/or other societies.

Haim Steinbach
Liu Kang
Takashi Murakami
Wang Guangyi

① ~~Steinbach~~ reflects on history → post WW2...
→ Ref to being 72 → allude to presence of us in Japan in WW2.
→ Nikong → Triphun → Wolfhouse → Mr Do → currently running eyes
→ examines own society and subcultures thru...
② Tan Tan Bo → ① anime / otaku / kawaii → ② consumerism / capitalism of visual info ③
→ Flowers & skulls Red → symbolism of Mr. DOB
Acknowledges east-west difference in art scenes → "flattening" of Eastern & Western art
→ dichotomies, eastern & western → high & low art → east-west motifs
[30] reflects the blurred line between high & low art in Japan.

- 6 How do the works of **two** of the following artists reflect different approaches to art in response to socio-political issues?

Banksy
Dede Eri Supria
Hendra Gunawan
Yue Minjun

[30]

Fig. 1 3 *Standard Stoppages* by Marcel Duchamp 1913–14
 Wooden box (28.2 × 129.2 × 22.7 cm) with three 100 cm threads glued to
 canvas strips, each mounted on a glass panel (18.4 × 125.4 cm), three
 wooden slats shaped along one edge to match the curves of the threads
 Tate collection, London, UK





Fig. 2

Audience 4, Florence by Thomas Struth 2004

Chromogenic print

178 × 335.8 cm

Private collection



Fig. 3a

Head On by Cai Guo Qiang 2006

99 life-sized replicas of wolves made with gauze, resin and hide, glass wall
Dimensions variable

Deutsche Guggenheim, Berlin, Germany



Fig. 3b

A Thousand Years by Damien Hirst 1990
Glass vitrine with flies, maggots, cow's head, insect electrocutor trap, sugar, water, wood
207.5 x 400 x 215 cm
Saatchi Gallery, London, UK

Fig. 4a *Old Shophouse on North Canal Road* by Chua Ek Kay 2003
Ink and colour on paper
45 × 45 cm
Private collection





Fig. 4b

Alchemy by Jackson Pollock 1947

Oil, aluminium, alkyd enamel paint, sand, pebbles, fibres, and broken wooden sticks on canvas
114.6 × 221.3 cm

Guggenheim collection, New York, USA