

This paper should be handed to candidates on 12 June 1996

ART

IMAGINATIVE COMPOSITION or STILL LIFE - HIGHER LEVEL

WEDNESDAY, 19 JUNE - 9.30 - 12.00

100 marks are assigned to this paper.

Write your Examination Number clearly in the space provided on the drawing paper. Write the title of the paper - "Still Life" or "Imag Comp" - on the drawing sheet immediately below your Examination Number. You may work on the reverse side of the paper if you wish. The use is allowed of tracing paper, coloured papers, texturing materials or other materials normally required to answer the question. Candidates who select Still Life are required to bring appropriate objects of their own selection and set up their own groups in time for the commencement of the examination.

DESCRIPTIVE PASSAGE

Containing Starting Points.

The young people make their way down the canal on a barge, enjoying the early morning. Patches of blue sky are reflected on the brown and silver water, speckled with white foam. The boys and girls use binoculars to look at distant landmarks; the cooling towers and tall chimneys of a power-station; a Georgian house half-hidden by trees. They also see a ruined abbey around which a huge flock of crows circle again and again like a black cloud. Although it is mid-summer there is something dark and gloomy about that old ruin with its broken carvings and shattered masonry. Overgrown and deserted, bushes and small trees are growing through doors and windows, along with ferns, moss and ivy. There is no sign now of the famous scriptorium of the middle ages where manuscripts were created, or of the beehives or corn-mill that made this abbey prosperous. Wild roses with vicious thorns have covered over an effigy of a knight and his lady.

Further down the canal, through an arched stone bridge, a small boatyard comes into view. Boats of all shapes and kinds make a colourful scene, reflected in shimmering, abstract beauty on the still water. Some boats are in dry-dock for painting and repair. A man and woman, dressed in overalls, are laboriously scraping back layers of old paint; with a fiery blow-torch they peel away layers of colour, right down to the grained wood. A wide range of woodworking tools – among them mallets, hammers, planes, saws and power tools – have been pulled haphazardly from a tool-bag or box.

Alongside, another boat is being painted; all the family lend a hand. Tins of paint and brushes, rags stained with vivid blotches, and containers for mixing paint and cleaning brushes are arranged near the boat. On a makeshift table a lunch is being laid out – sandwiches, cakes and pastries, a thermos flask and mugs and glasses.

Later in the day the barge stops off in the town to allow the young crew to buy food, make phone calls and sightsee. Dressed in a mixture of clothes which are both new and fashionable, and second-hand and eccentric, they stroll around the town square. The church spire casts a long shadow over the cobble-stone paving, modern park-benches, flowerbeds, and sculptures of long dead patriots. An elderly gentleman with a soft hat and tweed jacket sits under a statue reading a newspaper. Nearby, the young friends find a delicatessen, where bunches of dried garlic, chilli and onions hang in festoons above the roast chickens, fat hams, salami and pink smoked salmon. Having finished their shopping, they leave the busy town square loaded with bulging plastic bags and paper-wrapped packages.

Then they visit an antique shop just across the street from the gothic church. This tiny shop is crammed with painted screens, African masks, silver objects that catch the light, and old carved furniture. In pride of place is a huge chair, upholstered in scarlet, with ball-and-claw feet. A gilded convex mirror, complete with an eagle on the top, hangs beside a tapestry of a stag hunt, and on low stools and high shelves are lots of lamps, lanterns and candlesticks.

On an embroidered bright yellow tablecloth sits a teapot with blue Chinese-style designs. Beside this are little bowls and vases of various colours and shapes. On the wall are some old maps and a still-life painting of golden pears, purple grapes, a red geranium and white lillies.

Back on the barge, the young people take photographs. Afterwards, the camera and binoculars are placed safely together on a bench. The coated optical lenses of this equipment are shiny and glossy, reflecting objects on their circular surfaces in blue, indigo and purple tones.

Far away, a hawk hovers high over the town dump, sure of vermin prey that find plenty to eat among discarded rubbish from shops and homes. A scrawny cat sleeps among old car tyres and a thin dog sniffs around junk furniture and obsolete machines. A withered Christmas tree, still with odd bits of decoration attached, has been tossed on top of broken crates and dinged barrels. In the sweltering heat of the summer evening this Christmas symbol is poignantly out of place.

ONE QUESTION ONLY TO BE ATTEMPTED

Select a starting point from the above passage.

1. Draw or paint a picture you have in mind after reading the descriptive passage.

-or-

2. Draw or paint a Still Life group of objects contained in or suggested by the descriptive passage.

-or-

3. Make an abstract composition suggested by the descriptive passage.