

SUBJECT:	<b>Art</b>
PAPER NUMBER:	I
DATE:	29 <sup>th</sup> August 2025
TIME:	9:00 a.m. to 12:05 p.m.

Write your **index, paper, section** and **question number** within the space provided.

This Paper has two sections. All components are to be answered in essay form.

### **SECTION A: CRITICAL-COMPARATIVE ESSAY**

The candidate is advised to allocate 1 hour 30 minutes for this section.

Write an in-depth critical and comparative essay on **TWO** of the four works listed and illustrated. Discuss them in their general historic, artistic and stylistic context, the artistic contribution of the artist (when known), as well as the iconography, the formal and technical characteristics of the work.

The candidate is required to mention other works which will strengthen the critical and comparative argument. Identifying, and comparing, similar and different characteristics between the styles or periods in question is also required for a successful answer to this question.

**A mere description of the reproduction is not a valid answer.**

The given name of the artist, the date of the execution of the work, and the work's location are essential, but their repetition in the essay does **not** reward additional marks.

1. Jan van Eyck, *The Betrothal of the Arnolfini*, 1434, National Gallery, London
2. Pablo Picasso, *Les Femmes d'Alger (O. J. Version O)*, 1911, MoMA, New York City
3. Marcel Duchamp, *Fountain*, 1917, La Galleria Nazionale, Rome
4. Marina Abramovic, *The Artist is Present*, 2010, MoMA, New York City

**(Total: 15 marks)**

### **SECTION B: SYNOPTIC ESSAY**

The candidate is advised to allocate 1 hour 30 minutes for this section.

Write a synoptic essay on **ONE** of the three essay titles listed below:

1. How did sacred and profane images function as narrative tools in art from the 15th to the early 19th century?
2. Art from the past 200 years may not follow a particular faith, but it still explores ideas of spirituality. Argue in favour or against this statement.
3. From the prehistoric age to the 14th century, artistic interpretations of the human body changed dramatically, shifting from stylization to idealisation. Account for these changes through specific examples.

**(Total: 15 marks)**

SUBJECT:	<b>Art</b>
PAPER NUMBER:	II – Work from Observation
DATE:	1st September 2025
TIME:	9:00 a.m. to 12:05 p.m.

### CANDIDATE'S PAPER

Write your **INDEX** and **PAPER NUMBERS** within the space provided.

#### Work from Observation

This task must be executed either in drawing or painting on an A2-size paper provided by MATSEC. The candidate may use an alternative A2 size paper (420 mm x 594 mm) provided that it is brought in as supplied by the manufacturer, and is **not** tampered with in any way. It needs to be signed at the back by the examination supervisor/invigilator **before** any work is carried out. The supervisor/invigilator should also write his/her name next to his/her signature.

Sketches done during the examination must be submitted with the final work.

The candidate may choose to execute the work in monochrome or in colour. Any quick-drying medium or a combination of media may be used. Chalk-pastels, charcoal, and other material liable to smudge must be fixed.

#### Option (i): Still Life with Natural and/or Man-Made Forms

The candidate is to produce a work from observation of the group of **SIX** objects.

The objects are the responsibility of the MATSEC. They should be set up according to the instructions and plan provided by MATSEC.

**OR**

#### Option (ii): The Human Figure

The model is provided by MATSEC and is to assume a three-hour pose not including the rest intervals. The model is instructed by MATSEC regarding dress-code and pose. The rest intervals taken by the model will be added at the end of the session.

The two 15-minute studies carry 10% of the total marks allotted to this section, whereas the long pose carries the remaining 90%.

Each candidate will be provided with **THREE** A2 sheets. The long pose is to be rendered on an A2 size (420 mm x 594 mm) paper. For the two short poses the candidate may opt to work on a smaller scale by outlining a clear border that defines the work to a minimum of an A3 size (297 mm x 420 mm). Each work must be labelled accordingly. Any additional preparatory sketches done during the examination must be submitted with the rest of the work.

**(Total: 30 marks)**



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### **INSTRUCTIONS TO INVIGILATORS**

A2 size paper is provided by MATSEC. The candidate may use an alternative A2 size paper (420 mm x 594 mm), provided that it is brought in as supplied by the manufacturer, and is **not** tampered with in any way. It needs to be signed at the back by the examination supervisor/invigilator **before** any work is carried out. The supervisor/invigilator should also write his/her name next to his/her signature.

Candidates are to produce work from observation of the **SIX** objects below. Objects are the responsibility of MATSEC and should be set up according to the instructions and plan provided by MATSEC.

Objects:

1. Large glass jar
2. Sand bucket
3. Cucumber
4. Towel
5. Bag
6. Large paint brush

**(Total: 30 marks)**

Paper I – HISTORY OF ART

Section A: Critical-Comparative Essay

