



**General Certificate of Education (A-level)
June 2011**

History of Art

HART3

(Specification 2250)

Unit 3: Investigation and Interpretation (1)

Mark Scheme

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for standardisation each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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HART3

Aims

When you are marking scripts your aim should be:

- 1 to identify and reward the achievements of candidates;
- 2 to ensure consistency of assessment for all candidates, regardless of question or examiner.

Approach

Please be open-minded and *positive* when marking scripts, looking to reward relevant points that candidates make rather than to penalise what they don't know.

A specification of this type must recognise the variety of experiences and knowledge that candidates bring to the examination.

The Principles of 'Best Fit'

This paper requires candidates to make two extended responses in essay format.

A grid is used which, while recognising the need to consider different aspects of each response (AO1, AO2, AO3 and AO4), also attempts to consider the response as a whole.

Ultimately the response should be placed at a level that 'best fits' its qualities.

The Marking Grid

The marking grid covers the generic qualities of all essays written as responses on this paper in terms of their knowledge (AO1), their understanding (AO2), their ability to communicate (AO3) and Synopsis (AO4).

Guidance is also provided on how to select the correct mark within a chosen mark band.

Annotating Scripts

It is important that the way you arrive at a mark should be recorded on the script.

This will help

- you with making accurate judgements and it will help any subsequent markers to identify how you are thinking, should adjustments need to be made;
- annotate each script clearly and concisely with AO related comments and in a way that makes it clear to other examiners how you have arrived at the numerical mark you have given the script.

To this end you should:

- identify points of merit
- write a brief summative comment at the end of each response, in line with the chosen mark band descriptor to avoid ambiguity
- put a total in the margin at the end of each response.

NB: If you consider an example invalid you must check with your Team Leader or Principal Examiner before discounting it.

Unit 3 Marking Scheme

Mark range		AO1 Knowledge Source, select, recall material to demonstrate knowledge effectively	AO2 Understanding Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments	AO3 Communication Present a clear and coherent response	AO4 Synopsis Apply knowledge and understanding of the relationships between aspects of art historical study
Band 1 0	No attempt to address the question or meet assessment objectives				
Band 2 1 – 5	Inadequate response to the question	<ul style="list-style-type: none"> Poor sourcing, selection and recall Weak description 	<ul style="list-style-type: none"> Little or ineffective analysis and discussion Little or no argument and judgement 	<ul style="list-style-type: none"> Unclear and inaccurate use of language Ineffective organisation of material 	<ul style="list-style-type: none"> Inadequate application of art historical skills Ineffective understanding of art historical relationships
Band 3 6 – 10	Basic response to the question	<ul style="list-style-type: none"> Some relevant sourcing, selection and recall Basic description 	<ul style="list-style-type: none"> Basic analysis and discussion Simplistic argument and judgement 	<ul style="list-style-type: none"> Generally clear, coherent and accurate use of language Basic organisation of material 	<ul style="list-style-type: none"> Elementary application of art historical skills Rudimentary understanding of art historical relationships
Band 4 11 – 15	Limited response to the question	<ul style="list-style-type: none"> Limited sourcing, selection and recall Partial description 	<ul style="list-style-type: none"> Simplistic analysis and discussion Limited argument and judgement 	<ul style="list-style-type: none"> Limited clarity, coherence and accuracy of language Some appropriately organised material 	<ul style="list-style-type: none"> Limited application of art historical skills Simplistic understanding of art historical relationships
Band 5 16 – 20	Competent response to the question	<ul style="list-style-type: none"> Generally relevant sourcing, selection and recall Relatively comprehensive description 	<ul style="list-style-type: none"> Competent analysis and discussion Some meaningful argument and judgement 	<ul style="list-style-type: none"> Clear, coherent and accurate use of language Adequately effective organisation of material 	<ul style="list-style-type: none"> Competent application of art historical skills Adequate understanding of art historical relationships
Band 6 21 – 25	Good response to the question	<ul style="list-style-type: none"> Accurate and appropriate sourcing, selection and recall Comprehensive description 	<ul style="list-style-type: none"> Good analysis and discussion Germane argument and judgement 	<ul style="list-style-type: none"> Very clear, coherent and accurate use of language Competent organisation of material 	<ul style="list-style-type: none"> Effective application of art historical skills Good understanding of art historical relationships
Band 7 26 – 30	Excellent response to the question	<ul style="list-style-type: none"> Wholly accurate, detailed and appropriate sourcing, selection and recall Entirely inclusive description 	<ul style="list-style-type: none"> Excellent and sustained analysis and discussion Thoroughly relevant and well-considered argument and judgement 	<ul style="list-style-type: none"> Thoroughly clear, coherent and accurate use of language Sustained and wholly relevant organisation of material 	<ul style="list-style-type: none"> Thorough application of art historical skills Explicit understanding of art historical relationships

Questions that require at least three examples

- If only two examples are given the maximum is 20 marks (Band 5)
- If only one example is given the maximum is 10 marks (Band 3)
- If no examples, or inappropriate examples are given the maximum is 5 marks (Band 2)

Questions that require two examples

- If only one example is given the maximum is 15 marks (Band 4)
- If no examples, or inappropriate examples are given the maximum is 5 marks (Band 2)

Five marks are available for each mark band. From lowest to highest, the mark indicates that the candidate has

- **Unevenly** met the requirements described in that particular mark band
- **Just** met the requirements described in that particular mark band
- **Adequately** met the requirements described in that particular mark band
- **Clearly** met the requirements described in that particular mark band
- **Convincingly** met the requirements described in that particular mark band, but just failed to meet the requirements set out in the next band.

Topic 1 - Art and architecture in fifteenth-century Europe

- 01** Analyse **three** fifteenth-century sculptures of the human figure, discussing the relationship between form and meaning in each. (30 marks)

If no discussion of relationship between form and meaning the maximum is Band 4.

The question requires candidates to

- Select three sculptures of the human figure from the fifteenth century, which may be single or multiple figures.
- Analyse the examples and discuss the relationship between form and meaning in each of the three examples.

Definition of 'sculptures of the human figure'

- A three-dimensional (relief or free-standing) depiction of the human figure (whole or part) that has been carved, modelled and/or cast.
- A presentation of the human figure that is part of a large work is admissible eg Donatello and Michelozzo effigy of Baldassare Coscia on his tomb in the Baptistery of Florence.
- Portrait busts are not admissible.

Analysis

A full analysis should consider

- Title.
- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances etc).

General points for discussion of relationship between form and meaning

- How the human body is sculpted or modelled.
- Pose of figures and how this relates to the meaning - narrative or symbolic.
- Use of materials to enhance meaning.

Possible examples might include

Nanni di Banco *Four Crowned Martyrs or Four Saints (Quattro Santi Coronati)* (1408)

Analysis and discussion of relationship between form and meaning

- Marble, life-size.
- Commissioned by the Guild of Wood and Stone Workers (*Maestri di Pietra e Legname*) at Orsanmichele.
- They represent four Christian sculptors who refused to execute a pagan statue for the Emperor Diocletian - a highly appropriate subject for the Guild.
- Semi-circle of four figures is thoroughly classicised and looks like a circle of Roman senators.
- Saints' hair and beards were once completely gilded, while the sandals and the borders of the Roman garments had gilded decoration.
- They are individualised and appear in conversation.
- Figures demonstrate the corporate camaraderie at the heart of the guild system.
- Nanni himself was a prominent guild member.
- Below is a relief of sculptors at work.

Lorenzo Ghiberti *St John the Baptist* (1412-16)

Analysis and discussion of relationship between form and meaning

- Bronze, height 255 cm.

- For the Arte di Calimala at Orsanmichele, Guild of Cloth Finishers and Merchants, Florence.
- St John the Baptist - ascetic and preacher on the banks of the Jordan. Baptiser of Jesus Christ.
- Use of voluminous swirling drapery with deep folds and furrows.
- Multiple curves and undulations with a sense of grace.
- Example of the International Gothic style.
- A clear departure from the medieval type of draped figure as the figure is articulated beneath the ample robe.
- Impression of the body and its clothing as two largely independent layers of equal importance.
- First monumental bronze figure of modern times and an extraordinary technical achievement.
- An elegant and striking depiction of the patron saint of the guild that appropriately includes much drapery.
- Signature on the hem of the saint's cloak reads *laurentius ghibertus mccccxiv*.

Donatello *Mary Magdalen* (after 1453)

Analysis and discussion of relationship between form and meaning

- Painted and gilded wood, height 188 cm.
- Free standing Mary is in an attitude of prayer.
- Mary Magdalen was a sinner who had given up her life of luxury to follow Christ.
- Often depicted as youthful and pretty, here the ravages of old age are emphasised.
- Expressive individuality is a radical departure from classical models.
- Emaciated, hollow-eyed, almost toothless figure.
- Brutal, almost horrific rendering.
- Deep carving of wood enhances expressive qualities.

Other points considered to be valid to be given credit

Topic 1

- 02** Analyse the use of the Gothic **and/or** Renaissance style in **three** fifteenth-century buildings. (30 marks)

The question requires candidates to

- Select three fifteenth-century buildings.
- Analyse the use of the Gothic and/or Renaissance styles in the selected examples.
- Additions or significant portions of buildings which demonstrate either one of these two styles are allowable.

Analysis of the Gothic style

- Use of Gothic architectural elements - flying buttresses, pointed arches, rib vaults, elaborate portals, large expanses of windows frequently filled with stained glass.
- Soaring interiors.
- Symbolism in religious buildings - through plan, interiors, illumination and decoration.

Analysis of the Renaissance style

- Use of Renaissance architectural elements - the classical orders, round-headed arches, borrowings from ancient sources.
- Symmetry and regularisation of details.
- Human module used within interior spaces.
- Central planning in some examples.

Possible examples might include

Pierre Robin (plan) St Maclou Rouen (1437-50)

- Parish church.
- The culmination of the Flamboyant Gothic.
- The west front of five portals of equal height, capped by steep gables.
- Crockets project at regular intervals along the edges of the gables and buttresses.
- Thin rectilinear interior - almost a skeletal effect.
- Flowing and flame-like tracery.
- Plan is of nave, aisles and side chapels with radiating chapels at east end.

Filippo Brunelleschi Pazzi Chapel Florence (c.1429-61)

- Use of the classical language of architecture eg interior Corinthian fluted pilasters, arches, pendentives; order realised as smooth-shafted columns with entrance arch.
- Centrally planned; central square extended to rectangular plan; diminishing proportions of the three part elevation of interior; modular proportions.
- Central plan is traditional for chapter houses; square and circle, associated with ideal form and Heaven as a perfect circle.
- Architectural elements articulated in grey *pietra serena* set off against plain white plaster walls; restricted use of decorative elements with enamelled relief sculpture in tondi in pendentives and in each bay.
- Modest scale; independent building although attached to Gothic Church of Santa Croce at end of cloistered space; access restricted to monastic community; used as a Chapter House.
- Pazzi family patronage - burial rights.

Leon Battista Alberti Rucellai Palace Florence begun c.1453

- Classical orders superimposed on rusticated palace façade in vertical arrangement (possibly influenced by Colosseum).
- Orders not accurately classical - ground floor pilasters Tuscan Doric, top storey pilasters are simplified Corinthian.

- *Piano nobile* pilasters are an inventive composite of a single layer of acanthus leaves grouped around a central palmette and is similar to that decorating the base of the Mausoleum of Hadrian.
- Three storeys high and built out of the local *pietra forte* sandstone.
- Originally conceived with five bays, soon extended to eight bays but the final bay was never completed. AABAABAA rhythm.
- Friezes have the symbol of the family - sails.
- With its application of the classical orders, the Palazzo Rucellai established a norm for palazzo façade design for centuries thereafter.

Other points considered to be valid to be given credit.

Topic 1

- 03** Fifteenth-century religious pictures often included donors. Examine **three** appropriate examples and comment on the purpose and meaning of the inclusion of the donors in each. (30 marks)

If the purpose and meaning of the donors is not commented upon the maximum is Band 4.

The question requires candidates to

- Select three fifteenth-century religious paintings including a donor or donors. These may be by one or more than one artist.
- Examine the selected examples and comment on the purpose and meaning of the donors.

An examination should include

- Titles, dates, medium.
- Examination of form (eg composition, textures, colour, scale, visual effect of medium etc).
- Examination of subject (eg figures, poses, gestures, setting etc).
- Examination of contexts (eg time and place of creation, historical circumstances, patronage etc).

Commentary on donors might include

- Identity and status of the donor.
- Reasons for the commission and inclusion.
- Pose and position of donor within the religious scene - usually as witnesses to a holy event.

Possible examples might include

Masaccio *Holy Trinity* (c.1425)

Examination

- Fresco, 667 cm x 317 cm at Santa Maria Novella, Florence.
- Christ on the cross, with God the Father behind and the dove of the Holy Spirit descends between the face of God the Father and the halo above Christ's head.
- Below are the Virgin (left) and St John the Evangelist (right).
- The Holy figures are all present within an arched space with a coffered dome.
- The patrons have been identified as members of the Lenzi family or, more recently, Berto di Bartolomeo del Bandeario and his wife.
- The painted figures are life-size and the eye level of the viewer is at the same height as the eye level from which the perspective is constructed, so that the donors appear to be kneeling in front of the painted architecture.

Purpose and meaning of the inclusion of donors

- Two vanishing points are perhaps suggestive of different levels of existence - the everyday and mundane world of the donors and spectator and the supernatural presence of the Trinity that stands beyond time.
- Depiction of the tomb of Adam (or Everyman) with a skeleton has inscription that translates as 'I was once as you are and what I am you also shall be'.
- Theme is of judgement and a plea for the donors to pass from the earthly life to reach salvation - via their endless prayers and profession of faith.

Piero della Francesca *Madonna and Child with Saints (The Brera altarpiece)* (1472-74)

Examination

- Oil on panel 248 cm x 170 cm.
- Intended for church of San Bernardino degli Zoccolanti, near Urbino.
- The impassive Madonna sits with the sleeping Christ Child on her lap. Child wears a red coral bead necklace which refers to Christ's redemptive sacrifice and may also refer to teething.
- Directly behind the Virgin are two pairs of angels.
- Behind the kneeling Duke is his patron saint, John the Evangelist.
- The patron, Federigo da Montefeltro, Duke of Urbino, (1422 -1482) kneels in prayer at the right, wearing armour, but with his helmet and gauntlets removed and placed in the foreground. Federigo was both a *condottiere* and a patron of the arts.
- St Jerome is also present, but the identities of the other saints are disputed.
- From a shell niche, an egg, probably that of an ostrich, is suspended above the Virgin's head, variously interpreted as a symbol of virgin birth, creation, new life and beauty.
- The background architecture is a renaissance apse, though not necessarily in a church.

Purpose and meaning of the inclusion of donors

- Opposite is St John the Baptist, but there is a space in front of him where Federigo's wife, Battista Sforza, should kneel as a mirror image to her husband, but she had recently died.
- A *Sacra Conversazione*, the Madonna and saints placed in a unified space without compartmental divisions. The figures are in a consistent scale, exist within a unified space and light and are seemingly in communication or partake of a shared experience.
- It has been speculated that the scene was commissioned to commemorate the birth of Federigo's first son Guidobaldo, born in 1472. Such readings also suggest that the Virgin may have the features of Federigo's wife Battista Sforza, who died six months after the birth.

Jan Van Eyck *Madonna of Chancellor Rolin* (c.1435)

Examination

- Oil on panel, 66 cm x 62 cm.
- The seated Virgin, crowned by a hovering angel, holds the Christ Child who gives a blessing to the kneeling Rolin.
- Rolin (1376-1462) was Chancellor to Philip the Good (Philip III, Duke of Burgundy).
- Rolin kneels before a Book of Hours.
- The small garden visible just outside the columns symbolises the *Hortus Conclusus*, Mary's virginity.
- Visual references to the Seven Deadly Sins have been identified in the details of the picture.

Purpose and meaning of the inclusion of donors

- Painting shows Rolin's devotion, piety, his power and status as well as providing a moral direction.
- Painting produced for Rolin's parish church, Notre-Dame-du-Chastel in Autun, where it remained until the church was burnt down during the French Revolution in 1793.
- Background landscape, with a city on a river, is probably intended to be Autun in Burgundy, Rolin's hometown.
- Painting perhaps connected with the appointment in 1436 of Rolin's son Jean as Bishop of Autun - on the Virgin's side of the river there is a large cathedral.

Other points considered to be valid to be given credit.

Topic 1

- 04** Analyse and discuss **three** secular paintings (excluding portraits) produced in the fifteenth century. Select your examples from the work of **at least two** painters. (30 marks)

If only two valid examples are given, ie all examples are by the same artist, the maximum is Band 4.

The question requires candidates to

- Select three fifteenth-century secular paintings, excluding portraits. Examples must come from the work of at least two painters.
- Analyse and discuss the selected examples.

No examples of portraiture are allowed.

Definition of a secular painting

- A non-religious work.
- Secular subjects in fifteenth-century painting are most likely to be historical or mythological, since genre paintings were rare and landscape was almost exclusively used as a backdrop to narratives.

Analysis

A full analysis should consider

- Title.
- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances, biographical influences etc).

Possible points for discussion might include

- Subject - how the narrative is interpreted and conveyed.
- Meaning and/or significance of the subject.
- Function of the art work.
- Significance of the commission.

Possible examples might include

Uccello *The Rout of San Romano (Niccolò da Tolentino at the Battle of San Romano)* (dated anywhere between 1435 and 1460: National Gallery, London gives date as c.1438- 40)

- The events shown took place in 1432 when the Florentines defeated the Sienese.
- Tension between the formal decorative elements and a more scientific approach to perspective and three-dimensional construction.
- Recession is established and suggested by fallen soldiers, discarded and broken weapons and the movement of horses, yet no great sense of background depth in the landscape.
- Elements overlap to form a network of shapes across the foreground plane.
- Renaissance space and Gothic pattern are both present and the effect is often tapestry-like.
- No sense of violence or aggression and appears more a tournament than a military engagement.
- The warriors and horses are in frozen poses and are arranged for the impact of stylised contour and modelling.
- The pictures may originally have had arched tops designed to fit below Gothic vaults.

They were made into rectangular panels in the 15th century, possibly by Uccello himself.

- Though the three battle paintings were long thought to have been commissioned by the Medici (probably Cosimo), it was recently discovered that the pictures first belonged to the Bartolini Salimbeni family and they were forcibly removed on the orders of Lorenzo de' Medici.

Botticelli *Primavera* (c.1478-c.1482)

- Tempera on panel 203 cm x 314 cm.
- Picture decorated an anteroom attached to Lorenzo di Pierfrancesco Medici's chambers.
- Set in an orange grove, at the right Zephyrus, the wind god, pursues the nymph Chloris. Flowers come out of her mouth as she is transformed into the goddess Flora. Her fully transformed figure is then shown strewing flowers. In the centre is Venus, welcoming the viewer into her domain, while a blindfolded Cupid flies above her. At the left Mercury points his caduceus at tiny clouds, and the Three Graces dance in a ring.
- Venus appears in her fully understood classical meaning as the animating spirit of regenerative life in nature. She also appears in the pose of the Virgin.
- But she is not nude and assumes her primitive role as the *dea hortorum* (goddess of gardens).
- Botticelli's invention is the unfolding of the spring of the world. Gods are dressed in contemporary vernacular masquerade costumes.
- *Primavera* can also be considered as a classicising allegory in which the mythical gods are introduced to stand for abstract qualities: Chloris is raped by Zephyrus and then metamorphosing into Flora stands for sexuality; the Three Graces represent beauty; Mercury is eloquence and wisdom. Possible philosophical interpretations - Neo-Platonism.
- Botticelli's interpretation seems to be a poetic idea based on material gathered from a combination of ancient texts eg Ovid, Lucretius, Seneca, Horace etc.
- Transformation of mythology into large scale imagery for secular, domestic use.
- Realisation of Albertian ideas in On Painting.
- New type of monumental secular painting, showing the way that a particular form of secular patronage could support substantial shift and changes in the theory and practice of painting.
- Although the picture's classicistic values are associated with the Renaissance spirit, its 'Garden of Love' convention and abundant bright ornament, naturalistic detail and tapestry-like effect are late medieval.

Mantegna *Parnassus* (c.1496- 97)

- Oil on canvas 159 cm x 192 cm.
- Mars embraces Venus on a rock arch. Cupid mockingly blows a thin pipe towards Vulcan, Venus' deceived husband, at his forge, points towards the couple from a cavern. In the foreground Apollo provides music with his lyre, while the Muses dance in a circle. At the right Mercury leads his horse, Pegasus.
- For the Studiolo of Isabella d'Este - a small room reserved for intellectual activities, signifying the spread of humanist culture in fifteenth-century Italian courts.
- To celebrate the marriage of Isabella and Gianfrancesco d'Este on February 11 1490 when the planets Mercury, Mars and Venus were all under the sign of Aquarius.
- Picture is an allegory of marital harmony, the triumph of spiritual over earthly love and the celebration of the Arts at the Court of Mantua.
- Also a demonstration of fantasy and intellectual playfulness.
- Muted colours of Mantegna's late style.
- Painted as a pair with *Minerva Expelling the Vices from the Garden of Virtue* and designed to be placed opposite each other, the light comes from the left in the *Parnassus* and from the right *Minerva*.

Other points considered to be valid to be given credit.

Topic 2 - Art and architecture in seventeenth-century Europe

- 05** Analyse and discuss **three** mythological paintings **and/or** sculptures from the seventeenth century. (30 marks)

The question requires candidates to

- Select three mythological paintings **and/or** sculptures from the seventeenth century. These may be by one artist or by more than one artist.
- Analyse and discuss the selected examples.

Definition of mythology

- Subjects taken from ancient myths, usually from Greece or Rome, and frequently involving the loves of the gods.

Analysis

A full analysis should consider

- Title.
- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances, biographical influences etc).

Possible points for discussion might include

- How the narrative is conveyed.
- Meaning and/or significance of the subject.
- Function of the art work.
- Significance of the commission.

Possible examples might include

Peter Paul Rubens *Rape of the Daughters of Leucippus* (1617)

- Oil on canvas 224 cm x 210.5 cm
- The two daughters of King Leucippus, Phoebe and Hilaeira, were abducted and then married by Castor and Pollux.
- Dynamic action and poses as the sisters are carried off.
- Two cupids each grab the reins of the horses, to signify that this was not a violent abduction and that love was present.
- Group is composed like a free-standing sculpture, set against a low horizon.
- Emphasis on fleshy nudity of the maidens - nudity not mentioned in written sources.
- Two nudes are formally complementary and each presents a different view.
- Action placed close to the viewer.
- In antiquity this abduction symbolised angels taking souls to heaven and so this sensuous mythological rendering was given a philosophical and Christian significance.

Gian Lorenzo Bernini *Apollo and Daphne* (1622-25)

- Subject from Ovid's Metamorphoses, where nymph Daphne is turned into a laurel tree while Apollo is in amorous pursuit of her.
- Moment of transformation is shown and Daphne cries out in surprise and alarm.
- Marked differences between the handling of the flesh, the hair and the bark and leaves of the laurel.
- The drapery of Apollo's tunic seems to move with the action and Bernini succeeds in making solid marble appear light and billowing.
- Apollo based on *Apollo Belvedere* - sense of emulating and going beyond antiquity.
- Originally displayed against a wall in the Borghese Palace so the spectator can see the drama unfold upon entering the room.

Nicolas Poussin *The Kingdom of Flora (A Garden of Flowers)* (1631)

- A Poetic allegory - a seasonal triumph of spring.
- An allegorical gathering of all those humans from Ovid's Metamorphoses who had been transformed into flowers.
- The vanity of pride and the passions are shown - which must end in tragedy - humans turned into fragile, short-lived flowers.
- Three spring deities present - in centre Flora, Apollo drives his chariot across the sky and a herm of Priapus, god of gardens.
- Ajax - Carnation; Clytie - Sunflower; Narcissus and Echo - Narcissus; Hyacinthus - Hyacinth; Crocus and Smilax - Crocus; Adonis - Anemone.
- Set in a rustic grotto bounded by a pergola.
- For the Sicilian nobleman Fabrizio Valguarnara, who paid for the painting from the proceeds of the theft of some diamonds.

Other points considered to be valid to be given credit

Topic 2

- 06** Analyse how the relationship between man and nature is depicted in **three** seventeenth-century landscape paintings. Select your examples from the work of **at least two** painters. (30 marks)

If no discussion of the depiction of the relationship between man and nature is given the maximum is Band 4. If the work of only one painter is analysed the maximum is Band 4.

The question requires candidates to

- Select three seventeenth-century landscape paintings. These must be by at least two painters.
- Analyse how the relationship between man and nature is depicted in the selected examples.

Definition of a landscape painting

- The depiction of natural scenery including figures.
- Human figures may be included for scale, atmosphere or for narrative.
- Presence of man can be suggested by ruins, buildings and roads.

Pure townscapes and seascapes are not allowed.

Relationship between man and nature- possible approaches to analyses

- Man and nature in harmony.
- Nature tamed by the logic and reason of man.
- Nature as a bountiful presence.
- Nature as threatening.
- Man's presence is transitory whilst the influence of nature is permanent.

Possible examples might include

Claude *Landscape with Dancing Figures (The Marriage of Isaac and Rebecca)* (1648)

- Oil on canvas, approx 152.3 cm x 200.6 cm.
- Commonplace pastoral scene but transformed by light, figures, etc into Arcadian, 'golden age', timeless vision, perhaps required by the commission.
 - Shadowed foreground, framing trees, light open distance.
 - Low horizon (lower than halfway down composition); aerial perspective.
 - Light from low right models forms, creates feeling of early morning or late afternoon atmosphere.
- Idealised world ('golden age') was fashionable subject (influenced by poetry of period).
- Influence of Virgil's Georgics.
- Idealised, lyrical, contrived, but perhaps based, in part, on studies made of actual Italian landscape (Tiber valley).
- The only connection with the biblical story of Isaac and Rebecca is Claude's inscription on the tree stump in the centre of the picture.

Peter Paul Rubens *Autumn Landscape with View of Het Steen in Morning Light* (c.1636)

- Oil on wooden panels, 131.2 cm x 229.2 cm.
- Panel consists of seventeen different pieces. It probably began as a small landscape with just three centre panels.
- Naturalistic, though perhaps idealised with its many figures and sunny matinal light of autumn.
- An idyllic and productive landscape shaped by man for his benefit.

- Elaborate and showy architecture of the Steen château with the Rubens family (?) outside.
- A fowler stalks partridges, horses and cart at left, cows graze in the pasture.
- Town in distance (Malines).
- Satisfaction and pride in ownership of property; château and land (bought by Rubens 1636).
- Two magpies in sky perhaps allude to Rubens and his wife.
- Viewpoint is the owner's as he stands and surveys property and country life (many figures going about their business in the landscape).
- Not a commission but painting probably hung at Het Steen château.

Salvator Rosa *Landscape with Mercury and the Dishonest Woodman* (after 1649)

- Oil on canvas, 125 cm x 202 cm.
- Assertive drama of nature as compared to gentler classical visions of the classical world.
- Emphasis on the wilder and dark aspects of nature.
- Scene from Aesop's Fables, where dishonest woodman tries to dupe Mercury to acquire a gold axe.
- Mercury, in the water, shows the dishonest woodman that his axe is of base metal.
- Small figure scale.
- Threatening and thick grove of trees, broken and shattered stump indicate a tragic end to the story and the harsh fate of anyone foolish enough to try to dupe the gods.

Other points considered to be valid to be given credit.

Topic 2

- 07** Discuss **three** religious paintings **and/or** religious sculptures from this period, examining how patronage affected the appearance of each. (30 marks)

If no discussion of how patronage affected the appearance of the examples the maximum is Band 4.

The question requires candidates to

- Select three seventeenth-century religious paintings and/or sculptures. These may be by one artist or more than one artist.
- Discuss the selected examples and examine how the appearance of each has been influenced by patronage.

Forms of patronage of religious paintings and sculptures

- Patronage by the church via direct commissions from ecclesiastical authorities, clergy or monastic/preaching orders as well as patronage of religious works of art for private chapels or devotions.

Possible ways in which patrons had an influence over appearance

- Choice of painter or sculptor.
- Choice of subject matter – perhaps institutional, family or private significance.
- Presence of the interests of secular patrons can be seen in religious commissions eg Bernini's Cornaro Chapel.

This list is not definitive and credit must be given for other lines of argument.

Possible examples might include

Caravaggio *The Entombment of Christ* (also called *The Deposition*) (1603-04)

Discussion and affect of patronage on appearance

- Lifeless body of Christ Body is gently lowered into tomb, held by Nicodemus and St John, who inadvertently re-opens the wound in His side.
- Virgin Mary is an old nun and Mary Salome (or Cleophas) and Mary Magdalene gesture and weep.
- Highlighted heads, hands and faces give a great sense of drama and spectator involvement.
- Altarpiece (one of 12) for the Chiesa Nuova, Rome - Oration Fathers.
- Body of Christ elevated over the altar - as place where sacrament takes place.
- A presentation of the Corpus Domini - body of Christ - rather than a narrative painting.
- Probably paid for from the legacy of Pietro Vittrice, the original owner of the chapel and a great friend of Pope Gregory XIII (reg. 1572-1585).

Zurbarán *St Peter Nolasco's Vision of the Crucified St Peter* (1625)

Discussion and affect of patronage on appearance

- St Peter Nolasco, founder of the Mercedarian Order, had a vision of the crucified St Peter.
- St Peter told the young man not to leave Spain for a pilgrimage in Italy, as his labours there had been so successful.
- Upside down saint and kneeling Nolasco face one another.
- Nolasco has a gesture of restrained surprise.
- Lighting and modelling give a sense of the supernatural intrusion of the apparition.
- Painted as part of series for the cloister of the Monastery of the Merced Calzada, Seville.
- Associated with campaign for the elevation of Peter Nolasco to sainthood (1629).

Bernini *The Blessed Ludovica Albertoni* (1671-74)

Discussion and affect of patronage on appearance

- *The Blessed Ludovica* is shown closing her eyes, her lips are parted with her last sigh and is on the point of expiration.
- Bernini cut the folds of her drapery very deep and they bunch around her stomach to suggest some agitation.
- A simple, approachable and plain monument, appropriate to this woman who died of fever in 1577, and after a life filled with good works and Franciscan piety.
- Setting is beneath a plain round-headed arch.
- For the Altieri Chapel, S.Francesco a ripa, Rome, and paid for by Cardinal Paluzzi degli Albertoni.
- *The Blessed Ludovica Albertoni* was one of his family, she died in 1577, and her cult was sanctioned in 1671.
- Only a modest amount of money was spent.

Other points considered to be valid to be given credit.

Topic 2

- 08** Analyse **three** seventeenth-century churches and explain how each building communicates religious faith and purpose. (30 marks)

If no explanation of the communication of religious faith and purpose is given the maximum is Band 4.

The question requires candidates to

- Select three seventeenth-century churches. These may be by one or more than one architect, or even be anonymous works.
- Analyse the selected examples and explain how each communicates religious faith and purpose.

Significant seventeenth-century additions onto earlier buildings are admissible.

Analysis

A full architectural analysis should consider some of the following

- Style.
- Plan, elevation and composition.
- Architectural elements and features, including decoration/ornament.
- Materials and structure.
- Scale.
- Location/site.
- Circumstances of the commission.

Communication of religious faith and purpose

Some of the following should be considered

- Symbolism of the form, style and decoration of the church.
- Impressive grandeur of scale and richness of decoration, including religious artefacts.
- Moulding of the worshippers' visual experience to heighten the spiritual response.

Possible examples might include

Gianlorenzo Bernini *Sant' Andrea al Quirinale* Rome (1658-71)

Analysis

- Façade is a large aedicule, with giant Corinthian pilasters, which frames a curving convex portico supported by two free-standing Ionic columns. Semi-circular steps continue the outward circular flow.
- Interior dome is invisible from outside.
- Centrally planned.
- Site wider than it is deep so Bernini designed oval form behind façade.
- Distance from entrance to altar is less than width of interior space, putting viewer relatively close to altar when entering the church.
- Side chapels identified by arches flanked by pilasters on lower level.
- Altar set inside portico-like frame with fluted columns, entablature and curved pediment (tympanum).
- Central ribbed, coffered dome, clerestory windows, lantern.
- Commissioned by Cardinal Camillo Pamphili for novices of the Jesuit order.
- The Pamphili coats of arms are above the portico.

Communication of religious faith and purpose

- Façade acts as entrance to spiritual realm; curved portico and steps invite viewer in.
- Central planning associated with ideal of Heaven as a perfect circle.
- Altar faces door; width of interior leads eye around church and back to altar.

- Side chapels allow private worship.
- Courtois' painting behind altar 'miraculously' illuminated by hidden lantern above altar chapel.
- Above altar, stucco sculpture of St Andrew ascends to heaven (shallow ribbed and coffered dome with central lantern inside which is Holy Spirit, symbolised as white bird).
- Light from lantern and clerestory windows between entablature and base of dome is 'mystical' or 'spiritual'.
- Highly decorated: various marbles, sculptures etc; overall effect is magnificence, grandeur, richness; architectural space has sense of other-worldliness.
- Dark coloured materials used on lower level, set against whiteness of upper areas (symbolic of Heaven).

Alonso Cano *Façade of Granada Cathedral* (begun 1667)

Analysis

- Tripartite division and deep porches already established.
- Triumphal arch - Arch of Constantine - elevated on stilts, but arches are supported on piers, not columns.
- Side arches are only a little lower and narrower than the main one - usually in Roman triumphal arches the flanking arches are far lower and smaller.
- Upper storey is lower than main one and separated by a continuous cornice.
- Arrangement of arches is echoed by three doorways.
- At sides, circular windows above the doors at each level.
- Circular relief above central door on ground level and above is an oval window containing an eight-pointed star.

Communication of religious faith and purpose

- Impressive scale and grandeur, richness of carved decoration and statuary.
- Site had been intended to become the mausoleum of Charles V - but Escorial chosen instead.
- Triumph of religion.
- Built on ruins of Granada's mosque - Granada had not been re-conquered until 1492.
- Cathedral represented the re-conquest and the victory of Christianity over Islam.

Sir Christopher Wren *St Stephen, Walbrook* (1672-79)

Analysis

- A reconstruction of a fifteenth-century church following the Great Fire of London in 1666.
- Very plain exterior and interior demonstrates perfect geometrical regularity.
- Combination of nave and aisles and transepts with a central domed space.
- Dome rises from eight equal arches springing from columns.
- Tower and spire to animate the skyline and give added vertical emphasis and attention in its City of London site.
- The exceptional character of the church may be partly due to the influence of Wren's *Great Model* for St Paul's of 1673.

Communication of religious faith and purpose

- A practical approach to the setting of Protestant worship and focus on the pulpit and on preaching.
- For Wren the prime requirement of a church was as an 'auditory' with an uncluttered interior from which all could see and hear.
- Token chancel containing the altar table.
- Dome is constructed in plaster and wood and appears light and well illuminated, suggestions of heavenly light and soaring spirituality.
- Use of fine quality materials - church patronised by the Guild of Grocers.

Other points considered to be valid to be given credit.

Topic 3 - Art and architecture in nineteenth-century Europe

- 09** Analyse **three** nineteenth-century paintings of leisure **and/or** entertainment and discuss how the style used in each painting conveys the subject matter. Select your examples from the work of **at least two** painters. (30 marks)

If no discussion of style is given the maximum is Band 4. If only one painter is discussed the maximum is Band 4.

The question requires candidates to

- Analyse three nineteenth-century paintings of leisure **and/or** entertainment.
- Discuss the style used in each example to convey the subject matter.

Candidates may use three examples of the same style.

Definition of leisure and/or entertainment

- Depictions of individual or collective private or public relaxation, both indoors and outdoors and urban and rural.
- Allow a broad interpretation of leisure and/or entertainment, but examples such as scenes of manual toil or religious subjects should not be allowed.

Analysis

A full analysis should consider

- Title.
- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances, biographical influences etc).

A discussion of style might include

- Formal characteristics.
- Technique.
- Meaning and associations of painting in a particular style.

Possible examples might include

Manet *A Bar at the Folies-Bergère* (1881- 82)

Analysis

- Oil on canvas, 96 cm x 130 cm.
- Close-up view of bar worker.
- Spatial arrangement of picture plane invites viewer into the image.
- Use of mirror gives a sense of both space and ambiguity through its reflection which provides a view of society at leisure.
- The 'Folies Bergère' (opened 1869) was one of the new places of entertainment formed as a result of the redevelopment of Paris as a city of leisure and entertainment.
- Although a place of gaiety and entertainment, an element of critique of the ephemeral nature of modern pleasure is implied.
- Sense of ennui/alienation and vulnerability of the barmaid.
- Question of prostitution - is the girl for sale - as well as her wares?
- A morally suspect, contemporary subject.
- Possible inclusion of male client - as seen in reflection in mirror at right.

Style

- Painting style encapsulated some of the experiences of modern life.

- Elements of the lack of idealisation and social issues of Realism and the immediacy of Impressionism.
- Use of *peinture claire* - lighting the barmaid's face from the front, which did away with half-tones and almost eliminated shadows.

Tissot *A Ball on Shipboard* (c.1874)

Analysis

- Oil on canvas, 84.1 cm x 129.5 cm.
- A scene at Cowes during Regatta Week.
- Lack of clear narrative or moral dimension.
- Hint of ennui and boredom.

Style

- Adaptation of French Realism, Japonisme, the influence of Whistler and 'snap-shot' effects of Degas.
- Hard-edged realism and precision of detail - especially women's gowns.
- Ruskin said that Tissot's works were like colour photographs of vulgar society.

Georges Seurat *Une baignade, Asnières, (Bathers, Asnières)*, (1883-84)

Analysis

- Oil on canvas 210 cm x 300 cm.
- Monumental scale of a history painting.
- A group of carpenters and other workers relaxing by the Seine near the Parisian industrial suburb of Asnières.
- Sculptural solidity is the antithesis of Impressionism.
- Rejected from Salon and shown at the Salon des Indépendants in May-June 1884.

Style

- Not wholly developed Divisionism - a variety of brushstrokes are used.
- 'Impressionist' touch for the water and sky, *balayé* (sweeping, brushed application of paint) for the grass and a smoother, fused stroke recalling that of Puvis de Chavannes for the figures.
- Some sections re-painted in the Divisionist style around 1887.

Other points considered to be valid to be given credit.

Topic 3

- 10** Analyse **three** nineteenth-century painted **and/or** sculpted portraits, discussing how character and identity are conveyed in each. Select your examples from the work of **at least two** artists. (30 marks)

If no discussion of character and identity is given the maximum is Band 4. If only one artist is discussed the maximum is Band 4.

The question requires candidates to

- Select three nineteenth-century painted and/or sculpted portraits made by at least two artists.
- Analyse the selected examples and discuss how character and identity are conveyed in each.

Definition of a portrait

- A likeness of a known individual or individuals usually created during their lifetime or within living memory.
- Self-portraits by artists are allowed.
- Funerary portrait effigies are acceptable.
- No images of mythological characters or of characters from literature are admissible.

How character and identity are conveyed

- Depiction of facial features and body.
- Composition, pose and gesture.
- Use of clothes, accessories and other figures.
- Setting.
- Relationship of spectator to image.
- Scale of image or figure.

Possible examples might include

Ingres *Napoleon on the Imperial Throne* (1806)

Analysis and discussion of character and identity

- Oil on canvas 260 cm x 163 cm.
- Recently crowned Napoleon I in coronation robes.
- A distant and iconic image that shows Napoleon in the pose of Jupiter or God the Father.
- Napoleon's face is the only part of his flesh revealed. The rest of his body is swathed in the coronation robes, gloves and boots.
- Regalia and decoration on carpet add to sense of power and majesty.
- Back of throne appears like a halo of sunburst of Apollo.
- A hyper-realistic, almost supernatural presence that intimidates the viewer.

Delacroix *Niccolò Paganini* (c.1831)

Analysis and discussion of character and identity

- Oil on cardboard, 45 cm x 30.4 cm
- Full-length image of the musician in performance.
- Paganini famous for his brilliant and exuberant improvisations on the violin.
- Paganini appears an ethereal, strange and almost ghostly presence.
- Expressive distortions attempted to capture the essence of his mysterious and frightening talent.
- An attempt to give visual expression to 'Genius'.

Rodin *Honoré de Balzac* (1898)

Analysis and discussion of character and identity

- Bronze height 282 cm.
- The writer, who had died in 1850, appears wrapped in a voluminous robe.
- Emphasis on head, indicating mental processes.
- Dramatic and exaggerated facial features.
- Not a close resemblance as the object was to suggest the spirit of the man and a sense of his creative vitality.
- Commissioned by the Société des Gens des Lettres, a Parisian literary association, which rejected the work when exhibited.

Other points considered to be valid to be given credit.

Topic 3

- 11 Discuss the political content **and/or** meaning of **three** nineteenth-century paintings. Select your examples from the work of **at least two** painters. (30 marks)

If only one painter is given the maximum is Band 4.

The question requires candidates to

- Select three nineteenth-century paintings that have a political content and/or meaning produced by two or more artists.
- Discuss the selected examples.

Definition of a political content and/or meaning

- Allow a broad definition of political content - war and territorial conquest, political ideology, change of regime, social injustices etc.
- Scenes from literature and from past history were sometimes painted as a political critique of the contemporary world.
- Whatever subject is chosen, the candidate must present a case for how and why their choice of painting has political content and/or meaning.

Discussion of political content and/or meaning might include

- Exactly what political meaning and/or content is/are being conveyed.
- How the political meaning and/or content is/are conveyed.
- A consideration of the composition and the role of the figure or figures in conveying the narrative or meaning.

Possible examples might include

Goya *Third of May 1808 (1814)*

- Oil on canvas 260 cm x 345 cm.
- Image has inconsistencies of scale and distance similar to a caricature.
- The execution of captured Madrileños prisoners in the aftermath of the rising of 2nd May.
- Suffering and anguish of the victims compared to the cold and faceless efficiency of the firing squad.
- Central, kneeling, white-shirted victim in crucifixion pose.
- Though painting shows the resistance of the Spanish to the French invaders, there is much gory realism in the dead bodies and the terror of the event.
- An unconventional interpretation of heroic patriotism that did not find favour with the restored Spanish king Ferdinand VII.
- Sense of the passage of time - the recently shot victims, those about to be shot, and those lining up.

Couture *Romans of the Decadence (1847)*

- Oil on canvas 472 cm x 772 cm.
- The privileged classes indulge in a decadent orgy during the last years of the Roman Empire.
- Action takes place against the backdrop of the stern statues of their noble and incorruptible Republican predecessors.
- Decadent Rome equated with the ruinous condition of France under the July Monarchy of King Louis-Philippe.
- A visual satire on the state of the nation.

Puvis de Chavannes *The Carrier Pigeon (1871)*

- Oil on canvas 136.7 cm x 86.5 cm.

- A scene from the siege of Paris during the Franco-Prussian War (1870 -1871).
- A carrier pigeon is clutched to the breast of a female figure.
- Inscription on frame 'Having escaped the enemy talon, the awaited message exalts the heart of the proud city.'
- The heart of the city of Paris is shown - Île de la Cité is buried under the heavy snowfalls of the hard winter and below is the Pont de Sully, Notre-Dame and the Sainte-Chapelle.
- Simple contours and outlines - designed to be turned into a print to be sold for the war effort.

Other points considered to be valid to be given credit.

Topic 3

- 12** Compare and contrast the design and construction of **either two** nineteenth-century churches **or two** nineteenth-century museums **and/or** galleries. (30 marks)

If examples are simply described with no attempt at comparison and contrast the maximum is Band 3.

The question requires candidates to

- Select two churches or museums and/or galleries built in the nineteenth century.
- Compare and contrast the design and construction of the selected examples.

Definition of church

- A building dedicated to Christian worship.

Definition of museum and/or gallery

- A purpose-designed building to display artefacts or works of art.
- Both public and private institutions are admissible.

General points of comparison and contrast in design and construction might be

- Style, including façades, elevations and decorative details.
- Building methods and use of materials.
- Setting and location.
- Interiors.

Possible examples might include

Churches

	A W N Pugin <i>St Giles, Cheadle (1841-46)</i>	L A Boileau <i>Saint-Eugène-St Cécile (1854-55)</i>
Design and construction	<p>Gothic revival, a model parish church in the Decorated style.</p> <p>Axial and symmetrical plan. Single nave and two side aisles.</p> <p>Traditional materials and craftsmanship, use of local artisans.</p> <p>200 foot spire.</p> <p>Squatness and heaviness is offset by sense of soaring and sharpness of the spire.</p> <p>Inside, every surface is painted with coloured and gilded diaperwork and there is a great deal of high-quality stained glass.</p> <p>For Pugin the Gothic symbolised Christian concern for the heavenly.</p> <p>Pugin attached great personal pride to the building calling it 'Cheadle perfect Cheadle, my consolation in all my afflictions'.</p> <p>A richly decorated Roman Catholic church which benefitted from the generosity of the Earl of Shrewsbury, at whose expense it was built.</p>	<p>Paris' first cast-iron church in a revived 13th century Gothic style.</p> <p>Three naves and two side aisles, each nave ends in an apse.</p> <p>Use of cast-iron columns, sheet metal and in large part pre-fabricated.</p> <p>A light, open cage structure.</p> <p>Use of new materials gave maximum possible interior space on cramped corner site.</p> <p>Restrained exterior and light filled and coloured interior.</p> <p>Structural strength and light infill of walls of stucco-covered brick made flying buttresses unnecessary.</p> <p>Built under initiative of religious patron Cardinal Sibour, Archbishop of Paris.</p>

Museums and Galleries

	Schinkel <i>Altes Museum</i>, Berlin (1823-30)	Deane and Woodward <i>University Museum (Pitt-Rivers Museum)</i>, Oxford (1855-60)
Design and construction	<p>Greek classicism is adopted</p> <p>Main front on the Lustgarten is a colonnade of 18 sandstone Ionic columns in antis, 83.7 m in length and 19.4 m from the ground to the top of the cornice.</p> <p>Power and presence is given by the giant order of the columns.</p> <p>Attic inscription: "Friedrich Wilhelm III dedicated this museum to the study of all antiquity and liberal arts in 1828".</p> <p>Strictly speaking, not a temple front - there is no pediment - but a stoa.</p> <p>Highly regular and symmetrical design.</p> <p>Attic protects the masonry dome of the rotunda - based on the Pantheon.</p> <p>Approached by a broad staircase, flanked by sculptures, which leads to a monumental portico/columnar hall, open to the exterior.</p> <p>Classical style presents the museum as a 'Temple of Culture'</p> <p>Heavy sculpture was to be on the main entrance floor—large pieces in the central rotunda and smaller ones in the surrounding wings.</p> <p>Paintings displayed in the first-floor north gallery and other departments to the east and west of the rotunda and staircase.</p> <p>A tight budget meant that expensive Saxon stone was reserved for the façade and some of the classical detail, with the remainder executed in the local vernacular brick.</p>	<p>Style is a mixture of many different versions of the Gothic.</p> <p>Flat façade, with central tower, high slate roof and its metal finial, are reminiscent of the medieval town hall of Brussels and the cloth hall at Ypres, though lacking their castellations, finials and pinnacles.</p> <p>Façade animated by different coloured bands of stone, rather than by mouldings and relief.</p> <p>Ruskin involved in bands of different coloured stones on façade and plans for carving porch and window capitals from nature - highly appropriate for a museum of natural history.</p> <p>Italian Gothic constructional polychromy.</p> <p>Laboratory (now demolished) from fourteenth-century Abbot's Kitchen at Glastonbury.</p> <p>Some asymmetry in placement of features.</p> <p>Interior has delicate Gothic ironwork by Skidmore and is a kind of glazed courtyard in which to display the exhibits.</p> <p>Open centre is surrounded by cloisters on two storeys. Each column shaft is made of a different British stone or marble and each has an individual capital.</p> <p>Building is both a receptacle for exhibits and an exhibit in itself.</p>

Other points considered to be valid to be given credit.

Topic 4 - Art and architecture in Europe and the United States of America between 1946 and 2000

- 13** Analyse and interpret **three** abstract **and/or** non-figurative paintings produced during this period. Select your examples from the work of **at least two** artists. (30 marks)

If no attempt to analyse and interpret the examples is made the maximum is Band 4. If only one artist is discussed the maximum is Band 4.

The question requires candidates to

- Select three abstract and/or non-figurative paintings produced in Europe and/or the United States between 1946 and 2000.
- Analyse and interpret the selected examples.

Definition of abstract and non-figurative

- Paintings that are non-representational autonomous objects that reject the representation of figures, objects and the exterior world.
- Works that are 'abstracted' from the visible world are allowed.

Analysis and interpretation

- Titles, dates, medium and, if relevant, location.
- Description and assessment of form (eg composition, textures, colour, scale, visual effect of medium etc).
- Description and assessment of contexts (eg time and place of creation, historical circumstances, patronage, biographical influences etc).
- Meaning and significance of abstract works - aesthetic and spiritual values etc.
- Much abstract art was accompanied by explanations by the artists.

Possible examples might include

Jackson Pollock *Autumn Rhythm (Number 30)* (1950)

Analysis and interpretation

- Oil on canvas, 267 cm x 526 cm.
- Paint dripped and spattered onto an unprimed and unstretched canvas laid out on the floor.
- Gestural and subjective application of paint - with sticks, trowels, knives and other implements.
- Act of painting became its own subject.
- Marks created have no representational significance.
- No central point of focus.
- Marks are an index of Pollock's engagement with the medium.
- Sense of ritual - analogous to Indian sand painting.
- Large scale gives the viewer the sense of being enveloped by the canvas.
- Sense of infinity by layer upon layer of paint.
- Title applied after the work was completed - and thus prompts the viewer to find associations with natural forms - contrary to Pollock's wish for the spectator to concentrate on 'pure painting'.

Yves Klein *IKB 191* (1962)

Analysis and interpretation

- Resin-based pigment on canvas, 65.5 cm x 49 cm.
- Created a new colour, 'International Klein Blue' (IKB), using ultramarine suspended in 'Rhodopas', a synthetic resin. A brilliant and long-lasting blue.
- Reminiscent of the lapis lazuli used to paint the Madonna's robes in medieval and renaissance paintings.

- Colour gives a sense of the infinite and heavenly.
- Monochrome used as a reaction to bright abstract works that Klein considered merely decorative.
- Non-representational works stimulate meditation and feelings of spirituality.
- No sense of the 'artist's touch'. Colour sprayed on or applied with sponges.

Damien Hirst *Acetic Anhydride* (1991)

Analysis and interpretation

- Gloss household paint on canvas. 169 cm x 200 cm
- A sequence of multi-coloured same-sized spots on a light ground.
- Mundane paint medium.
- Equidistant, though spots at right are cropped.
- No depth or shade.
- Dots reminiscent of pills or tablets and evoke medicines and drugs.
- The chemical itself is used in the production of aspirin.
- Impersonal style - many of Hirst's 'spot' paintings were made by assistants, notably Rachel Howard.

Other points considered to be valid to be given credit.

Topic 4

- 14 Examine and discuss **three** works of art that use ready-made **and/or** found objects.
(30 marks)

The question requires candidates to

- Select three examples of art that use ready-made and/or found objects.
- Examine and discuss the selected examples.

Definition of ‘ready-made and/or found objects’

- ‘Found’ (*objets trouvés*) and ‘ready made’ objects are both items that already exist (natural and manufactured) that enter the category of art by being selected by the artist.
- Both can either be exhibited unaltered (in a new rarefied context) or combined together with artistic media.
- Allow wide interpretation of ‘use’, to allow all examples where ready-made and/or found objects make up the whole or partial art work.

Examination and discussion of ready-made and/or found objects should include

- Titles, dates, medium and setting or location.
- Examination and discussion of form (eg composition, textures, colour, scale, use of media etc).
- Examination and discussion of contexts (eg time and place of creation, historical circumstances, patronage, etc).
- Discussion may include why ready-made and/or found objects are selected or used and their meaning and/or significance
 - challenges to the forms of conventional sculpture as an avant-garde strategy
 - desire to de-mystify the art object and create ‘art’ out of the stuff of everyday experience
 - to create installations where the viewer has a more intense experience
 - selection and use might range from the non-aesthetic and impersonal to the highly subjective and autobiographical
 - debates on whether or not ready-made and found objects are art.

Possible examples might include

Carl Andre Lever (1966)

- 137 separate firebricks, extended along floor for 10.5 metres.
- Use of ready-made objects, in this case undisguised industrial, non ‘Fine Art’ materials.
- Emphasis on horizontality.
- Sense of infinity and endlessness.
- Andre explained that it was like putting Brancusi’s *Endless Column* on the ground instead of in the air.
- Impersonality and lack of self-expression.
- Some critics have identified a phallic or priapic reference - as a lever is a long, rigid tool.
- Horizontality and everyday materials run counter to many accepted ideas of what constitutes a sculpture.
- An example of the pure and unadorned forms of Minimalist art.

Damien Hirst *The Physical Impossibility of Death in The Mind Of Someone Living* (1991)

- Tiger shark, glass and steel tank, 5% formaldehyde solution.
- Title invites thought about how death is considered both in modern society and by the individual.
- Interest in the processes of life and death.

- Modern death rituals tend towards an avoidance of the subject, almost to the point of taboo.
- Tensions and paradoxes created by the displacement of the shark from the natural environment into a gallery context, yet seen in a sea-life liquid.
- Fierce predator of the ocean seen close-up.
- Consideration of the category of the work being seen - is it sculpture? A natural history exhibit? Is it even art?

Tracey Emin *My Bed* (1998)

- Mattress, linens, pillows, objects.
- An installation.
- The bed in which the artist claims she was drunk, miserable and suicidal for four days in summer 1998.
- Part of project to make the detritus of artist's life fit for public consumption.
- Work has been viewed as both wholly egotistical and disarmingly frank and revealing.
- The transgressive quality of the work was not so much to do with its content but its claim to be 'art'.
- Some presentations of *My Bed* had a hangman's noose suspended above - giving further macabre and bleak associations.

Other points considered to be valid to be given credit.

Topic 4

- 15 Analyse and interpret **three** artworks concerned with female experience, each made by a different female artist or artists during this period. (30 marks)

If no attempt to interpret the examples is made the maximum is Band 4. If only one artist is discussed the maximum is Band 4.

The question requires candidates to

- Select three works of art concerned with female experience, each made by a different woman artist or artists in Europe and/or the United States between 1946 and 2000.
- Analyse and interpret the selected examples.

Female experience might include

- Child-birth.
- Motherhood.
- Menstruation.
- Discrimination by men.
- Inequality of opportunity - especially compared to male artists.
- Stereotyping by men.
- Celebration of womanhood.

Analysis and interpretation

- Analysis of form (eg materials, composition, textures, colour, scale, etc).
- Analysis of subject (eg type of figure, pose, gesture, setting, etc).
- Analysis of contexts (eg time and place of creation, historical circumstances, biographical influences, etc).
- Consideration of the particular female experience and how it is conveyed

Possible examples might include

Judy Chicago *The Dinner Party* (1974-79)

Analysis and interpretation

- A 14.63 m equilateral triangle table with 39 place settings (originally 13 were planned) commemorating women in history and legend and 999 names inscribed on the marble floor.
- Each place setting features a placemat with the woman's name and art works relating to her life, with a napkin, utensils, a glass or goblet and a plate.
- Each larger-than-life-size painted porcelain plate featured an image based on the butterfly.
- Place settings include the Egyptian Goddess Ishtar, Queen Hatshepsut, Sappho, Artemisia Gentileschi, Georgia O'Keeffe, Emily Dickinson and Virginia Woolf.
- Over 100 women worked on the project.
- Now in the Brooklyn Museum's Elizabeth A. Sackler Center for Feminist Art.
- A feminist piece affirming the participation of women in history and demanding respect for women's productions.
- To address the neglect of many figures in female creativity and history.
- *The Dinner Party* is a provocative collision between the high art of museums and the private domestic space of women's crafts.

Mary Kelly *Post-Partum Document*, (1973 -77)

- An installation that examines the theme of motherhood and four years of her relationship with her son.

- Six consecutive sections, made up of 135 -139 parts (depending on the configuration and installation) that use multiple representational modes (literary, scientific, psychoanalytic, linguistic and archaeological) to chronicle her relationship with her son.
- Title 'Post Partum Document' suggests distance and objectivity.
- Documentation includes feeding charts, statistical tables and analysis of speech.
- Objects and found objects include clay imprints of the child's hand, writing slates (looking like Rosetta Stones), folded vests, nappy liners and specimens of plants the child collected, but these are mounted and framed, some in perspex.
- Analysis of the way a child enters the patriarchal order, via different forms of language.
- Also analysis of the ways in which the mother changes.
- Mother's response is documented by writings and diaries - though the result is not autobiographical.
- A challenging and unorthodox approach to the theme of the mother and child - no images of either are included.
- Rather than having any conventional notions of visual beauty and rapid gratification, the work requires careful reading and close examination.

The Guerrilla Girls *Do women have to be naked to get into the Met. Museum?* (1989)

Analysis and interpretation

- Poster - black and white reproduction of Ingres' *La Grande Odalisque* with the head of a gorilla and text which read 'Do women have to be naked to get into the Met. Museum?' and observed that while women artists accounted for fewer than 5% of the artists displayed in the modern section of the Metropolitan Museum, 85% of the nudes are female.
- Attention is drawn to the inequalities of public display for women artists and how women are often considered as the objects of art rather than the producers.
- Design was rejected for a Public Art Fund billboard and ran for a time on New York buses, until cancelled as the *Odalisque* element was considered too suggestive.
- The Guerrilla Girls are a group of radical feminist artists established in New York in 1985.

Other points considered to be valid to be given credit.

Topic 4

- 16 Discuss the characteristics of Post-Modern architecture through an analysis of **three** buildings. (30 marks)

The question requires candidates to

- Select three Post-Modern buildings.
- Discuss the characteristics of Post-Modern architecture through an analysis of the selected examples.

Characteristics of Post-Modernism

- Return of ornament, historicism and wit to modern architecture.
- Reaction to the purism and anonymity of the International Style.
- Robert Venturi adapted Mies van der Rohe's maxim 'Less is more' to 'Less is a bore'.
- Deliberate mixture of styles - often in collision with one another.
- Use of sculptural elements, anthropomorphism, *trompe l'oeil* etc.

Possible examples might include

Charles Moore *Piazza d'Italia* New Orleans (1978-79)

- Use of elements from the Italian Renaissance and Roman Antiquity.
- Temple front and sections of hemicyclical colonnades painted bright yellow, ochre and red.
- Ironically, the pillars are covered with steel.
- Richly coloured - compared with the plainness and austerity usually associated with antiquity and the Renaissance.
- Paradoxical that Roman Antiquity and the Italian Renaissance are being quoted in New Orleans, over 5,000 miles away on another continent.
- Moore used two local architects from Perez and Associates to acquire site specific knowledge.
- Fountain and piazza the setting for a local festival, St Joseph's, celebrated by the expatriate Italian community.

Ricardo Bofill *The Spaces of Abraxas* Marne-la-Vallée (1978-83)

- A public housing development in one of several new towns created in the mid-1960s.
- Complex has three elements - the Palacio, a 19-storey apartment building, the 10-storey theatre, a curved section of apartments with plaza in the centre, and the arc in the centre of the plaza, modelled on a triumphal arch and containing 20 apartments.
- Colossal and overwhelming scale - the aggrandisement of modern social housing by size and references to classicism.
- Theatre is in the form of a 10-storey amphitheatre and the interior façade has nine storey fluted glass columns which alternate with pilasters of masonry.
- Cast concrete provides 'capitals' for columns and pilasters and a cornice.
- Glass panes are the bay-windows of each apartment and provide a relief to the heaviness of the cast concrete.
- Arc of the amphitheatre is interrupted only by a small pedimented arched opening, which Bofill refers to as an 'urban window'.
- Exterior uses giant fluted paired three-quarter columns on rusticated bases.
- Some engaged columns have concave mid-sections - a witty breach of classical usage.
- By using glass and re-inforced concrete, areas which would normally have been solids can be opened out.
- Abraxas is the word for the Mesopotamian symbol meaning good and evil and which roughly translates as 'magic'.

Michael Graves *Portland Public Services Building* Portland Oregon (1979-82)

- Five-storey municipal office building in downtown Portland.
- International Modernism used as just one of a number of historical styles.
- Also elements of skyscraper design and detailing from Art Nouveau and Art Deco.
- Monumental presence and block-like feeling of the structure also recalls the architecture of Boullé and Ledoux in Enlightenment France.
- Tripartite division of base, middle and top.
- Base is coloured green, the middle is terracotta and the top is blue.
- Symbolic of the natural world - garden, earth and sky.
- Classicism embodied the ideals and goals of civic government.

Other points considered to be valid to be given credit.

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