



General Certificate of Education (A-level)
June 2013

History of Art

HART3

(Specification 2250)

Unit 3: Investigation and Interpretation (1)

Final

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 students' 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 students' 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 students' 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 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
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 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 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 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 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 1 0	No attempt to address the question or meet assessment objectives				

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

Questions that require two examples

- If only one example is given the maximum is 15 marks
- If no examples, or inappropriate examples are given the maximum is 5 marks

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 painted altarpieces **and** discuss the religious purpose of each. Select your examples from the work of **at least two** painters. (30 marks)

If no discussion of religious purpose the maximum is Band 4.

The question requires candidates to

- Select three painted altarpieces from the fifteenth century, executed by at least two painters.
- Analyse the three examples.
- Discuss the religious purpose of each example.

Definition of a painted altarpiece

- A devotional painting commissioned to be placed on, above or behind an altar.
There are a range of possible forms
 - large-scale altarpieces for high altars in churches
 - smaller altarpieces for chapels and for private chapels.
- Surviving portions of dismembered altarpieces are allowed.
- Predella panels are acceptable - although some indication of how the panel fits in with the altarpiece's format should be given.

Analysis

A full analysis should consider

- Title, date, artist.
- 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).

Discussion of religious purpose

- Altarpieces were a focus for prayer and meditation and so were usually clear and simple images.
- An altarpiece's subject was often intimately connected to its function and location.
- The commissioning and donation of an altarpiece might be an expiation of the sin of usury or an act of benevolent Christian charity - both of which would result in a reduction of time for the soul in Purgatory.
- Religious purpose might also coincide with family concerns for commemoration and social status.

Possible examples might include

Jan van Eyck *Ghent Altarpiece (The Adoration of the Mystic Lamb)*, (completed 1432)

Analysis and religious purpose

- Tempera and oil on wood; polyptych; closed 335 cm x 229 cm; open 335 cm x 457 cm.
- The form of the 20 panels of the polyptych is of 4 central panels when opened and 16 for the inner and outer sides of the doors; opened on feast days.
- Central upper panel of *God the Father*, flanked by the *Virgin Mary* and *John the Baptist*.
- Below, is the *Adoration of the Lamb*.
- When closed, the main scene is the *Annunciation*, with portraits of the donors below.
- Commissioned by the wealthy merchant and financier Joost Vijdt for his and his wife's private chapel in the Church of St Bavo, Ghent.
- Complex, visionary and scholarly iconographic programme, an exposition of the doctrine of Redemption, originally a predella of *Hell* or *Limbo* beneath.
- Parish church, (which became a cathedral in 1559), dedicated to St John the Baptist whose emblem is a Lamb - possibly explains the choice of iconography of the central inner panel.
- Wool was also the source of the patron's wealth.
- Richness and intensity of oil techniques and detail in every aspect of the painting – eg use of landscape, realism of the interior of the *Annunciation*, the portraiture likeness of the donors and innovative truthfulness of the nude bodies of Adam and Eve.
- Polyptych is traditional but the visual language of this example is innovative in many and startling ways.
- Hinged format indicates how the altarpiece was opened and closed at different times of the year in response to the liturgy of the Christian year.

Gentile da Fabriano *Adoration of the Magi*, (1423)

Analysis and religious purpose

- Tempera on wood, 300 cm x 282 cm.
- Commissioned by Palla Strozzi, humanist, head of an international bank and one of the richest men in Europe, for the Sacristy of Santa Trinità.
- Intended to fulfil the joint requirements of the patron (burial chapel) and the clergy (sacristy).
- One of the most lavish fifteenth-century paintings and indicative of the patron's enormous wealth.
- Continuous narrative adopted within a single frame - the journey to Bethlehem appears beneath the arches.
- Almost the only biblical instance of the acceptability of wealth and an extraordinary display of costly materials.
- In a crowded foreground the eldest Magus prostrates himself before the Christ Child on Mary's knees, with his crown beside him on the ground. The second kneels and takes his crown from his head and the third (and youngest) stands and waits his turn to offer homage. Their retinue of grooms and horses on the right are seen from close up.
- Evocation of a courtly world for a Florentine banker within a mercantile republic.
- Social significance of the Florentine Confraternity of the Magi.
- Rich decorative effects; serpentine forms all through the composition of both the whole and the parts.
- Artificiality of the courtly combined with the naturalism of space, light and description of the real details.
- Consistent lighting and tonality give an illusion of continuous space. The source of illumination in both background and foreground is the star that leads the Magi to their destination.
- The combination of naturalism and decorative effects links the work to both Renaissance and International Gothic values.

Masaccio *The Virgin and Child*, (1426)

Analysis and religious purpose

- Tempera on wood, 134.8 cm x 73.5 cm.
- Commissioned by the Pisan notary, Giuliano degli Scarsi, for the family funerary chapel, dedicated to Saint Julian, in Santa Maria del Carmine, Pisa.
- Probably the central panel of a polyptych.
- A simple, direct and monumental image.
- Madonna is seated on an architectonic throne, and is a massive sculptural presence with cast shadows.
- Christ Child eats grapes as a reference to the Eucharist.
- Perspectival recession of the lutes and Christ-Child's elliptical halo.
- Though formally innovative, the panel still retains a traditional gold background and the figure is set under a pointed gothic arch.

Other points considered to be valid to be given credit.

Topic 1

- 02** Discuss the form **and** meaning of **three** fifteenth-century sculptures. (30 marks)

If only form or meaning is discussed the maximum is Band 4.

The question requires candidates to

- Select three fifteenth-century sculptures.
- Discuss the form and meaning of each example.

Definition of a sculpture

- Carved or modelled three-dimensional (relief or free-standing) work.
- Interior or exterior location; independent of architecture or part of architectural setting.

General points about the discussion of form and meaning

- Form constitutes the outward appearance of the sculpted object and encompasses the composition and the techniques and materials used.
- Meaning is concerned with the subject matter and purpose of the sculpture.

Possible examples might include

Lorenzo Ghiberti *St John the Baptist* (1413/14)

Form

- Bronze, height 255 cm.
- Free-standing over life-size statue.
- Stands in Gothic niche on façade of Orsanmichele.
- St John the Baptist - ascetic and preacher on the banks of the Jordan. Baptiser of Jesus Christ.
- First monumental bronze figure of modern times and an extraordinary technical achievement.
- Example of International Gothic style. Use of voluminous swirling drapery with deep folds and furrows. Multiple curves and undulations with a sense of grace.
- Departure from the medieval type of draped figure as the figure is articulated beneath the ample robe.
- Ghiberti created an impression of the body and its clothing as two largely independent layers of equal importance.

Meaning

- Patron saint of the Arte di Calimala (the Wool Merchants' guild), who commissioned the work for Orsanmichele, in Florence.
- Emphasis on drapery might be associated with the guild's produce.
- Situated on the exterior of Orsanmichele, the statue also acted to promote the guild, which was one of the seven major guilds of Florence.
- Bronze was an expensive and impressive material.
- Signature on the hem of the saint's cloak reads *laurentius ghibertus mccccxiv* – announces individual authorship.

Donatello *David* (1430s-1450s)

Form

- Gilded bronze, height 158 cm.
- Free-standing just under-life size statue.
- Bronze allows sharp and crisp detail and smooth modelling of body.
- Use of bronze and nudity of figure refer back to ancient exemplars.
- Designed to be viewed in the round - to enable accumulation of details to be seen - such as the feather of Goliath's helmet caressing David's right leg.
- Nude (except for hat and footwear) David stands with sword in hand above decapitated head of Goliath.
- Elegant *contrapposto* pose with even a suggestion of effeminacy.

Meaning

- Youthful David slew giant Philistine Goliath. Old Testament, 1 Samuel, Chapter 17.
- The unlikely victory of the immature David against the powerful brute Goliath was the work of God.
- Moment of pensive victory after the battle.
- For the Medici family - links with imagery of Mercury might suggest commerce.
- David also a powerful symbol for the city of Florence - of the victorious underdog.
- Form of sculpture suggests advanced and cultivated taste.

- Sculpture is at once religious, civic and private.

Tilman Riemenschneider *Mary Magdalen* (1490-92)

Form

- Limewood, height 187 cm.
- Mary clasps her hands in prayer.
- Her hair extends below her waist and hides her pubic region.
- The Magdalen wears a rough gown, carved to resemble hair, or flame-like forms.
- But this 'garment' does not cover Mary's body, it seems to 'grow' from it.
- Natural clothing is a reference to her life in the wilderness.
- Though the body was not polychromed, there is evidence of paint on Mary's pupils, irises and eyelids.
- Six small angels (each separately carved) flank her.
- Properties of limewood allow for great differentiation of textures.

Meaning

- Commissioned by the Burgomaster and municipal council of Münnerstadt.
- Originally the high altarpiece to the patron saint of the parish church of Münnerstadt.
- Mary is assumed into heaven - while living in a remote cave at the end of her life, each day she was borne up to heaven by angels to hear the choir of the heavenly host and to gain new strength.
- An altarpiece for devotion and contemplation.
- Mary Magdalen, a former harlot, is a repentant sinner.
- Shows that salvation was possible for everyone.

Other points considered to be valid to be given credit.

Topic 1

- 03** Discuss how character and identity are conveyed in **three** fifteenth-century portraits. You may choose your examples from painting **and/or** sculpture. (30 marks)

The question requires candidates to

- Select three fifteenth-century portraits in painting and/or sculpture
- Discuss how character and identity are conveyed in each example.

Definition of a portrait

- A likeness of a known individual, usually created during their lifetime or within living memory.
- Self-portraits by artists are allowed.
- No images of biblical 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 and accessories.
- Setting.
- Relationship of spectator to image.

Possible examples might include

Donatello *Gattamelata* (1445-1453)

Character and Identity

- Bronze equestrian statue on marble plinth, height 340 cm.
- Commemorative equestrian bronze statue of Erasmo da Narni (1370-1443), nicknamed the 'Honeyed Cat', mercenary commander for the Venetian State and dictator of Padua from 1437.
- Powerful figure of armoured warrior on horseback.
- Carries baton of a Roman general.
- Highly individualised and characterised facial features.
- Reference to antique equestrian statues such as *Marcus Aurelius* and *Regisole* at Pavia (now destroyed).
- Life-size; high plinth emphasises status.
- Statue commands the square in front of Padua Cathedral.

Domenico Ghirlandaio *An Old Man and a Young Boy (his grandson?)* (c.1490)

Character and Identity

- Tempera on wood, 62 cm x 46 cm.
- The old man is of some status, wearing a striking red coat with fur lining and a chaperon (hood).
- The boy wears a cap and tunic of a similar colour.
- Striking realism of details of old age and illness - grey hair, the wart on the forehead, the wrinkles around the eyes, and, especially, the nose deformed by rhinophyma.
- In contrast, the young boy is unmarked and unsullied.
- An image of intimate and mutual tenderness.
- Perhaps as well as being a portrait, the pairing also has an allegorical significance about the stages of life.
- It has also been speculated that this is a posthumous, commemorative portrait concerned with family dynasty.

Leonardo da Vinci *Lady with an Ermine (Cecilia Gallerani)* (c.1483-85)

Character and Identity

- Oil on panel, 53.4 cm x 39.3 cm.
- Cecilia Gallerani was the mistress of Ludovico Sforza, Duke of Bari and Regent of Milan.
- Daughter of a high-ranking official, she was a gifted writer, patroness of the arts.
- Half-length against plain background.
- Graceful and animated image - sitter turns towards her left to reveal her full face, throat and shoulders.
- Holds an ermine. Its fur and the luxurious fabrics of the sitter's clothing provide a sensual display.
- Ermine is a pun on her surname - galē is Greek for ermine.
- Perhaps also a reference to Ludovico Sforza, who was appointed a member of the Order of the Ermine by Ferdinand I of Naples in 1488.

Other points considered to be valid to be given credit.

Topic 1

- 04** Analyse **three** fifteenth-century religious buildings **and** discuss the relationship between form and function in each. (30 marks)

If analysis is given without discussion of form and function the maximum is Band 4.

The question requires candidates to

- Analyse three fifteenth-century religious buildings.
- Discuss the relationship between form and function in each example.

Definition of religious building

- A building dedicated to worship or housing a religious institution.
- Independent chapels within larger religious buildings or palaces etc. are acceptable.

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.
- Location/site.
- Scale.
- Situation within urban or rural contexts.

Relationship between form and function

- How the building's form enables worship and other religious activities to take place.

Possible examples might include

Filippo Brunelleschi *Old Sacristy, San Lorenzo, Florence (1421-1428)*

Analysis

- Sacristy commissioned in 1419 by Giovanni di Averardo de' Medici, probably influenced by his son Cosimo de' Medici.
- The project was part of the reconstruction and enlargement of the church.
- As it was built quickly (1421-28), before the new church was constructed, it is considered as an independent structure.
- Modest scale.
- Use of the classical language of architecture eg interior Corinthian fluted pilasters, arches and pendentives.
- Square in plan and forms a perfect cube in volume, covered by a classical hemispherical dome that is supported on ribs as a twelve-part umbrella dome.
- Style is a synthesis of Classical forms with Brunelleschi's own innovations.
- The main dome rests on deep pendentives
- Entablature divides the walls into two equal horizontal zones, the depth of the dome forming a third equal zone above - the *Old Sacristy* demonstrates the mathematical, modular proportioning system adopted by Brunelleschi.
- Architectural elements articulated in grey *pietra serena* set off against plain white plaster walls.
- Mathematically-proportioned spaces articulated by pilasters created problems at corners, where the pilasters become mere strips.

Relationship between form and function

- Dual purpose of sacristy (used by the clergy for the preparation of the liturgy) and burial chamber for the Medici family.
- One of the sides of the cube is also divided into three; its central section opens into an altar space, square in plan and domed over pendentives.
- The Sacristy exemplifies the mathematical, modular proportioning system adopted by Brunelleschi. An ordered and lucid architecture expressing a divine order.
- A solemn and dignified sepulchral space.

Leon Battista Alberti *Sant' Andrea, Mantua (begun 1472)*

Analysis

- Construction began at the west end in 1472, and the nave and principal façade were both largely complete by 1488.

- Church has a Latin-cross plan with a broad barrel vaulted nave and a domed crossing.
- On either side of the nave are three smaller domed chapels alternating with three larger chapels with transverse barrel vaults - rather than traditional continuous aisles.
- Nave walls are articulated with giant Corinthian pilasters to form a sequence of alternating small and large bays - small bays have low portals for the smaller chapels and broad open arches in the wide bays give access to the larger ones.
- The dome at the crossing rests on pendentives, though this was not added until 1733 by Filippo Juvarra.
- Dramatic and monumental interior, inspired by antique examples, notably the Basilica of Maxentius.
- The façade is articulated by four giant pilasters, with a wider bay at the centre and narrower bays at each side.
- Internal arrangement of the building is mirrored in the façade. Façade and portico are strikingly similar to the internal elevation of the nave walls and to the internal disposition of spaces.
- The façade is reminiscent of ancient triumphal arches, such as the *Arch of Titus*, and also linked to ancient temples as it is crowned by a pediment.
- Above the pediment, an arched canopy known as the *ombrellone* - probably to reduce the amount of direct light entering the nave.

Relationship between form and function

- The church housed a much-venerated relic of Christ's blood and was Mantua's foremost pilgrimage shrine. Magnificence and grandeur of ancient temples being used for Christian worship.
- Large scale to emphasise the building's importance as the holder of a relic of the Holy Blood and to accommodate pilgrims.
- Multiple chapels allow frequent or simultaneous celebration of the Eucharist.
- Symbolism of the pagan triumphal arch is adopted and adapted to a Christian context.
- Dark interior expresses Alberti's belief that churches should be dimly lit to concentrate the mind on the religious experience.

Pietro Lombardo and workshop *Santa Maria dei Miracoli*, Venice (1481-89)

Analysis

- Small scale, 33.5 m x 11.5 m, on a constricted canal-side site; built by local citizens to house a miracle-working image of the Madonna.
- Primarily a votive chapel rather than a local parish or convent Church.
- Rectangular barrel-vaulted chapel with additional raised and domed choir, housing the high altar at East end and terminating in a semi-circular apse; gallery at West for the nuns of St Clare (the convent established to look after the image).
- Venetian style; love of very lavish decoration; acknowledges both the Byzantine traditions in the use of marble decoration as well as Renaissance knowledge of classical forms.
- Lavish use of materials - marble facing used on all sides of exterior and on the interior - recalls the use of marble on iconic Venetian buildings such as San Marco.
- Rich and highly elaborate decorative effects are achieved in the use of coloured marbles split for symmetry.
- The decorative effects are brilliantly illuminated in the East end by the use of large, round-headed windows and circular windows to echo those used in the West façade.
- Application of classical language in two stories of fluted pilasters carrying a blind arcade at the upper level; segmented pediment over entrance doorway; segmental pediment crowning the façade with one larger and three small, circular windows and two roundels was probably chosen to echo the semi-circular Romanesque arches on the façade of San Marco.

Relationship between form and function

- An overwhelming expression of religious faith through the sheer richness of decoration and materials, building seems like a jewel box or architectural reliquary.
- Opulence and small scale invokes a feeling of other-worldliness and of solemnity.
- An unequivocal expression of the religious piety and devotion of the local community.
- Very high elevation of the choir approached by a grand staircase emphasises the significance and drama of the Eucharist.

Other points considered to be valid to be given credit

Topic 2 Art and architecture in seventeenth-century Europe

- 05** In what ways did seventeenth-century religious artworks involve the spectator? Refer to **three** paintings **and/or** sculptures in your answer. (30 marks)

The question requires candidates to

- Select three seventeenth-century religious paintings and/or sculptures.
- Illustrate methods of spectator involvement by reference to the three examples.

Strategies in religious painting and sculpture to involve the spectator include-

- Diagonal, restless composition.
- Elements seem barely confined by pictorial or sculptural space and almost spill out into the spectator's own space thus forming a psychological link with the viewer.
- Depiction of the climax of an action.
- Figures look directly out at the viewer to engage and draw them into the sacred events.
- Unidealised figures give the viewer a sense of the familiar and commonplace.
- Three-dimensional figures provide a degree of actuality.
- Dramatic lighting (degrees of chiaroscuro and manipulation of real light).
- A religious experience or narrative is often conveyed as if to invite the spectator to share in the experience of Christ or a Saint - linked to Counter Reformation theology - The Spiritual Exercises of St Ignatius of Loyola.

Possible examples might include

Caravaggio *Conversion of St Paul* (1600-01)

- Oil on canvas, 230 cm x 175 cm.
- For the right side wall of the Cerasi Chapel, Santa Maria del Popolo, Rome.
- Moment of conversion of Saul on the road to Damascus is shown.
- Dramatic lighting emphasises the conversion.
- Large-scale figure and horse.
- Figure of fallen Saul almost breaks into the viewer's space.
- Viewer becomes witness/participant in holy event.
- Dramatic and theatrical composition and naturalism of the unidealised figures give an enhanced degree of spectator involvement.
- Conversions and martyrdoms were an essential element in the doctrinal reforms of the Counter Reformation.

Peter Paul Rubens *The Descent from the Cross*, Antwerp Cathedral (1611-12)

- Large-scale altarpiece, 421 cm x 617 cm.
- *The Descent from the Cross* occupies the central panel of a triptych.
- Diagonal form of the dead Christ's bloodied body is set against the brilliant white of the winding sheet. Ladder on the right also forms a diagonal in the opposite direction.
- Figures in foreground - Mary Magdalene, Mary and St John are very close to the picture plane.
- Three-dimensional modelling of the figures emphasised by the fall of light - gives a palpable quality.
- Three-dimensional quality aided by borrowings from the *Laocoön* group - for Christ and Nicodemus.
- Body of Christ as an altarpiece reminds the viewer of His sacrifice and of the sacrament of Holy Communion.
- The composition and colour values of the painting are also legible and striking at a distance - and so can involve the viewer before the painting's subject is known.
- Themes on the two side panels (*The Visitation* and *The Presentation in the Temple*) invite theological mediation - as all subjects involve the carrying of Christ. Such a theme would be especially meaningful to the Guild of Arquebusiers, who commissioned the work and whose patron saint was Christopher - 'the Christ-bearer'.
- When closed, the exterior side of the wings has a picture of *St Christopher* carrying the Christ Child on his shoulders while a hermit holds a lantern.

Gian Lorenzo Bernini *Ecstasy of St Teresa*, Cornaro Chapel, Sta Maria della Vittoria, Rome (1647-52)

- St Teresa swoons as the angel is poised to pierce her with its arrow and she experiences transverberation, a spiritual piercing of the heart.
- Teresa and angel are visionary and mystical figures.
- Billowing draperies, and the cloud create an unearthly, supernatural effect.

- Splendour of materials and the virtuosity of the carving are a manifestation of religious grandeur, awe and inspiration.
- The composition, architectural setting, theatre boxes and Cornaro family portraits all contribute to drawing the spectator into the almost hallucinatory event before them.
- Past and present members of the Cornaro family witness and debate the miracle - seated at prayer desks viewing from oratories or *coretti* (small choirs) as nobility or royalty would observe services - the viewer shares their experience.
- This unification of sculpture, painting and architecture create a dramatic illusionism and sense of mysticism which stimulate faith and belief.
- It is a participatory art work - we not only see but, as in Loyola's Spiritual Exercises, we can project ourselves into Saint Teresa's position.
- A permanent re-enactment of the soul's union with God.

Other points considered to be valid to be given credit.

Topic 2

- 06** Analyse and interpret **three** seventeenth-century paintings of mythological subjects **and/or** classical subjects. (30 marks)

The question requires candidates to

- Select three seventeenth-century paintings of mythological and/or classical subjects.
- Analyse and interpret each example.

Analysis and interpretation

- Title, date, artist.
- 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).
- Possible relationship between mythological and/or classical subjects and contemporary issues, tastes and concerns.

Definition of mythological subject

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

Definition of classical subject

- Subject taken from the ancient classical world of Egypt, Greece or Rome.

Possible examples might include

Diego Velázquez *The Feast of Bacchus/The Drunkards (Los Borrachos)* (c.1628-29)

Analysis and interpretation

- Oil on canvas, 165 cm x 188 cm.
- Bacchus, wearing a wreath of vine leaves and seated on a barrel, presides over a gathering of fellow drinkers and crowns a kneeling man with vine leaves.
- The god wears a classical tunic and his bare-chested companion holds a fine crystal glass which distinguishes them from the unidealised and common types to the right who wear coarse clothing and have ceramic jugs and bowls.
- Two of these men engage with the viewer.
- Bacchus shown as the giver of wine, which briefly frees man from the harsh and unforgiving realities of daily life and also inspires poetic creation.
- A witty and original way of representing the subject of Bacchus as an earthy genre scene.
- Some have interpreted it as a parody of the Olympian Gods or as a condemnation of the evils of drink.

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

Analysis and interpretation

- Oil on canvas, 131 cm x 181 cm
- For the Sicilian nobleman Fabrizio Valguarnara, who paid for the painting from the proceeds of the theft of some diamonds.
- A Poetic allegory - a seasonal triumph of Spring.
- Three Spring deities are present - in centre Flora, Apollo who drives his chariot across the sky and a herm of Priapus, god of gardens.
- An allegorical gathering of all those humans from Ovid's Metamorphoses who had been transformed into flowers:
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.
- The vanities of pride and of the passions are shown - which must end in tragedy - humans are turned into fragile, short-lived flowers.

Charles Le Brun *The Triumphal Entry of Alexander the Great into Babylon* (1662-68)

Analysis and interpretation

- Oil on canvas, 310 cm x 510 cm.
- Alexander rides in a silver chariot as part of a triumphal procession.
- His helmet is covered with laurels and in his right hand he holds a sceptre topped by a small statue of Victory.

- Chariot is pulled by two elephants captured from the defeated Persian leader, Darius.
- Procession is led by one of Alexander's soldiers displaying a silver shield on a pike - symbolic of Alexander's glory.
- Figure in the red cloak issuing directions is probably Hephaestion, Alexander's most trusted warrior.
- The spoils of war are also carried by slaves.
- At the extreme left is a statue of Semiramis.
- The Hanging Gardens of Babylon can be seen in the background.
- Louis XIV identified with Alexander the Great and commissioned a series of four paintings from Le Brun celebrating his victories, including this one.
- The viewer is invited to view Alexander as Louis XIV and attribute to him the same heroism and dignity.

Other points considered to be valid to be given credit.

Topic 2

- 07** Discuss how patronage influenced the appearance of **three** sculptures **and/or** buildings from this period. (30 marks)

The question requires candidates to

- Select three sculptures and/or buildings from the seventeenth century.
- Discuss how patronage influenced the appearance of each example.

Possible ways in which patronage had an influence on appearance

- Choice of sculptor or architect and the style associated with them.
- Choice of sculptural subject matter - perhaps institutional, family or private significance.
- External and/or internal design and appearance of a building.

Possible examples might include

Sculpture

Gian Lorenzo Bernini *Bust of Louis XIV* (1665)

Patronage and appearance

- Commissioned by Louis XIV, the 'Sun King' who reigned 1643-1715, for the Château of Versailles.
- Youthful portrait (Louis was 27) made, presumably, to immortalise the King.
- Bust is more than the image of an ordinary human being, it is a symbol of a divinely ordained, absolutist monarch.
- Aloof and averted gaze distances the monarch from the 'common' spectator.
- Bernini sacrificed naturalism for symbolism - he told Louis' courtiers 'my king will last longer than yours'. Bust format reminiscent of Roman Caesars and Alexander the Great, associating King with the ancient (revered) rulers of Antiquity.
- Billowing drapery 'moving' left to right, countered by Louis' gaze to the left, makes traditional bust format more dramatic and animated, as befits a 'special, unique' monarch.
- Skill and intricacy of carving 'worthy' of royal subject.
- Bernini originally planned elaborate base with allegorical figures of victory and virtue, and globe alluding to Louis' power and goodness.

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

Patronage and appearance

- Commissioned by Scipione Borghese for the Villa Borghese.
- 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.
- 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 Villa Borghese so the spectator can see the drama unfold upon entering the room.
- A subject rarely treated in sculpture - a tour-de-force of sculptural narrative and of virtuoso carving that demonstrated the patron's advanced taste.

Gregorio Fernández *Dead Christ* (1625-30)

Patronage and appearance

- Commissioned by Jesuits for their church of San Felipe Neri, Madrid.
- Polychromed wood and close to life-size figure give the sculpture an intense presence.
- In Spanish this iconographic type is called the *Cristo yacente* (The dead Christ laid out) - and ready for burial.
- All focus is on the bleeding and broken body. The Crown of Thorns has been removed and Christ has not yet been covered with the sudarium.
- His head, turned to the right, rests on a cushion and blood oozes from the hands, feet, knees, head and the wound in the side.
- Reality of Christ's pain and suffering were central to Jesuit spiritual doctrine and this sculpture is a startling example of realism intended to promote meditation.
- The *Dead Christ* is an object of veneration, especially in Holy Week and as a literal representation of the body of Christ.

Buildings

Baldassare Longhena *Sta Maria della Salute*, Venice (1630-87)

Patronage and appearance

- Building commissioned by the Venetian Senate in 1630 as a votive offering following a devastating outbreak of the plague.
- Church was dedicated to Our Lady of Health (or of Deliverance - *Salute* in Italian).
- As a votive church, whose very presence was its function, a centrally-planned format was appropriate.
- The scale and magnificence of the building was a recognition by the Venetian Senate of the special role Mary played as protector of the Serene Republic.
- Monumental hemi-spherical dome on octagonal base with pierced lantern dome, a double height 'triumphal arch' entrance, with columns on high pedestals, grandiose steps and giant scrolls.
- Corinthian order appropriate for a church dedicated to a female saint.
- Very ornate, rich and profuse sculptural decoration with almost no plain wall surface.

Inigo Jones and John Webb *The Queen's House*, Greenwich (1616-35 and 1662)

Patronage and appearance

- Originally commissioned by Queen Anne of Denmark, wife of James I, but by the time of her death in 1619, the house had only reached the first storey.
- Building re-started 10 years later and was for Queen Henrietta Maria, wife of Charles I.
- Plain, simple and elegant.
- Grand exterior entrance staircase.
- Impressive and grand entrance hall, a perfect 12.1 m (40 ft) cube. The grand internal circular staircase is of a type recommended by Palladio.
- Not articulated by classical orders.
- Ground floor has rusticated joints, while the first floor is smooth.
- Subtle detailing of balustrading, pedimented windows, and classical columns (on park side).
- Park side façade has open loggia.
- The first Palladian-style villa in England.
- Building faces Greenwich Park on one side and looks out to the River Thames on the other.
- Based on *Villa Medici* at Poggio a Caiano - an Italian renaissance precedent demonstrating advanced taste.
- The house acted as a bridge for royalty, built over a public road which divided the palace gardens from the park.

Jules Hardouin-Mansart and Louis Le Vau *Château of Versailles* (begun 1667)

Patronage and appearance

- From 1661 Louis XVI moved the court from Paris to Versailles and rebuilt a former hunting lodge.
- Unprecedented scale and grandeur ensured that Louis XIV's prestige was unquestioned.
- Set in spacious parkland, designed by Le Nôtre, with king's residence at its heart.
- Impressive approach to palace complex.
- Use of giant classical orders and rustication.
- Marble court faces the main entrance and is flanked by long wings.
- Wholly symmetrical about the vertical axis.
- Garden front is a vast expanse of twenty five bays spanning whole width of the main body of the building.
- Rusticated ground floor, Ionic pilasters and columns and attic storey.
- Composition is of clearly defined masses.
- Skyline statues break-up the roof-line and give antique flavour.
- Impressive interior, including bedrooms for the king and queen and sweeping staircase to receive foreign ambassadors (now destroyed).
- Hall of Mirrors on the first floor facing out onto the formal gardens. At either end are the *War* and *Peace* Rooms.

Other points considered to be valid to be given credit.

Topic 2

- 08** Discuss the characteristics of the Baroque style of architecture through an analysis of **three** buildings.
(30 marks)

The question requires candidates to

- Analyse three buildings from the seventeenth century.
- Discuss how the Baroque style of architecture is characterised in each example.

Characteristics of the Baroque style of architecture may include

- Movement - both lateral and orthogonal - dynamism and restlessness.
- Concave and convex treatment of façades and walls.
- Complexity of spatial arrangements and of the treatment of wall surfaces.
- Classical elements manipulated for greater expressive and emotional effect.
- Richness and opulence of materials.
- A sense of mass and unity.
- Engagement of the viewer to enhance the visual and emotional experience - through awe, involvement and bombarding the senses.

Analysis

A full architectural analysis should consider some of the following, as appropriate to the demands of the question.

- Plan, elevation and composition.
- Architectural elements and features, including decoration/ornament.
- Materials and structure.
- Scale.
- Location/site.

Possible examples might include

Francesco Borromini *San Carlo alle Quattro Fontane (San Carlino)*, Rome, (1638-77)

Analysis and Baroque characteristics

- Dedicated to Saint Carlo Borromeo, the monastic building, complete with cells, refectory and library, was finished by 1636, but work on the church could not begin until 1638.
- Situated on a corner of the crossroads of the Via Pia and the Strada Felice on the Quirinal Hill.
- Two storey façade has giant Corinthian order on lower level with convex central bay and undulating entablature. Above, the central bay is concave and crowned by an oval framed medallion borne aloft by angels.
- Undulation of the façade creates a sense of pressure.
- The design of the church's cloister has convex curvature in its corners and pairs of monumental Doric columns.
- The church compresses into a very small area an almost impenetrably complex structure that cannot be traced back to any generally recognised formula - so complex that about 20 different theories have been suggested to account for the geometric rationale of the plan alone.
- The plan is a 'multiple form' based on a cross, an octagon and an oval, fused into an indivisible single entity.
- Borromini did not use the Classical and Renaissance rule of proportion based on the human figure, but adopted a traditional system of design based on the division of a geometrical configuration.
- The wall elevation is also highly complex and can be read in a number of ways, and there is a great emphasis on multiplicity of layers and surfaces.
- The columns and walls of the façade stand in much the same relationship to each other as they do inside the building, but the façade is enhanced by the addition of small columns flanking the major order.
- Highly developed sense of movement through the concave and convex elements.
- Sober and muted interior decoration.
- The church's first prior noted that visitors, both puzzled and fascinated by the plan, were drawn again and again to the building, an effect that he likened to the soul's aspiration to heaven.

Louis Le Vau *Château of Vaux-le Vicomte*, Maincy (1657-61).

Analysis and Baroque characteristics

- Grand country house (château) built for Nicolas Fouquet, Louis XIV's Minister of Finance.
- Completely free-standing block.

- Central pavilion with triple opening of rusticated detached Doric columns with triangular pediment.
- Flanking wings and characteristic Mansard roofs, articulated by giant order pilasters.
- East wing contains apartments - the East side for the King, the West side for Fouquet.
- Rectangular vestibule leads to a large oval Grand Salon beneath a domed roof.
- Garden front has a two-level triangular pediment - that seems out of scale with giant order of flanking wings.
- Sense of massive scale and magnificence - to impress the visitor.
- Impressive entrance front.
- Painted decorations by Charles Le Brun and much stucco and gilding - a Baroque combination of the arts for striking effect.
- Concave and convex forms in the entrance and garden fronts.
- Structure is elevated above ground level and provides a dramatic effect on the skyline.
- Symmetrical ponds, parterres and terraces designed by Le Nôtre.
- Integration of architecture and garden features and landscaping to create a theatrical effect, with the château at its centre.

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

Analysis and Baroque characteristics

- Commissioned by Cardinal Camillo Pamphii for novices of the Jesuit order.
- Situated on the Via Pia on the Quirinal Hill. Important prestigious position.
- Tall and austere 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.
- Façade creates an interplay of concave and convex elements with the concave flanking walls that intersect with it and with the oval body of the church.
- Façade acts as 'gateway' to spiritual realm; curved portico and steps invite viewer in.
- Interior dome is invisible from outside - sense of revelation on entering.
- Church hidden behind classically influenced façade: pilasters, entablature, pediment (tympanum).
- Centrally planned - associations with the idea of Heaven as a perfect circle.
- Site more shallow than wide 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 church.
- Side chapels identified by arches flanked by pilasters on lower level allow private worship.
- A continuous entablature binds the interior space together and the placement of the giant order of Corinthian pilasters and the off-axis siting of the subsidiary chapels create an architecturally unified fabric that moves the eyes around the walls and back to the altar.
- Highly decorated: various marbles, sculptures, etc; overall effect is magnificence, grandeur, richness.
- Dark coloured materials used on lower level, set against whiteness of upper areas (symbolic of Heaven).
- Architectural space has sense of other-worldliness.

Other points considered to be valid to be given credit.

Topic 3 Art and Architecture in nineteenth-century Europe

- 09** Analyse **three** nineteenth-century depictions of the nude and discuss the meaning **and/or** purpose of each. You may choose your examples from painting **and/or** sculpture. (30 marks)

The question requires candidates to

- Analyse three nineteenth-century depictions of the nude in painting and/or sculpture.
- Discuss the meaning and/or purpose of each example.
- Examples where the figure is semi-nude are acceptable.
- Examples where the nude is a significant figure amongst clothed figures are also acceptable.

Analysis

A full analysis should consider

- Title, date, artist.
- 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 about meaning and/or purpose might include

- Function of the work and the circumstances of its commission.
- Significance of nudity to the depiction - the historical, literary or modern nude.
- Figures from literature, history or mythology might have contemporary meanings or relevance.

Possible examples might include

Painting

Jean-Auguste Dominique Ingres *La Grande Odalisque* (1814)

Analysis and meaning and/or purpose

- Oil on canvas, 91 cm x 163 cm.
- Commissioned by Napoleon's sister, Queen Caroline of Naples, as the pendant to an Ingres sleeping nude.
- Oriental semi-nude, clad only in a turban, wearing gold jewellery and holding a peacock fan.
- An odalisque was a female slave in a harem and was not a concubine - although the term seems to have been used without precision by artists.
- Figure close to the viewer.
- The Odalisque engages with the viewer in a pose of passive availability.
- Posed with her back towards the spectator.
- Distorted anatomy and figure appears practically boneless.
- She semi-reclines on a divan with rumpled sheets.
- Set against a luxurious backdrop of curtains.
- Fabrics and textures rendered with precision.
- An opium pipe and censer, at the right, evoke both further sensual pleasure and the intoxicating atmosphere of the harem.
- Figure is not based on close scrutiny of a life-model, but is a product of Ingres's invention.
- Western (male) expectations of pliant and available exotic women.
- Figure seems a luxury object for male gratification.

Jacques-Louis David *Mars disarmed by Venus and the Three Graces* (1824)

Analysis and meaning and/or purpose

- Oil on canvas, 308 cm x 265 cm.
- Painted without a commission.
- Mars succumbs to the charms of Venus, but the outcome is still in doubt.
- Venus hesitates to place the crown of roses on his head.
- Cupid, who unties Mars's sandal, has put down his bow with the golden arrow of desire and the leaden arrow of repulsion side-by-side and not yet fired.
- Behind the divine couple the Three Graces perform aimless tasks and their gestures and expressions border on the absurd and comical.
- An inventive re-thinking of the story from Classical mythology.
- Action takes place against the backdrop of an ornate Corinthian pavilion.
- A demonstration of the power of love to tame aggression.
- Perhaps a post-Waterloo allegory of Peace.

- Some critics consider it a parody of the classical tradition with its lack of narrative logic, 'graceless' Graces and mixture of the real and ideal.
- The overall effect is perplexing and unnerving and it is also painted in a highly coloured, hard-edged style.
- Exhibited in Paris with a mirror opposite to enhance the visual experience.

Édouard Manet *Olympia* (1863)

Analysis and meaning and/or purpose

- Oil on canvas, 131 cm x 190 cm.
- Not a portrait of an individual, but a modern and controversial reworking of the traditional theme of the female nude.
- References to the Renaissance nudes of Titian and Giorgione.
- The title, of course, refers not to any living woman but probably to a courtesan in Dumas' *filles* La Dame aux camélias and the subject matter refers to upmarket prostitution.
- Courtesan reclining on bed - awaiting a client- perhaps the viewer.
- She is presented with a hastily-wrapped bouquet of flowers by a black maid.
- At the extreme right, a black cat arches its back - symbol of promiscuity.
- The choker implied nakedness/state of unchaste undress rather than the aesthetic category of the nude.
- It is a modern nude stripped of the pretext of mythology.
- Flat treatment of figure, lacking modelling.
- Confrontational stare of Olympia is in contrast to most passive female nudes.
- Prostitution seen as a social evil - but many middle and upper class males were clients.

Sculpture

Bertel Thorvaldsen *Jason* (1802-28)

Analysis and meaning and/or purpose

- Marble, over life-size.
- For Thomas Hope - who had to wait over a quarter of a century for its completion.
- Jason stands proud and pensive after having defeated the dragon that guarded the Golden Fleece.
- He holds a spear in his right hand and has the Golden Fleece draped over his left arm.
- Though seemingly at rest, his left foot has the heel off the ground.
- Based on the severe ancient Greek style of the mid-fifth century BC.
- A modern interpretation of Polyclitus' *Spear Bearer*.
- Stylised and simplified torso.
- Emphasis on heroic profile.
- Simple monumentality of the figure.
- Lack of emotion and detachment.

Antonio Canova *Pauline Borghese as Venus Victorious* (1804-08)

Analysis and meaning and/or purpose

- Marble, life size.
- Aristocratic female sitter, in the guise of the goddess Venus.
- Holds an apple, the attribute of Venus.
- Classically idealised figure.
- Mythological reference allows nudity but still unusual for such a socially elevated sitter to be shown without clothes.
- Combination of dignified pose of Roman matron with casual nudity of a goddess.
- Reclines on a real bed, painted to simulate marble.
- Sitter was Napoleon's sister and was evidently strong willed and sensual.
- Such an image demonstrates her independence and confidence - in associating her beauty with that of Venus.
- Mythological reference implies an educated viewer.

Auguste Rodin '*She who was the helmet maker's once beautiful wife*' (1880-83)

Analysis and meaning and/or purpose

- Bronze, height 44.5 cm.
- Original title a quotation from the sixteenth-century poet François Villon.
- Highly characterised figure.
- A study in physical degradation, with withered, pendulous breasts, slack skin and emaciated limbs.
- Downcast head and crouching pose emphasises the pitiful frailty of old age.

- A *vanitas* piece and a reminder of mortality and of humanity's powerlessness against the ravages of time.
- Later included on *The Gates of Hell* - as the courtesan Thaïs, robbed of her youthful beauty.
- Work suggests that the aesthetic merit of a work of art does not necessarily reside in the beauty of the subject or model.

Other points considered to be valid to be given credit.

Topic 3

- 10** Analyse and interpret **three** nineteenth-century commemorative sculptures **and/or** monuments. Select your examples from the work of **at least two** sculptors. (30 marks)

The question requires candidates to

- Select three nineteenth-century commemorative sculptures and/or monuments, by at least two sculptors.
- Analyse and interpret each example.

Analysis and interpretation

- Title, date, artist.
- Analysis and interpretation of form (eg materials, composition, textures, colour, scale etc).
- Analysis and interpretation of subject (eg pose, gesture, setting etc).
- Analysis and interpretation of context (eg time and place of creation, historical circumstances, etc).
- Interpretation might also include consideration of the qualities of the individual or event commemorated and broader political and national concerns.

Definition of commemorative sculpture or monument

- A sculpture or monument designed to evoke the memory of an event, a person or a group of people.
- Categories of commemorative sculpture range from tombs and funereal monuments, to single figures, groups of figures or even monuments made of a combination of architectural and sculptural elements eg *The Albert Memorial*.

Possible examples might include

François Rude *The Marseillaise (The departure of the volunteers of 1792)* (1833-36)

Analysis and interpretation

- Stone relief, height 13 m, on Arc de Triomphe, Place de l'Etoile, Paris.
- Arch originally commissioned by Napoleon as a modern version of a Roman Triumphal Arch, following victory at the Battle of Austerlitz and constructed 1806-1836.
- Triumphant celebration of French patriotic heroism during the French Revolution.
- Soldiers of varying ages, respond to the call of the Roman goddess of war, Bellona, who has also been identified as a personification of Liberty.
- Though a relatively recent scene, all the soldiers are in ancient dress or nude.
- Call to patriotism during the July Monarchy of Louis Philippe.

George Gilbert Scott *The Martyrs' Memorial, Oxford* (1841-43)

Analysis and interpretation

- Erected by public subscription.
- Commemorated the Protestant Bishops Cranmer, Latimer and Ridley, burnt in 1555 and 1556 by order of Catholic monarch Queen Mary.
- A very scholarly Gothic recreation, based on Eleanor Crosses and medieval reliquaries.
- Placed on a stepped plinth and hexagonal in section.
- Statues of the three martyrs appear in ogee canopies on the upper level - Cranmer faces North holding a Bible; Ridley faces East; and Latimer looks to the West, with arms folded across his chest.
- Architectural details are mostly Middle Pointed of the late 13th century.
- Although commemorating martyrs of the Reformation, the monument was also a Low Church riposte to the Oxford movement (Tractarians) whose emphasis on ritual and the Eucharist seemed like closet popery.
- Inscription of the base leaves the viewer in no doubt as to the monument's significance and mentions the three martyrs who... '*yielded their bodies to be burned, bearing witness to the sacred truths which they had affirmed and maintained against the errors of the church of Rome*'.

Auguste Rodin *Honoré de Balzac* (1898)

Analysis and interpretation

- Bronze, height 282 cm.
- Commissioned by the Société des Gens des Lettres, a Parisian literary association, which rejected the work when exhibited.
- 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 of the commemoration was to suggest the spirit of the man and a sense of his creative vitality.

Other points considered to be valid to be given credit.

Topic 3

- 11 Analyse and discuss **three** nineteenth-century paintings that depict modern city life. (30 marks)

The question requires candidates to

- Select three nineteenth-century paintings that depict modern city life.
- Analyse and discuss each example.

Analysis and discussion

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

Discussion points on the depiction of modern city life

- A wide variety of approaches were used by nineteenth-century artists and include celebrations of the benefits of the modern city, scenes of leisure and entertainment associated with the modern city and socially aware depictions of poverty, distress and political uprising.
- Human presence may be the focus of the works, but do not necessarily have to be.
- Interiors as well as exteriors are admissible.
- The discussion of each example should explain how the depiction selected concerns specifically modern city life.
- Suburban scenes are admissible if a relationship with modern city life is established - eg as escapes and retreats from urban life.

Possible examples might include

William Powell Frith *The Railway Station (Paddington)* (1862)

Analysis and depiction of modern life

- Oil on canvas, 137.1 cm x 243.7 cm.
- A panorama of the London terminus of the Great Western Railway.
- The whole strata of society is shown, enjoying the freedom to travel by the most modern means.
- Nearly 100 figures.
- At left, a gamekeeper prepares setters to go into the baggage coach.
- A family hurries to catch the train behind a porter.
- Children in the foreground are sent off to school and are portraits of Frith's own family - the father has Frith's own features.
- A wedding party is also included.
- Two police officers are portraits of well-known Scotland Yard detectives, Haydon and Brett.
- They arrest a criminal as he puts his foot on the step of the carriage - frustratingly close to making his escape.
- The station depicted dates from 1854 and was designed by Brunel.
- The architectural draughtsman, William Scott Morton was employed to paint the station's structural details of pillars, arches, and girders, which occupy almost the entire upper half of the canvas.
- The activity takes place against the backdrop of a modern space constructed from modern materials.
- The Times published a lengthy description of the cast of characters in April 1862 and called it a work of art 'natural, familiar and bourgeois' rather than ideal, epic or heroic.
- Linked to the interest in the modern city as seen in novels of the time.

Edgar Degas *Place de la Concorde (Vicomte Ludovic Lepic and his daughters)* (1875)

Analysis and depiction of modern life

- Oil on canvas, 79 cm x 118 cm.
- The viscount is shown as an upper class man of leisure - a dandy or amateur- both categories linked to modern urban life.
- He wanders through the spaces of Paris (in this case old Paris) accompanied by his daughters and pet greyhound.
- They face the opposite direction to their father- conscious or sub-conscious gender differentiation?
- As he crosses the Place de la Concorde, the Tuileries Gardens are in the background.
- Lepic's body language suggests a leisurely pace.
- He smokes a cigar, carries a rolled umbrella under his left arm with right arm behind his back.
- High viewpoint reveals the surrounding city architecture and the open space of the square.
- At the left is another stroller and a rider and carriage enter and leave the square.

- Cropping of figures at side and top suggests motion, the pace of the modern city and a moment in time.
- Figures unaware of the artist or viewer.
- None of the figures react with each other - a sense of isolation or boredom, both associated with the alienation of modern city life.

Gustave Caillebotte *Paris street; A rainy day* (1876-77)

Analysis and depiction of modern life

- Oil on canvas, 212.2 cm x 276.2 cm.
- Studio-produced urban landscape with figures.
- Wet weather suggested by umbrellas and by glistening streets.
- Carefully ordered and calculated composition with repeated forms of umbrellas.
- Cropped composition suggests immediacy.
- A response to critical exhortations (from Baudelaire, amongst others), to paint the 'Heroism of Modern Life'.
- City streets are a product of Baron Haussmann's re-planning and re-building of Paris, from 1852 until the 1870s.
- The modern world seems clean and well ordered with gas lighting.
- Well-dressed figures enjoying new leisure time.

Other points considered to be valid to be given credit.

Topic 3

- 12** The nineteenth century saw the emergence of new types of buildings. Select **three** relevant examples and comment on the design and construction of each. (30 marks)

The question requires candidates to

- Select three relevant examples of new types of nineteenth-century buildings.
- Comment on the construction and design of each example.

Definition of 'new types of buildings'

- New types of building include both revisions or innovations to existing building types and also the creation of entirely new forms and categories of buildings.
- Either for m should be linked to the particular historical, cultural social and economic circumstances of the nineteenth century.
- Entirely new types might include industrial, commercial and leisure buildings such as-

Train stations

Purpose-built museums, galleries, and exhibition spaces

Large scale administrative buildings for institutions or corporations

Factories and warehouses

Dock complexes

- Whatever examples are chosen, candidates should explain why and how their choices constitute 'new types of buildings'. They might be entirely new because of new technology or activities or simply new because of stylistic innovation.

Possible examples might include

Joseph Paxton *The Crystal Palace* (now destroyed) (1851)

Design and construction

- Built to house the 1851 Great Exhibition in Hyde Park, London.
- An enormous three-tiered greenhouse built from pre-fabricated and standardised components.
- Constructed from wood, glass and iron.
- 563 metres wide and rose to 124 metres at its highest point- the central transept.
- 92,000 m² of exhibition space.
- Open lattice-work of the interior - gave spectacular parallel and oblique perspectives.
- Slatted roof with adjustable louvers for ventilation.
- Apart from the three symmetrical entrance porches (South, West and East) it had an uninterrupted glazed perimeter.
- Central transept with a high barrel roof allowed mature elm trees in the park to be preserved.
- No articulation by the classical orders, externally applied decoration or references to past architectural styles.
- Symbolically, the total width was made up of 51 of the 8ft wide bay units.
- Prefabrication allowed the building to be dismantled and re-erected atop Sydenham Hill, South London from 1854. It burnt down in 1936.

Alfred Waterhouse *Manchester Town Hall* (1868-77)

Design and construction

- A multi-purpose grand scale building that had municipal, ceremonial, administrative and public roles.
- Contains a public hall, council chamber, committee rooms, offices and, originally, a police station.
- Replaced an earlier nineteenth-century town hall and constructed on an irregular roughly triangular site.
- Manchester corporation wanted the new Town Hall to be 'equal if not superior, to any similar building in the country at any cost which may be reasonably required'.
- Grand entrance façade facing Albert Square, the two long sides house offices and meeting rooms.
- Gothic revival style, based on 13th century Early English Gothic architecture.
- Design was asymmetrical and picturesque.
- Main entrance under the tall (85 m-280 ft) clock tower leads to spacious entrance hall.
- Exterior sculptures of important figures from Manchester's history
- Windows often large, many bay windows and projections on the façade.
- Dramatic skyline of pinnacles, chimneys and dormer windows.
- Corridors placed around inner courtyards provide an unbroken route around the whole building.
- Flexibility of plan allows for many functions.

- In an article on Town halls in The Builder in 1878 it was argued that the Gothic was more suitable than the Classical for a building with a multiplicity of functions.
- Exterior faced in hard Pennine sandstone - to resist industrial pollution.
- Inside the public corridors were faced in terracotta, and private spaces were faced in plaster.
- Fireproof ceilings and vaults.
- Symbolic decorations of the industrious bee and the cotton flower- the major source of Manchester's wealth.

Jules Saulnier *The Menier Chocolate Factory Turbine Hall*, Noisiel-sur-Marne, France (1871-72)
Design and construction

- Main structure sits on a tubular iron chassis which in turn rests on massive stone pillars and brick vaults.
- Wrought iron frame - the first all-iron frame French building.
- Exposed iron diagonal bracing - a lattice-work of iron.
- Glazed brickwork and ceramic infill is non load-bearing.
- Highly decorated polychromatic façade - the letter 'M' appears in roundels as does the stylised silhouette of a cocoa tree.
- Double-skinned decorated panels, with patterned ceramic decoration.
- Strictly functional interior: designed to house water turbines - and the building is over the river Marne.
- Lattice girders and columns supported on riveted, sheet-iron, tubular box beams.
- Attic floor suspended from roof trusses to allow open floor below.
- Pitched tiled roof with ridge finials and dormer windows.
- An example of an Industrial building disguised by applied decoration.

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** Examine **three** paintings and demonstrate how each is associated with **either** Abstract Expressionism or Pop Art. (30 marks)

The question requires candidates to

- Select three paintings produced between 1946 and 2000.
- Examine each painting and show how each is associated with either Abstract Expressionism or Pop Art.

An examination should include

- Titles, dates, medium.
- Examination of form (eg composition, texture, colour, scale etc).
- Examination of subject matter.
- Examination of contexts (eg time and place of creation, historical circumstances etc).

Definitions of Abstract Expressionism and Pop Art

- Abstract Expressionism should be identified as a painting movement in the United States in the later 1940s and 1950s.
- Pop Art should be identified as an art movement in Britain, the United States and continental Europe in the later 1950s and 1960s.
- For Pop Art examples, some application of pigment is adequate to qualify collages and screenprints as paintings.

Possible examples might include

Abstract Expressionism

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

Examination and association with Abstract Expressionism

- Oil on canvas, 267 cm x 526 cm.
- Paint dripped and splattered 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 Native American sand painting.
- Large scale gives the viewer the sense of being enveloped by the canvas.
- Sense of infinity created 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'.

Willem de Kooning *Woman, I* (1950-52)

Examination and association with Abstract Expressionism

- Oil on canvas 192.7 cm x 147.3 cm.
- Central composition of the figure fills the canvas.
- Wide range of colour.
- Painterly brushwork; drips, gestural brushstrokes, etc.
- Figure distorted and expressive - hulking, wild-eyed figure shows her teeth.
- Brush strokes seem to be about the artist's feelings.
- Combination of voluptuousness and menace, reverence and fear.
- An unflattering image of a woman.
- Some have accused de Kooning of misogyny.

Mark Rothko *Ochre and Red on Red* (1954)

Examination and association with Abstract Expressionism

- Oil on canvas - 235.2 cm x 161.9 cm.
- All-over composition; ochre square in upper two thirds of canvas.
- Limited colour.
- Flat colour fields and layered colour.
- No figurative subject.

- Formal characteristics are the subject matter, but effects of colour, texture, scale, composition create emotional/spiritual experience.
- Sense of calm composure and the effect of contemplating a large-scale piece of work.

Pop Art

Richard Hamilton *\$he* (1958-61)

Examination and association with Pop Art

- Oil, cellulose, collage on panel, approx. 120 cm x 80cm.
- Elements of figuration and abstraction.
- Apparently disparate elements asymmetrically arranged.
- Some coloured elements but largely subdued and limited colour.
- Precise shapes with some painterly passages; three-dimensional, relief feature; area spray painted; photostat and plastic eye collage.
- Handmade by the artist; a unique object.
- Imagery derived from advertising kitchen appliances and fashion model.
- Female figure, fridge, toaster/vacuum cleaner - all abstracted to a degree.
- Subject equates woman with kitchen, with advertising, with money (title with dollar symbol)
- Possibly ironic comment on consumer society.
- Diagrammatic style influenced by Duchamp's *Large Glass* (dots are specific influence).
- Duchamp-like theme of machine and human being.
- Influence of This is Tomorrow exhibition and of Hamilton's famous 1957 letter defining pop art, 'popular, transient, expendable, low cost, mass produced, young, witty, sexy, gimmicky, glamorous and big business'.

Andy Warhol *Marilyn Diptych* (1962)

Examination and association with Pop Art

- Subject is straightforward image of film star.
- Silkscreen and paint on two canvases, approx. 208 cm x 289 cm.
- Figurative (photographic).
- Central, symmetrical, repetitive composition.
- Bright colour and black and white.
- Precise shapes with 'painterly' features resulting from imprecise printing process.
- Flat with little depth; simplistic tonal modelling.
- Hand printed, but probably by Warhol's assistants.
- Publicity photograph derived from a film still (Monroe in Niagara, 1953).
- Head only, repeated fifty times, twenty-five in colour, twenty-five in black.
- Possible comment on fame, publicity, Hollywood celebrity, etc.
- Bland, dispassionate photographic reproduction, perhaps influenced by repeated image on celluloid film.
- Silkscreen 'manufacture' of work relates to mass production.
- Subject relates to Warhol's interest in popular culture.

Roy Lichtenstein *Whaam!* (1963)

Examination and association with Pop Art

- Acrylic and oil on canvas, 172.7 cm x 406.4 cm.
- Conceived as two panels - in the left is an American jet fighter plane - with a speech bubble coming from the pilot - I PRESSED THE FIRE CONTROL...AND AHEAD OF ME ROCKETS BLAZED THROUGH THE SKY...
- The enemy plane is destroyed, engulfed in fire and flame with the onomatopoeic word WHAAM! in large staggered lettering.
- Use of commercial art sources, based on an image from "The Star Jockey" in All American Men of War, 89 published by DC comics in 1962.
- Significant formal adjustment and stylisation from the original source.
- High art created from a lowbrow source.
- Use of enlarged and exaggerated Ben-Day dots, thick outlines and bold colours.
- Wit and irony of a cartoon image of a violent scene of death.

Other points considered to be valid to be given credit.

Topic 4

- 14** How are character and identity suggested in **three** portraits produced during this period? You may select your examples from any media. (30 marks)

The question requires candidates to

- Select three portraits, in any media, produced between 1946 and 2000.
- Consider how character and identity are suggested in the examples.

Definition of a portrait

- A likeness of a known individual, usually created during their lifetime or within living memory.
- Self-portraits by artists are allowed - for self investigation, self-promotion, myth-making etc.
- Allow artists that use themselves as models, eg Cindy Sherman and Jenny Saville, though candidates should note how such works depart from the traditional conventions of portraiture and discuss the particular characters and identities established. Such examples may offer limited opportunities to explore character and identity.
- The concept of portraiture during this period often far exceeds and transcends traditional notions of the genre and symbolic, metonymic and conceptual interpretations of portraiture should be accepted.

Suggestion of character and identity

- Depiction of facial features and body.
- Composition, pose and gesture.
- Use of clothes, accessories and other figures.
- Setting.
- In multi-figure portraits, the relationship of the figures to one another.
- Relationship of spectator to image.
- During this period ideas of character and identity were sometimes conveyed without recourse to physical appearance and indexical signs were used.
- In other media, different approaches might be adopted.

Possible examples might include

David Hockney *Mr and Mrs Clark and Percy* (1970-71)

Suggestion of character and identity

- Acrylic on canvas, 304.8 cm x 213.4 cm.
- A double portrait of the fashion designer Ossie Clark and his wife, the textile designer Celia Birtwell.
- One of their pet cats, Blanche, sits on Mr Clark's left knee and looks out of the window. (Hockney substituted the name of another of their cats, Percy, as he felt it sounded better).
- Figures painted against the light (*contre jour*) to heighten their presence.
- Both figures wear casual clothes and have unnatural, contrived poses - Birtwell has her right hand on hip; Clark sits awkwardly with cigarette in left hand with the cat perched on his left knee.
- Standing female and seated male is contrary to the traditions of English portraiture and perhaps suggests that Birtwell is the dominant partner in the marriage.
- A vase of lilies, symbol of purity, is on a low table close to Birtwell.
- The cat is a traditional symbol of envy and infidelity.
- The figures do not engage with one another, both look out at onlooker.
- Clothes and objects indicate a self-consciously stylish/fashionable lifestyle.
- The body language of the newly-married couple, their lack of physical proximity and the cool colouring and impersonal style of the portrait are suggestive of emotional disengagement.

Michael J Browne *The Art of the Game* (1997)

Suggestion of character and identity

- Oil on canvas, 304.8 cm x 243.5 cm.
- A portrait of Eric Cantona, Manchester United's talismanic and unpredictable French forward, often referred to as 'God' by home supporters.
- Posed as the Resurrected Christ in an accurate transcription of Piero della Francesca's famous *Resurrection* (c.1472).
- The picture relates to Cantona's personal 'resurrection' in 1997, following a one year ban for a Kung-Fu kick on a jeering rival fan.
- In place of Piero's sleeping soldiers at the foot of the tomb, are four of Cantona's club team-mates: Phil Neville; David Beckham; Nicky Butt and Gary Neville - adopting more alert poses.

- Behind, instead of Piero's Winter and Spring landscapes, is a borrowing from Mantegna's *Triumphs of Caesar* (c.1486) where the figure of Julius Caesar is replaced by Manchester United's manager, Sir Alex Ferguson, being crowned with a laurel wreath as his triumphal chariot is drawn by a white horse.
- Direct and unflinching gaze of Cantona indicates determination and single-mindedness.
- By his association with the Risen Christ, Cantona assumed a sense of divinity.
- Christ's pose of victory over death is replaced by ideas of sporting triumph.
- Christ's spear wound in His right side is replaced by a tattoo on Cantona's left breast.
- Perhaps ironic that the Frenchman carries the flag of St George.
- On one level this might be seen as a critique or satire on the excessive adulation of footballers - though it seems more likely to be a sincere homage to a skilful and talented sportsman and to the players and manager of a highly successful football team.

Tracey Emin *Everyone I Have Ever Slept With 1963-1995* (1997)

Suggestion of character and identity

- A small blue tent with 102 names appliquéd on the inside - all the people Emin had slept with.
- It does not just include sexual partners but also family, friends, her twin brother Paul and her two aborted fetuses.
- Inside, on the floor of the tent was the text, 'With myself, always myself, never forgetting'.
- Emin turns the intimate details about her personal life and experiences into a revelatory public work of art.
- Not a conventional portrait, but ideas about Emin's character and identity can be gained from the lists and descriptions of people, the mementoes and from the use of craft materials and skills.
- The relationship between physical likeness and character and identity is abandoned.
- Shift from the iconic qualities of portraiture to the indexical ones.

Other points considered to be valid to be given credit.

Topic 4

- 15** Analyse and interpret **three** examples of performance art **and/or** video art. (30 marks)

The question requires candidates to

- Select three examples of performance art and/or video art.
- Analyse and interpret each example.

Analysis and interpretation

- Analysis of medium.
- Analysis of subject.
- Analysis of context (eg time and place of creation, historical circumstances, etc).
- Interpretations might include personal artistic motives, a desire to communicate directly to the viewer through accessible media and observations on the state of modern world and society.

Definition of performance art

- Actions by individuals or groups, most frequently the artist or artists themselves, either live or visually recorded (eg film, video, etc); the body is the primary medium.
- This excludes art that is exclusively about a setting (Installation).
- An involvement with time, space, performer's body, and relationship with audience (often a 'live' audience).
- An association with art from late 1950s onwards.
- While a relatively specific term, early manifestations of performance art were either not named as such or were called Happenings. These manifestations should be accepted as performance art.
- Allow examples directly related to performance art but that may not be specifically defined as performance, provided the question is addressed (eg Hans Haacke *MoMA Poll* (1970)).

Definition of video art

- The use of video/television equipment and technology to make art (as opposed to mass media/popular culture forms).
- Films made by artists that are shown primarily in a gallery situation (eg Chris Cunningham *Flex 2000*) but not as a mass media/popular culture (eg Chris Cunningham *Sony Playstation, Mental Wealth* (1999), which is a television advertisement).
- An association with art since the early 1960s.
- Allow examples that are not strictly video - as new technology has provided alternatives to video - acceptable since the term 'video art' is still used (eg Ann-Sofi Sidén *Warte Mal!* (1999) - DVD installation).
- Allow installations where video is part of work, providing reasons for use are discussed.
- In general, examiners should accept a broad interpretation of performance art and/or video art that conforms to the definitions below.

Possible examples might include

Performance Art

Gilbert and George *Singing Sculpture (Underneath the Arches)* (1969)

Analysis and interpretation

- Performance.
- Gilbert Proesch and George Passmore wearing identical grey worsted, three-button suits, faces and hands decorated in bronze make-up, and one holding a cane, the other a glove, stood on a table miming and moving to a tape recording of Flanagan and Allen's song 'Underneath the Arches', a 1931 music-hall song about homeless London tramps.
- At the end of the song the artists exchanged cane and glove; then one of them stepped down from the table, reset the equipment, and stepped back up to the table.
- Performance could last up to eight hours.
- Identification with those on the fringes of society.
- The suits they wore became a sort of uniform for them.
- They turned themselves into sculpture - rather than make the art, they became the art.
- Metallic make-up reminiscent of the bronze of actual sculptures.
- The piece was very accessible and appealed to viewers of all ages and classes.
- The pair regard themselves as 'living sculptures'.
- No distinction between their art and their everyday lives.

Joseph Beuys / *I Like America, America Likes Me* (1974)

Analysis and interpretation

- Performance/installation.
- Beuys lived in the René Block Gallery, New York, divided with bars, for three days in 1974 with a wild coyote.
- Beuys was packed in felt at Kennedy Airport, transported to gallery by ambulance, and put in with the coyote.
- The felt was a symbolic/fetishist material relating to his World War Two experience of being shot down in his Stuka dive-bomber and wrapped in felt and fat by his Tartar rescuers.
- Every day 50 copies of the Wall Street Journal were placed on the floor as a sign of the values of contemporary capitalism.
- Beuys wore a triangle around his neck - which he rang at various times - like a death knell or a sign for hope.
- Also carried a wooden Tartar crook - associations with animal husbandry and with Christ the Good Shepherd.
- Accompanied by the tape-recorded sound of a turbine (standing for industrial USA) - droning, monotonous and dull.
- Beuys was physically able to establish a relationship with the coyote.
- The coyote represented natural America; Beuys was mankind - man and nature living in harmony.
- Coyote urinated on US economic newspapers - a symbolic comment on capitalism/materialism.
- Creation of the image of shepherd or guardian and Beuys as the guardian of connections with nature that have been lost in modern world.
- An element of personal myth-making is also present as well as links with German Romanticism and Germanic myth.

Video Art

Marina Abramović *Balkan Baroque* (1997)

Analysis and interpretation

- Four day performance (Venice Biennale) and video installation showing the artist and her parents.
- Abramović in white dress sitting on pile of bloody animal bones, washing blood off; blood stains dress as she does this.
- Her expression moved from concentration, to anxiety, to sorrow and she sang songs from her childhood.
- Repetitive actions of the performance reinforced the meaning.
- Her physical presence allowed the use of facial expressions, bodily gestures and the timbre of the voice.
- Abramović was born in Belgrade and the performance is a lament for the sufferings of recent wars in the Balkans.
- Can be viewed as a general anti-war statement.

Martha Rosier *Semiotics of the Kitchen* (1975)

Analysis and interpretation

- Short, black and white video.
- A static camera is focused on a mid-shot of a woman in a kitchen.
- She appears as the host of a cookery show or demonstration.
- She begins by tying an apron on herself.
- On a counter before her are a variety of utensils, each of which she picks up, names and proceeds to demonstrate.
- She runs through the utensils in alphabetical order.
- Gradually the gestures depart from the normal uses of the implement and the actions become more aggressive.
- For U, V, W, X, Y, and Z, the implements are dispensed with and she mimics the shape of the letters with her arms.
- The Z is signed as the Mark of Zorro - a cinematic reference.
- Video ends with shrug of the shoulders - as if to defuse what has gone before.
- The woman and her utensils enter and transgress the familiar system of everyday kitchen meanings.
- The suburban kitchen is re-examined as a place where routine food preparation masks the violent frustrations felt by women at being confined to the home.

Bill Viola *Heaven and Earth* (1992)

Analysis and interpretation

- A video installation - where video plays the major role.
- The exposed cathode ray tubes of two black and white video monitors are positioned facing each other, separated by a few inches and mounted at the ends of two wooden columns that extend from the floor and ceiling respectively.
- The monitors are attached to the columns only by four thin metal bars.
- The upper monitor shows video footage of the artist's mother on her deathbed and the lower monitor shows the face of his newborn son only days old.
- The glass screens of the television monitors allow both of the images to be reflected in the other: the face of death and the face of birth infuse each other.
- The video images are silent and the entire structure is enclosed in a small room.
- Dedicated to Viola's mother, who had died in 1991 and whose final moments he filmed and to one of his sons, born nine months later.
- Personal elements of homage, mourning and the emotions of grief and joy.
- Concerned with the span of human life and death, beginning and end, and perhaps religion.
- Exposure of seemingly incomplete and fragile technology a metaphor for the fragility and imperfection of the human body.

Gillian Wearing *Dancing in Peckham* (1994)

Analysis and interpretation

- 25 minute video of Wearing dancing to music in her head in a floral shirt in a South London shopping centre.
- Humorous and ludicrous image of ecstasy and total engagement.
- A seeming act of madness/eccentricity in a public place.
- Wearing is physically present in the shopping centre, surrounded by bemused shoppers but is distant and absolutely 'other'.
- Interest in the boundaries of what might be considered 'normal' behaviour and the lines between private and public.

Other points considered to be valid to be given credit.

Topic 4

- 16** Analyse the design and construction of **either three** domestic buildings **or three** museums/galleries built during this period. (30 marks)

The question requires candidates to

- Select three domestic buildings **or** three museums/galleries built during this period. A mixture of both is not allowed.
- Analyse the design and construction of each example.

Analysis

A full architectural analysis should consider some of the following, as appropriate to the demands of the question.

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

Definition of a domestic building

- A building or buildings designed for living in (as opposed to staying in for a relatively short period of time) - eg a house or houses, apartment or apartment block, housing estate, hall of residence, but not an hotel.

Definition of a museum/gallery

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

Possible examples might include

Domestic buildings

Mies van der Rohe *Lake Shore Drive Apartments*, Chicago (1948-51)

Analysis

- Two identical high-rise (26 storey) blocks.
- Steel frame, glass infill; central service core around which apartments are arranged affording views.
- Modernist aesthetic: geometric appearance, symmetrical, regular arrangement.
- Appear functional - no decoration except I-beams attached to outside (perhaps to emphasise verticality).
- Built on triangular city site next to Lake Michigan.
- Luxury apartments; separated from everyday life of the city.
- Development of interwar Modernist principles in the United States: machine-like, modern materials, no ornament, etc.
- One of the first high-rise residential buildings in this austere style.

Mario Botta *Casa Rotonda*, Stabio, Switzerland (1980-81)

Analysis

- Individual, private dwelling for the Medici family in a relatively small community.
- Natural coloured concrete bricks.
- Bold cylindrical form 'cut' in two on one side by stairwell and windows; skylight on top.
- Circular plan and curve of outer wall of stairwell; stepped 'cutting' of walls for windows echoes symmetry but unexpectedly breaks the continuous surface.
- Architectural elements and interior spaces linked to proportions of the human body.
- Monumental, yet glazed elements prevent an overwhelming sense of mass.
- Breaks with traditional forms of housing.
- Relates to historical forms (Roman, Romanesque, medieval towers) yet retains modern form.
- Influence of vernacular buildings (eg barns).
- Desire to integrate with landscape.

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

Analysis

- A public housing development in one of several new towns created in the mid-1960s.

- Complex has three elements- the Palacio, a 19-story high apartment building, the ten-storey Theatre, a curved section of apartments with a 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 ten-story 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'.

Museums/ Galleries

Renzo Piano and Richard Rogers *Centre Georges Pompidou, Paris (1971-77)*

Analysis

- The Pompidou Centre, (named after Georges Pompidou, (1911-74), President of the French Republic 1967-74, under whose administration it was commissioned).
- Piano and Rogers won the competition to design the Centre in 1971.
- The brief combined a modern art gallery, a reference library and centres for industrial design (not built) and for music and acoustic research.
- Set in a piazza on the Place Beaubourg.
- Six clear, uninterrupted floors each 166 m x 448 m in plan.
- Hi-tech steel-and-glass construction leads to clarity and legibility of building.
- The design is dominated by its steel superstructure, glass façade, and clear plastic escalator tunnels.
- An 'inside-out' design: exposed skeleton; components and structure always on view; building as a machine.
- The striking colours of the exterior indicate the workings of the interior. Blue signifies air conditioning; Green: fluids, conducting water; Yellow: hides the electrical cables; Red: communications and security (cables for lifts and fire control etc.).
- Having the services on the exterior, great flexibility was provided by uninterrupted structural spans.
- The aim was to narrow the gap between culture and everyday life and experience.
- The building conveys no immediate sense of cultural purpose or meaning. It implies a kind of social pluralism, explicitly intended to appeal to the popular imagination rather than some elitist sense of high culture.
- 'Oil refinery' appearance and large scale have drawn criticism for ignoring the context of the old Marais district in which it is situated.

Frank Gehry *Guggenheim Museum, Bilbao (1991-97)*

Analysis

- High-tech appearance with curved and slanting forms clad in titanium.
- Use of water and glass to give a dynamic and ever-changing appearance.
- Sited along the Nervión River.
- Thanks to computer-aided design, architectural complexities hitherto impossible to accomplish were possible.
- Building has a soaring atrium and three floors of galleries for both the permanent collection and temporary exhibitions.
- Atrium consciously evokes the central spiral ramp of Frank Lloyd Wright's *Guggenheim Museum* in New York.
- 19 galleries. 10 have traditional rectangular spaces and are organised broadly by modern movements and can be identified from outside by their stone finishes.
- The 9 irregularly-shaped galleries can be identified from the outside by their unusual architecture and titanium covering.
- A striking modern building that was part of the post-industrial regeneration of Bilbao.
- Building evokes a ship or a fish- both of which refer to Bilbao's maritime heritage.

- Conspicuous contrast to concept of museums as 'temples of culture'- breaking down of elitist barriers.

Daniel Libeskind *Jewish Museum, Berlin* (completed 1999)

Analysis

- The building is shaped like a deconstructed Jewish star.
- The design is an extension of the baroque palace which houses the Berlin Municipal Museum.
- The two are linked by an underground tunnel and there is no direct external access to the Jewish Museum.
- On arrival three different routes are possible, each one symbolic of a different aspect of Jewish Berliners' experience.
- One route terminates in 'the Holocaust void', a tall empty unheated space through whose bare concrete walls you can hear the muffled sounds of the city outside. It is lit by a single high up slit that offers no view of the sky. Libeskind describes this space as 'literally a dead-end'.
- Another passageway leads outside to the 'Garden of Exile', a close-packed forest of pillars open to the sky where no surface is horizontal or vertical and creates a sense of the exile's disoriented view of the world.
- The third and longest route winds through the buildings interior. Its exhibits describe the joint histories of Berlin and its Jews.
- The exterior is cut in all directions by an irregular matrix of windows.
- The façade is faced in a thin layer of zinc, which will eventually oxidize and turn bluish.

Other points considered to be valid to be given credit.