



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

History of Art

HART4

(Specification 2250)

Unit 4: Investigation and Interpretation (2)

Mark Scheme

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

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

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HART4

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 4 Marking Scheme

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

Questions that require at least three examples

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

Questions that require two examples

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

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

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

Topic 1 - Art and architecture in thirteenth- and fourteenth-century Europe

- 01** Analyse **three** sculptures of the human figure from the thirteenth century **and/or** fourteenth century, discussing the relationship between form and meaning in each. Select your examples from **at least two** countries. (30 marks)

If no discussion of relationship between form and meaning is given the maximum is Band 4. If examples only come from one country the maximum is Band 4.

The question requires candidates to

- Select three sculptures of the human form from the thirteenth century **and/or** fourteenth century. The examples must be from at least two countries.
- Analyse the examples and discuss the relationship between form and meaning in each of the three examples.

Examples may be single or multiple figures.

Analysis

A full analysis should consider

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

General points for discussion of relationship between form and meaning

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

Possible examples might include

Anonymous sculptor *The Annunciation* (c.1225)

Analysis

- Jamb figures in south-west portal (Virgin Mary portal) of Amiens cathedral.
- Angel Gabriel at left and the Virgin at right.
- Austere and inexpressive features.
- Drapery falls in plain, broad folds.
- Possible influence of 10th century Byzantine ivories.

Relationship between form and meaning

- Figures set at an angle to one another to suggest intimacy of the event.
- Gestures of the figures convey the narrative.
- Gabriel raises his right hand in blessing, while Mary raises her right hand in acknowledgement of the will of God.

Nicola Pisano *Adoration of the Magi*, (1259-60)

Analysis

- Carved marble relief on Pisa pulpit.
- Virgin and Child receive gift from kneeling king, with two other kings kneeling and standing behind, Joseph's head is visible behind Mary as is angel Gabriel. Magi's three horses at left.
- Solid and weighty Madonna shows antique influence.
- Other heads also reveal study of antique - as does treatment of hair.
- V-shaped folds of drapery - French influence.
- Crowded composition.
- Foreshortening creates illusion of depth.

Relationship between form and meaning

- Weighty figures give sense of reality.
- Relief enables effective telling of story with large cast of characters and suggestion of setting.

Andrea Orcagna *Dormition and Assumption of the Virgin* (c.1352-49)

Analysis

- Carved marble relief with applied lapis lazuli, gold and glass inlay, at rear of tabernacle at Orsanmichele, Florence.
- In lower register the Virgin is gently laid to rest, surrounded by a crowd of mourning figures.
- Christ makes a blessing, holding a child, symbolic of the Virgin's soul.
- Sarcophagus has a cross on it - appears like an altar.
- Two figures at right in contemporary clothes.
- In upper register the Virgin is seated in majesty in a mandorla, supported by angels.
- She hands her girdle to the kneeling St Thomas.
- Both scenes are framed by elaborate colonettes and a traceried round-headed arch.

Relationship between form and meaning

- Large cast of characters. In the *Dormition* there is a range of carving from almost fully rounded figures to light relief.
- Two scenes are separated by the horizontal band of the ledge of the tomb - separating the earthly from the heavenly.
- Difference in carving between earth-bound heavier figures on the lower register and the lighter, heavenly figures in the upper register.
- Madonna is honoured by application of gold leaf to her mandorla and the use of lapis lazuli creates a heavenly realm.

Other points considered to be valid to be given credit.

Topic 1

- 02** Discuss the characteristics of the Gothic style of architecture in **either** England **or** France through an analysis of **three** cathedrals. (30 marks)

The question requires candidates to

- Identify the characteristics of the Gothic style of architecture in England or France.
- Select three cathedrals from the thirteenth century and/or fourteenth century, from England or France.
- Analyse each example.

Cathedrals begun earlier than the thirteenth century but with significant thirteenth-century and/or fourteenth-century additions are admissible.

Examples wholly pre-1200 or post-1399 are not allowed.

A chronological survey of the development of the Gothic through its various phases is not required.

General characteristics of Gothic architecture

- Use of the pointed or ogival arch, the ribbed vault and the flying buttress.
- Technology allowed expanses of glass to produce light-filled interiors - visions of 'heaven on earth'.
- Extreme height - as a stimulus to piety.
- Lightness of structural elements.
- Elaborate portals and decoration.

England

Early English (c.1175-c.1250)

- Pointed or lancet arches.
- Three levels of elevation - arcade, triforium and clerestory.
- Columns often composed of clusters of slender, detached shafts.
- Prominent deep and narrow buttresses.

Decorated (c.1250-c.1350)

- Greater degree of enrichment.
- Bar tracery.
- Lighter supports.
- Larger windows.
- Ogee curves gave sense of richness and of flowing lines.

Perpendicular (c.1350-c.1400)

- Emphasis on straight verticals and horizontals.
- Triforium disappears or its place is filled with panelling.
- Greater importance of clerestory windows.
- Emergence of fan vaulting.
- No continental equivalent.

France

Early Gothic is twelfth century and not part of the specification

High Gothic (first half of 13th century)

- Elevation modified from four to only three levels: arcade, triforium and clerestory - galleries dispensed with.
- Ribbed vaults.
- Evolution of flying buttresses.

Rayonnant (c.1240-c.1350)

- From the French word meaning 'to radiate', describing the radiating spokes of the rose windows.
- Evolved in Paris.
- Smaller scale, more intimate and covered with tracery and fine details.

Flamboyant (second half of 14th century - 16th century)

- From French for 'flame-like' - much of the stone window tracery has flame-like S-shaped curves.
- Early appearance on west façade of Rouen cathedral (1370).
- Evolution from the Rayonnant style's increasing emphasis on decoration.
- Most Flamboyant examples are post fourteenth century.

English examples might include

Wells Cathedral (begun c.1175-80, choir and east side of transept complete by c.1190. Rest of transept and eastern half of nave c.1190-1206. West bays of nave and West front c.1215 - 39)

- Early English Gothic.
- Long nave.
- Rich and plastic interior.
- Highly sculptural mouldings and capitals carved in a 'stiff leaf' foliate style.
- 'Scissor arches' were inserted to brace and stabilise the central piers of the crossing and support the weight of the tower, 1338-1340.
- West front is an elaborate screen covered in sculpture and is twice the width of the nave.
- Octagonal Lady Chapel with net vault culminating in an eight-pointed star.

Salisbury Cathedral (begun 1220)

- Early English Gothic.
- Two sets of transepts and rectangular east end.
- Compartmentalised plan - refers to Romanesque.
- West front has three doors, three lancet windows and small towers.
- Crossing has tower and impressive spire.
- Interior has low, horizontal emphasis.
- Internal storeys clearly separated into strong horizontal bands: extensive use of Purbeck marble to create a strongly-coloured scheme.
- Low arcades.
- Lady chapel - like a miniature hall church.
- Cloister and Chapter House.
- Lancet windows.
- Set in open countryside at edge of settlement.

Gloucester Cathedral (remodelled 1337-c.1355)

- East end remodelled in Perpendicular style - related to burial of Edward II in Gloucester Abbey.
- Choir uses predominantly vertical and horizontal tracery bars with slender, vertically sub-divided supports.
- Large east window.
- Panel motif repeated in rows and tiers throughout the tracery design.
- Perpendicular tracery draws eyes upward.
- New type of net vault, incorporating lierne ribs which do not start from the springing of the vaulting compartment - in south transept.
- Vault forms geometric designs that merge to make vault look like a continuous surface.
- Fan-vaulting used at Gloucester in the 1350s.

- All the ribs that rise from the springing of the dome have the same curve and are spaced equidistantly, in a manner resembling a fan.
- Fan vaulting present in the south cloister walkway, giving a sense of an undulating flow of space from bay to bay.

French examples might include

Bourges Cathedral (c.1190-1275)

- High Gothic.
- Chevet.
- Double aisles that go all the way around the building and no transept.
- Three-storey elevation, but with gigantic arcade and triforium and clerestory are of similar heights.
- Inner aisle divided into three, but only reaches height of main nave arcade.
- Outer aisle also divided into three and reaches height of main inner aisle arcade.
- Slender colonettes give lightness to interior rather than monumentality.
- Exterior has a delicacy.
- Double aisles required two sets of flying buttresses, adding to sense of sweeping forms.
- West front has five richly carved portals.
- Twin towers.

Reims Cathedral (begun after 1211, completed end of 13th century. W Front completed in 14th century)

- High Gothic.
- Elevation of arcade on massive piers with engaged colonettes, an unlighted triforium and a tall clerestory with paired lancets.
- Cylindrical piers and colonettes with foliate capitals.
- Sense of gravity appropriate to place where kings of France were crowned.
- Rayonnant west front has three gabled portals, twin towers a central rose window.
- Clear horizontal and vertical subdivisions.
- Use of bar tracery in the three rose windows of the portals.
- Composition has two extra buttressed gables at sides.
- Sense of three-dimensional movement.
- Rich decoration.

Amiens Cathedral (begun 1220)

- High Gothic.
- Nave and single aisles.
- Semi-circular apse at east end, minimal transepts.
- Unified plan.
- West front has vertical emphasis with rose window, three deep portals, sculpted central tympanum and capped with the gallery of twenty-two over life size kings, west front originally painted.
- Twin asymmetrical towers, added later.
- Crossing is surmounted by a flèche.
- Three-storey nave elevation has continuous shafts and almost a wall of glass.
- Soaring interior - height is three times the width.
- Tall arcades.
- Nave windows of three and four lights.

Other points considered to be valid to be given credit.

Topic 1

- 03** Examine **three** religious paintings from the thirteenth century **and/or** fourteenth century and discuss the purpose of each. (30 marks)

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

The question requires candidates to

- Select three religious paintings from the thirteenth century and/or fourteenth century.
- Examine the three examples and discuss their religious purpose.

An examination should include

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

General points on religious purpose of paintings

- Devotional images to stimulate piety.
- Narratives for didactic purpose.
- Lavish and ostentatious materials - gold leaf and expensive pigments, in praise of God.

Duccio, *Rucellai Madonna* (c.1285)

Analysis

- Tempera and gold leaf on wood approximately 450 cm x 290 cm.
- Centrally placed Madonna and Child, enthroned; three angels either side.
- Child gestures a blessing.
- Cloth of Honour held up behind the Virgin.
- Gold leaf background; saints in roundels on frame.
- Decorated throne onto which angels cling.
- Deep blue robe and haloes.
- Stylised facial features.
- Influence of Byzantine style in format and facial features.
- Attempt at spatial effects through foreshortening of Madonna's and angels' legs, although not accurate linear perspective.

Purpose

- A striking and direct image to pray to.
- Madonna as Queen of Heaven, enthroned, richly patterned drapery behind.
- Scale of figures shows (religious) importance.

Giotto *Ognissanti Madonna* (c.1310)

Analysis

- Tempera on panel, 325 cm x 204 cm.
- Mary, Mother of Christ is enthroned in majesty.
- Christ-Child is on her knee, giving a blessing.
- Gothic-style throne.
- Mary is a solid and monumental figure.
- Christ has child-like appearance.
- Kneeling angels in front, other angels at sides.
- Throne is also surrounded by a gathering of saints.

- Volumes are set in legible space, though perspective of step up to the throne is awkward.

Purpose

- Painted for the high altar of the church of Ognissanti (All Saints), Florence.
- Cult of the Virgin Mary had been venerated from the 4th century.
- By 13th century her cult was promoted by the Franciscan order and she was considered free from original sin.
- Extensive use of gold leaf in the background and of other precious materials.
- Altarpiece as focus for devotion.

Giotto *Lamentation* (c.1304-13)

Analysis

- Fresco, 231 cm x 202 cm, Scrovegni Chapel, Padua.
- Still body of Christ clasped by the Virgin. Her open eyes gaze at his closed eyes to convey loss and bereavement.
- Christ is further mourned by Holy Women and disciples, notably St John who extends both arms.
- Mary Magdalene, with long red hair, at foot of Christ.
- Individual responses of grief and sorrow.
- Set in a barren landscape.
- Flying angels are convulsed in sorrow.
- Figures have sense of weight and volume.
- Sense of depth achieved through overlapping of forms and rudimentary recession.

Purpose

- Fresco cycle was part of the chapel, paid for by Enrico Scrovegni, son of a moneylender.
- Patronage of religious works could expiate taint of usury.
- Chapel built to honour the Virgin - as Virgin of Charity and Virgin Annunciate.
- Emotive subject to involve the viewer.

Other points considered to be valid to be given credit.

Topic 1

- 04** Discuss the status of the artist and/or craftsman during this period through an analysis of **at least three** works of art **and/or** architecture. (30 marks)

The question requires candidates to

- Select three or more works of art and/or architecture from the thirteenth century and/or fourteenth century.
- Analyse the selected examples in order to discuss the status of the artist and/or craftsman in the thirteenth century and/or fourteenth century.

Analysis

A full analysis should consider

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

General points on the status of the artist

- Painters and sculptors were usually considered to be manual workers, practitioners of the 'Mechanical' arts rather than the 'Liberal' arts.
- Artists were hired labour and usually followed the demands and orders of the patron.
- Artists were usually members of a guild, a trade association, often dedicated to St Luke.
- Artists were also monks or members of monastic communities.
- Credit for buildings and works of art was attributed to the patron, not the artist.
- Many works of art were anonymous - the production was more valued than the producer.
- God the Father sometimes shown as 'The Great Architect of the Universe'.
- Some saints were artists/artisans and depicted at work eg St Luke painting the Virgin and St Eligius, patron saint of Goldsmiths.
- Some artists signed their works or included self-portraits.

Possible examples might include

Peter Parler *Self-Portrait* c.1380

Analysis and discussion of status

- Parler appointed master mason of Prague Cathedral in 1353 by Emperor Charles IV.
- Sculpted sandstone bust self-portrait is placed on the triforium of the choir.
- Inscription that accompanies the bust celebrates Parler's other architectural and sculptural works.
- Public demonstration of pride and status.
- Perhaps the idea of Parler as perpetual overseer of the works.
- Part of a series of busts that included fellow masters of works at the cathedral as well as royal and ecclesiastical dignitaries.
- Parlier placed himself on a par with patrons and those of a higher social standing.
- From a dynasty of master masons.

Matthew Paris *The artist kneeling at the feet of the Virgin* Mid thirteenth century

Analysis and discussion of status

- Page from the *Historia Anglorum*.
- The artist, a monk, kneels in adoration before the image he has painted.
- Artist accepts the efficacy of his own image.
- Paris included his name 'Brother Matthew Paris'.

Anonymous mason/sculptor *Dedication stone for Ulm Cathedral* 1377

Analysis and discussion of status

- Polychrome relief.
- To commemorate the dedication of the cathedral in June 1377.
- Group shows the two patrons, Lutz Krafft and his wife holding a model of the cathedral.
- The architect is almost bent double under the weight of the building.
- Sculpture shows medieval attitudes to patrons and artists.

Other points considered to be valid to be given credit.

Topic 2 - Art and architecture in sixteenth-century Europe

- 05** What do you understand by the term 'Mannerism' as applied to sixteenth-century art **and** architecture? Discuss **three** examples in your answer, **at least one** of which must be from architecture. (30 marks)

If only art or architecture is discussed the maximum is Band 4.

The question requires candidates to

- Provide a definition of 'Mannerism' as applied to sixteenth-century art and architecture.
- Select and discuss three examples of 'Mannerism', at least one of which must be from architecture.

Definition of Mannerism and possible discussion points.

There are various and sometimes contradictory definitions of 'Mannerism' but it is generally conceded that the style consisted of

- A reaction to the perfection of High Renaissance characterised by
 - distorted anatomy, contorted poses, *figura serpentinata* - elegant 'S' curves
 - ambiguous space, complex compositions
 - strident and acid colours
 - intellectually dense iconography.
- The expression of the subject was often submerged in elegance and delicacy.
- The word '*maniera*' was first applied to the visual arts by Vasari in 1550. He used the words '*maniera greca*' to describe the Byzantine style of medieval artists, which then gave way to the naturalism of the early Renaissance, and he wrote of the '*maniera*' of Michelangelo, which deeply influenced later sixteenth-century art. This gave rise to the modern concept of Mannerism as a description for the style of the later sixteenth century.
- Shearman (1967) called Mannerism 'The stylish style'.

Possible examples might include

Parmigianino *The Madonna of the Long Neck* (c.1535)

- Oil on wood panel, 216 cm x 132 cm.
- Traditional subject treated in unconventional way.
- Elegant distortions of the human form.
- Centrally placed Madonna had unnaturally long neck and holds an elongated sleeping Christ Child awkwardly on her lap.
- Madonna has twisted, serpentine pose and appears to be on the point of sliding off her throne.
- Mannerist conceit of formal links between shape and proportion of Virgin and the vase at left.
- Figures at left crammed into a space that barely contains them.
- Disconcertingly sudden drop of ground at right shows a diminutive scroll-reading figure (St Jerome?) and an odd sequence of columns that support nothing. (Possibly, explained by the fact that the work is unfinished.)
- Anatomy, pose and setting all contribute to elegant yet unsettling effect.
- Reaction to Raphael tradition of Madonnas.

Giambologna *The Rape of the Sabines* (c.1581-83)

- Marble, height 410 cm, Loggia dei Lanzi, Florence.
- Densely packed, intertwined composition of three figures (a man lifting a woman into the air while a second man crouches).
- Culmination of the *figura serpentinata*.

- Dynamic range of actions and emotions that offer multiple viewpoints, though no principal one.
- Emphasis on verticality.
- Theme of victor over vanquished.
- Originally intended as nothing more than a demonstration of the artist's ability to create a complex sculptural group.
- Title was applied later.

Giulio Romano *Palazzo del Te, Mantua (1526-35)*

- Mannerist architecture - deliberate flouting of Vitruvian rules.
- Dropped keystones and triglyphs.
- Square plan with interior courtyard.
- East façade differs from the other three by having an open loggia at its centre rather than an arch to the courtyard.
- Low, spreading and massive.
- Monumental forms and architectural details overlap and give sense of restless grandeur.
- Sense of tension and compression enhanced by rustication.
- Use of giant Doric pilasters on main façade; giant Doric half columns in courtyard.
- For Federigo Gonzaga, who became first Duke of Mantua during the building's construction.
- Small pleasure palace, once on an island.
- Suburban setting appropriate for a mixture of palace and villa architecture.

Other points considered to be valid to be given credit.

Topic 2

- 06** Examine and discuss **three** representations of the nude in sixteenth-century art. You may select your examples from painting **and/or** sculpture. (30 marks)

The question requires candidates to

- Select three sixteenth-century paintings and/or sculptures of representations of the nude, male or female.
- Examine and discuss the selected examples.

Examples where the figure is semi-nude are acceptable - eg Correggio *Danae*, c.1532, where the figure is partially covered by the bedclothes. Examples where the nude is the principal figure amongst clothed figures are also acceptable.

Examination and discussion might be

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

Possible examples might include

Bronzino *An Allegory with Venus and Cupid* (c.1546)

Examination

- Oil on wood, 146.1 cm x 116.2 cm.
- Nude Venus is kissed and fondled by Cupid.
- Venus holds the apple of Paris in her left hand and Cupid's golden arrow of attraction in her right.
- Father Time at top with wings and an hourglass.
- The howling figure on the left has been variously interpreted as Jealousy, Despair and the effects of syphilis.
- The putto scattering roses and stepping on a thorn as Jest, Folly and Pleasure.
- The hybrid creature with the face of a girl, scaly tail and proffering a honeycomb, as Pleasure and Fraud.
- Figure in the top left corner as Fraud and Oblivion.
- Great display of flesh and most figures placed close to the picture plane.

Discussion

- Painting is erotic, sensuous and complex.
- Meaning is associated with the pleasure and pain of love and the passage of time.

Titian *The Venus of Urbino* (1538)

Examination

- Oil on canvas, 119 cm x 165 cm.
- Nude Venus reclines on a bed and has no mythological trappings.
- Holds flowers in right hand and covers her pubic area with left.
- Not a remote goddess but a figure of flesh and blood.
- Overtly erotic image and Venus engages with the viewer.
- Sleeping dog, symbolised fidelity.
- In the background maids rummage through a chest, in search of Venus' clothes?
- Commissioned by Guidobaldo II della Rovere, Duke of Urbino.

Discussion

- Celebration of beauty, perhaps with a moral and didactic dimension.
- Despite its erotic content, it has been argued that the painting was intended as an instructive 'model' for the Duke's young bride Giulia Varano.

Baccio Bandinelli *Christ supported by Nicodemus* (1559)

Examination

- The sculptor's own tomb, SS Annunziata Florence.
- Christ is a bulky and muscular figure with a loin cloth for modesty.
- Pose of Christ derived from Michelangelo's *Pietà*.
- Overscale body of Christ is a Eucharistic offering.
- Spear of St Longinus present.

Discussion

- Nicodemus is a portrait of the sculptor executed by his son (some sources give it as a self-portrait).
- Skulls as a *memento mori*.
- Swag inspired by ancient sarcophagi.

Other points considered to be valid to be given credit.

Topic 2

- 07** Analyse and discuss the representation of Jesus Christ in **three** sixteenth-century religious paintings, each by a different artist. (30 marks)

If examples by only two artists are given the maximum is Band 5. If examples by only one artist are given the maximum is Band 4.

The question requires candidates to

- Select three sixteenth-century paintings of Jesus Christ, each by a different artist.
- Analyse and discuss the selected examples.

Individual images of Christ, Christ with a single other person and Christ as the focus of a narrative are acceptable.

A full analysis should consider

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

General points for discussion might be

- Context of Christ's depiction - his age, the story, its biblical meaning and significance.
- Function of the image and its relationship to the image or scene.

Possible examples might include

Raphael *The Transfiguration* (1517-20)

- Oil on wood, 405 cm x 278 cm.
- Commissioned by the Pope's cousin, Cardinal Giulio de' Medici, by January 1517 and exhibited as a finished work just after Raphael's death in 1520.
- Intended for Narbonne Cathedral of which Giulio was archbishop but never got there and was placed instead in Rome, in S Pietro in Montorio.
- The subject is not simply the Transfiguration, the manifestation of Christ's divinity to his disciples, but a subsequent event, the failure of the disciples to heal a boy possessed by demons.
- In the upper register the transfigured Christ rises up in front of softly illuminated clouds, between the prophets Moses and Elijah and the sleeping disciples.
- Below the gesticulating disciples vainly attempt to heal the possessed boy - a demonstration of the flaws of Man.
- They are unable to cure the sick child until the later arrival of the recently -Transfigured Christ, who performs a miracle.
- Dynamic composition of agitated figures and the use of dark shadows and complex lighting both unifies and dramatises.
- Contrast between the divine and the earthly episodes.
- This mystical and agitated painting represents a departure from the classical balance and harmony of Raphael's earlier work.

Pontormo *Deposition* (c.1528)

- Oil on wood, 313 cm x 192 cm.
- Limp body of Christ is supported with difficulty.
- Figure of Christ probably influenced by Michelangelo's *Pietà*.
- Virgin swoons and gestures with her right arm towards her dead son.
- Figures contorted in grief.
- Figures are very close to the picture plane.

- Unearthly and almost hallucinatory colour scheme - pink, blue, orange and pallid skin tones.
- No cross is visible.
- Legend has it that the figure on the extreme right is a self-portrait.

Grünewald *The Crucifixion* (c.1510-15)

- Oil on panel, 240 cm x 300 cm.
- Painted on the outer doors of the Isenheim Altarpiece.
- For the hospital chapel of the Monastery of St. Anthony in Isenheim near Colmar.
- Antonine Monks treated sufferers of skin diseases, such as St Anthony's Fire (Ergot poisoning).
- Crucified Christ is harrowingly twisted and contorted with elongated arms and the fingers strain convulsively in pain.
- Head is slumped forward eyes closed and with an open mouth after the last breath of life has escaped.
- Elongated arms also suggest the weight of the body.
- Body is bruised, scourged, and blood flows from the multiple wounds.
- Suggested that the body shows signs of the gangrene of St Anthony's Fire.
- At left, the mourning Madonna is comforted by St John the Apostle.
- Mary Magdalene kneels at the foot of the cross with hands clasped in prayer, her pot of ointment at her side.
- On the right, St John the Baptist points to the dying Saviour.
- At the feet of the Baptist is a lamb holding a cross, symbol of the 'Lamb of God' slaughtered for man's sins.
- Christ is larger than the other figures.
- Set in a darkened and bleak landscape.
- Sombre and moving spectacle - a reminder of Christ's sacrifice for Man's salvation - but perhaps a sign to the sick that illness can bring a state of spiritual grace.

Other points considered to be valid to be given credit.

Topic 2

08 Compare and contrast **two** religious buildings built in the sixteenth century. (30 marks)

The question requires candidates to

- Select two sixteenth-century religious buildings.
- Compare and contrast the selected examples.

General points of comparison and contrast

- Façade.
- Plan.
- Elevation.
- Interior.
- Setting and location.
- Stylistic characteristics of the architecture chosen.

	Donato Bramante <i>The Tempietto, S. Pietro in Montorio</i> Rome (1504- after 1510).	Giacomo Vignola and Giacomo della Porta, <i>Il Gesù, Rome</i> (1568-84).
Comparison and Contrast	<p>Marks the spot of martyrdom of St Peter on the Janiculum, in the cloister of S. Pietro in Montorio.</p> <p>Building is a marker, a symbol of Saint Peter's martyrdom.</p> <p>Exterior is a colonnade of sixteen Doric columns which surround a small cella, or enclosed interior sanctuary.</p> <p>The small chapel has two stories: the cella and upper storey above surrounded by a circular balcony with a dome. Niches are cut out into the outside walls of the second level.</p> <p>Cella is too small for a congregation.</p> <p>Its existence was more important than its liturgical function - and so a centrally planned form was admissible.</p> <p>Based on the example of early Christian martyria.</p> <p>In proportion the width of the peristyle is equal to the height of the cella - a harmonious and visually satisfying solution.</p> <p>Focus on exterior.</p> <p>Commissioned by Ferdinand and Isabella of Spain, with the support of the Spanish Pope Alexander VI.</p> <p>Tempietto conforms to High Renaissance ideals - balance, harmony, simplicity, grandeur, technical mastery and deeper investigation of and relationship with classical antiquity</p>	<p>The mother church of the Society of Jesus (The Jesuit Order), which had been founded by St Ignatius Loyola in 1540.</p> <p>Basilican plan for a large auditorium and a setting for preaching to large congregations. Nave is 60m in length (of the church's 75 metre length).</p> <p>Wide, tunnel-vaulted nave - for acoustic reasons. Nave articulated by huge double pilasters. No aisles and deep side chapels.</p> <p>Former gave uninterrupted view of main altar, to unite congregation and clergy more closely - latter allowed more than one mass to be celebrated at one time.</p> <p>Brightly lit nave, dimly lit chapels.</p> <p>Wide, domed, crossing and apse behind high altar.</p> <p>Diameter of the dome is equal to the width of the nave. Dome seems to rest on side wall, not the crossing piers.</p> <p>Focus on interior.</p> <p>Commissioned by Cardinal Alessandro Farnese.</p> <p>Originally a very restrained setting - given Baroque treatment in seventeenth century.</p> <p>Baroque façade added by della Porta after death of Vignola.</p>

Other points considered to be valid to be given credit.

Topic 3 - Art and architecture in eighteenth-century Europe

- 09** Analyse **three** eighteenth-century sculptures of one or two figures, considering the relationship between the form and subject matter of each. (30 marks)

If no discussion of relationship between form and subject matter is given the maximum is Band 4.

The question requires candidates to

- Select three eighteenth-century sculptures of one or two figures.
- Analyse the examples, considering the relationship between the form and subject matter of each.

Analysis

A full analysis might consider

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

General points concerning relationship between form and subject matter

- Pose, gestures and positioning of figures to convey the subject, narrative or meaning.
- Technique and materials used.

Possible examples might include

Etienne-Maurice Falconet *Milo of Croton* (1754)

Analysis and relationship between form and subject matter

- Marble, height 66.8 cm.
- Athlete Milo showed off his strength by pulling apart a split tree trunk with his bare hands.
- Hand became wedged and Milo was attacked and devoured by wild beast.
- Moral - pride punished.
- Milo's head is a self-portrait.
- Dramatic energy of triangular composition of lion's jaws, Milo's scream and his trapped hand.
- Milo's right leg breaks out of the composition.

Canova *Daedalus and Icarus* (1778-79)

Analysis and relationship between form and subject matter

- Marble, height 182 cm.
- Subject from Ovid's Metamorphoses.
- Craftsman Daedalus made wings and despite warnings not to fly too close to the sun, which would cause the wax holding them together to melt, his son Icarus did so and plunged to his death into the Aegean.
- Pair provide a contrast of youth and experience, impetuosity and wisdom etc.
- Canova contrasted the idealised supple youthful body and face of Icarus with the naturalistic older and wrinkly body and face of his father.
- Actual piece of cord is held by Daedalus to attach the wings and by Icarus.
- On the ground beneath the pair are a mallet and a wing - former interpreted as the emblems of the craftsman, the latter associated with the imagination and creativity of the artist.

John Baptist Locatelli, *Giovanna Baccelli* (c.1782-1783)

Analysis and relationship between form and subject matter

- Plaster, life-size.

- Singer and dancer Baccelli was a great beauty and mistress of George Frederick Sackville, 3rd Duke of Dorset.
- Still located at Knole House, the Duke's residence.
- Shown as a nymph on a mattress in imitation of the Borghese Hermaphrodite (second century AD), but without the male appendage.
- Figure raises her head up and supports weight on her arms.
- Rumpled bed sheets suggest sexual activity.
- A contemporary interpretation/variation of a well-known classical sculpture.
- Smooth, fleshy, and sensual female form.

Other points considered to be valid to be given credit.

Topic 3

- 10** Analyse and discuss **three** eighteenth-century paintings depicting women, each produced by a different artist. (30 marks)

If examples by only two artists are given the maximum is Band 5. If examples by only one artist are given the maximum is Band 4.

The question requires candidates to

- Select three eighteenth-century paintings depicting women, each produced by a different artist.
- Analyse and discuss the selected examples.

Both individual and group depictions are admissible and where women are depicted with men.

Depictions of women in history paintings, genre, and portraits are all admissible.

Analysis and discussion

A full analysis might consider

- 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).

Possible examples might include

Sir Joshua Reynolds *Lady Sarah Bunbury Sacrificing to the Graces* (1765).

- Oil on canvas, 242 cm x 152 cm.
- Portrait in the 'Grand Manner' of a history painting and on a similar scale.
- Lady Sarah, in antique robes makes a sacrifice to the Graces - to friendship.
- Handmaiden pouring from ewer might be her friend, Lady Susan Fox-Strangways.
- Face of sitter is idealised and lacks individuality.
- Lady Sarah appears to be acting a role with a loss of indication of her true character.
- Painting shows English taste for the classical world.

Jean Honoré Fragonard *The Swing* (1767)

- Oil on canvas, 81 cm x 64.2 cm.
- Commissioner wrote that he wanted his mistress painted being pushed on a swing by a bishop and that he himself should be placed in such a way '...that I would be able to see the legs of the lovely girl...'
- Female on swing presented as emblematic of the fickleness of that gender.
- Girl's shoe flies through the air during the act of swinging.
- Sculptural group of putti and dolphin adds to amorous message.
- Cupid statue places finger to lips in a conspiratorial and complicit gesture.
- Sylvan, shimmering and atmospheric setting.
- Delicate pastel palette.
- Sensuous and joyful Rococo image.

Jacques-Louis David *The Oath of the Horatii* (1784)

- Oil on canvas, 427 cm x 335 cm.
- As the three Horatii brothers swear an oath to their father to defend Rome against Alba, the female group close their eyes, bow their heads and refuse to acknowledge this act which will split the family.
- Female group is composed of Camilla, sister of the Horatii (in white) and betrothed to one of the Curiatii, and Sabina, sister of the Curiatii, married to one of the Horatii (in yellow and blue).

- Only member of group who observes the oath is the young boy who pulls the fingers of his nurse's hand apart to witness what will be his destiny.
- Painting shows that the defence of the nation must come before all family ties and is painted in an appropriately severe and masculine style.

Other points considered to be valid to be given credit.

Topic 3

- 11** Compare and contrast **two** paintings by different eighteenth-century artists which depict war or conflict. (30 marks)

If two paintings are not discussed the maximum is Band 3. If paintings are by the same artist the maximum is Band 4. If only one valid example the maximum is Band 3.

The question requires candidates to

- Select two paintings by different eighteenth-century artists with depict war or conflict.
- Compare and contrast the selected examples.

Allow a broad interpretation of war and conflict.

Points of similarity and difference might include

- The particular moment or episode chosen.
- Attitudes to death and suffering.
- The styles in which each work is painted.
- Audience for the image.

Possible examples might include

	John Singleton Copley <i>The Death of Major Peirson (1783)</i>	Jacques-Louis David <i>The Intervention of the Sabine Women (1799)</i>
Similarities and differences.	<p>Oil on canvas, 251.5 cm x 365.8 cm</p> <p>A recent event. The major was killed fighting French forces in Jersey on 6th January 1781.</p> <p>As the major dies, his black servant shoots dead the French soldier who had shot him.</p> <p>Degree of naturalism and sense of reportage.</p> <p>British flags in a prominent position.</p> <p>Suggestion of the smoke and confusion of battle.</p> <p>Women and children appear on the far right.</p> <p>A patriotic image that demonstrated personal heroism and self-sacrifice that ensured an eventual victory.</p> <p>Copley was not British but American.</p> <p>Exhibited publicly for an admission fee.</p>	<p>Oil on canvas, 385 cm x 522 cm.</p> <p>Subject from ancient Roman history.</p> <p>Hersilia inserts herself between the warring Sabines (led by her father Tatius) and the Romans (led by her husband Romulus). Other women follow suit.</p> <p>Different form of Neo-classicism from <i>Oath of the Horatii</i> - male figures derived from the example of ancient Greek sculpture.</p> <p>An image of reconciliation following the bloodshed of The Terror.</p> <p>Painting testifies to the conciliatory role of women.</p> <p>Exhibited publicly for an admission fee.</p>

Other points considered to be valid to be given credit.

Topic 3

- 12** Analyse the architectural characteristics of **two** palaces and/or grand houses built in the eighteenth century. What differences and similarities do you find between your chosen buildings? (30 marks)

The question requires candidates to

- Select two eighteenth-century palaces and/or grand houses.
- Analyse the architectural characteristics of the two examples.
- Discuss the differences and similarities between the two examples.

Urban, suburban and country residences are admissible.

Analysis

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

- Style.
- Plan, elevation and composition.
- Relationship between style and function.
- Architectural elements and features, including decoration/ornament.
- Materials and structure.
- Location/site.
- Scale.

Possible examples might include

	Sir John Vanbrugh <i>Blenheim Palace</i>, Oxfordshire (1705-24).	Carlo Marchionni <i>Villa Albani</i>, Rome (1751-1763)
Architectural characteristics	<p>Appears both as a palace and a castle. Combination of central Corinthian block with French château elements.</p> <p>The hall has clerestory and is fronted by a projecting giant portico.</p> <p>The whole design hangs on the four corner pavilions with towers of the main block. Block is connected to colonnades and kitchen and stable courts.</p> <p>Giant order suggests strength and power.</p> <p>Sculptural decoration emphasises Marlborough's victory and martial accomplishments - The Lion of England pulling the Cockerel of France to pieces in its forepaws, trophies of war and two chained captives</p> <p>Elements of drama and surprise make Blenheim the culmination of the English Baroque.</p>	<p>Main pavilion is a two storey symmetrical, nine bayed structure with basement on garden side - the principal elevation.</p> <p>Lower level has rusticated pilasters. Upper level has balustrade with windows which have segmental pediments.</p> <p>Pavilions in the form of temple fronts project from the lateral wings.</p> <p>Muted exterior with references to Michelangelo's <i>Palazzo de Conservatori</i> and the loggia of the <i>Villa Mondragone</i>, Frascati.</p>

	Sir John Vanbrugh <i>Blenheim Palace</i>, Oxfordshire (1705-24).	Carlo Marchionni <i>Villa Albani</i>, Rome (1751-1763)
Similarities and differences	<p>Present of Queen Anne and grateful nation to John Churchill, 1st Duke of Marlborough, victor over the French and Bavarians at Blenheim in 1704. Both a residence and a national monument.</p> <p>Situated near the village of Woodstock, 7 miles from Oxford.</p> <p>A large palace with a substantial estate, including a lake with a bridge.</p> <p>Though Baroque, the castle element means that in some ways Blenheim anticipates later Gothic Revival with its towers, attics and finials.</p> <p>In 1716 the behaviour of the Duchess so angered Vanbrugh that he resigned from Blenheim and it was completed by others, including Hawksmoor.</p>	<p>Commissioned by Cardinal Alessandro Albani as a lavish pleasure palace for entertaining and to house his collection of antiquities.</p> <p>Situated just outside the old city walls of Rome, on the ancient Via Salaria.</p> <p>A relatively small villa, though with a garden containing a free-standing fanciful artificial ruin.</p> <p>Borrowings from sixteenth and seventeenth centuries.</p> <p>Grand Saloon painting is <i>Parnassus</i> by Mengs, which celebrated the Cardinal as Protector of the Arts.</p> <p>Saloon acted as a kind of showroom.</p>

Other points considered to be valid to be given credit.

Topic 4 - Art and architecture in twentieth-century Europe and the United States of America between 1900 and 1945

- 13** Discuss the characteristics and aims of **one** style or movement of art that emerged during this period. Make reference to **three** works of art in your answer. (30 marks)

The question requires candidates to

- Identify and discuss the characteristics and aims of one style or movement that emerged in Europe or America between 1900 and 1945.
- Discuss three examples from the selected style or movement.

Examples may be from one or more artists

Possible examples might include

Fauvism

- The term derives from the word 'Fauves' 'Wild Beasts', used in a review by the critic Louis Vauxcelles (*Gil Blas*, 17 October 1905) of the room at the 1905 Salon d'Automne where the incongruity of an Italianate bust by Marquet, *Portrait of Jean Baignères* (1905) surrounded by exuberantly coloured paintings by Henri Matisse, André Derain, Maurice de Vlaminck and others seemed to him like placing 'Donatello amongst the wild beasts'.
- The juxtaposition of intense colours created space and light, and expressed personal feelings and responses.
- Fauves used colour as a purely expressive medium for its emotive effect and liberated it from its traditional, descriptive role.
- Deliberate choice and clashing and dissonant colours. Flat application of colour with simple contours to suggest form.
- Fauves sought integrity and authenticity of expression. The instinctual emotion of so called 'primitive' societies was approved of.
- An intensification of the attitudes to colour and form of past artists and styles such as Van Gogh, Cézanne and Gauguin and the pointillism and Neo-Impressionism of Seurat and Signac.
- An empirical rather than theoretical approach.
- The term was pejorative in origin and reflected both the violent and hostile critical reaction and the public's incomprehension. Critic Camille Mauclair wrote 'A pot of paint has been flung in the face of the public'.
- The painters to whom it was applied were not a consciously defined group but a loose association linked in certain cases by friendship. They accepted the term as it seemed appropriate to the violence with which they overturned academic conventions and called for individuality, self-expression and youthful vitality.

Matisse *The Open Window, Collioure* (1905)

- Oil on canvas, 55.25 cm x 46.04 cm.
- The view from Matisse's window at the small Mediterranean fishing port of Collioure, near the Spanish border.
- The shutters are open with potted plants on the window sill and a vine trailing around the balcony.
- Sailboats are in the harbour.
- Fresh and spontaneous effects of saturated non-naturalistic colour.
- Use of complementary colours - orange masts rise from blue hulls, red blossoms of the potted plants with green foliage
- As thinly and freely painted as a watercolour.
- White sizing of canvas shines through the thin glazes.
- Areas of broken colour as well as patches of flat colour.

- Though a distant view, the vibrancy of the brushstrokes and flat colours lessen the effect of depth.

Matisse *Woman with the Hat* (1905)

- Oil on canvas, 79.4 cm x 59.7 cm.
- Portrait of Matisse's wife, Amélie.
- Vivid colours and animated brushwork, deliberate disharmonies of colour.
- No drawing and modelling is achieved by colour contrasts alone.
- Facial features are greatly simplified.
- Mme Matisse is dressed as a member of the French bourgeoisie, with an elaborate hat and a gloved arm holding a fan.
- Painted in a highly personal, expressive way with non-naturalistic and seemingly arbitrary colours.
- Seen as eccentric, child-like, in bad taste and an affront to femininity - a brutal caricature of womanhood.

Derain *The Pool of London* (1906)

- Oil on canvas, 65.7 cm x 99 cm.
- A view of the Thames from London Bridge, showing the working port of London, with Tower Bridge in the distance.
- Viewpoint from above.
- Unorthodox perspective and changes in scale.
- Bold contrasts of colour and sense of energy.
- The London skyline is free of fog and soot and appears bright and shimmering.
- A subjective rather than objective response.
- A 'modern' interpretation of Monet's previous views of the Thames.

Other points considered to be valid to be given credit.

Topic 4

- 14** Analyse and discuss **three** paintings produced during this period that depict still-life **and/or** genre subjects. Select your examples from the work of **at least two** artists. (30 marks)

If the work of only one artist is discussed the maximum is Band 4.

The question requires candidates to

- Select three paintings of still-life and/or genre subjects produced in Europe or America between 1900 and 1945 and created by at least two artists.
- Analyse and discuss the selected examples.

Definition of still-life

- An arrangement of inanimate objects.
The traditional and neutral genre of still-life was often used to pursue investigations into expressive form and colour, space, perspective and the conventions of representation.

Definition of genre

- A subject from everyday life.

Analysis and discussion

A full analysis might consider

- Analysis and discussion of form (eg materials, composition, textures, colour, scale etc).
- Analysis and discussion of subject (eg arrangement of objects, figures in a genre subject, setting etc).
- Analysis and discussion of context (eg time and place of creation, historical circumstances, etc).

Possible examples might include

Pablo Picasso *Still Life with Chair Caning*, (1912)

- Oil and oilcloth on canvas, with rope frame, 27 cm x 35 cm.
- Synthetic Cubism: paint and collage (the first Cubist collage).
- Monochromatic, fragmented and flattened painted areas above and over a collaged factory-produced oilcloth of chair caning combined with lettering.
- The three letters written just above the chair-caning, JOU, can be interpreted both as a fragment of the noun JOURNAL and as the verb JOUER (to play) indicating Picasso's consideration of his activity as a form of play or the verb JOUIR (to enjoy).
- A still-life is represented on the chair: abstracted and spatially confusing.
- Interest in different forms of appearance and reality, word meanings.
- Breaks with conventional forms of representation.
- This oval picture suggests a café table and the oil cloth pattern were commonly used as a table-covering in working-class kitchens and eating places.
- Oval rope framed canvas makes the painting an object in its own right.

Henri Matisse *Harmony in Red*, (1908)

- Oil on canvas, 180 cm x 220 cm. Usually large size for a genre piece.
- A woman stands at a table gathering scattered fruit into a bowl - a mundane domestic episode.
- An interior with view of landscape through the window.
- Flat areas of colour.
- Directness and almost child-like simplicity- belies the care, thought and deliberation of Matisse.

- Emphasis on pattern, inspired by *toile de jouy* textiles. Tablecloth and wall paper of similar pattern.
- Flowers and arabesques give a sense of rhythm. Pattern of tablecloth gives three-dimensional form to the table.
- Originally painted as *Harmony in Green* then bought by the Russian textile tycoon Sergei Shchukin as *Harmony in Blue*. Subsequently re-painted and delivered to Shchukin as *Harmony in Red*.

Edward Hopper *Nighthawks*, (1942)

- Oil on canvas, 84.1 cm x 152.4 cm.
- The last patrons late at night in a corner diner.
- None of the three clients engage with one another, not even the couple.
- Third man sits alone with back to viewer.
- Attendant seems to stare past the customers.
- Large expanse of the curved glass of the diner.
- Sense of isolation and loneliness - enhanced by the intensity of fluorescent lighting.
- Modern urban life seen as empty and lonely.
- No movement on streets outside.
- No door to diner is seen - contributes to sense of the confinement of the figures.

Other points considered to be valid to be given credit.

Topic 4

- 15 Examine and discuss **three** sculptural representations of the human form produced during this period. Select your examples from the work of **at least two** sculptors. (30 marks)

If the work of only one sculptor is discussed the maximum is Band 4.

The question requires candidates to

- Select three sculptural representations of the human form produced in Europe or America between 1900 and 1945 and created by at least two sculptors. Representations may be whole or partial, figurative, abstracted or symbolic.
- Examine and discuss the selected examples.

Possible examples might include

Constantin Brancusi *The Kiss* (1908)

- Limestone, height 32 cm.
- Two abstracted embracing figures in a single compact block.
- Eyes, arms, hair and lips are schematically indicated and the mouth and eyes are shared.
- Intimacy of the embrace.
- No individualisation and gender differences are unclear - (in some versions the male and female are clearly identified).
- Tool marks are not disguised.
- Direct carving created solid and simple forms and were an authentic expression of creativity.
- Perhaps a deliberate response to Rodin's *Kiss*.

Umberto Boccioni *Unique Forms of Continuity in Space* (1913)

- Bronze, height 117.5 cm - smaller than life-size.
- Figure is a polished machine-like figure in motion.
- Series of planes made visible.
- Contours are dynamic and deformed by speed.
- Powerful legs each mounted on a bronze block.
- Pushes forward onto right leg.
- As almost abstract expression of speed.
- No arms and featureless face, wearing a helmet with a kind of visor.
- The fleeting is made solid.
- Related to late nineteenth-century experiments in the photography of movement - Marey and Muybridge.
- Visual expression of the Futurist love of speed and of the machine.

Alberto Giacometti *Woman with her Throat Cut* (1932)

- Originally plaster, later cast in bronze, 22 cm x 87.5 cm x 53.5 cm.
- A Surrealist representation of a hybrid animal, seemingly part woman, part crustacean and part insect.
- Some recognisable elements of the female form - breasts, legs, torso, neck and arms but considerably distorted/abstracted.
- Rigorously horizontal, intended to rest directly on the floor as part of the 'real' world, rather than in the elevated realm of art.
- A macabre and threatening image.
- Female figure's body appears in the spasms of death, having been violated and murdered.

- The sexual drama and violence is an example of the misogynistic imagery frequently present in Surrealism.

Other points considered to be valid to be given credit.

Topic 4

- 16** Analyse and discuss the architectural characteristics of **three** commercial, civic or institutional buildings constructed during this period. Select your examples from **at least two** countries. (30 marks)

If the examples are from one country only the maximum is Band 4.

The question requires candidates to

- Select three commercial, civic or institutional buildings constructed in Europe or America between 1900 and 1945.
- Examples must be from more than one country.
- Analyse and discuss the selected examples.

Definition of a commercial, civic or institutional building

- A building constructed for trade or commerce, or for some organisation or institution for administration, teaching or other public collective purpose. Churches are allowed.

Analysis and discussion

A full analysis and discussion of architectural characteristics should consider some of the following

- Style.
- Plan, elevation and composition.
- Relationship between style and function.
- Architectural elements and features, including decoration/ornament.
- Materials and structure.
- Location/site.
- Scale.

Possible examples might include

Otto Wagner *Post Office Savings Bank, Vienna, (1904-06)*

- Six storeys high, occupying an entire city block.
- Use of concrete allows office walls to be non-load-bearing and enables re-arrangement of walls.
- Apart from allegorical aluminium skyline statuary, an original treatment of façade, with no classical detail and decoration of thin sheets of marble affixed with large exposed aluminium bolts, creating a pattern.
- Decoration also suggests strength - appropriate for a bank.
- Canopy over entrance, supported on thin cast aluminium posts and cantilevered brackets.
- Main interior space is the first floor banking hall with a curved, glazed ceiling.
- Supported by framework of ties hanging from second, glazed pitched roof above.
- Vertically supported by steel stanchions - large space free of supports is provided.
- Sense of luminosity enhanced by wall facing of marble and white opal glass.
- Precision and crispness of details and fittings - such as the heating ducts.
- Reaction to the florid ornamentation of Art Nouveau.

Peter Behrens *AEG Turbine Factory, Berlin, (1908-09)*

- Building designed around a huge interior lifting gantry.
- Monumental exterior.
- Behrens felt the architecture of the machine age should be based on classicism.
- Factory has mass and presence of a Greek temple.
- Two simultaneous systems - outer columnar frame and glass surface.
- 'Order' of steel stanchions stands in for temple colonnade.

- Rusticated corner buttresses with rounded edges - seemingly massive and load-bearing, but are actually thin membranes.
- Continuous side glazing and large projecting window at front.
- Glass surface slopes back and is recessed behind the solid structure.
- Corner site allowed views of both front and side elevations.

Erich Mendelsohn *Einstein Observatory*, Potsdam (1919-21)

- Built as a facility for Albert Einstein (and other scientists) to conduct astrophysical and astronomical research.
- Tower combines a domed observatory with an underground laboratory, also a vertically installed telescope.
- Though conceived in concrete, built of stucco-covered brick.
- Fluid curvilinear, concave and convex forms give appearance of having been sculpted rather than built.
- An organic, expressionist building.
- Smooth, rounded corners with no sharp angles- angled windows placed in stream-lined niches moulded into the round corners.
- Experimental architectural form is appropriate for an exploration of new scientific concepts.

Other points considered to be valid to be given credit.