



General Certificate of Education

History of Art 5251

Ways of Seeing HOA1

**Mark Scheme**

*2007 examination - June series*

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*Dr Michael Cresswell Director General.*



1 Jean-Siméon Chardin, The Scullery Maid, 1738.

(a) How has the artist represented the scene?

- with realism; carefully observed detail of domestic scene
- still, calm, balanced; figure in profile; objects in bottom left form right angle, balanced by clay pot in bottom right
- silhouetted view of scullery maid bent over tub and a few kitchen utensils convey simplicity and life of humble chores and domestic service
- figure not looking at what she is doing; distracted/in thought/dreaming, caught in a moment's pause from menial task
- figure not looking at/engaging with viewer
- scene depicted with dignity and seriousness; figure neatly dressed; utensils well-cared for; simple, frugal scene; uncluttered composition
- all elements carefully selected and placed; contrived; objects in foreground; diagonal of pan handle; maid's necklace
- empty background; windowless room with no furniture focuses attention on figure and utensils
- limited colour range, warm rich earthy browns/reds, restricted colour, adds to sympathetic mood and stillness of atmosphere.

(b) Comment on the use of light **and** tone in this painting.

- strong bright light from front left illuminates scene
- strong tonal contrast between brightly lit figure and tub and dark background
- dark background and strongly lit subjects give a stagey/theatrical effect
- utensils and figure equally lit, given equal importance by lighting
- light models forms, utensils, tub, figure
- highlights on clay pot, pan handle, ladle
- light describes various textures; copper, wood, earthenware, linen
- contributes to mood; detailed play of light over objects contributes to sense of stillness and quiet
- subtle carefully observed shadows on maid's dress.

Other points considered to be valid will be given credit.

2 Francis Bacon, Study for a Portrait (Man in Blue Box), 1949.

(a) Comment on the artist's representation of the figure and its setting in this painting.

- not realistic: invented setting/pose/expression
- male figure seated on chair, seen from thighs up; hands grasp arms of chair; screaming; set diagonally to picture plane
- figure depicted within linear, transparent box
- figure depicted in extreme emotional state; apparent mental and physical pain; open mouth main focus of painting
- figure isolated, focus of attention within box
- lack of detail: setting sparse, bare; apart from hands and collar and tie no detail on figure
- lack of definition of figure on body/arms/right side of face; figure seems to dematerialise
- sense of entrapment/violence; scream/gripping hands/deformed head; cage-like structure
- mysterious blue shadow adds to threatening/violent atmosphere.

(b) Comment on the use of colour and brushwork in this painting.

- restricted palette
- overall dark; blue/purple, rust
- complementary contrast
- accents of white on hands and at neck and to define box structure
- paint applied in vertical streaks within box and at left
- thicker (impasto) areas on face/neck/hands
- scumbled and smudged areas on body/head/blue shadow
- areas of canvas left uncovered; texture of canvas visible through thin paint.

Other points considered to be valid will be given credit.

3 Luca della Robbia, panel of choristers from Singing Gallery, 1431 – 1438.

(a) How has the sculptor represented the scene in this sculpture?

- compact group of 7 standing youths, 5 of which are singing from book held by two smaller figures in front; 2 stand behind, one in each corner
- figures positioned/arranged in height so that all are visible
- raised hand of figure at back on right suggests he is leader/conductor
- heads represented with realism; individualised faces and hair
- bodies slightly idealised; figures show similar proportions; similar classicising tunics
- figures sing with great animation, especially boy on right front; suggests singing in joyful praise
- figures behind strain to see book, looking over heads of boys in front; poses and facial expression show great concentration and earnestness
- sense of unity: repeated shapes of arms and folds/compactness/main group facing in same direction; sense of participation in a common activity/purpose.

(b) Comment on the sculptor's techniques of carving in marble in this sculpture.

- carved in relief; forms created against flat background; not fully in the round
- varying heights of relief/depths of carving; figure in front almost fully in the round; 3 background figures carved in shallow relief, with minimal degree of projection

to indicate space/depth/recession in restricted real space:

- figures carved in close compact group
- figures not presented frontally, but at an angle
- figures overlap
- graded degrees to which forms project; left hand side of figure second from right at back carved more deeply than right hand side to indicate three-dimensional form
- detailed shallow carving on hair/faces/folds adds to realism
- smooth highly polished surfaces contribute to elegance and refinement
- restricted repeated poses with few projecting forms; two projecting feet are given support.

Other points considered to be valid will be given credit.

4 Jacob Epstein, The Risen Christ, 1917 – 1919.

(a) How has the sculptor represented The Risen Christ?

- figure stands straight upright, stable still; frontal pose; equal weight on slightly parted feet; head held high; looking straight ahead
- elongated body, accentuated by long thin hanging part of sleeve; long neck/fingers
- gaunt face; staring eyes
- sombre, serious, not triumphant
- figure thin emaciated; frail
- emphasis on suffering/pain
- figure wrapped in clinging cloth which reveals upper legs, contributing to sense of frailty
- prominent hand gestures: left arm bent at elbow across the body, hand pointing to wound on open right hand; hands large in proportion to rest of body.

(b) How has the sculptor exploited the material and techniques in this sculpture?

- tall thin format of unsupported figure and extremely thin part of sleeve reflects tensile strength of bronze; contributes to sense of frailty
- tensile strength of bronze exploited to achieve expressive gestures of hands with separately articulated fingers which focus on wound, contributes to sense of martyrdom
- modelling of hair/head/neck/hands contributes to sense of realism
- ‘distressed’ uneven, rough surface texture of body due to modelling with/scraping plaster adds to sense of suffering/pain
- clinging cloth and folds of shroud-like drapery, due to modelling, contributes to the meaning of The Risen Christ
- deeply accented modelling of eyes contributes to powerful staring expression.

Other points considered to be valid will be given credit.



5 Giuliano da Sangallo, Benedetto da Maiano, Simone del Pollaiuolo, The Strozzi Palace, 1489 – 1536.

(a) Describe the appearance and identify the architectural features of this building.

- 3 storey monolithic rectangular block; great sense of mass
- each storey separated by continuous horizontal slightly projecting string course (cornice which acts as sills for windows above)
- horizontality emphasised by deeply projecting cornice, dentils, entablature
- basement storey; ledge
- ground storey: one central round arched entrance; 4 high rectangular windows symmetrically placed on each side of entrance
- fenestration of second and third storeys identical: 9 regularly spaced mullioned windows of two round arched lights separated by colonettes within rounded arches
- façade devoid of applied decoration apart from circular decoration beneath window arches/tooth-patterned frieze on string courses
- austere façade enlivened by pattern of rustication and repeated arches of windows and pattern made by voussoirs on arches
- rusticated masonry throughout; evenly spaced rounded blocks diminish in depth as the building rises
- ratio of wall surface to apertures/windows enhances feeling of mass.

(b) What aspects of this building indicate its functions and its importance?

- monumental scale and sense of mass indicate economic/political power
- prominent doorway
- size emphasised by street location; dwarfs surrounding buildings
- rustication conveys impression of strength and solidity
- small high windows with grills on ground floor (along with rustication and recessed door) indicate need for fortification/security
- austerity of façade, lack of decorative detail convey feeling of intimidation
- protruding cornice protects from heat/casts shadow at hottest time of day
- dominating grandeur indicates family wealth and social status
- living quarters on upper two storeys indicated by larger arched prominent windows; windows on ground storey differentiated; high, plain, small.

Other points considered to be valid will be given credit.

6 Hans Scharoun, The Schminke House, Löbau, Saxony, 1933.

(a) Comment on the style and appearance of this building.

- asymmetrical 2 storey building of irregular free, expressive forms
- strong projecting horizontals on three levels
- prominent opposing diagonals formed by staircase
- less prominent verticals of structural supports and balcony railings
- feeling of lightness, floating forms; building raised off ground; extensive glass walls, cantilevers with no apparent support; transparent mesh/staircase
- counterbalancing forms, rhythms; top projects in opposite direction from middle layer; zigzag of external staircase
- no ornament
- unifying white colour relieved by red and grey accents
- bold composition of organic sculptural sweeping curves.

(b) In what ways did the architect exploit the materials in his design for this house?

- materials undisguised; materials and related structural techniques contribute to overall aesthetic effect
- strength of materials allows for innovative forms
- interplay of forms, solid and void; space as positive aesthetic element
- lightness and transparency; glazing, mesh of balconies, transparent staircase
- flexibility afforded by structural technique and materials allow for unique bold composition and planning; freedom of forms
- external staircase frees up interior space/an aesthetic feature
- cantilever structure allows/exploited for extensive terraces
- cantilever allows for canopies/shade
- glass walls together with terraces, afford views of surrounds/garden
- extensive glass walls allow light to penetrate the interior.

Other points considered to be valid will be given credit.