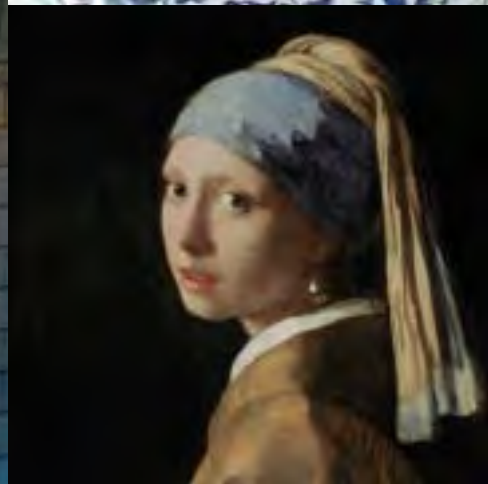


Example Candidate Responses

Cambridge
Pre-U

Cambridge International Level 3
Pre-U Certificate in
Art History (9799)



Example Candidate Responses

Art History (9799)

Cambridge International Level 3
Pre-U Certificate in Art History (Principal)

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Cambridge International Level 3 Pre-U Certificate

Art History

9799

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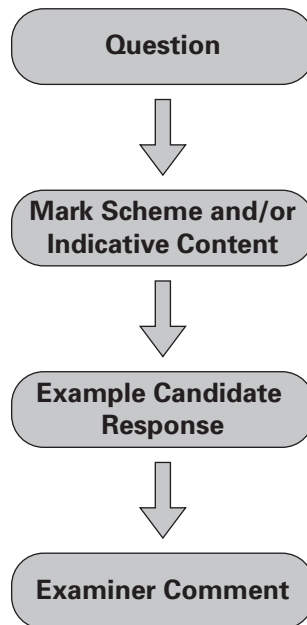
Introduction

The main aim of this booklet is to exemplify standards for those teaching Cambridge Pre-U, and to show how different levels of candidates' performance relate to the subject's curriculum and assessment objectives.

Cambridge Pre-U is reported in three bands (Distinction, Merit and Pass) each divided into three grades (D1, D2, D3; M1, M2, M3; P1, P2, P3).

In this booklet a selection of candidate responses has been chosen to illustrate each band (Distinction, Merit and Pass). Each response is accompanied by a brief commentary explaining the strengths and weaknesses of the answers.

For ease of reference the following format for each paper of the subject has been adopted:



Each question is followed by an extract of the mark scheme used by Examiners. This, in turn, is followed by examples of marked candidate responses, each with an examiner comment on performance. Comments are given to indicate where and why marks were awarded, and how additional marks could have been obtained. In this way, it is possible to understand what candidates have done to gain their marks and what they still have to do to improve their grades.

Teachers are reminded that a full syllabus and other teacher support materials are available on www.cie.org.uk. For past papers and Examiner Reports please contact CIE on international@cie.org.uk.

Components at a Glance

Component	Title	Duration	Weighting (%)	Type of Assessment
Paper 1	Analytical Studies in Western and non-Western Art	1½ hours	25	Written paper, externally set and marked
Paper 2	Historical Topics	2¼ hours	25	Written paper, externally set and marked
Paper 3	Thematic Topics	2¼ hours	25	Written paper, externally set and marked
Paper 4	Personal Investigation	n/a	25	Independent investigation, externally marked, with Viva

Paper 1 Analytical Studies in Western and non-Western Art

Candidates will be expected to study 48 named art works. These are listed in the Curriculum Content and are divided into four separate sections: Architecture, Painting, Sculpture and Drawing, printing, photography, collage and film.

In the examination, the question paper will contain four sections, each with two compulsory questions on one of the named art works. Candidates will have to answer questions **from three of these sections**.

Questions will address both skills of formal/visual analysis and knowledge of the context of the chosen work of art.

Question **(a)** relates to formal/visual analysis and/or questions on materials and processes.

Question **(b)** is a contextual question about a specific example which could include contextual discussion of the subject matter, patronage, reception and matters relating to the political and historical context.

Generic Marking Grid

Question (a): Detailed analysis and/or materials and processes (10 marks)

10	Excellent	<ul style="list-style-type: none"> A sensitive and searching approach to the process of visual or other forms of detailed analysis, demonstrated through either five or more relevant analytical points OR fewer points but comprehensively developed, with very close scrutiny of the specific example in support of the analytical points. Excellent ability to distinguish between fact, theory and personal judgement. A sophisticated response with exceptional use of subject terminology.
8–9	Very good	<ul style="list-style-type: none"> An assured and confident understanding of visual or other forms of detailed analysis, demonstrated through five or more relevant analytical points OR fewer but thoroughly developed, with thorough scrutiny of the specific example in support of the analytical points. Assured ability to distinguish between fact, theory and personal judgement. Very confident focussed response with assured use of subject terminology.
6–7	Good	<ul style="list-style-type: none"> A solid approach to visual or other forms of detailed analysis with fewer developed points with good scrutiny of the specific example in support of the analytical points. Good ability to distinguish between fact, theory and personal judgement. A proficient response with appropriate use of subject terminology.
4–5	Satisfactory	<ul style="list-style-type: none"> Scrutiny of the specific example is not fully developed in support of analytical points with fewer points, less confidently focussed and less enquiring. Distinguishes between fact, theory and personal judgement. A relevant response in which subject terminology is used but with inaccuracies and/or omissions.
2–3	Weak	<ul style="list-style-type: none"> Minimal reference to the specific example in support of the analytical points with very few relevant points. Barely distinguishes between fact, theory and personal judgement. A basic, mostly relevant response with very limited subject terminology.

1	Poor	<ul style="list-style-type: none"> No reference to the specific example in support of the points with almost no relevant observations. Little evidence of the ability to distinguish between fact, theory and personal judgement. Some response to the question but subject terminology is either non-existent or very confused if used.
0		<ul style="list-style-type: none"> No rewardable response.

Question (b): Discussion of contextual evidence (10 marks)

10	Excellent	<ul style="list-style-type: none"> Comprehensively developed with five or more relevant contextual points OR fewer points; demonstrating complete confidence and a questioning approach to the appropriate contextual material. Excellent ability to distinguish between fact, theory and personal judgement. A sophisticated response with exceptional use of subject terminology.
8–9	Very good	<ul style="list-style-type: none"> Thoroughly developed with five or more relevant contextual points OR fewer; demonstrating a confident use of appropriate contextual material. Assured ability to distinguish between fact, theory and personal judgement. Very confident focussed response with assured use of subject terminology.
6–7	Good	<ul style="list-style-type: none"> A confident but less comprehensive understanding and knowledge of the contextual material with fewer developed points. Good ability to distinguish between fact, theory and personal judgement. A proficient response with appropriate use of subject terminology.
4–5	Satisfactory	<ul style="list-style-type: none"> Less confidently focussed with fewer points, or with irrelevant inclusions. Distinguishes between fact, theory and personal judgement. A relevant response in which subject terminology is used but with inaccuracies and/or omissions.
2–3	Weak	<ul style="list-style-type: none"> Basic though limited understanding of contextual material. Barely distinguishes between fact, theory and personal judgement. A basic, mostly relevant response with very limited subject terminology.
1	Poor	<ul style="list-style-type: none"> Few relevant observations of a contextual nature. Little evidence of the ability to distinguish between fact, theory and personal judgement. Some response to the question but subject terminology is either non-existent or very confused if used.
0		<ul style="list-style-type: none"> No rewardable response.

Question 1

Section 1: Painting



Caravaggio, *The Supper at Emmaus*, c.1601

(oil and egg tempera on canvas) (141 cm × 196.2 cm) (National Gallery, London)

- 1 (a) Discuss the use of tone and colour in this painting. [10]
- (b) How does the work illustrate Caravaggio's revolutionary approach to religious subject-matter? [10]

Mark Scheme

1 (a) Discuss the use of tone and colour in this painting. [10]

Candidates are expected to make some or all of the following points:

- Light and shadow give a convincing sense of three dimensions to the figures and objects, through modelling and the emphasis of textures.
- The harsh light and deep shadows isolate paler forms such as the tablecloth, details of clothing, faces and hands. The shadow cast by the innkeeper on the wall focuses attention on the head of Christ in the centre of the composition. Chiaroscuro eliminates distractions.
- The paintings were designed to be lit from a direction in keeping with the internal lighting of the composition.
- Browns, reds, ochres and muted greens create a warm colour range.
- The red of Christ's clothes also helps to make Him the focus of the painting and appears to draw Him spatially closer to the picture plane.
- Colours such as white can symbolise purity, and red Christ's Passion.

Valid and relevant observations not listed above should be rewarded.

(b) How does the work illustrate Caravaggio's revolutionary approach to religious subject-matter? [10]

Candidates are expected to make some or all of the following points:

- The biblical scene is depicted with extreme naturalism. The people appear real and unidealised. The figure on the right, usually identified as St Peter, has the calloused hands of a working man. Cleophas' jacket has a hole in the elbow. The apples are blemished.
- Poussin is supposed to have later remarked that 'Caravaggio had come into the world to be the ruin of painting.' However, some connoisseurs appreciated the seriousness and simplicity of a composition like *The Supper at Emmaus*.
- The scene shows a split-second moment of high drama as Christ reveals His identity to the disciples by blessing the bread. It has a spiritual intensity lacking in work that is academically formulaic and less focused. There is a dynamic and theatrical quality to the scene.
- The fictive space of the painting and the real space of the viewer are connected by the gestures of the hands and the basket of fruit teetering on the edge of the table. This creates an unusual sense of intimacy and identification, in keeping with developments in Counter-Reformation theology, outlined at the Council of Trent (1545–1563). The story is simply told without decorative or extraneous elements.

Valid and relevant observations not listed above should be rewarded.

Example Candidate Response – Distinction

1.
(a) Caravaggio uses vibrant colours and dramatic tones to excite the viewer. Much of the tone - particularly in terms of light and dark, is symbolic and contributes towards the meaning of the painting. For example, the fruit bowl produces a juke-like shadow, representing the early Christian symbol of a juke (α). Jesus' face in turn, seems to have no shadow fall on it (because in terms of the narrative, he is no longer a truly material being - post crucifixion), and is anything, the light, semi-innocent tone of his face seems to radiate light onto the surrounding disciples - suggestive of the dissemination of ~~ideal~~ religious ideals. The dark tone of the ~~background~~ background helps to focus the viewer on the foreground where the biblical narrative is taking place. The use of oil allows for both graduated and contrasting tones - giving realism to the character's flesh and a tangibility to their clothing, and table cloth. Some of the colours within the painting also are symbolic, such as the robes of Jesus. The white invokes purity, whilst the red is a reminder of the ~~crucifixion~~ crucifixion and ~~of~~ the place of the painting in the biblical narrative (return of Jesus, post-crucifixion). The colours, in their richness, add to the sense of tangibility, allowing the viewer to

interest or relate to the ~~fact~~ painting more
ably. The tonal variations on objects such
as the fruit and the water vessel show
the passage and origination of light. This
appears to be coming from the top left hand
corner, with a sense of either directed artificial
light (and so possibly connections with God) or light
streaming into a basement, showing the location
to be humble. This humility is reinforced by
the dark, drab background colours. The dark tones
or shadow behind Jesus' head also appears
symbolic, seemingly forming a halo.

10

(b) Caravaggio's work must be seen as a product
of the Counter-Reformation, the Catholic
approach to the Lutheran reformation of the 16th
century. His work, and the artistic output of
any other Catholic, Counter-Reformation artist will
doubtless have been affected by the Council
of Trent (1545-63) which discussed all aspects
of religious approaches, including art. Caravaggio's
work is characterised by a greater
clarity than his Renaissance predecessors, in
particular this can be seen by the lack of
extraneous detail in the painting, all the character
there are relevant to the biblical narrative.
Their failure to recognise Christ is also somewhat
explained by his changed appearance
- he does not have the beard he is

traditionally depicted with. Caravaggio's works also have a particularly dramatic context. The part of the supper at Emmaus he has chosen to depict is the very point at which Christ reveals himself (he is in the act of blessing the bread as shown by his outstretched arm). The painting also shows the dawning realisation of the disciples, shown by the intensity of their gazes, but emphasised by the disciple on the right's outstretched arm, which seems to break the picture plane. The transience of the moment is what gives it its drama. Caravaggio's Supper at Emmaus is also particularly engaging in its layout and contemporary nature. The clothes and food are similar to what the average early 17th century Italian would have seen, whilst the ragged nature of the clothes suggests working men, making the painting (comparable to Renaissance) less elitist and more appealing to the common man. The lack of a chair in the front of the table, and the basket appearing to teeter on the edge seems to invite the viewer's interaction, heightening their experience. The more complex symbolism can be explained by the fact that it was a private commission for Ciriaco Mattei.

10

Examiner Comment

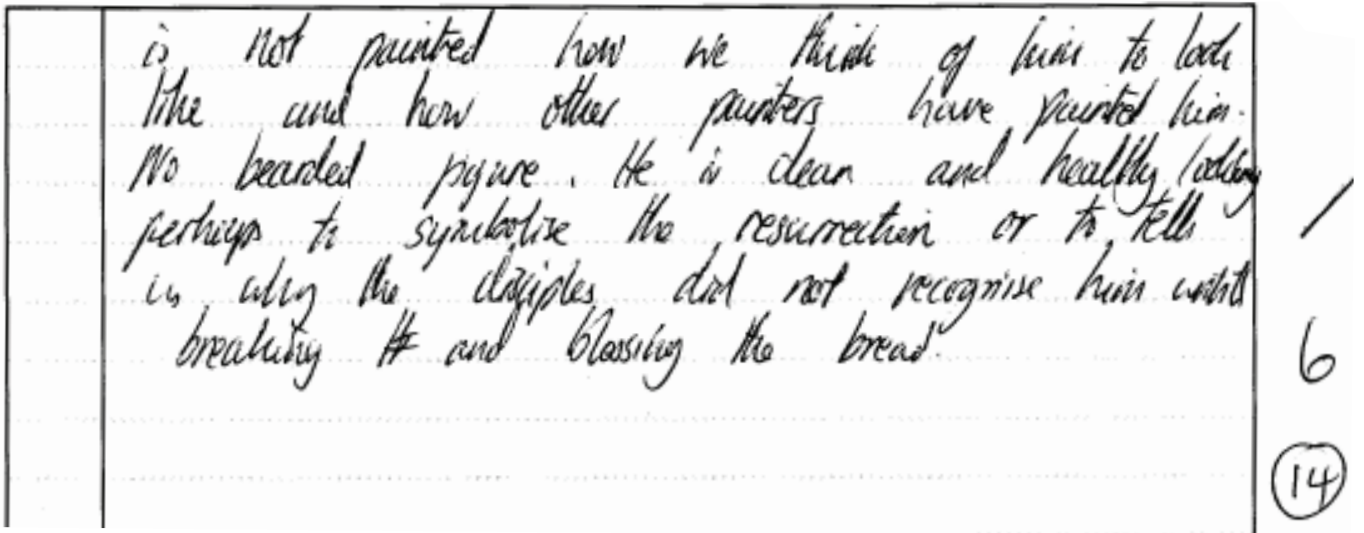
The quality of the prose indicates a subtlety of seeing and understanding – 'The tonal variations on objects such as the fruit and the water vessel show the passage and origination of light.' Tonal gradations are identified as being a necessary part of the striking realism of the piece, adding 'tangibility'. The candidate makes the explicit link with Counter-Reformation theology and the Council of Trent. The elimination of extraneous detail is noted as is the fleeting nature of the narrative – 'The transience of the moment is what gives it its drama.' The complexity of Caravaggio's approach is summed up by the identification of the ragged clothes of the disciples and the fact that the work was commissioned by the wealthy Ciriaco Mattei. A comprehensive response to the two sections of the question. This answer was awarded 20/20.

Example Candidate Response – Merit

1
a) In 'The Supper at Emmaus', Caravaggio has clearly played with chiaroscuro, using strong tonal contrasts. There is one source of light coming from in front of the viewer. It appears to be quite a harsh light that falls on Jesus's face. Caravaggio has used very pale skin tones on Jesus (the center figure) where as the other disciples are almost in shadow. Caravaggio has painted a shadow behind Jesus and the background seeps into black, making it hard to estimate where the back wall is and how far away it is from the figures. Most of the painting falls into shadow however in some places you can just make out detail - for example in the table cloth draping from the table. Caravaggio uses very realistic colors for the skin tones and also the objects on the table - which also casts black shadows on the brilliantly white table cloth. The shell that one of the disciples is wearing is also as white as the table cloth. Caravaggio uses a large range of colors which contradict each other - the rich use of red and green mixed with the ~~stark~~ murky background. The ~~clothing~~ fabric is painted realistically by Caravaggio's use of contrast in the veils and folds of the material. Where shadow is cast, the artist uses a black to create depth and space. The most important ~~key~~ colors in this painting are the white and black and the emotion due to the contrast they create in this scene.

8

b) Caravaggio clearly depicts a biblical scene in this painting. Jesus sitting in the center of the composition, blessing the food in front of him. It is a painting showing the disciples recognising their Christ after the resurrection. It is almost like a snap shot photo, all four figures are in the process of moving. The disciple to the right of Jesus is said to be John, he has his arms outstretched in awe, one hand coming towards the picture plane. Almost symbolizing Jesus on the cross. Jesus is looking solemn and sincere and is the only figure wearing the typical clothing from biblical times (apart from the rich red Caravaggio paints him in). The other disciples wear what Caravaggio's artist friends would have been wearing in the 16th century when this was painted - Caravaggio did this in many of his paintings, placed biblical figures in a unrealistic modern setting. The disciple to the ~~right~~ left of Jesus stands close to him in disbelief, whereas the disciple uses to us grips his chair in the process of jumping up. We can look closely and see that none of the disciples look at Jesus or at one another. This ~~could~~ ^{might} not have been intentional. On the table is wine and bread which is of course vital in this religious scene. The fruit is painted on the edge of the table almost falling off, this could symbolize the falling out of religion when they look at Jesus in disbelief. Jesus



Examiner Comment

Relevant terminology is used, such as *chiaroscuro*. Realistic colour is noted in both the figures and the objects on the table. The dynamism of the scene is conveyed and the theory of Christ being without a beard accounting for his disciples not recognising him is presented. There are some mistakes, such as identifying the standing figure as a disciple, but no marks are deducted for inaccuracies. It is worth candidates making as many points as possible that they feel are relevant to the question.

Example Candidate Response – Pass

1 a) ~~The colour is rich~~
~~it is naturalistic~~. The
 tones in this painting are
 very strong, the backdrop
 is like a stage. with the
~~shadows on the back~~
 light is spotlighted onto
 the scene creating
 dark shadows and tonal
 contrasts.

The colours are ~~a~~
 naturalistic and perhaps
 more subdued, however
 rich highlights of red
 like the painting, and
^{interesting} colour contrasts.

The heightened shadow
 creates a sense of intense
 drama and movement like
 a still from a play.

6

b) Caravaggio's painting although painted under the council of Trent; meaning clarity and evoking emotion in the eyes of the viewer, surpasses tradition. He breaks down stereotypes of Christ; he is depicted ~~as a~~ rather bloated, ~~and~~ ^{and} more feminine. Christ is wearing robes of his time, whereas the other figures, the disciples, are wearing typical dress of 1601. Caravaggio has taken inspiration from the Bible story where Jesus comes back from the dead, and Caravaggio is conveying the moment where they finally recognise Jesus because he is doing something only he would do breaking the bread in a certain way.

The man on the right is wearing a scallop shell the sign of a pilgrim.

5
①

Examiner Comment

The **(a)** section is brief, but nevertheless manages to make valid points in relation to the theatricality of the lighting, strong tonal contrasts and naturalistic colour. The **(b)** section notes the influence of the Council of Trent, the use of contemporary dress and the symbolism of the scallop shell. Closer examination of the painting, consideration of Caravaggio's use of illusionism and instability, represented by the basket of fruit teetering on the edge of the table, would have enhanced the response.

Question 2

Section 2: Sculpture



Auguste Rodin, *The Burghers of Calais*, 1884–6 (bronze)
(217 cm × 255 cm × 177 cm) (Victoria Tower Gardens, London)

- 2 (a) How has Rodin exploited the techniques of modelling and casting in this work? [10]
- (b) Describe the circumstances of the commission for this sculpture, and the ways in which Rodin responded to that commission. [10]

Mark Scheme

2 (a) How has Rodin exploited the techniques of modelling and casting in this work? [10]

Candidates are expected to make some or all of the following points:

- Bronze has been used since antiquity to create monuments of religious figures, leaders and heroes.
- The tensile strength of bronze allowed him to extend limbs out from the body for expressive purposes.
- Given that it is an additive process, Rodin was able to try out a number of alternative groupings and poses for individual figures before casting in bronze.
- Some of the roughness and seams of the clay and plaster positives has been preserved in the final bronze casts.
- Through the casting process, multiple copies could be made.
- The figures are larger than life, partly to counter the accusation that Rodin was making casts of actual people.
- The polished surface and undulating forms reflect the changing light which alters with shifting viewpoints.
- The patination can vary between casts. The Calais cast has pronounced verdigris whereas the London cast is dark.

Valid and relevant observations not listed above should be rewarded.

(b) Describe the circumstances of the commission for this sculpture, and the ways in which Rodin responded to that commission. [10]

Candidates are expected to make some or all of the following points:

- In 1884 the city of Calais decided to erect a monument in celebration of the patriotism of Eustache de St Pierre who was willing to sacrifice his life for his fellow citizens when the town was besieged by the English in 1347. He was accompanied by five other burghers. The story was taken from Froissart's *Chronicles*.
- When Rodin accepted the commission he decided to make a sculpture of all six burghers.
- He made a maquette for the Calais committee with the figures, gathered on a high pedestal, influenced by the great equestrian monuments of the Renaissance.
- Individual studies were made of the figures nude and draped, in different sizes.
- The final grouping has the burghers surrounding the central figure of Eustache de St Pierre in states of stoic acceptance or distress.
- After delays caused by dissatisfaction with the design from the commissioning committee and financial problems, the sculpture was installed in 1895 in Calais. A cast was purchased in 1911 for Victoria Tower Gardens by the Houses of Parliament in London. Both were subsequently placed on lower pedestals.

Valid and relevant observations not listed above should be rewarded.

Example Candidate Response – Distinction

2a.) Rodin used cast bronze in the process of making this work, allowing for more than one copy to be made. He has exploited the techniques by leaving the patina on the sculpture after it was cast to give it a rough, textured surface. He also used the original clay model to carve a lot of detail which would ~~by~~ be only lightly finished, again to allow for texture. The detail can be seen in the varying expressions of human grief, one has his hands in his head, another throws his hand up in despair. One can see the veins and small bones ~~under~~ underneath the skin in the hands and feet giving the sculpture life and realism. He also uses this level of detail to depict different textures, the ragged clothes, the rope in the nooses around their necks and flesh. He also ~~also~~ establishes excellent anatomical realism through the carving before the bronze was cast, the details in the elbows protruding from the skin and the hobble knee caps give a greater sense of realism. This is contrasted to his modelling including enlarged feet and hands, he uses these to highlight the humanity of the men. However it is also because of the criticism he received for age of bronze accusing him from casting from life meant that he would never lose

fully accurate human scale again. The large feet show the solidity of the figure. He also uses the bronze to establish this sense of permanence, it is a solid, durable material, able to withstand the elements, giving permanence to the figures and the symbolism of the sculpture.

2b.) This commission came from a competition in 1884 to depict the leading character from a piece of medieval narrative. The sculpture is based on a scene from Froissart's 'The Chronicles' about the Hundred years war in the 1300s. The scene was the siege of Calais, where Edward III threatened to besiege Calais unless 6 prominent burghers gave up their lives and left the city with the keys, and robes around their necks, deriding themselves from their proper dress. Rodin decided to depict all 6 of the townsfolk even though the competition as specified the main burgher, Eustache de Saint Pierre to be depicted. By depicting all 6 allows for circumambulation of the sculpture, encouraging the viewer to see all aspects of the composition. He also uses no particular hierarchy, Eustache is no bigger than the others, allowing each figure to be treated equally. This way every figure is looked at and the viewer can compare all the varying states of grief, making the sculpture very affecting.

10

Rodin has responded to the commission via various influences on his work allowing him to create such a moving sculpture. The enlarged hands and feet which emphasize the humanity of the ~~set~~ figures, shows High Renaissance influence of Michelangelo, this enlargement of hands & feet can be seen in his sculpture, David. Additionally the drama of the sculpture and its basis on narrative puts it in the context of Baroque sculpture. Bernini's Gestapo of St. Teresa is an example of high emotion Baroque sculpture. Lastly this was done in the context of contemporary Romantic French painting with artists like Gericault and Delacroix also depicting depicting medieval scenes with drama and emotion. All of this shows his response to the commission included influence of traditions in art history as well as an individual level of skill in creating emotive, symbolic sculpture. Additionally, he uses extracts of the narrative on the commission to depict faithfully. Indeedly the rags that they had to wear, exposing the human anatomy, the necks around their necks and the knees on the hods. He appropriately expresses the emotion from the narrative with the men accepting their faith, some with despair and some stoically and bravely with their heads held high solemn expressions as opposed to looking down in desperation with gesture hands.

Examiner Comment

The possibility of multiple copies is noted; patinas, texture, anatomical realism and permanence are discussed. The historical chronicles for the story are cited and Rodin's response to them and his interpretation are examined. Links with Michelangelo, Bernini and French Romanticism are made. This is a fully engaged response.

Example Candidate Response – Merit

2 a) The Burghen of Calais is a bronze sculpture which Rodin made hollow to take away the weight and stabilise the figures. There are five figures on a platform, all in the process of moving. Their faces show strong emotion and individual likenesses - no generalisation. Rodin has used a chisel to create deep folds in the fabric, leaving a rough edge to most the sculpture however some places have been smoothed for example the facial features. The feet and hands have been made overly large. There is no particular viewing point as all figures face a different direction, However Rodin's name is carved into a plinth underneath the sculpture. The figures seem heavy and life-like and apart from the hands and feet - pretty realistic. This sculpture

	<p>explores symbolism in the composition of the figures. Lots of study; were made for this sculpture, influences included goya. The figures although they are everyday citizens are not waiting to be executed are rewarded dignity and they are strong, powerful figures. The bronze is sculptured to create strength in the figures. Rodin has added detail to celebrate features, the hands and faces.</p>	<p>9</p>
<p>b)</p>	<p>These 5 heroes gave up their lives to save the citizens of Calais under the ing order of the King. Rodin was commissioned to depict this story in a sculpture, when doing this he did many study drawings and small studies before starting the project.</p> <p>Rodin wanted to create a powerful strong message when sculpting this, he used strong, bold material and wanted to portray the emotions coming from the 5 figures leaving an emotion on the viewer.</p>	<p>4</p> <p>13</p>

Examiner Comment

This candidate has made points that touch on the qualities of the sculpture and notes that a number of studies were made in preparation for the final cast. The (b) section is clearly short on factual detail. A fuller grasp of the technical aspects of bronze sculpture and the circumstances of the commission would have gained more credit.

Example Candidate Response – Pass

2a) Rodin exploited the castings with a strong and bold material called bronze. Most sculptures use bronze because it is easy to mold and mutate. Bronze gives off a shiny surface in which causing an impressive shade of lights and shadows hence bringing the sculpture to life.

The molding is deep and has a huge sense of heavy dropped material. I also find that Rodin has created a sculpture that to me looks as if it is oozing and has a thick lumpy liquid form causing a sense of emotion to the six characters.

Rodin modelled each character complete with different plessence and emotion in their circumstance. Rodin has as to say modeled and casted a sort of stop motion sequence of the emotions and plessence one would have in the situation.

movement is also extremely vibrant in the

Way Rodin has modeled his characters it also seems ~~like~~ like a stage set-up in the way that a few of the figures are positioned as if acting a dramatic scene. The bronze casting makes them seem powerful and yet weak. The use of the material has a multi emotional use in which Rodin creates with such stimulation.

6

- b) The commission was to tell the ~~story~~ happenings of when the Burgers were being sentenced to their death and were paraded around the town in long robes and ropes around their necks only to find that they were not being put to death but were punished by being made a mockery in the town by its people. The long robes were to signify their loss of wealth or fine clothing and to deduct them to a low class.

Rodin when being told the commission this sculpture decided to create a scene of the happening in its core element, were the figures were at the peak of ~~the~~ humiliation and ~~an~~ emotional downfall. Rodin wanted to show the ~~the~~ happenings of that day and how their presence would have come about. It was to give an insight of

the ways of living in that age and a warning to all at the time.

Rodin created a theatrical sculpture with a heavy symbolist meaning and bold understanding.

The story can be told by this single frame has the powerful impact of the viewer by Rodin's soft or edgy and what seems like simple but is actually extremely detailed and worked into style of working in this sculpture.

4
⑩

Examiner Comment

Some passages are not clear in their meaning. The candidate has interesting things to say which sometimes are not articulated properly. Apart from the reflective surface qualities of the bronze, the candidate is unsure about the properties of the medium. The circumstances of the commission are missing, although the way that Rodin decided to portray the figures is discussed. There is generally a shortage of factual knowledge about the piece in this response.

Question 3

Section 3: Architecture



Richard Rogers, Renzo Piano and Jean-François Bodin, *Centre Pompidou*, 1977
(steel, concrete, glass, plastic) (Paris)

- 3 (a) Analyse the structure of the building and its relationship to the site. [10]
- (b) What was the social and political context for the commission and how did this affect the architects' ideas for the building? [10]

Mark Scheme

3 (a) Analyse the structure of the building and its relationship to the site. [10]

Candidates are expected to make some or all of the following points:

- Rectangular in plan, the floor areas are 166 × 448 m.
- The external steel superstructure supports six reinforced concrete floors. Cast steel gerberettes are cantilevering elements which engage with the external vertical columns. Internal spaces are uninterrupted by structural supports allowing flexible, open-plan, use of the space.
- It is often said to be ‘inside-out’. The architects said ‘Its entrails are on the outside.’ The service ducts are colour-coded yellow for electricity, red for transport (elevators), blue for air and green for water.
- Behind the clear plastic escalator tunnels is the glass facade.
- The piazza in front provides a large public open space. It is slightly curved and raked. The surrounding streets on three sides are pedestrian zones. A reconstruction of Brancusi’s studio has been built on one side of the piazza.

Valid and relevant observations not listed above should be rewarded.

(b) What was the social and political context for the commission and how did this affect the architects’ ideas for the building? [10]

Candidates are expected to make some or all of the following points:

- The student riots of 1968 in Paris and elsewhere in France, and the general unrest with what was considered by many in French society to be a conservative and out of touch political elite, was the immediate backdrop to the commission.
- Surprisingly, the conservative President George Pompidou backed the plan, although his wife Claude is credited with persuading him to choose the hi-tech design. He did not live to see it open. When it was built, it was harshly criticised – Le Monde called it ‘an anthology of ugliness’. It was compared to an oil refinery.
- It was conceived by the architects as a ‘building for information, culture and entertainment’ and a ‘university of the street.’ As an iconoclastic anti-monument, it was to be a democratic place for all people.
- The concept of a big contraption or machine was influenced by the avant-garde architecture group Archigram.
- In addition to housing the National Museum of Modern Art and a large public library, it is a ‘fun palace’ where people can ascend the escalators and look at the view of Paris, as with the Eiffel Tower.
- It was a catalyst of urban regeneration in the district of the Marais which was in decline.
- With seven million visitors each year it is the most visited building in Europe.

Valid and relevant observations not listed above should be rewarded.

Example Candidate Response – Distinction

3a) The ~~Pompidou~~ Pompidou Centre is constructed out of a 94 frames lined parallel to one another. Each frame consists of two vertical poles with a girder that acts as a crossbar joining the poles. This basic frame is reinforced by further vertical poles either side, linked at the top by a vertical crossing beam. This frame is repeated throughout the building and floors are subsequently laid across it. As appropriate to the hi-tech style, these frames are visible in both the interior and exterior of the building, allowing the interior to be entirely structurally supported by the exterior.

This allows for an entirely open plan interior, free of supporting walls. The Pompidou's function as a modern art gallery can therefore be seen to influence the design of

The Centre as its interior may be changed according to the varying scale of the modern art it houses with ease.

The Pompidou Centre is in the conservative Beaubourg region of Paris. The building takes up only half its allotted site, with the other half used as a gently sloping plaza in front of the art gallery. This emphasises the non-elitist function of the gallery as well as guiding in the viewer towards the entrance.

The plaza acts as an extension to the gallery, as Renzo Piano declared he ambitiously wished to create the "Parisian Hyde Park Corner." The space is used for entertainers and extends the idea of the centre as a multi-functional space; the Pompidou Centre is also used as a library, cinema and theatre.

Access to the upper floors from the exterior is via an escalator which diagonally cuts across the building's facade. This escalator allows for views across Paris that create the relationship between the building and its broader site, the city.

Within its more defined site, the building

	<p>attempts to diminish barriers between the interior of the gallery and the exterior through its gently sloped plaza and playful, permeable facade.</p>	/ 10
3b)	<p>Rogers, Piano and Bodin won the first French architectural competition open to international architects with their design for the Pompidou Centre. After the clearing of Beaubourg slums under recently deceased Charles de Gaulle, the site lay as a car park^{park} during the 1960's. But with the introduction of the new Government under Georges Pompidou, it was decided that a modern music recording studio, auditoriums and art gallery should be built on the 18,000 m² site. The carpark was relocated to 2 stories beneath the plaza + Centre.</p> <p>Rogers + Piano were the only entrants to not use the entire site as a building and instead leave half the site as an urban space. This appealed to the jury, which included architect Oscar Niemeyer, as it activated the space and created a new leisure area for Paris.</p> <p>The industrial aesthetic of the building derives from the modern-thinking of the time. Having demolished the slums, the architects were encouraged to create something</p>	/ / /

entirely new and different, as a site of this scale, this centrally located in Paris, was unlikely to appear again. Therefore, ~~it~~ it was necessary to create a bold design in order to take advantage of the opportunity.

~~Key~~
 The design submitted by Rogers and Piano is bold in its industrial aesthetic (in stark contrast to the Beaubourg region) and also in its use of bright colours which denoted the function of the piping, whereby red suggested movement, yellow suggested electricity, blue signalled climate control and green signalled plumbing and fluids.

10

Examiner Comment

After a clear description of the structure, the candidate addresses the physical context of the building that shows a mature understanding of the connection between the forms of architecture and the ideas they express. The political and cultural background to the commission is discussed, although not the student riots of 1968 which added urgency to the process.

Example Candidate Response – Merit

3a) The Centre Pompidou ~~was~~ is a very modern looking building, built in a run down area of Paris, to improve its status and attraction of that area. The building's skeleton is on the outside creating a frame to the building. An escalator runs down the side of the building to take the general public to the top floor restaurant, book shop and so on. This escalator is in a glass futuristic tube. Steel rods support the building from the center it is reinforced concrete and light steel that makes this architecture possible. The building looks like permanent scaffolding and very modern piece of architecture. Placed in an ~~area~~ run down urban setting. Perhaps a strong contrast in setting is what really makes this building work and look good. Strong vertical and horizontal lines are obvious, the design is kept simple no detail no big loud walls just steel rods zigzagging across the building with glass covering the exterior. Colour coded ducts cover the outside of the building - each colour stands for a different thing. For example red is danger, blue is water etc.

6

b) President Pompidou wanted to create a piece of architecture to leave his mark by. This was what alot of French politicians did to show their strength wealth and power. This building was a result of a competition built in 1977. The building holds lots of facilities for the people of Paris - serving as a cafe, restaurant, science center, art museum, library and so on. Overall being a very multi purpose building. Pompidou wanted to raise his status as a president by creating this building. Pompidou also wanted to show creative, social interest that he had and wanted to improve the area of Paris that this was built. Attracting tourists to visit where his building was another aim he wanted to achieve.

Pompidou also wanted to compete against other presidents making this building built under both social and political context. Three architects were commissioned under Pompidou's command.

6
(12)

Examiner Comment

The two sections are balanced in their level of analysis. The (a) section could have identified the rectangular plan of the building, the cantilevered elements of the 'exoskeleton' and the vacant half of the site to create a piazza. The regeneration of the area is touched on. Although the point of the Pompidou Centre being a grand project of the President is made, the social unrest of the time is not mentioned.

Example Candidate Response – Pass

3(a) The Ampidax centre ~~is a~~ has an ~~the~~ inside-out quality to it. The outside is adorned in a Scaffolding-like structure which could almost be seen like a protective coating to the inside outlayer of the building itself. The elevators and some stairs are on the exterior in huge tubes or piping which run all the way along the building. Some pipes are colour coded to go with the use of them. BLUE - Air, GREEN - Fluids, YELLOW - Electricity and RED - Elevators and Fire Extinguishers.

6

3(b) It was commissioned by the French Government and their President Pompidou and named after him. The social context of the building was to involve more people in art and Art Study. It ~~has~~^{contains} a library, exhibition halls, cinema and car park. It allows many members of the public to become involved with its nature.

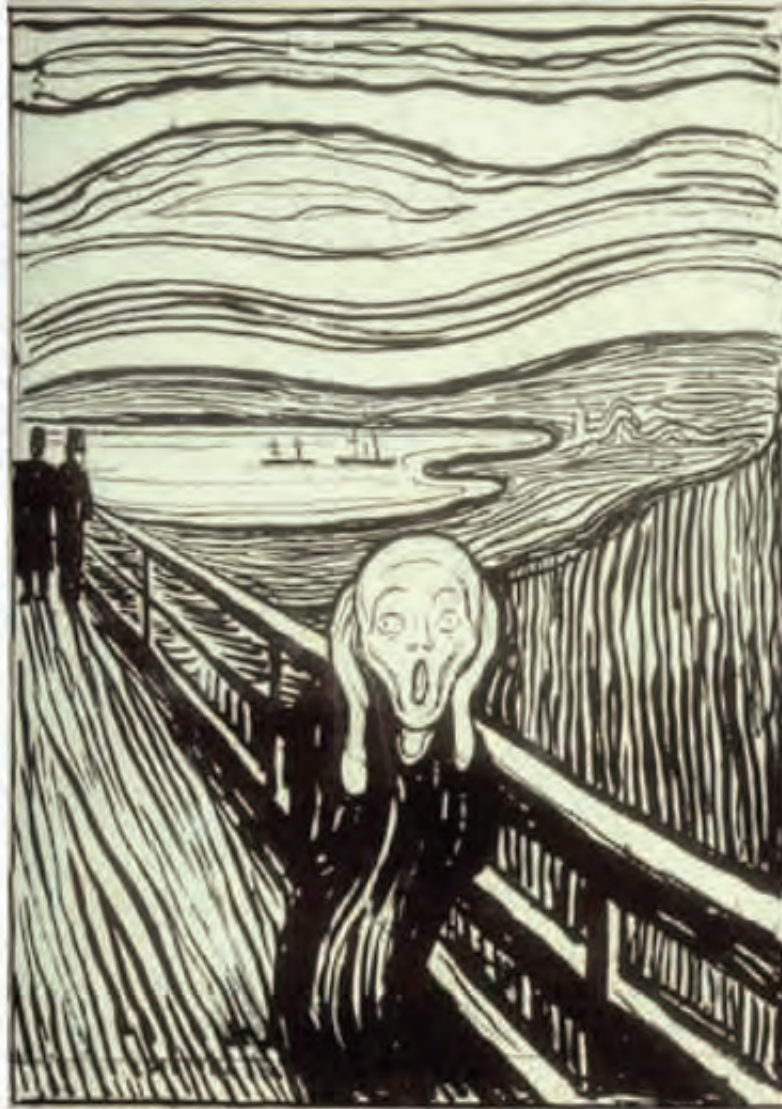
✓
✓
4
10

Examiner Comment

The answer is short, indicating a lack of detailed knowledge. The analysis of the structure is limited as is any broader consideration of the historical context. If material for the **(b)** section is not known, there is little a candidate can do. However, the **(a)** section depends on visual analysis in particular, and this candidate could have done more by working from the reproduction of the building in the exam paper.

Question 4

Section 4: Drawing, printing, photography, collage and film



Edvard Munch, *The Scream*, 1895

(Lithograph) (35 × 25.2 cm)

- 4 (a) How has Munch used the medium of lithography in this print? [10]
- (b) Discuss what this image was intended to express. [10]

Mark Scheme

4 (a) How has Munch used the medium of lithography in this print? [10]

Candidates are expected to make some or all of the following points:

- Invented in 1798, lithography is based on the antagonism between grease and water.
- The design is painted with a greasy writing ink onto a lithographic stone. Munch chose not to use a lithographic crayon which gives a softer mark. The lines are almost all a uniform solid black.
- The lines run roughly parallel to each other, varying in width and direction, giving a queasy effect. Nothing seems stable apart from the exaggerated perspective of the thick lines of the railing.
- With the multiple images of a print he was able to reach a far larger audience. *The Scream* was published by *La Revue Blanche*.
- It followed the design of painted versions of the subject, but Munch saw printmaking as an autonomous form of artistic expression.

Valid and relevant observations not listed above should be rewarded.

(b) Discuss what this image was intended to express. [10]

Candidates are expected to make some or all of the following points:

- Munch was tired and ill after a visit to Ekeberg east of Oslo. It was the site not only of an asylum (where his sister Laura was) but also a slaughterhouse. Looking across the water he wrote 'Alone and trembling, I experienced nature's great scream.' *The Scream* shows a person at breaking point.
- The landscape seems to reverberate to the sound of the scream, echoing the extreme psychological state of the central figure.
- The two figures with hats are oblivious to the main figure's distress, heightening the sense of isolation.
- The head resembles a skull; a source for the figure is an Inca mummy Munch saw in Paris in 1889. This contributed to an image that grew from the personal to a universal statement of existential horror.
- The image was part of a cycle that Munch later titled 'The Frieze of Life' which presented his philosophy of love and death.

Valid and relevant observations not listed above should be rewarded.

Example Candidate Response – Distinction

4) a) Lithography, a method of print-making invented in 1789, relies fundamentally on the antagonism between grease and water. ~~Normally, one would draw the image with an oil crayon, or a greasy pencil of some sort, yet that would pro~~
 The image is drawn with a greasy pencil or wax crayon and as water is poured on the plate, the grease will resist the ~~lines~~ water. Ink is then added, where it sticks to the lines made by the crayon and doesn't spill over into the blank areas as the water resists it. Much has used heavy black lines of ink to emphasize the railing on the path, ~~and~~ the body of the screaming figure. Such wavy and somewhat ~~variable~~ uneven lines are ~~easy~~ more easily created with lithography than a more conservative method of print-making, as, by default, it is a more fluid method. ~~A queasiness in the effect~~ queasy effect is created by the lines, which are ~~almost~~ almost parallel but not quite, as well as the ~~constantly~~ swirling background swirls and eddies, which merge in and out of ~~times~~ ^{each other} going in different directions. The waves within the sky

and the waves are complimented by the curve of the screaming figure's body and face. Almost everything in the print is made formed with these loose black lines, even the church and hill in the background.

- 4) Munch was in Ekeberg, near Oslo, with visiting his sister who had been interred into ~~an~~ a mental asylum there. Munch had recently been suffering ~~both~~ bouts of depression and was still emotionally fragile when he went to Ekeberg. The area around the slaughterhouse ~~asylum~~ was cacophonous with screams; screams of the inmates of the asylum, screams of the animals being butchered in the slaughterhouse nearby and the screams of people committing suicides; as many people came to the bridge depicted in the *Scream* to throw themselves off to certain death. Munch ~~said that he was~~ described his experience as, ~~and~~ his ~~the~~ influence for his prints, in a few simple words: 'Alone and trembling, I experienced the great scream of Nature'. The print portrays someone in the depths of depression and desolation. The figure's horror at the reality around him has reached a breaking

8

point and he has ~~been~~ been utterly broken; both emotionally and physically. Reality seems to become distorted as the figure's body and the whole world surrounding him begins to churn ~~nauseatingly~~ nauseatingly. The two anonymous figures walk on in the background, utterly ignoring the torment which the screamer is suffering; emphasizing his complete and utter isolation. This work is thought to be part of Munch's series named the 'Frisze of life', displaying his various philosophies on life and death. The terrifying image of the screamer's face was based on an ~~ancient~~ Incan mummy which Munch saw in Paris in 1889.

10

(18)

Examiner Comment

The candidate shows an understanding of the technique of lithography, although does not clearly identify the use of a liquid greasy medium for making the marks on the stone. The 'queasy' visual effects of the lines are discussed well. The circumstances surrounding the creation of the print are used convincingly to give a sense of what the artist intended to express. Other passages communicate the emotional tenor of the print - 'Reality seems to become distorted as the figure's body and the whole world surrounding him begins to churn nauseatingly. The two anonymous figures walk on in the background, utterly ignoring the torment which the screamer is suffering...' Other contextual material, such as Munch's experience of seeing the Inca mummy in Paris in 1889, adds to the overall depth of the answer.

Paper 2 Historical Topics

Candidates will be expected to study **at least two topics** from a choice of nine listed below and in more detail in the Curriculum Content.

In the examination, candidates must answer **three questions** in total. Five questions will be set on each topic and will coincide with each section outlined on the topic.

Topics range from Classical Antiquity to 20th Century Modernism and Post Modernism. Candidates are expected to demonstrate the skills of formal/visual analysis in a contextualised way, with emphasis on breadth of scope.

Topic 1: The Art and Architecture of Classical Antiquity

Topic 2: Art, Religion and Society in Romanesque Europe c. 1000–1200

Topic 3: A New Heaven and New Earth: Gothic Art and Architecture c. 1140–1540

Topic 4: Man, the measure of all things: the Early Italian Renaissance 1400–1500

Topic 5: The Renaissance in Northern Europe 1420–1570

Topic 6: Faith Triumphant: Seventeenth Century Art and Architecture

Topic 7: Defining the Nation: Art and Architecture in Britain c. 1700–1860s

Topic 8: Art, Society and Politics in Europe c. 1790–1900

Topic 9: The Shock of the New: Art and Architecture in Europe and the United States in the 20th and 21st Centuries.

Generic Mark Scheme

18–20	Excellent	<ul style="list-style-type: none"> Comprehensive, detailed development and complex analysis in response to specific examples or in certain circumstances a single example. Imaginative and sensitive understanding of materials and techniques. Extensive and questioning contextual evidence of historical sources and concepts other than visual or other forms of analysis. Excellent ability to distinguish between fact, theory and personal judgement. Excellent, sustained organisation and development of argument in response to the question with outstanding use of subject terminology.
15–17	Very Good	<ul style="list-style-type: none"> Detailed and extensively developed analysis in response to specific examples or in certain circumstances a single example. Thorough understanding of materials and techniques. Confident and detailed contextual evidence of historical sources and concepts other than visual or other forms of analysis. Assured ability to distinguish between fact, theory and personal judgement. A thoughtful and well-argued response to the question with very confident use of subject terminology.
12–14	Good	<ul style="list-style-type: none"> Relevant analysis with some detail and development in response to specific examples or in certain circumstances a single example. Solid but descriptive rather than analytical understanding of materials and techniques. Well-understood, solid contextual evidence of historical sources and concepts other than visual or other forms of analysis. Good ability to distinguish between fact, theory and personal judgement. A well argued but not as extensively developed response to the question. Competent use of subject terminology.
9–11	Satisfactory	<ul style="list-style-type: none"> Mostly relevant analysis in response to specific examples or in certain circumstances a single example, but lacking detail and development. Limited understanding of materials and techniques. Some examples of contextual evidence of historical sources and concepts other than visual or other forms of analysis, but with some inaccuracies and limited range. Distinguishes between fact, theory and personal judgement. A mainly relevant response to the question and use of subject terminology but lacking in structure and development.
5–8	Weak	<ul style="list-style-type: none"> Analysis lacks detail and has limited development. Materials and techniques barely acknowledged. Limited and inaccurate examples of contextual evidence of historical sources and concepts other than the specific case study analysis, but with some inaccuracies and limited range. Barely distinguishes between fact, theory and personal judgement. An uneven, basic, largely narrative response to the question. Includes some relevant points but development is very limited <u>or</u> contains padding <u>and/or</u> has very obvious omissions. Little use of subject terminology.
1–4	Poor	<ul style="list-style-type: none"> Little analysis of poorly chosen examples that lack relevance OR no examples singled out for analysis at all. No acknowledgement of materials and techniques. Insubstantial contextual evidence of historical sources and concepts other than the specific case study analysis. Little evidence of the ability to distinguish between fact, theory and personal judgement. Poor knowledge and understanding of the material. Insubstantial, irrelevant with little attempt to answer the question. Almost no use of subject terminology.
0		<ul style="list-style-type: none"> No rewardable content.

Question

Topic 2: Art, Religion and Society in Romanesque Europe c. 1000–1200

2 Heaven and hell, sculpture in the service of the church

Choose one or more portals from 12th century French churches and explain how the style of the sculpture and the techniques employed gave rise to powerful religious images.

Indicative Content

- Several useful examples but especially; Moissac, Vézelay and Autun.
- Technique. High degree of undercutting in areas to give expressive contrasts of light and shade. Originally the figures were brightly coloured. Virtuosity of carving.
- Style. Range of sizes, figure of Christ much greater than life size with hieratic, frontal pose.
- Many figures depicted with exaggerated postures as if moved by ecstatic spirituality, figures distorted, packed into dense masses, contrasts of scale.
- Relation of style to subject matter and the concept of 'expressive beauty'.

Example Candidate Response – Distinction

Topic 2

2. Choose one or more portal(s) from 12th century French churches and explain how the style of the sculpture and the techniques employed gave rise to powerful religious images.

Victor Hugo once wrote that 'the men of the middle ages had no great thought that they did not write down in stone'. By this, he meant that sculpture was the primary medium for expressing a belief or explaining a concept. The portals of churches would have been one of their most obvious aspects to a layman attending a service, and they were therefore designed to be of great impact, and communicate powerfully to a man who probably was not literate and would have had little knowledge of Scripture.

Meyer Schapiro wrote that the portal at Moissac does not follow Biblical verse to the letter, but instead communicates its central characteristics. The portal, finished c. 1125, depicts the Last Judgement, a common theme in Romanesque sculpture. Eschatology, the consideration of the end of the world, had become more popular after the turn of the millennium only a hundred years or so earlier - many influential scholars had predicted that Christ's Second Coming would happen soon after the year 1000. Drawing on these ideas, the portal at Moissac is an image that would be startling for any observer. Along its lintel sit the twenty-four Elders of the Apocalypse, mentioned in the Book of Revelations. The sculptor devised a different combination of leg and arm positions for each of

them, thereby rendering each of them individual. To a perceptive observer, however, this is not quite the case. Following the Scripture, which suggests that the Elders are not actually each individual but are instead a type - they are all essentially the same person - the sculptor has given them each identical facial features. In doing so, the sculptor has allowed the everyday onlooker to empathise, by making the figures distinct, and therefore human, especially as they all ~~lean~~ ^{lean} out ward, looking at Christ from various angles, in 'waves of excitement', as Ehipio puts it. But to the ecclesiastical, they also follow the Bible's description.

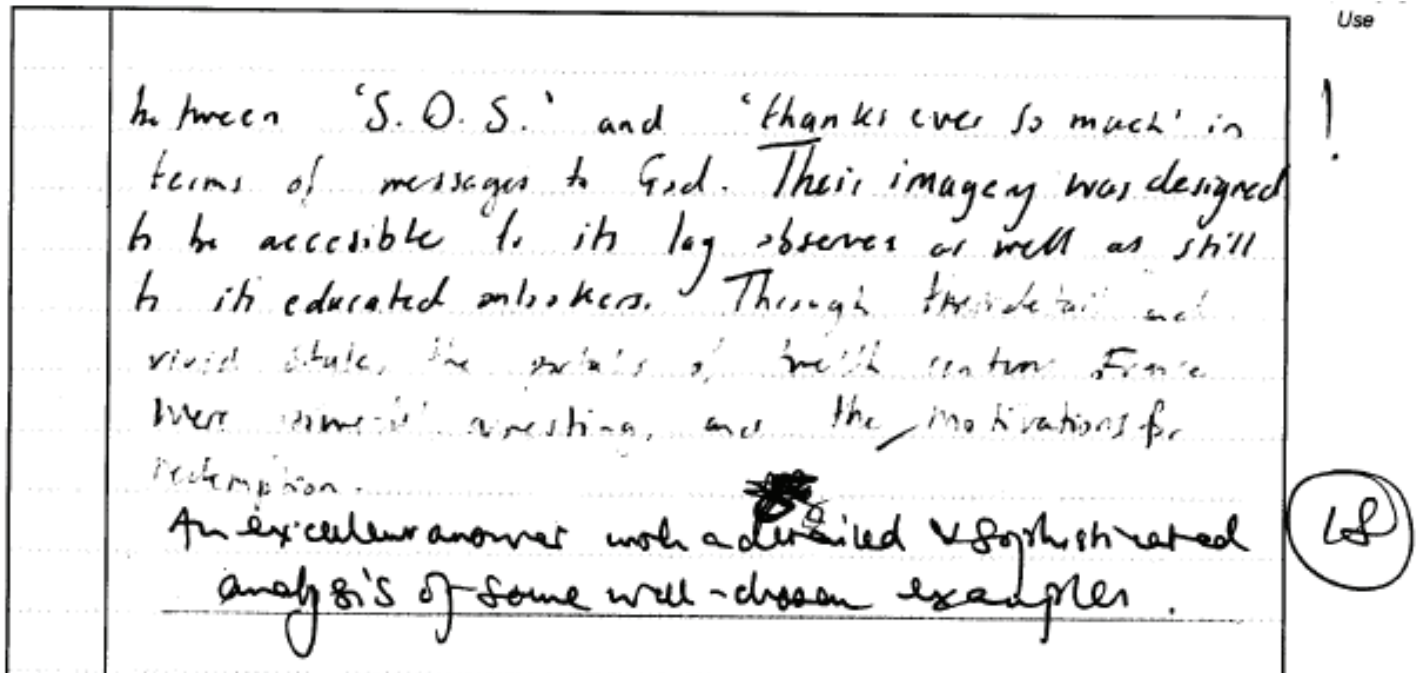
The portal at Vézelay was completed at around the same time as the one at Moissac, but draws on a more complex style. Although it would probably have been more obvious in its day, the meaning behind its imagery is today ambiguous. It either depicts the Pentecost, when Christ granted his Apostles the gift of tongues, and the ~~sculpture~~ detailing of the peoples of the world suggests everyone they can now spread the message of the world to, or it depicts Christ commissioning his Apostles, and telling them to spread his teachings, and the peoples of the world receiving it gladly, or rejecting it. The Apostles decrease in size the further away they are from Christ, representing their importance, while Christ is by far the largest figure, breaking through his mandorla in his majesty. His mandorla is echoed in the symbol of Christ John the Baptist can be seen to carry on the transept, reinforcing the connection between them. To the right of the transept, the figures of two saints, possibly St Peter and St Paul

break through into the lintel, while the upper edge of the lintel is wavy, as opposed to straight and definitive. Both of these elements suggest that the distinction between the holy world of Christianity and the Almighty is not a harsh one, but that there is a strong connection to the human world.

The portal of Autun depicts one of the strongest connections between the human and the divine worlds. It was completed around five years later than the portals at Moissac and Vézelay, in 1130. History has not hidden the name of its sculptor, who we know to be a man by the name of Gislebertus, who was active for around twenty years in the early twelfth century. The portal at Autun depicts the Last Judgement and the Second Coming, with the former appearing on the lintel particularly graphically. Towards the right of the lintel, an enormous pair of hands are shown grasping a figure's head and lifting him upwards. This depiction of the final judgement of the men of the world would have been understood.

The visual demons on the right of the portal involved in the weighing of souls would have been similarly terrifying to an uneducated lay observer. In its graphic detail, the portal at Autun is perhaps the most powerful and affecting of all twelfth-century French portals.

Ern Griffiths has written that most Romanesque sculpture seems to lie somewhere between on a scale



Examiner Comment

This candidate produced an excellent answer. The three examples used were carefully chosen and the candidate analysed them in considerable detail, emphasising the importance of scale, dynamic aspects of the compositions and the effect on the viewer. There were also some pertinent and illuminating quotations from carefully chosen secondary sources. There was no mention of the technical aspects of the work, including deep undercutting and the use of polychromy.

Question

Topic 2: Art, Religion and Society in Romanesque Europe c. 1000–1200

3 Illuminating the word

In this period, manuscripts were produced for a wide variety of purposes. In what ways did their design and illustration reflect their functions?

Indicative Content

- Bibles; for reading in the monastic church and refectory, large size, well illustrated, including depiction of an evangelist at the start of each gospel and illustrations (historiated initials or frontispieces) at the beginning of each of the Old Testament Books.
- Psalters; the principal prayer book for the monastic church services. Text divided into sections, to be read each week by the monks. Each text prefaced with an illustration of an image from the Old or New Testament. Some had extensive picture cycles, e.g. on the Life of Christ.
- Missals for use by the celebrant during mass, often illustrated with the Crucifixion.
- Biblical commentaries, the works of the Church fathers, and mediaeval theologians. The lives of the saints, often extensively illustrated. This category used for private reading by the monks in the monastic library or cloister. (Some books kept in a library cupboard in the cloister.)

Example Candidate Response – Distinction

3) The design and illustration of manuscripts in the Romanesque period ~~at~~ adhered to their purposes and thus, their patrons. A ~~notable~~ lack of people able to read and write separated the manuscript as a book for private or selected contemplation or ~~read~~ as a rarity, a display for the illiterate, who ~~however~~ were ^{also} ~~usually~~ in a monastic community.

The Winchester Psalter (1140-60) was commissioned by Henry de Blois - Bishop of Winchester at the time and thus can be presumed to have been for his use and for a few select members of the religious community in Winchester.

There is an undoubted split in the imagery of the Psalter that contains both the Psalms and the life of Christ. Most predominantly, is the illustration of the narrative element. Scenes such as 'the Last Judgement - the Mouth of Hell' (folio 39) shows a distressing image of flat, highly chagred and twisted figures, ~~enveloped~~ wrapped with pain and suffering in a representative, rather than naturalistic manner. In this way, the artist is illustrating that the pain ⁱⁿ ~~of~~ hell is inconceivable.

and thus can only be represented by ~~the~~ The lamp
fold sculptural dappery of the figures seen swirling around
in a tortured state as an angel locks the door
is an undisputed warning to the reader of the unpleasantness
they will endure ~~for~~ if they go to hell.

Contrasting this is the illustration of the Iconic. The
Psalter includes a 'Byzantine diptych' that is seen to be
separate from the narrative section, and thus is purely
for the glory of its subject. One half of this
diptych is 'the Virgin Enthroned' (folio 30 verso). The
bold coloring and typical Byzantine dappery ~~the~~ emphasise the
glory of the Virgin who is seated without Christ thus
allowing nothing to detract from her majesty. There is a
slight juxtaposition between an English linearity of the
permeation and the rest of the piece that alludes to the
origin of ~~the~~ either the artist or a reminder of the
location in Winchester.

A set of personal carticles and a translation of
the text in the Psalter ~~it~~ shows the degree that
Henry de Blois - a collector himself - was interested in understand-
ing the document on a personal level.

The St. Albans Psalter (1130) is an example of a
manuscript that has been adapted for a highly
specific, intimate, personal use. Christina of Markyate
took her vows in St. Albans in 1130-31 and the Psalter
was adapted for her. The arcovers had a particular
interest in both the Alexis story and the Super ~~at~~
Enneas (both of which have extra emphasis put on them
via several depictions of a single event such as the

supper, where there are three illustrations.) as she was 'visited' by a prophet who when she woke, she realised had been Jesus. This emphasis on the coming or movement of a figure is ~~emphasised~~ ^{shown} also through a narrative style that ~~is~~ differs from the Winchester Psalter. Pächt comments that there is a 'latent ~~energy~~ ^{energy}' of the objects and figures of the psalter, which are caught mid-movement - but are obviously still on the page. In the 'Expulsion from Eden' scene, Christ (an unnamed character in the ~~the~~ story) is seen crossing the architectural band of the walls of ~~the~~ the garden of Eden and thus endures a sense of movement. Moreover, in the depiction of 'The Fall', several scenes are shown on the one illumination, thus greatly emphasising a ~~continuous~~ series of events that alludes to Christine of Margate's visitation. The 'Baptism of Christ' scene again shows an event at a mid-way stage as the Christ figure is present underneath the water, reminiscent of the font at Hildesheim.

The Benedictional of St. Etheldreda (980) sees a movement away from the narrative and iconic in order to focus on ~~the~~ pattern and ~~decorative~~ ornamentation, ~~of the page~~. Instead of illustrating the narrative of the manuscript, the illumination is a way of showing the glory of God to the reader. The Celtic patternation is the highlighted element the depictions of 'the Second Coming of Christ'. Colour seems to be an afterthought; pastel pinks and greens create an

Artificial effect that juxtaposes the vivid complementary colouring of the 'Byzantine Diptych' in the Winchester Psalter.

Manuscripts were thus usually commissioned by the wealthy ~~wealthy~~ religious members of communities, such as Winchester, who were also the most literate. For some, such as de Blois, the manuscript was a way of helping him understand at a personal level, as well as a few close religious members, the Psalter's contents. Christine of Margate had an emphasis on the narrative in order for the Psalter to have a deeply personal conviction linked with her visitation. The Benediction of St. Ethelwold contains both as an emphasis on pattern, and thus the glory of the word of God is ~~given~~ shown.



Baptism of Christ
Water lily. St. Albans Psalter (1130.)
A very good answer with quite detailed analysis of the selected examples.

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Examiner Comment

This was a very good response. The examples chosen were very relevant to the question and the candidate discussed these well, remaining faithful to the points raised in the question. On the other hand, the answer would have benefited from a slightly detailed analysis or alternatively from one or two more examples, different in purpose from the ones selected.

Question

Topic 3: A New Heaven and New Earth: Gothic Art and Architecture c. 1140–1540

3 Death

What was more important in tomb design of the period, imagery concerned with the afterlife, or imagery which commemorated the status, character and achievements of the person for whom the tomb was built?

Indicative Content

- Imagery concerned with afterlife; presence of Virgin and Child, treatment of the effigy (e.g. at prayer or with angels or acolytes drawing curtains – the last seen of his body before the Last Judgment?). Depictions of the dead person's soul, possibly attended by his or her name saint as intercessor. Relevant inscriptions.
- Status, character and achievements. Size and type of tomb (free standing higher status than wall tombs); materials (bronze and – in England – Alabaster, for the most prestigious; presence of character witnesses in form of e.g. Cardinal Virtues or Liberal Arts etc.; treatment of effigy as portrait. Inscriptions and/or sculpted reliefs explaining notable achievements. Dynastic references in royal and princely tombs. Signs of ownership, coats of arms etc.

Example Candidate Response – Distinction (D1)

Q3. Both imagery concerned with the afterlife and
 topic imagery which commemorated the status, character and
 3 achievements of the person for whom the tomb was
 built were prevalent in tomb design, with the latter
 being marginally more important. Tombs offered a
 chance for their owners to demonstrate their piety
 and so pave their way to heaven but also an opportunity
 to commemorate their earthly achievements for posterity.

The tomb which most strikingly commemorates
 earthly achievements over the afterlife is the tomb of
Edmond Crouchback, d. 1296 in Westminster Abbey.
 The ornate tri-curved canopy ~~niche~~ occupies a whole
 bay in the Abbey and the central canopy has an
 emblem of a knight riding his horse heroically on
 both sides. On the base of the north side of the
 tomb there is a painting of several knights and
 Edmond himself is dressed fully in armour with
 his head turned towards the altar to suggest he is
 eternally at God's service in the tomb only hint
 at religion. Such an obsession with earthly achievements
 often centres around lineage and dynasty. This is
 certainly the case with the tomb of Robert of Anjou
 d. 1343, Naples in which Robert is shown in his
 effigy surrounded by his family and enthroned in
 a chair surrounded by his courtiers in a striking
 example of multiple self-representation. Earthly
 achievements are represented ever more simply ~~with~~
 in the very site of the tomb for example.
 The tomb of Henry III, d. 1272 which is in Westminster
 Abbey ~~and placed from~~ as between 1245 and 1272

of reduced
 time in
 purgatory

Wood

Phone?

he rebuilt this building. In the Abbey itself he receives pole position Ad Sanctos, near the shrine of Edward the Confessor which he had commissioned to further assert his heritage as an English king and his piety to the point of saintliness. The design of Henry's tomb also contains the fenestellae, twisted columns, Cassette mosaic and three-tiered format of Edward's shrine to further the association between the two men. The use of rich materials is also designed to reflect earthly achievements for example in the gilt bronze of the Tomb of Eleanor of Castile, d. 1290, Westminster Abbey and the staggering use of white marble, black marble, alabaster, gold and polychrome in The Tomb of Philip the Bold, d. 1467, Dijon.

Yet the tombs balance this obsessive self-promotion by incorporating ~~religious~~ imagery of the afterlife into their designs. The Tomb of Robert of Anjou d. 1343, Naples, does this through its inclusion of velarii, curtain drawers, by the effigy and Robert praying to his patron saints St. Catherine and John the Baptist below the Virgin and Child surrounded by angels. A less complex method of displaying the afterlife was showing the effigy at prayer, for example Tomb of Eleanor of Castile, d. 1290 in which her hands are clasped in prayer and the message is reinforced by the painting of Sir Otto de Grandison praying to the Virgin on her behalf on the side of the tomb which is designed to encourage the viewer to do the same. A similar device is employed in The Tomb of William Wykeham, d. 1394 in ~~Canterbury~~ Winchester.

Cand.

shown in prayer in his clergy's robes with four monks at his feet intercessing eternally on his behalf. They stem from the tradition of weeper figures popular in tomb design and also present on the tomb of Philip the Bold d. 1467, Champmol, Dijon which takes them to a new level by having three-dimensional monk weeper figures in extraordinary gestures of grief - one even dries his eyes with the hood of his robe while another hides his face in grief and mourning. Some tombs even provided starker reminders of the afterlife for the viewer such as the tomb of Henry Chichele, d. 1433 in ~~the~~ Canterbury which is a transi tomb so exposes a gruesome cadaver to remind us of our mortality. Angels even appear in the tomb of Philip the Bold, d. 1467 and the Virgin Mary herself is present on the top tier of the tomb of Cardinal Guillaume de Bray, d. 1282, Isigny. However, even such motifs of the afterlife are more often than not influenced by more earthly than spiritual considerations. For example the tomb of Philip the Bold, d. 1467 really includes its extraordinary three-dimensional weeper figure monks to commemorate the Cistercian monastery he founded at Champmol. William Wykeham's effigy (d. 1394) wears clergy robes more to commemorate his high-ranking position within the Church than to consider his spiritual situation and the tomb of Eleanor of Castile, d. 1290 only includes the painting of Sir Otto de Grandison praying for her to remind the public of her high ranking social status. Thus even the considerations of the afterlife in tomb design often have alternative, more earthly

motivations behind them.

Therefore imagery which commemorated the status, character and achievements of the person for whom the tomb was built was more important in tomb design than imagery concerned with the afterlife. This is because this earthly imagery including materials, burial church, location, heraldry, other signs of lineage and paintings are given great dominance in the tomb design and even the imagery of the afterlife included such as saints, the Virgin and Child, weeper figures and the effigy's hands in prayer often really relates back to the tomb owner's earthly achievements.

An excellent essay with a wealth of examples analysed in great detail. Well organised & well written!

20

Examiner Comment

This was an outstanding response which could not be faulted. The candidate analysed a wide range of well-chosen examples in a sensitive manner, remaining firmly focused throughout on the central issue raised by the question. The material was well organised, the quality of the language was excellent and above all there was a consistently developed argument.

Question

Topic 3: A New Heaven and New Earth: Gothic Art and Architecture c. 1140–1540

4 Courtly life

Claus Sluter was a very innovative artist. In what ways is this demonstrated by his work for Philip the Bold, Duke of Burgundy?

Indicative Content

- Champmol Portal sculptures. Strongly individualised figures of Duke and Duchess, standing well forward on deep corbels, lots of space around them, so they can communicate with the Virgin and Child on the central trumeau. Draperies in wide swathes, tending to conceal the body underneath but lending an expressive quality. Overall a feeling of monumentality. A tableau-like effect.
- Well of Moses. Arrangement of prophets around hexagonal base, projecting from it into our space; so can communicate with us (their prophecies) but also potential to converse with one another. Poses not frontal but shown as if turning towards one another. Highly naturalistic treatment of faces, enhanced originally by use of metal additions. Naturalistic treatment and strong sense of character. Crucifixion group, very powerful features for Christ and deep grief of the angels.
- The tomb. Monks wind in and out of the Gothic arcades in funeral procession (present at actual funeral?), highly innovative, based on traditional treatment of Saints on tomb chest but Sluter frees them from their niches and makes it all three dimensional.

Example Candidate Response – Distinction (D1)

Historical Topic 3

4)

Philip the Bold of Burgundy undertook various measures in the process of turning ~~Dijon~~ into a suitable capital for the duchy. He built the Chartreuse at ~~Champmol~~, a Carthusian monastery, which he intended to use as a ducal mausoleum. Philip the Bold also commissioned Claus Sluter to sculpt three important works in order to reinforce Philip's power in the duchy, his princehood (to king Charles VI) and finally to show his piety. The Well of Moses (1395-1403) was supposed to be placed in the cloister of the monastery, crowned by a crucifix showing a relatively unidealised but serene and youthful Christ. The culmination in the crucifix was particularly important for the Carthusian order, as they believed that they would meet Christ at judgement, thus they needed to meditate on ~~The Passion~~. This incredible naturalism and innovation in the ~~liberation~~ of figure sculpture from architectural framework that Sluter employed can also be seen in the Tomb of Philip the Bold (1385-1404) and the Portal to Champmol Cathedral (1384-1401). The naturalism and liberation from architectural framework suggests an inner life of the religious figures depicted, and thus shows the piety of Philip, also the simple fact that the Sluter was such an innovative sculptor shows Philip to be an important and indeed wealthy patron of the arts.

hard

The Well of Moses is a polygonal sculpture, featuring high relief sculptures of ~~six~~ Old Testament prophets, above the six high relief sculptures is a jutting cornice under which there are lower relief sculptures of angels, who are seen weeping and tilting their heads expressively, showing their grief for the crucified Christ above. This level of high relief was incredibly innovative at this point, and it allows for very dramatic interplay of sculptures, as well as for dramatic chiaroscuro, both of these are very important in bringing the figures to life. Sluter also was remarkably truthful to the biblical stories of these characters, for example Moses beard splits into two parts. Sluter's innovative

~ life size?

? in what way?

naturalism took a form that no artist had previously explored, Isaiah has a protrusive vein on his forehead, and Jeremiah wears glasses, Daniel's teeth are also showing through his slightly open mouth. Daniel can also be seen turning to Isaiah, showing the liberation from the architectural framework for which Sluter is so celebrated. The naturalism, when combined with the high relief, the liberation from the architectural framework and the dramatic lighting describes an altogether more realistic biblical scene. This carries the implication of Philip the Bold as a sincerely pious man, and allows the Carthusian monks a more evocative monument to contemplate.

Good

Sluter also changed Portal of the Chartreuse at Champmol, by subtly altering Jean de Marville's design (1384-9). Primarily Sluter widened the portal, thus enhancing its symbolic value at the West end of the Chartreuse by implicating it as a gate to paradise, or indeed to evoke heavenly Jerusalem. Sluter also widened the bases of the jamb canopies and the trumeau, this enabled the characters to have a dynamism that they otherwise might not have, giving them more spatial liberation. On the left of the portal, John the Baptist is seen in the outer canopied niche, with Philip kneeling on the inner. On the opposite there is the same format with Philip's wife, Marguerite of Flanders kneeling inside St Catherine, who reaches forward, almost completely defying the architecture of her canopied niche. In the trumeau there is a sculpture of the Virgin and Child. There is hierarchical representation in the sculpture, with Philip and Marguerite being smaller than the saints that flank them, the symmetrical composition combined with the heightened naturalism and dynamism of the figures shows both Philip's piety and innovation as a cultural patron. The psychological interest between the Virgin and Child is unprecedented, and Christ is very much a child, rather than the stylised 'small man' of earlier romanesque and International Gothic sculpture. The canopied niches have ogee arches, which also shows architectural innovations, in that ogee arches were important in contemporary architecture, particularly that of the Decorated Style. The canopied niches also are reminiscent of John: 14, 2, the 'many mansions' of God, thus showing a faithfulness to biblical description. By including John the Baptist, Philip is likening himself to Louis IX, who is buried in John the Baptist's chapel in St Denis, this emphasises Philip's royal status. The influence of of the West

nicely put!

Good!

Portal sculpture at Reims is tangible, as is that of Charles V's Celestine Church Portal, from which Sluter appropriates the composition and the idea of the inclusion of the patrons. Sluter does, however, make additions, he adds two more saints, and liberates the figures from their canopies, for example the Virgin, whose right hand breaches the aura of sanctity of the niche and enters the viewers space, this suggests that it is possible for the viewer to also attain this level of piety. The presence of the Virgin is also important as the function of the Chartreuse is partially as a ducal mausoleum, consequently she serves the purpose of eternally interceding for the souls of those interred within.

Sluter also sculpted the Tomb of Philip the Bold. It is comprised of a plain black marble slab, as influenced by Louis IX's tomb at St Denis and other sovereign tombs, with a painted stone effigy who holds a sword and is seen lying in state, with drapery covering his armour. It is an increased portrait likeness, encouraging the viewer to pray for the soul of the deceased, but there are still idealised qualities. Most importantly in terms of innovation is the white marble arcade below, through which forty weeper figures process. These white alabaster figures are all incredibly individualised, each showing a different display of grief for the deceased. This is the whole funeral cortege, including deacons, a cross-bearer, choirboys and cowed monks with extremely expressive bent forms, all showing their grief and thus that the patron, Philip, was well loved. The white marble architectural framework has obvious Decorated influences, and consists of nodding ogee arches. The forty weeper figures are all freestanding, this completely unprecedented, as it allows the viewer to inspect the weeper figures from all angles, they are completely liberated from the architectural framework in which they reside. Sluter died whilst sculpting this tomb, and so Claus de Werve executed all but two of the mourning figures. Sluter has taken the motif of the weeper figure and given it a new lease of life, thus lending it considerably more expression. Compared to previous tombs, in which static weeper figures are sculpted in relief, such as The Tomb of Edmund Crouchback (d.1296), Sluter has completely reinvented the weeper figure as a motif for tombs.

probably represents the actual cortege?

weave in & out!

Sluter essentially provided an unprecedented naturalism, this was his prime innovation. This was achieved through much higher relief, more individualised faces showing more human emotion and more expressive figures. All this allowed his sculptures to be very dramatic, and thus not only enliven the biblical stories and show Philip's piety, but also to interest the viewer, and show Philip to be an innovative patron of the arts. Higher relief allows for more dramatic light and chiaroscuro as well as liberation from architectural framework, this can engage the viewer and provoke self-reflection as well as prayer for the patron, which is particularly important in Philip's tomb, in order to gain him a passage to heaven. ✓

An essay of a very high standard, comprehensive, well-written & clearly organised.

20

Examiner Comment

This was an excellent answer in every respect. The visual analysis of the sculptures was of an exceptionally high standard and there was a sustained exposition of what made the work so innovative. The material was laid out in a clear and logical manner and there was a very accomplished use of terminology.

Question

Topic 4: Man, the measure of all things: The Early Italian Renaissance 1400–1500

1 The making of art

What challenges did fresco painting present to artists and their workshops in the 15th century and how did they overcome them?

Indicative Content

- Division of labour within the workshop. Allocation of work to the master and to his assistants.
- Examples of collaboration between different workshops.
- Order of painting top down to prevent falling debris soiling the lower layers.
- Stylistic unity. Apprentices trained in the master's style over long apprenticeship in the workshop.
- Also possible use of pattern books and drawings to establish this.
- The need to paint on to fresh plaster. Use of work patches.
- Specific problems, e.g. application of pigments a secco, including the limited use of gold.

Example Candidate Response – Distinction

Topic 4.

1) The medium of 'fresco' - meaning fresh in Italian was a popular and common form of painting in Quattrocento Italy.

However, before the actual painting could begin, several stages of preparation had to happen. First, the wall onto which the fresco was to be painted had to be 'flattened' and primed with a plaster layer called the 'arriccio' layer.

~~On the arriccio layer was then placed~~

A rough, drawing sketch of what the fresco was going to look like, called a 'sinopia', often drawn in red earth chalk was drawn onto the 'arriccio' layer.

Many sketches and rough drawings were executed before the actual composition was decided thus inhibiting a need to change a work whilst painting it. Artists such as Leonardo da Vinci, show a development of pictorial ideas as his sketch of 'Madonna and Child with cat' (1478) transforms over several stages to 'Madonna and Child with Unicorn' (1478).

Once the final composition had been decided a life size copy of the piece, called a 'cartoon', was created. Examples of these, such as Leonardo da Vinci's cartoon of 'Virgin and Child' (1474) were used not only to give a sense of proportion to a piece ~~that~~ but also acted as a method of tracing. Hides were pricked around the main lines of the subjects on the cartoon. Thus, when placed against the

wall that the fresco was to be painted on, and ~~glared~~ just ~~was~~ ^{had been} flicked through the holes, an imprint of the main linear elements ~~was~~ left on the wall. Other techniques of 'tracing' the elements of the composition from vellum to wall included 'scoring' along the main markings on the cartoon thus leaving an imprint on the wall. These markings, either grooves or dust dots, could then be used to complete a life size sketch on the wall before painting started thus enabling the artist to execute technicalities such as perspective (a modern concept of the Renaissance discovered by Brunelleschi), composition and balance of figures or objects.

After the correct composition of the fresco had been established, the ^{'intonaco'} ~~gesso~~ layer was added. This layer induced a chemical reaction with the underlying 'arriccio' layer to create a thin, white Calcium Carbonate layer that would emphasise the drawings of the work and take and hold the ~~pigment~~ liquid pigment of the artists palette (after tempera; a powdered pigment was mixed with water and an egg yolk binder in order to preserve colour).

Due to the chemical composition of the 'intonaco' layer and the often hot climate of Italian Quattrocento cities such as Florence, time pressure and the time of day when painting could be executed was an immediate challenge for the artists and their workshops.

Fresco painting had to occur in the morning, between 8am and 11am, at a time where the outside

temperature would not exacerbate the drying of the artist's pigments. Moreover, the artist, in order to achieve an overall balance in tone and colour, had to separate out the fresco into 'giornata' or days work. The size of a 'giornata' varied from one individual's head, such as Heracles' head in Raphael's 'The School of Athens' (1509-11), to a large section of background ~~area~~ that did not require the detail of more acute, distinguishable areas. In order to optimise the amount of work done in one 'giornata' and an artist may appoint several apprentices from his workshop to complete background sections while he, as the master, worked on the more technical details. (The patron often ~~in~~ his contract with the artist ordered that certain key areas were completed by the master himself and not his workshop apprentices. [Although it is tempera on wood rather than fresco] Ghirlandajo's 'Adoration of the Magi' (c.1486) has documentation of the contract stating this). It must also be noted that, as well as studying classical sculpture for an ability to illustrate anatomical reality, artists used life models to pose in order to accurately portray details of the human figure. Notably, Raphael uses his contemporaries as models in 'The School of Athens' (1509-11), as Michelangelo models for Heracles, Bramante for Euclid, and Leonardo da Vinci for Plato.

Fresco painting, although largely replaced by the medium of oil* ^{during the latter stages of} the Renaissance, was a medium that allowed the artist to decorate the ^{* on canvas}

Cand

Cand

number	Examiner's Use
<p>interiors of Quattrocento buildings with luminous colouring that it hangs off, and was although it was a highly time pressured, several stage art, & the difficulties of fresco painting were all overcome.</p> <p>A very good answer - perhaps a little too much on</p>	16

Examiner Comment

This was a very good answer. The candidate showed a very good knowledge of the fresco technique and this was described in considerable detail in a logical, step-by-step fashion including the use of cartoons and sinopie. The candidate correctly identified some of the challenges facing artists, including the use of work patches and the division of labour between the Master and his assistants, but this was relatively limited in scope and did not, for example, discuss the problems of maintaining stylistic unity or of collaboration between different workshops. Also, some examples which were quoted came from the early 16th century and were therefore outside the limits of the syllabus.

Question

Topic 4: Man, the measure of all things: The Early Italian Renaissance 1400–1500

3 Patronage

What did *either* Federigo da Montefeltro, Duke of Urbino, or Ludovico II Gonzaga, Marquess of Mantua, hope to achieve by their extensive patronage of artists and architects?

Indicative Content

- Commemoration of themselves and their family. The dynastic element.
- As a reflection of their learning and interests, including a knowledge of classical literature and art.
- To record their appearance and that of their family members.
- For political purposes.
- To compete with other north Italian rulers.

Example Candidate Response – Distinction

<p>Topic 4 Q3</p>	<p>Borckhardt's central thesis on the Renaissance could be summarised as the development of an interest in the individual. It seems hard to imagine a society where ideas of character and personality did not exist yet medieval society was characterized by an idea of 'type'. A blacksmith was first and foremost a blacksmith rather than being 'John the Blacksmith'. Therefore Federico da Montefeltro's extensive patronage of the arts can be seen as a way to affirm his status as not only an the individual, but also as the Duke of Urbino.</p> <p>The Quattrocento saw the emergence of many new wealthy families and because of the new nature of their money (as opposed to being in a ^{long} line of nobility) there was a need to root their existence in the present in such a lasting way, that they would be remembered in the future. One way of doing this was to commission a portrait. Montefeltro commissioned Piero della Francesca to paint portraits of himself and his wife to stand next to each other.</p> <p>Panofsky, in an essay discussing the nature of a portrait, identifies two aspects - portraiture. It is important to both assign a general 'type' to the sitter, but then also show what distinguishes them from not only everyone else, but even themselves at that particular moment, Montefeltro had been a mercenary before amassing enough wealth to become Duke of Urbino.</p>	<p>A ✓ good start</p>
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Therefore in ~~the~~ Piero's portrait, which shows the two faces in absolute profile, we see aspects of both ~~Piero's~~ Montefeltro's 'type' - a rich, stately man - as well as ~~the~~ some of his character. The fleshy face and distinctive warts show the individual (central idea to Borkhardt) while the landscape is a ~~an~~ pastoral green vale which shows his 'type' as an extensive land owner and powerful man.

The two sitters, Montefeltro and his wife, face each other. This is a symbol of unity and common love for each other yet we see no real expression on their faces. They do not ~~recognise each~~ acknowledge or even appear to recognise each other. This can be assigned to the painting being quite early in the Renaissance. Botticelli, also painting in ^{sf}temp~~er~~ta, later paints his Portrait of a Man Holding a Medal in Florence. Here the idea of the individual ~~has~~ penetrated the Renaissance further. The sitter makes eye contact with the viewer as he sits neither in profile or full-on. The medal gives the painting a story; it is not merely the recording of someone's existence. Donatello takes the idea of the individual further. His portrait bust of Nicollo da Uzzano in the 1430s in polychrome terracotta, show the man in a split second in time as his attention is directed towards his left side.

Montefeltro too commissioned a portrait bust of his wife. Such an action is

iconic of ^{the} Renaissance. The portrait bust, perhaps more than any other artifact, harkes back to Classical Antiquity. ~~The bust of Montejeltro~~ A man like Montejeltro wishes to reinforce his social position therefore he refers to history. The portrait bust has a solidity and calm dignity ~~so important~~ which speaks volumes of a person's virtue. ~~Virtue itself links~~ The pursuit of both reinforcing and committing to history ones virtue is achieved by Montejeltro through the arts. Virtue links also more directly to the classical. Humanist learning in 15th century Italy involved studying Classical authors. Aristotle, later immortalized by Raphael's School of Athens, wrote extensively about his ethical theory called Virtue Theory, in which he argued that greatness was achieved by finding a golden mean of all virtues. Montejeltro aims for this golden mean, -and to show it with art.

The portrait bust of Montejeltro's wife was probably made from a death mask. This in itself is an extremely dignified act. By commissioning a death mask Montejeltro is recording exactly the facial features of his wife for the future. This is perhaps the height of ~~individuality~~ appreciation of the individual. Montejeltro would also be imitating other wealthy and respected men of his time. Lorenzo de Medici of Florence ~~was~~ had a death mask made as did Brunelleschi. Therefore Montejeltro's prolific patronage of

the arts, highlighted by these few examples, shows Montefeltro's desire primarily to reinforce his position as a newly wealthy man, now Duke of Urbino. But further than this, his patronage can be seen as an extension of the new Renaissance idea of the individual. By referencing classical art and ideas Montefeltro aims to become a part of the history that Quattrocento Italy held in such high regard. ✓

Slightly narrow in scope (eg no mention of architecture) but nevertheless an excellent answer. Good contextual evidence & detailed argument.

18

Examiner Comment

This was an excellent answer. The candidate chose to concentrate on one work of art (Piero della Francesca's *Double portrait of the Duke and Duchess of Urbino*), analysing it in detail. Excellent use was made of contextual evidence and there was a sustained argument throughout the essay. Given the wording of the question, it was however disappointing that there was no reference to architectural patronage by the Duke.

Question

Topic 6: Faith Triumphant: Seventeenth Century Art and Architecture

1 Baroque Rome

How did Baroque artists in Rome express spiritual experiences through painting and sculpture? Discuss at least one painting and one sculpture.

Indicative Content

Context – Counter Reformation, Council of Trent 1543–1563. Art at service of Catholic Church.

Baroque style: naturalism, illusionism, drama, emotion, tactile.

Caravaggio in Rome 1590 – Naturalistic, dramatic, dynamic, *chiaroscuro*.

Doubting Thomas, c. 1600 – Harsh, glaring light, tangibility.

The Calling of St. Matthew, 1600 – Dark interior, high window. Contemporary clothes. Shadow symbolic of divine will.

The Supper at Emmaus, 1601 – Foreshortening, diagonal. Revelatory moment. Still life.

The Conversion of St Paul, 1601 – Dramatic viewpoint.

Bernini in Rome 1605/6. *Ecstasy of St Teresa of Avila in Cornaro Chapel* – mystical autobiographical vision. Sense of movement. Theatrical illusionism. Coloured marble, low relief in *prie-dieux*. Cornaro family – expression, gesture. *Habbakkuk and the Angel* 1655–61.

Example Candidate Response – Merit

①
example
1

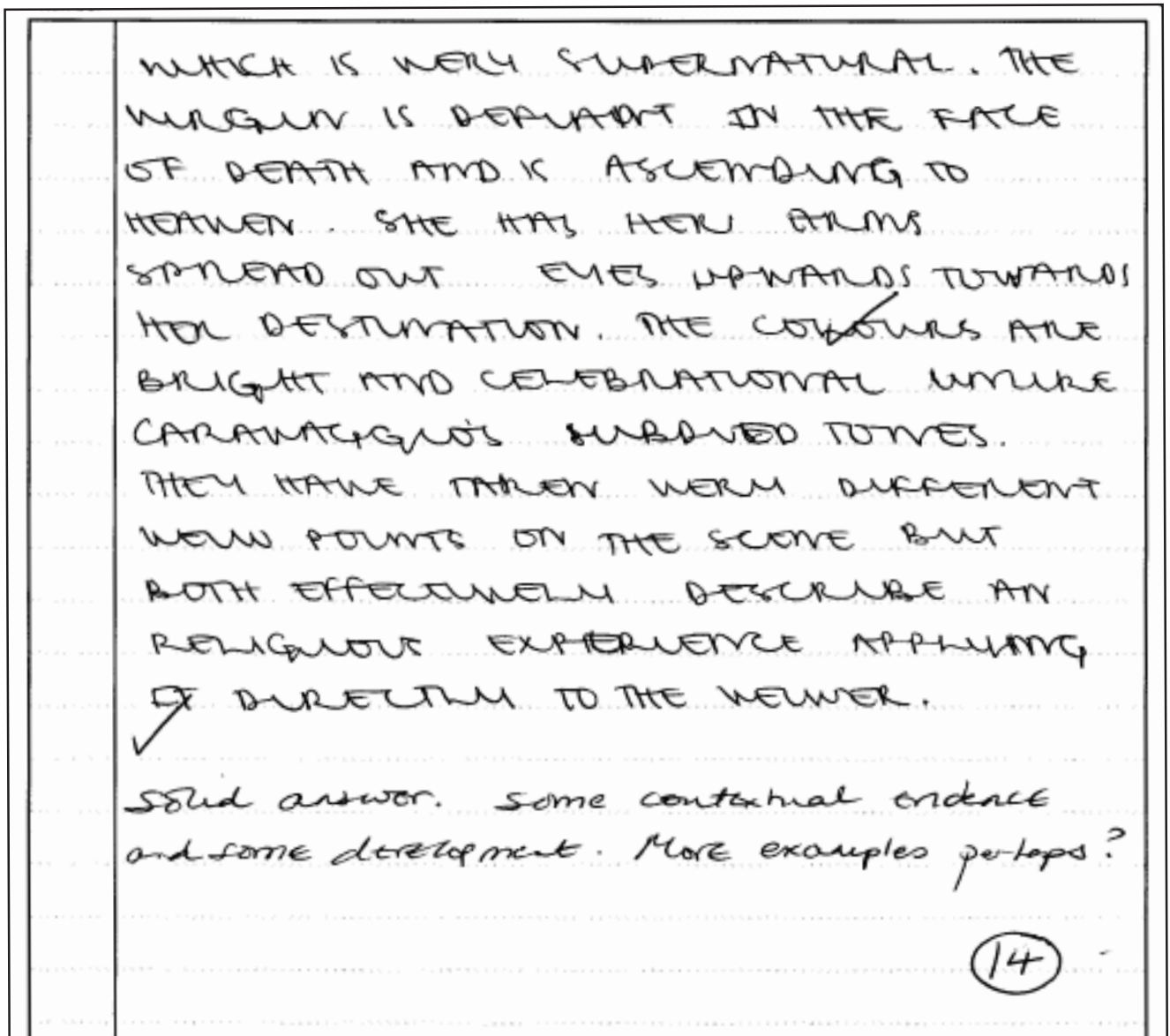
THE ECSTASY OF SAINT TERESA
 PORTRAYS A SPIRITUAL EXPERIENCE HAD
 BY THE MUM TERESA; IT IS FROM THE
 MYTHOLOGICAL STORY WHERE SAINT
 TERESA IS STABBED WITH AN ARROW BY
 AN ANGEL, FEELING BOTH PAIN AND
 ECSTASY WHICH SHE DESCRIBES AS A
 RELIGIOUS EXPERIENCE. BERNINI
 USES SCULPTURE TO CREATE THE
 POINT OF ECSTASY ~~OF~~ ^{IN} THIS SCENE.
 TERESA'S FACE IS COMBATED WITH
 A EXPRESSION OF PAIN BUT ALSO
 DEEP PLEASURE. HE HAS CAPTURED
 THE HEIGHTENED SENSE OF DRAMA.
 BERNINI MANIPULATES MARBLE
 TO CONVEY FLESH, CLOTH, ROBE
 WHICH HE DOES WITH GREAT TECHNICAL
 INTELLIGIBILITY. HE USES CHIASMO
 TO HIGHLIGHT THE DRAMA, HE HAS
 LIGHT COMING FROM THE CEILING
 REINFORCED WITH THE GOLD STRAITS
 REPRESENTING LIGHT. BERNINI HAS
 BROKEN DOWN THE DISTINCTION
 BETWEEN PAINTING, SCULPTURE AND
 ARCHITECTURE THUS DRAWING THE
 VIEWER IN. THE BAROQUE DEMANDS
 AN EMOTIONAL RESPONSE.
 BERNINI USES RELIEF SCULPTURE
 TO DEPICT THE CONARDO FAMILY
 WEAVING THE SCULPTURE; THIS

MAKES THE VIEWER FEEL PART OF THE SCENE, WATCHING THE SCENE OF ^{THE} ECSTASY OF ST TERESA BEING ACTED OUT ALMOST LIKE A PLAY. BERNINI TAKES A PAINTERLY APPROACH TO THE SCULPTURE USING COLOURED MARBLE. BAROQUE ROTHE WAS DURING THE COUNTER REFORMATION. ARTISTS WERE COMMISSIONED TO USE THE COUNCIL OF TROENT ~~BY~~ TO APPEAL TO THE SENSES OF THE PEOPLE, BRINGING THEM BACK TO CATHOLICISM. THEY WANTED TO DRAW THE VIEWER ^{IN} ~~A~~ APPEAL TO THEIR ^{SENSES} ~~A~~ THROUGH THE IDEA OF RELIGIOUS EXPERIENCE, CREATING A SENSE OF PITY AND PATHOS.

THE PAINTING BY ~~JOHN~~ CARLAWAGGI 'DEATH OF THE VIRGIN' DESCRIBES A RELIGIOUS EXPERIENCE, ALTHOUGH PEOPLE COMPLAINED OF ITS DRAMATISM. ^{THEY} ~~IT~~ WAS TOO CLOSE TO REALITY. THE VIRGIN MARY IS ~~DEAD~~ OBVIOUSLY DEAD, SHE IS BLOATED. IT IS THOUGHT THE MODEL COULD HAVE BEEN A DEAD PROSTITUTE FOUND FROM THE RIVER. THE SCENE DISPLAYS DESPERATE EMOTION AND LOSS FOR THE VIRGIN MARY. THE FIGURES

IN THE SCENE ARE OVERCOME WITH GRIEF. IT HAS CHARITY AND INTELLIGIBILITY; TECHNIQUES OF THE COUNSEL OF THEM. THE FIGURE SCENE IS PUSHED RIGHT UP TO THE PICTURE PLANE, ESPECIALLY THE FIGURE OF WHAT COULD BE MARY MAGDELINE. SHE BREAKS DOWN THE DISTINCTION BETWEEN THE VIEWERS SPACE AND PAINTING APPEARING DIRECTLY TO VIEWERS EMOTIONS. THE POTTY IN THE LEFT CORNER OF THE ROOM KEEPS THE REMINDER OF THE REALITY OF THE BODILY FUNCTIONS AND FILLS. THE ONLY HINT TO THE SUPERNATURAL IS THE GATHERED CURTAIN LOOMING OVER THE SCENE HINTING AT THE ONMINENCE OF DEATH BUT ALSO ^{THE} IDEA OF HEAVEN. THIS PAINTING WAS SHOCKING AT THE TIME THE DEPICTION OF THE VIRGIN MARY WAS TOO CRUDE. THEY DID NOT WANT TO SEE A MIDDLE AGED WOMEN, BLOATED WITH THE REALITY OF DEATH. ALTHOUGH CARAVAGGIO HAS CONVEYED AN IMPORTANT RELIGIOUS EXPERIENCE IT IS NOTHING LIKE MASSACCIO'S 'ASSUMPTION OF THE VIRGIN'

good detail



Examiner Comment

The candidate brought out the dramatic qualities of the work, the strong element of realism and the way in which artists such as Bernini broke down the barriers between painting, architecture and sculpture. On the negative side, the use of contextual evidence was rather limited (there was very little about the Council of Trent, for example) and the essay would have benefited from either a more detailed discussion of the two examples used or from the inclusion of a wider range of examples.

Example Candidate Response – Pass

1. How did Baroque Artists in Rome express spiritual experiences through painting and sculpture?

✓ example ✓

"The Ecstasy of St Teresa" by Bernini is one example of a sculpture showing a spiritual experience. Teresa has been struck in the heart by the angel and she is experiencing a pleasurable pain. The first thing which draws our attention is the expression on her face. This is the tell-tale ~~the~~ look which allows the viewer to have an understanding of what is happening in the scene. Bernini has ~~not~~ packed the scene with overflowing grandeur, St Teresa's robes look heavy and very material like the overlapping of ~~her~~ giving great Chiaroscuro then the robes melting into the marble that is the cloud below them making the composition become one. Bernini has used the bronze rods as ~~strip~~ rays of light behind which sets off the white of the marble giving the composition clarity. These are also like the rays shining through from heaven. Bernini has followed the Council of Trent ~~and~~ guidelines in constructing this sculpture and in capturing St Teresa's expression of Ecstasy/pain.

gone

Caravaggio's "Calling of St Peter" expresses Peter's spiritual experience in a dramatic yet clear way. Peter has obviously just fallen from his horse his hands are thrown into the air and there is a look of shock and perhaps scared glint across his face. All the three figures are pushed right up against the picture plane giving a sense of them entering our world. All of Caravaggio's paintings are dramatic but not the dramatic & cliché qualities that artist like Annibale Carracci dealt with angels and cherubs and Jesus appearing from the clouds. Caravaggio expresses a sense of realism and truth through his paintings and ~~eyes~~ in this one he has ~~used~~ cast light over the characters mainly St Peter to capture his expression of maybe pain. The dark background illuminates the foreground figures even more making them stand out.

⑨ Some good examples but analysis needs further development.

Examiner Comment

The candidate chose two suitable examples of work from the period and made several pertinent points including the treatment of materials, the dramatic element and the use of realism. However, although this analysis was relevant to the question it lacked detail, there was no attempt at a sustained development and there was very little contextual evidence. Overall, the answer was too short and would have benefited from a wider range of examples.

Question

Topic 6: Faith Triumphant: Seventeenth Century Art and Architecture

2 French classicism

Reynolds stated that Poussin was ‘naturalised in antiquity’. Explain what he meant with reference to at least two paintings.

Indicative Content

Poussin: fascinated by ‘the antique’ and Roman landscape. Classical scholar – drew on sources such as Ovid and Plutarch. Allegorical paintings designed to be ‘read’ by an erudite audience. Theoretical writings. Idealised ‘classical’ landscape. Story-telling mood – ruins and small figures. Golden section, asymmetry, spatial recession, rhythmic disposition, light accents. Sense of clarity, coherence, order. Possible examples: *Bacchanalian Revel before a Herm*, 1632–3, *Et in arcadia ego*, c.1655 – allegorical figure, Roman epigram, timeless, melancholic, *Dance to the Music of Time*, c.1640 – related to Greek theory of musical modes. *Landscape with Diogenes throwing away his bowl* 1647–8 – cynic philosopher, Two landscapes of *Phocion*, c.1648 – classical narrative, *Orpheus and Eurydice*, 1650–1 mythological.

Example Candidate Response – Pass

Q1. "Naturalised in antiquity" Here I am going to talk about Poussin's "Golden Calf" and "Men Killed by Snake".

Firstly I will talk about the worshipping of the Golden Calf which Moses took the people into the society of the desert, where they were looked after by God. When Moses ventured to the mountains of Sinai to create the 10 ~~command~~ commandments the people thought they were alone and created the Golden Calf in which they would worship. When Moses came back there was an uproar tearing him to ~~through~~ ^{throw} the tablets to the ground causing them to break.

analytically In Poussin's creation of the Golden Calf he has created a painting that tells a story. Poussin is able to make a naturalistic painting come to life and explain the story in one, as if it were a frozen scene from a movie where everything is stopped in motion. The foreground characters are in a sort of mid-air position with their legs dangling in a twisting movement way.

In the background Moses is appearing at the left in a frozen position that shows he is outraged and looks like he is literally about to break the

Tablets. However the key naturalised, antiquity for me is the tree in the middle.

The tree seems to be morphing into a human as if trying to warn the people that anger is on its way. The spread out branches as if reaching arms and hallowed face appears naturalised but extremely narrative.

Further detail here? The antiquity of the layout, the serenity is extremely naturalised. The realistic formation of the earth and sky making it seem like you are there.

The light and dark characteristics vibrantly show against the smooth blush strokes in the painting, such care and precision to make the composition as realistic and natural as possible.

example finally Poussin's "men killed by snake" is as if a story is being told in an illustrational formation. The man killed by a snake is being seen by either a friend or passerby, who runs away for help gear while a woman sees him running but not the man who is dying. While the fishermen see the woman but not quite. (it is as if they are literally about to but in your mind; they carry on looking round to see the stricken woman.) Poussin has ~~not~~ naturalised a

story, to make it seem it is coming out of the page and right to us. The landscape is very much unlike the golden valley landscape in a way that it is not a barren, sandy scene.

It is a lush green landscape with an alloy of sun light you can almost feel the warmth and the breeze of the day. The leaves of the trees are extremely naturalised in a way that it appears Poussin has gone to each leaf individually and given it its own character in this unforgetting event.

Antiquity.

Poussin has also put in his own individual sort of ~~mark~~ mark that that is to create a sort of misty distance. ~~the~~ ⁱⁿ the ~~background~~ background you can tell there is a huge distance by the way that Poussin has expertly created a water vapour effect.

The shimmering of the water as the boat harbours.

All this Poussin has created with an apparent ease in the work of naturalistic antiquity. Poussin can create any landscape and any natural effect causing him to be a great natural painter, or even ~~the~~ the best.

- ⑧ ✓ fonts need to be developed further.
Detail + analysis is limited.

Examiner Comment

The candidate chose two suitable examples and described their content in some detail without, however, clearly relating this to the influence of antiquity on the artist. As a result, the response to the question left much to be desired even though the descriptions of the two paintings were quite extensive. There were some useful points including a reference to Poussin's compositions ('the antiquity of the layout') but there was little or no attempt to explain what was meant by this.

Question

Topic 6: Faith Triumphant: Seventeenth Century Art and Architecture

5 The Spanish court and church

To what extent does Velázquez reveal the inner characters of his sitters? Discuss with reference to specific portraits.

Indicative Content

Velázquez. Naturalistic, lively characterisations, sense of immediacy, psychological depth. Portraits of royal family less revealing than others. Examples: *Sor Jeronima de la Fuente*, 1620 – Naturalistic facial features – strong character. Burning eyes, knitted brow, tight lips, solid stance holding large cross – single-minded missionary zeal.

Luis de Góngora, 1622 – Baroque poet. Austere head and shoulders portrait. Focus on facial features and stern expression with penetrating gaze. *Don Sebastian de Morra*, c. 1644 – frontal, alert gaze, well-dressed and groomed. *Juan de Pareja*, 1650 – freed slave of Velázquez. Elegant, dignified posture in spite of status. *Pope Innocent X*, 1650 – temperamental, ruthless, powerful pontiff, acute gaze, determined mouth, suspicious eyes. Red face and satin cloth. Body language shows him ill at ease. Sitter considered it too true to life, *tropo vero*.

Example Candidate Response – Pass

TOPIC 6

5 To what extent does Velázquez reveal the inner character of his sitters? Discuss with reference to specific portraits.

Velázquez was an important artist in the Seventeenth Century. He was asked to do commissions by lots of high society people. He was one of the king Phillip's favourite artists. Velázquez was able to capture the character of his sitters and display this on to canvas.

'Las Meninas' is a huge family portrait of commissioned by King Phillip. The composition shows the princess at the center (the king thought she was a worthy subject for the painting), she has her two maids of honour either side.

Two dwarfs appear on the right of the composition, they were kept for entertainment. Velázquez gives his sitters dignity in this case he gives it to the dwarfs - painting them in expensive ^{royal} clothing.

A dog is placed close to the picture plane. The princess is only five, yet Velázquez paints her as a princess - here no inner character is revealed. She is painted to look beautiful against the dwarfs. To the left of the composition

Velázquez paints himself behind a canvas, almost promoting his relationship with the king. The red cross of Santiago is painted on his chest, it is said that the king painted this him

- self. A reflection of the king and queen is shown in a mirror in the background. Perhaps Velazquez is revealing their character here by them not wanting to be the subject of this portrait.

In this painting Velazquez reveals the inner character of the sitters in a number of ways. One being the clothing they wear - the wealth shown in the gowns and also their faces. The princess looks bored and not interested, the Her parents look proud in the background. The dignity awarded to them hides their inner character however they do joyfully play with the dog.

Another portrait painted by Velazquez is the 'Water Seller of Seville'. Here a portrait of a man is shown. Like in Las Meninas Velazquez awards the man dignity. He is painted with beautiful brush strokes like Velazquez did in most his paintings. The realism in this painting is uncanny perhaps this reveals more of the character of the sitters. His face is painted exact. It is clear how tired he looks.

A rip in the seller's clothes appear at the elbow - showing his poverty, and describing his job.

Velazquez did reveal the inner character of his sitters by his realism, ~~exact~~ facial expressions painted, garments worn and the composition of his portraits. Then again, inner character was hidden by the dignity he gave to his sitters and in the case of 'Las Meninas' the cross of

further development needed here.

general points

Santiago he painted on himself, adding description which was not necessary there in the sitters.

⑧ Slightly repetitive and lacking further detail. Candidate describes rather than analyses.

Examiner Comment

Although the two examples chosen were relevant, the candidate spent most of the time describing them in rather general terms and without a great deal of relevance to the question. (The first mention of the character of the artist's sitters comes at approximately the mid-way point in the essay.) From time to time, relevant points are introduced (as for example to the dignity of the sitters) but these are not developed in the sort of detail needed to obtain a high mark. Reference to a wider range of examples would have been useful or a more detailed and relevant analysis of the two examples which were chosen.

Question

Topic 9: The Shock of the New: Art and Architecture in Europe and the United States in the 20th and 21st Centuries

1 Brave New World

Picasso's development between 1900 and 1907 was dramatic. Give reasons why his work changed using specific examples.

Indicative Content

Some of his work of this period is done in Barcelona as he only moves to Paris in 1904. Inspired in Paris by Impressionists such as Toulouse-Lautrec and Van Gogh (after retrospective in 1901) his paint is thick and topics contemporary.

The Paris World Fair 1900 introduces the topic of so called 'primitive' work and Picasso begins to collect masks and statues.

Death of Casagemas leads to important work *Burial of Casagemas* 1901 and the influence of El Greco through his friend Zuloaga is vital.

Blue period works (e.g. *La Vie* 1903 and *La Celestina* 1904) need analysis and the gradual development into the Pink Period.

Sketches and drawings done in preparation for *Les Femmes d'Alger (O.J. Version O)* 1907 can be studied as he moves towards a clear geometricisation of the figure.

Example Candidate Response – Distinction

1.	<p>retrospective - Gauguin 1903/06 Ingres 1905</p> <p>Cézanne 1906 - trip to Étretat, contact with Fauves</p> <p>Competition - Natalie Abner de Vire 1905</p> <p>1900 Art Fair - interest in African sculpture Fong, Gubbins - Gertrude Stein Iberian Head - Apollinaire Father photographs</p> <p>El Greco - Apocalyptic Vision 1610-14 - Zuloaga, Stiebs</p> <p>Personal developments Fernand 1904 - detouring relationships by 1907 Bateau L'Ami death of Casagems 1901</p> <p>Demiselles 1906 D'Avignon 1907 Gertrude Stein 1906 The Harzen 1906</p> <p>The Women Kredj Woman 1902 La Vie 1903</p> <p>1905 party of Stalder barques</p> <p>1.) Personal developments - death of Casagems - birth of Casagems 1901 - relationship with Fernand - meets F. 1904/5</p> <p>2.) Retrospectives - Ingres - The Harzen 1906 - Cézanne - The Women 1906 - El Greco - Demiselles</p>
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3) 'Primitive Art' - Les Femmes d'Alger

6.

4) Competition - Les Femmes d'Alger - Bonheur de Verre

The Influences ^{varied} on Picasso between 1900 and 1907 were ~~diverse~~ and led to dramatic changes in his choice of subject matter, palette and style all of which were to culminate in the staggeringly innovative and unique Les Femmes d'Alger of 1907, itself a culmination of Picasso's artistic career so far and of his many aesthetic influences. Whilst during the earlier years, this period personal developments in the artist's life were to have a tangible effect on his work, the influence of retrospectives, of the Paris Salon of 1900 and of competition on the European art scene were later to take precedence. In this way the dramatic development of Picasso's work from 1900 to 1907 can be viewed as the culmination of artistic influences, personal factors and ~~artistic~~ competition.

Without leaning too heavily on the autobiographical some consideration must, in the specific case of, Picasso be attributed to the factors in the artist's life which had so clear an impact on his work between 1900 and 1907. The death of artist, poet and close friend Casagemas, who Picasso had met in Barcelona at the Arc de Triomf and who had travelled with him to Paris in 1900, triggered in the artist a period of grief and guilt which becomes strongly manifest in his work. The burial of Casagemas, 1901, in which Picasso seems to return to his late friend's manner, power in the form of a horse, friends and a sense of spiritual integrity demonstrates the correlation between personal and artistic development. The palette of this

piece, charged with cold blues and greys can be seen to prefigure Picasso's blue period of 1901-4 whilst its innovative twisted structure pre-dates an interest in the work of El Greco which will - later work become more profound, influence is apparently taken here from the David of Louis XIV.

Just as developments in Picasso's personal life became reflected in dramatic shifts in his early work so too did the retrospectives to which he was exposed in Paris have a strong impact. As Picasso's interest in corrupted, degenerate sexuality became more profound the work of Ingres and his sensual, traditional depictions of the female nude as seen by the artist at a retrospective in 1905 became apparent. In *The Homecoming* 1906, in which Picasso submits the conventional, appealing depiction of a much used subject matter by placing a dotted male figure who holds a cup in a euphoristic gesture of sexual arousal, the influence of such artists as Ingres and Titian's *Bath of 1879-82* becomes clear. The thin, ephemeral form of Picasso's potentially spherulitic shapes stiffened by the pink smog of the room in which they are trapped contrasts strongly and self-consciously with Ingres' solid, smooth, fleshy depiction of the female form. Like with the Cézanne retrospective of 1906, the same year that Picasso made a journey to Estérenne to be exposed to the work of the artist's work, also exerted an apparent influence. In 1906 Picasso's *Two Figures* in which he reduces the female form to a Cézanne-esque geometric form becomes an interesting extension of the exploration of female sexuality already prompted by Ingres.

The influence of such retrospectives was to emerge once more in Picasso's *Les Femmes d'Alger* from 1907, the culmination of his dramatic artistic change up to this point. Here the influence of El Greco once

more becomes apparent with Picasso's innovative use of jagged, activated negative space recalling the angular drapery background which similarly obscures the forms of the figures in El Greco's *Apocalyptic Vision of 1610-14*. The exposure of Picasso to his friend Zuloaga's collection of El Greco paintings which he had together paraded through the streets of Seville as such also emerges as a factor which contributed to his dramatic artistic development. In the highly stylized, mask-like physiognomy of the two figures on the right of *Les Femmes d'Alger*, however, emerges another key influence on the development of Picasso's work during this period. The Paris World Fair of 1900 which exhibited 'artefacts' of French colonies, Tahiti for example, strongly influenced Picasso's ~~own~~ developing interest in the motifs of the tribal mask - his own collection of masks including pieces such as the *Phrygian and Ghibban masks*. In the work leading up to Picasso's *Les Femmes d'Alger* of 1907 the influence of the mask becomes clear - in the portrait of Gertrude Stein, for example, the face of the sitter becomes after a while sitting quite literally mask-like the blonde large slanted eyes which were to re-emerge in *Les Femmes d'Alger* linking back to Picasso's fascination with tribal art. In 2000 the idea of colonial art as an ~~important~~ influence on Picasso's artistic development was confirmed by the discovery of the Fortier photographs - a collection of images belonging to Picasso showing women of Tahiti, those defiant stances and gazes recall the *Confrontative* stances of the five women in *Les Femmes d'Alger* who, threateningly close to the picture plane, challenge rather than seduce the viewer, or the voyeur.

In conclusion the influences which prompted the dramatic shift in Picasso's work from 1900-1907, leading through the blue and pink periods to *Les Femmes d'Alger* in *Les Femmes d'Alger* were numerous. Not only can events in the artist's own life be seen to have prompted shifts in his palette and style but the retrospective and visual stimuli he was exposed to during this time can

also be seen to emerge in the work leading up to 1907. These influences ranging from Impressionism to the tribal art seen by Picasso at the 1900 World Fair. At a time of artistic competition, Matisse's *Bonheur de Vivre* 1905 with its pleasant 'vitalité de vie' subject matter and pleasing polychromatic interplay being a great success at the time the influence of competition and artistic ambition, though a lesser factor, must also be taken into account.

A very good answer though not sufficiently detailed & comprehensive for the 'excellent' category. One or two more examples of the artist's work would be useful & there could be more on the influence of the Impressionists.

esp. works of the 'Blue Period' of 'la vie'.

17

Examiner Comment

This was a very good answer which exemplified Distinction level. The candidate analysed an adequate number of carefully chosen examples of the artist's work in considerable detail and made good use of contextual evidence. In order to get full marks it would have been necessary to have a slightly more sustained response to the question and to include one or two more examples, particularly from the artist's 'Blue Period'.

Example Candidate Response – Pass

Topic 9

- 1) Picasso's development between 1900 and 1907 was dramatic. Give reasons why his work changed using specific examples.

1900? Picasso's art changed considerably between 1900 and 1907. Picasso's earlier work had some fauvist aspects to it. His 'Blue Nude' was very much influenced by primitive art. He shows a nude lying down, with a curvy figure and a bold outline. Influenced by Gauguin and Cézanne. The nude is close to the picture plane and it is clear to see Picasso's mistakes or change of composition in the figure.

1912? Picasso's work then developed into cubism after Cézanne's retrospective exhibition inspired him and Braque. He added mixed media into his work ("still life with chair canning") and

1937

painted more distorted forms. "Guernica" is a painting by Picasso, painted during the Spanish Civil War. It explores the horrors of the war and how it affected the people. It is a mass of bodies and horses in a destructive composition. One it appears directly to the viewer who would almost be able to hear the screams and cry of the Spanish people in the painting. It is painted in grey scale - all colour from Picasso's earlier work has been abandoned. Sharp lines jagged around the painting, distorting and creating interesting horizontals and diagonals. Single-point perspective has also been abandoned at this point in Picasso's career. A light bulb with rays of light painted as spikes sits at the top center of the painting, perhaps creating some symbolism. The tongues of those screaming stick out like knives piercing the air. This disturbing painting was extremely different from Picasso's earlier work including Blue Nude and his bull fighter images.

chronology
 This is a later painting

1907

"Les Femmes d'Alger" is one of Picasso's best known paintings. It is another disturbing painting that loses all Western tradition of the 'nude'. A group of prostitutes stand naked and semi-naked in front of the viewer. Angles create distortion in the figures. They stand confident which shocked everyday people when this was painted. The women's faces are painted monster like

which look directly at the viewer. Picasso created a lot of studies for this painting, one of which shows a curtain ~~for~~ draping either side of the composition - framing the women. Again primitive, non-European art inspired Picasso in this painting we can see this from the mask like faces which could have been inspired by African art.

Picasso's art changed from influences by other artists, the Cubist movement was just beginning led by Cézanne and the retrospectives.

Cézanne's 'Mont Ste-Victoire' paintings could have been a key inspiration for Picasso, introducing him to new colours, new ways of applying paint and new ideas. Picasso was abandoning all traditional painting in this new era.

(7)

Detail lacking + little sense of development
Inappropriate examples given for this question.
Uneven response.

Examiner Comment

Unfortunately, the candidate concentrated on examples which were inappropriate (one was not by Picasso and another one – *Guernica* – did not belong to the period mentioned in the question) or which came right at the end of the period (*Les Femmes d'Alger*). Coupled with the lack of detailed analysis, this meant that there was very little sense of the development of the artist's work.

Question

Topic 9: The Shock of the New: Art and Architecture in Europe and the United States in the 20th and 21st Centuries

3 Rebellion and the unconscious

With reference to one film by Luis Buñuel, do you consider his work to be Surrealist?

Indicative Content

Candidates should discuss the relationship between the film and the aesthetics of Surrealism. Direct references to scenes in the film are required. *Un Chien Andalou* premiered in Paris in 1929 at Studio Ursulines. Buñuel wrote “in the film are amalgamated the aesthetics of Surrealism with Freudian discoveries” and “The purpose of surrealism was not to create a new literary, artistic, or even philosophical movement, but to explode the social order, to transform life itself”. André Breton, the leader of the Surrealist group, proclaimed that it was a true Surrealist film.

Buñuel aimed to provoke not to please. He said it was not an aesthetic exercise but an appeal to murder, revulsion and attraction. He aimed to shatter comfortable illusions. The cutting of the eye reflects this attempt to provoke but also suggests the castration of the audience in Freudian terms.

Candidates may like to mention Freudian principles as the Surrealists proclaimed their debt to Freud in their manifestos.

The shifting and apparently illogical surface of the film is underpinned by a tight logic. Buñuel shocks by his juxtaposition of opposites, unexpected dislocations, dissolves, fade outs, and fade ins, transitions and changes of focus suggesting the fluid, shifting, uncertain and irrational character of dream and fantasy.

Example Candidate Response – Distinction (D1)

3)

Surrealism was essentially a collaborative movement, its manifesto dates from 1924 (as written by Andre Breton) and games such as the *Cadavre Exquis* embody its collaborative nature. The intention of Surrealism was to directly access the subconscious, Breton's manifesto stated that "logic only solved problems of secondary importance", and so the Surrealists had to resort to the dream to attain an understanding that Freud had promulgated in his *Interpretation of Dreams* (published 1919, translated into French and Spanish in 1924). Breton sought a "resolution of these two states, dream and reality, which are seemingly so contradictory, into a kind of absolute reality, a *Surreality*", and this is the intention of Bunuel's *Un Chien Andalou* (1929). Bunuel and Salvador Dali came together to make this film, the leading Surrealist film maker and the most important exponent of the Verist Surrealists. They had three intentions: to joke and shock, to expose the language of the subconscious, and to shatter the comfortable illusions of the bourgeoisie. Bunuel describes the film as "amalgamating the aesthetic of Surrealism with Freudian discoveries", Freudian discoveries were indeed the basis of Surrealism, thus if Bunuel's statement is true then this is a definitively Surrealist work, and indeed Andre Breton, the most puritanical of the movement, proclaimed it a "true Surrealist film".

Good

The opening sequence of the film sees one of Bunuel's dreams and one of Dali's consecutively placed. Bunuel's dream of a cloud slicing through the moon is immediately likened to the the slicing of the eye of the female protagonist, in Freud's work *On Dreams*, a child's fear of going blind is synonymous with castration, thus this scene carries the implication of sexual anxiety. Another implication of this scene is that from this moment forth, the protagonist shall have no outward sight, and the rest of the film shall be introspective images, and indeed "images are the language of the subconscious" (Breton). Immediately after this scene, one of Dali's dreams is introduced, that of ants crawling out and around a stigmata. In Dali's system of symbolism ants signify putrefaction and the stigmata signifies the church. Thus this scene designates a decay or putrefaction of the church,

illuminating its regressive nature in a movement that wanted modernity and to break down comfortable Bourgeois illusions.

One scene in the film sees the male of the first romance attempting to drag two pianos, each with rotting donkeys on them, and priests amongst other objects being dragged behind. In the language of arcane symbolism that Dali and Bunuel employed, the priests again indicate the church and the rotting donkeys allude to the Bourgeois sentimentalist novel by Jimenez *Platero y Yo*. Dali and Bunuel saw this as epitomising the regressive bourgeoisie. The man attempts to drag this huge burden and falls. This symbolises the Surrealist's attempts at promoting modernisation, the man is attempting to drag Spain towards modernity, but the hindrances of the church and Bourgeois culture are too great. There are also jokes in the film, for example the man dressed in a nun's habit cycles down the road, with a locked box around his neck. This is an absurd image of transexuality, the locked box suggesting the abstemious nature of a nun. The film is not, however, purely jocular, it is also an expression of sexual anxiety. Dali was shown pictures of deformed syphilitic patients as a child by his Catholic father to encourage abstinence. Dawn Ades describes the film as declaiming in the "private language of sexuality". Dali was sexually confused, he had a relationship with Garcia Lorca from 1924-9 and had recently begun a relationship with Gala Eluard, and indeed the title of the film refers to Lorca who was Andalusian. This confusion can be seen in another definitive Surrealist work, Dali's Great Masturbator (1929), in which Gala's torso erupts from the amorphous blob of Lorca's head. This anxiety is resolved in the final scene, in which the couple walk down the pebbled beach, often stumbling and helping one another, signifying the problems of a relationship. It ends on an existential note, they find a soiled tie and a broken box. These represent lost virility and post menstrual lack of fertility.

Bunuel uses several cinematic techniques which are crucial in designating the oneiric quality of the film. He uses fade ins and fade outs, showing the intangible nature of dream images. According to Freud, dreams consist of "disconnected fragments of visual images and even bits of unmodified

thought", this cinematic technique thus mirrors the fragmented nature of visual images in the dreamscape. Bunuel also uses out of focus shots, which emphasise the amorphous nature of dreams, and the elusive images they contain. In order to represent and analyse their dreams, the pair are employing the Oneiric-Critical Method, in which images are Veristically recorded in order that they can be analysed subsequently. This method somewhat undermines the Surrealist aim of capturing the sponteneity of the subconscious, as aesthetic decisions are made and shots retaken, the image which has been transported from the subconscious gets obfuscated in artistic decisions ✓

Un Chien Andalou is certainly a Surrealist film, as it utilises Freud's language of the subconscious, referencing the fetish (the moment when the protagonist's mouth is covered in pubic hair) and many examples of Freudian symbolism. It was also a collaborative endeavour, and Surrealism was a collaborative movement. The lack of a linear or logically explicable narrative is also important, the film contains three temporal references: 'Once upon a time', '3 o'clock' and 'sixteen years ago'. None of these times have any relation to one another, and consequently through a lack of comprehensible temporality, the narrative is prolematised. All these ideas rigourously conform to the Surrealist manifesto and the Verist Surrealist Paranoic-Critical Method, thus the film, the film maker Luis Bunuel and the collaborator Salvador Dali can all be deemed true Surrealists. Andre Breton did call it a "true Surrealist film", and he was extremely puritanical, to the extent that he alleged that Dali was an anti-revolutionary and Fascist in 1934 and consequently Dali left the movement. (20)

An excellent essay containing several very apposite quotations together with quite detailed analysis of individual scenes in the film.

Examiner Comment

This outstanding answer was awarded maximum marks. The candidate analysed his chosen film in great detail and sustained a clear and sharply focused argument from beginning to end. The essay was well organised and made excellent use of illuminating quotations from secondary sources.

Question

Topic 9: The Shock of the New: Art and Architecture in Europe and the United States in the 20th and 21st Centuries

5 “Art is about life”: art after modernism 1970 to the present day

How does the contemporary artist treat the trauma of history? Give examples of the work of at least one artist.

Indicative Content

Candidates may choose from a number of artists such as Joseph Beuys, Anselm Kiefer, Gerhard Richter, Luc Tuymans.

Works such as *The End of the Twentieth Century* 1983–5 by Joseph Beuys may be analysed as a response to historical events. He was a member of the Luftwaffe in 1944 and began military training. His crash in the Crimean front and subsequent narration of events has been controversial. His own account is that much of his work during the 1950s came out of historical trauma.

His use of materials such as felt dates back to the crash and the care taken of him by wrapping him in fat. *The End of the Twentieth Century* was developed out of the work entitled *700 Oaks* (1982) where he places basalt stone beside the trees. His use of basalt blocks strewn over the floor in *The End of the Twentieth Century* are scattered like fallen buildings. They each had a hole bored into them like a ‘wound’. These wounds were insulated or plugged with clay and felt. This was supposed to represent the healing power of felt (and his own traumatic experience).

Candidates may want to consider how effective this is and the effect on the viewer as he/she walks amongst the pieces and considers the biographical details.

Example Candidate Response – Distinction

Topic 9

5. How does the contemporary artist treat the theme of the trauma of history? Give examples of the work of at least one artist.

In Alan Bennett's play The History Boys, one of the characters complains of the tedium of history - 'It's just one damn thing after another!' In terms of contemporary art, there is no such tedium of monotony in relation to history. There are three main ways in which the contemporary artist addresses not just history, but specifically the trauma of history - the suffering of the past.

A trend which is especially obvious in contemporary art of the late twentieth and early twenty-first centuries is the subversive treatment of the trauma of history. The Chapman Brothers refuse to fully admit the horrors of Nazi rule in works like Hell and in their daubing of smoky suns and rainbows over original watercolours by ~~the~~ Hitler. Before they dealt with the Nazis, they encountered the works of Goya, and their own interpretation of the Disasters of War Series, culminating in their own mannequin sculpture of Great Deeds Against the Dead, was particularly controversial, even in the context of some of Charles Saatchi's other pieces, such as My Bed or The Physical Impossibility of Death in the Mind of Someone Living. These objections, however, seemed not to be at the graphic depiction of mutilation and suffering, but at their appropriation of someone else's work. The disturbing criticism that the Chapman Brothers saw in their own work is

just one aspect of their treatment: the taking of historical themes and an updating to the visual language of today, be that in reference to shop mannequins, detailed hobby modelling, or simply the oppressive optimism of today's society.

A method of treating the trauma of history that has been present in human history almost since our Neolithic days is the memorial. In recent years, the contemporary artist has sought to avoid the obvious plaque or list of names, and instead create a piece that provokes thought and consideration of the atrocity of the atrocities it remembers.

One such example is Rachel Whitread's Judenplatz Memorial for the Jews that died in the Holocaust. At its opening, Simon Wiesenthal, a Nazi-hunter, said that the memorial 'should not be beautiful. It should hurt.' The sculpture itself is of a large building, at first glance, with double doors at the front, sitting on a very low pedestal. On close inspection, it becomes apparent that the walls are made up of casts of books, but not of their spines, but of the opposite side. The sculpture is essentially an inverted library - even the doors don't have handles, and you can't go in. It was designed to represent all the lost stones of all those who died in the ~~the~~ Holocaust that will never be known.

During its construction, the remains of a synagogue were found underneath the Judenplatz's foundation, but the artist did not feel that this should take the place of the memorial, despite the fact that the synagogue had been destroyed in a persecution of the Jews in the

Middle Ages. This sculpture was not designed to be simply a memorial, but to actively provoke thought and consideration.

Some artists seemed to want to avoid contemplating the trauma of history. In his essay 'Beuys: The Twilight of the Idol', the critic Benjamin Buchloh accuses the artist Joseph Beuys of 'ahistoricity' - the avoidance of history, of trying to keep his ~~art~~ artwork out of the context of history, of most crucially, the refusal to deal with history. This is especially important in Beuys' work because his whole persona was based around a story, in which Beuys crashed the plane he was flying during his service in Nazi Germany in World War Two and landed in the wastes of Siberia only to be rescued and nursed back to health by the reclusive Tartar tribesmen. Buchloh not only claims that Beuys' story is untrue, but also that it deliberately tries to distance Beuys from the horrors of Nazi Germany. Buchloh cites especially Beuys' claims that the tribesmen told him 'You are not German now. You are Tartar.' The visual language of much of Beuys' late work, such as How To Explain Pictures To A Dead Horse, is based around this story - the fall and fall that Beuys often used were material he claimed to have first encountered under Tartar care. Such mystery, however, led many Germans who were trying to escape the aftermath of the Second World War to see Beuys as some

kind of redemptive figure. He was a Utopian, striving to unite artists and the state - he later went on to found the German Green Party, and he had discussions at the documenta exhibitions with such organisations as John Latham's Artist Placement Group. Beuys was constantly looking forward, ~~and~~ as if to afraid to look back into his own past. It was only after his death that it was revealed that he had made sketches and plans for a Holocaust memorial, but that is all that exists of Joseph Beuys' treatment of not just the trauma of history, but a history he was very involved in.

The trauma of history will never stop providing artists with inspiration, and it produces a variety of reactions, from ignorance to memorialisation to reinterpretation. The contemporary artist seeks often to do more than record or chronicle, but to provoke thought, and, one hopes, change.

clearly organised answer with a detailed analysis of specific examples.

17

Examiner Comment

The candidate based his answer on a small number of well-chosen examples which he used to develop an effective response to the question. The essay was carefully thought out and made judicious use of quotations from secondary sources.

Example Candidate Response – Pass

⑤ KATIE KOLLWITZ A GERMAN
 CONTEMPORARY ARTIST FAMOUS
 FOR HER WORK PORTRAYING THE
 TRAUMA OF HISTORY AND THE
 EFFECTS OF WAR ESPECIALLY
 FOR WOMEN AND CHILDREN. ^{example}
 'MOTHER WITH DEAD CHILD' IS A
 BRUTALLY HONEST DEPICTION OF
 THE GRIEF A MOTHER FEELS
 FOR HER CHILD. THE MOTHER'S
 BODY IS HUNKED OVER THE
 DEAD CHILD'S. HER BODY IS RIGID
 AND TENSE WITH EMOTION. YOU
 GET A SENSE OF THE ANIMAL
 QUALITIES OF THE MOTHER. SHE IS
 PROTECTIVE OVER THE CHILD LIKE
 A WOLF. THERE IS ALMOST A
 SENSE OF ANTIHUMANISM AS THE
 MOTHER'S FACE COULD ALMOST REPRESENT
 A GORILLA OR BABOON. THE
 COMPOSITION IS CROPPED AND
 POWERFUL. THE CHILD'S BODY
 IS NOT EXPLAINED BUT THAT IS NOT
 IMPORTANT AS KATIE KOLLWITZ HAS
 PARED DOWN TO THE ESSENTIAL. THERE
 IS A SENSE OF FINALITY. IT IS AN
 ENGRAVING. THE MARKMAKING IS
 CONFIDENT, VISCERAL, ^{HONEST} THINGS ARE
 HUNTED AT NOT FULLY EXPLAINED.
 LOOKING AT SOME OF HER

*Meaning
 of
 contemporary
 to be
 explored
 further!*

specific examples?

SCULPTURE FOR WAR MEMORIALS
 THEY SEEM TO LOOSE SOME OF THE
 QUALITIES OF THE ENGRAVINGS
~~THE MARK MAKING FOR~~ THEY SEEM TO
 FUMISHED. ALTHOUGH ~~THE SCULPTURE~~
 KATHE KOLHUITZ HAD NOT YET
 LOST A CHILD SHE WOULD. SHE
 HAD HOWEVER EXPERIENCED IT AS A
 CHILD AS SHE LOST HER BROTHER.
 SHE WOULD PROBABLY HAVE KEPT
 HER MOTHER IN THIS SITUATION.
 KATHE KOLHUITZ SEEMS TO HAVE
 SUCH AN UNDERSTANDING OF GRIEF
 AND SHE PORTRAYS IT IN ~~THE SCULPTURE~~ ^{A SIMPLE}
 RAW AND EXTREMELY EFFECTIVE
 WAY. THIS SCENE COULD APPLY TO
 ANY TRAUMA OF HISTORY, IT IS A
 FACT OF WAR.

ANOTHER KATHE KOLHUITZ
 ENGRAVING 'AFTER THE ATTACK' ^{example}
 DEPICTS A MOTHER AND CHILDREN.
 A FEW MARKS SEEM TO MORE
 HONESTLY CONVEY THE FEELING OF
 GRIEF AND DESPERATION THAN A
 FULL PAINTED CANVAS CAN.
 SHE HAS ~~OTHER~~ SHOWN A
 SCENE OF ~~HER~~ STEER GRIEF AND
 DESPERATION. THE MOTHER IS TAUT
 WITH SADNESS HER HANDS CLUTCHED
 TO HER FACE. NOT ONLY HAS SHE

LOST HER HUSBAND, BUT THE
~~HER~~ BREADWINNER FOR THE
 FAMILY. SHE HAS NOW GOT TO
 CONSIDER HOW TO SURVIVE AND
 CONTINUE TO SUPPORT HER
 CHILDREN. THE CHILDREN LOOK TO
 THEIR MOTHER FOR GUIDANCE
 , SHE CAN OFFER THEM NONE, KATHE
 KOHLWITZ EFFECTUALLY DISPLAYS
 THEIR INVOLENCE AND MISUNDERSTANDING.
 THIS IS THE REALITY OF WAR.

THIS DRAWING IS BARELY MORE
 THAN A LINE. THE CHILDREN'S EYES
 HUNTED AT WITH NO MORE THAN
 TWO DOTS. YET IT SEEMS TO
 DESCRIBE EVERYTHING. ~~KATHE~~

KATHE KOHLWITZ WORK
 IS ~~THE~~ POWERFUL ESPECIALLY
 WHEN IT COMES TO DEALING WITH
 THE TRAUMA OF HISTORY AND
 GRIEF. HER WORK IS ~~AND~~ EXPLICIT
 AND ABOVE ALL A VERY HONEST
 PORTRAYAL OF GRIEF.

ANOTHER WORK BY KATHE
 KOHLWITZ OF A MOTHER SEARCHING
 FOR HER DEAD CHILD. THE MOTHER
 IS BENT OVER HOLDING A TORCH.
 THE LIGHT IS FLOODED ONTO THE
 FACE OF HER CHILD. IT IS A SCENE
 OF TRUE DESPERATION AND

KOPLEKTYEK. IT IS PAINFUL TO CONTEMPLATE THE REALITY OF THIS SCENE. ~~HER ART IS A LOW~~ ALTHOUGH HER ENGRAVINGS / LITHOGRAPHS ARE OF SUCH HONOUR. THEY ARE BEAUTIFUL AT THE SAME TIME. SHE SEEMS TO BE ~~SEEM TO BE~~ VERY NATURAL AND COMFORTABLE IN HER ^{OWN} WORK; HER MARK MAKING. USING HER OWN EXPERIENCES AS INSPIRATION.

HER ART IS ABOUT THE HUMAN CONDITION. ~~ESPECIALLY~~ IT IS ABOUT THE TRAUMA OF HISTORY ESPECIALLY THE EFFECTS OF WAR. SHE USES HER OWN EXPERIENCES, AND HER EXPERIENCE AS A WOMEN.

⑨

The candidate has chosen an example from a different part of the syllabus BUT has attempted to deal with the topic required. Some relevant analysis and limited contextual detail.

Examiner Comment

This candidate unfortunately chose an artist who could in no way be considered contemporary. In spite of this, however, the candidate attempted to engage with the question and made several relevant points for which credit was given.

Paper 3 Thematic Topics

Candidates will be expected to study one topic from a choice of five listed below and in more detail in the Curriculum Content.

In the examination, candidates must answer **three questions**. Eight questions will be set on each topic.

Candidates are expected to develop a sophisticated level of argument and analysis. They are expected to be familiar with a wide range of historical texts and should be able to demonstrate the ability to respond to and interpret pluralistic readings.

Topic 1: Art and Architecture in the City

Topic 2: Landscape

Topic 3: Portraiture

Topic 4: The Nude

Topic 5: Still Life

Generic Mark Scheme

18–20	Excellent	<ul style="list-style-type: none"> • Comprehensive, detailed development and complex analysis in response to specific examples or in certain circumstances a single example. Imaginative and sensitive understanding of materials and techniques. • Extensive and questioning contextual evidence of historical sources and concepts other than visual or other forms of analysis. • Excellent ability to distinguish between fact, theory and personal judgement. • Excellent, sustained organisation and development of argument in response to the question with outstanding use of subject terminology.
15–17	Very Good	<ul style="list-style-type: none"> • Detailed and extensively developed analysis in response to specific examples or in certain circumstances a single example. Thorough understanding of materials and techniques. • Confident and detailed contextual evidence of historical sources and concepts other than visual or other forms of analysis. • Assured ability to distinguish between fact, theory and personal judgement. • A thoughtful and well-argued response to the question with very confident use of subject terminology.
12–14	Good	<ul style="list-style-type: none"> • Relevant analysis with some detail and development in response to specific examples or in certain circumstances a single example. Solid but descriptive rather than analytical understanding of materials and techniques. • Well-understood, solid contextual evidence of historical sources and concepts other than visual or other forms of analysis. • Good ability to distinguish between fact, theory and personal judgement. • A well-argued but not as extensively developed response to the question. Competent use of subject terminology.

9–11	Satisfactory	<ul style="list-style-type: none"> • Mostly relevant analysis in response to specific examples or in certain circumstances a single example, but lacking detail and development. Limited understanding of materials and techniques. • Some examples of contextual evidence of historical sources and concepts other than visual or other forms of analysis, but with some inaccuracies and limited range. • Distinguishes between fact, theory and personal judgement. • A mainly relevant response to the question and use of subject terminology but lacking in structure and development.
5–8	Weak	<ul style="list-style-type: none"> • Analysis lacks detail and has limited development. Materials and techniques barely acknowledged. • Limited and inaccurate examples of contextual evidence of historical sources and concepts other than the specific case study analysis, but with some inaccuracies and limited range. • Barely distinguishes between fact, theory and personal judgement. • An uneven, basic, largely narrative response to the question. Includes some relevant points but development is very limited or contains padding and/or has very obvious omissions. Little use of subject terminology.
1–4	Poor	<ul style="list-style-type: none"> • Little analysis of poorly chosen examples that lack relevance OR no examples singled out for analysis at all. No acknowledgement of materials and techniques. • Insufficient contextual evidence of historical sources and concepts other than the specific case study analysis. • Little evidence of the ability to distinguish between fact, theory and personal judgement. • Poor knowledge and understanding of the material. Insufficient, irrelevant with little attempt to answer the question. Almost no use of subject terminology.
0		<ul style="list-style-type: none"> • No rewardable content.

Question

Topic 1: Art and Architecture in the City

3 Compare two buildings in different architectural styles, explaining their importance in the city's history.

Mark Scheme

Candidates are expected to discuss some or all of the following.

- Description of buildings which have clearly distinct styles (e.g. gothic / postmodern), from different times or revival styles from one period, (Victorian Gothic / Classical, etc.), using accurate terminology.
- Relevant contextual knowledge. The function of the buildings in the life of the city (civic, religious, legal, entertainment, etc.) and the significance of their location.
- Account of the buildings' original purpose and any significant changes to this over time. Relation, where relevant, to other buildings and to location (e.g. a discussion of the Houses of Parliament would mention the historical and symbolic importance of Westminster).
- Discussion of architecture as a social document, referring to relevant economic, social and political context.

Other valid and relevant points not mentioned above should be rewarded.

Example Candidate Response – Distinction

3. Compare Two Buildings in Different Architectural Styles, Explaining Their Importance in the City's History.

Casa Mila, also known as *La Pedrera* was built for Pere Mila and his wife. He was a prominent developer and having a house designed by the architect Gaudí was the next step up on the social ladder and on his flamboyant lifestyle. It was constructed from 1906-10 and is situated on the *Passeig de Gràcia*, the home of another famous Gaudí building - Casa Batlló.

Gaudí was one of the chief exponents in the architectural style known as *Modernisme* or *Modernism*. This owed a lot to *Art Nouveau* and its influence can be seen in *Casa Mila*. Gaudí himself was a notoriously fiercely nationalistic Catalan. He was influenced heavily by the inclusion of organic forms into his work, Christianity and inventive designs. All of these elements can be seen in *Casa Mila*. The facade is the most striking feature of the building. A grey stone mass, then undulates, swirls and claws its way around the windows. Gaudí said he designed the facade "so that each convex element is countered by a concave one, so each part shade - light." The effect created has been compared to skin wrapped tightly over bones or to waves. The Gaudí hallmark of organic forms has been used

good use of reading

very expressively here. ✓

When the building was first completed in 1910 and even during its construction it was ridiculed for looking ridiculous. Contemporary cartoons likened the facade to a train crash or to a quarry - hence the nickname La Pedrera, meaning quarry in Catalan. It has been suggested that the whole of Casa Milà represents a form of the sea. Inside its swirling ceilings wrap themselves around chandeliers, the seaweed balconies that adorn every window and were designed by Gaudí's right hand man Jujol and the undulating, wave-like nature of the facade. This may go some way to explaining the idea Gaudí had of placing a huge statue of the Virgin Mary on top of the building. As she is meant to be the protector of sailors. This plan was abandoned however, it is unknown whether it was for structural reasons or because of rising anti-clericalism after la semana trágica of 1909. Grijó Van Hensbergen suggests that this figure proposed for the roof of the building was not in fact Mary at all but rather was a representation of mother, Gaea or mother Earth, this would also explain the expressive nature of the organic forms. ✓ good

The construction of casa milà was not without its problems. A column was found to be encroaching on the pavement and Gaudí said that if the city made him change it he would inscribe ✓

"vandalised by the city council" on the column. Even today all the flats apart from the top floor are in use. This shows the usefulness of the building as well as its prowess in design. The Casa Milà is one of the must-do stops on what has become increasingly known as the "Gaudí trail" through Barcelona. Casa Milà is an important part of the Modernist movement in Barcelona's history, and fits in with other modernist architects such as Domènech i Montner and Puig i Cadafalch.

Good comparison

In contrast to the swirling, curving forms of Casa Milà the ^{German} ~~Barcelona~~ pavilion by Mies van der Roë is strikingly angular. It was designed for the 1929 World expo. in Barcelona and Mies was commissioned to represent a building that showed the "new era" in Germany. As a man at the forefront of Bauhaus in Germany, Mies brought along many of his influences with him.

Raised on a stone plinth roughly one and a half metres off the ground the pavilion is an entity in itself. Entirely separate from anything else. Through use of sharp angular forms and a jutting roof (showing German skill with reinforced concrete) the pavilion creates a blur between inside and outside. Mies has designed the pavilion to sit inside its own area, made of stone. The angular composition of the pavilion, the area which it stands in and the use of glass for doors blends

inside well with outside. The idea of it being done and blurring inside with outside is at odds with Casa Milà. Although design wise Casa Milà sticks out on its own, it doesn't exist without boundaries. It is part of the street and although ridiculed initially it now seems to actually flow pretty well with the other buildings around it. As Mies' pavilion has no practical use apart from to serve as an example of design work he can allow himself freedom to mess around in the internal-external nature of the building. Gaudí, although including motifs inside that appear on the facade, such as swirls and curves cannot allow his imagination to run away with him as the functionality of the building could get lost along the way.

good point about the viewer

The two pools in the complex of the German pavilion present the visitor with a somber, reflective nature. One of them (the smaller) ~~is~~ contains the sculpture Alba by Georg Kolbe. The starkness and reflective nature of the pavilion juxtaposes with the lively nature of Casa Milà. However the pavilion does contain some swirls but this time it's encased in travertine blocks that hold up the roof of the pavilion. This is a nice contrast; whereas Gaudí's swirling forms spill out of his facade and show themselves in the ornamental chimneys on the roof the curving organic forms in the pavilion are hemmed in neatly cut blocks of marble and travertine. The pavilion is a celebration

of order and Bunkers, whereas Casa Milà celebrates form and Modernism.

Both architects did design chairs specifically for the building however that shows an odd meeting point between the two moves. Gaudí's chairs can be seen in the attic museum of Casa Milà and Mies van der Rohe's "Barcelona chair and ottoman" can be seen as the only pieces of furniture in the pavilion. It is important to note that the pavilion was removed in 1930, after the exposition but was recreated by Spanish architects from black and white photos from 1924-6.

These two buildings have wildly different styles and uses but were actually built not too far apart from each other. Casa Milà seems to show the influence of Modernism on the city and of the city on Modernism, while the German pavilion shows the effort put in to the 1929 world exposition in Barcelona by other countries ^{and} has even though it is foreign it is part of the heritage of the city.

20. Just note piece of work with wide understanding of buildings.

Examiner Comment

This is an outstanding response to the question which eschews the faults which can appear in even the best essays. The candidate introduces the topic clearly, and from the outset displays an impressive level of detail (identifying patrons, dates etc.). Expression throughout is clear, and the discussion is developed logically through clear thematic paragraphs. The link from the first building under discussion to the second is deftly managed. Comments throughout are clear and precise, focusing our attention on particular aspects of the work under discussion and avoiding vague generalities. Terminology is employed where necessary and used accurately; important concepts such as *Modernisme* are carefully defined.

The buildings selected for discussion are interestingly complementary, allowing the candidate to show an informed response to two different aesthetic vocabularies. Close attention is paid to formal details, and the discussion of these is illuminated by contextual reference – for example, to Gaudi’s artistic strategy and preoccupations, and to contemporary response to the work. Reference to a published writer and apposite quotation are integrated into the discussion. The candidate shows an ability to consider architecture from various perspectives, and conveys the findings in concise and unfussy prose.

Example Candidate Response – Distinction

Thematic Topic 1 : Art & Architecture in the City

3. The two buildings I am ~~do~~ going to consider are: the Mies van der Rohe Pavillion and the church of Santa Maria del Mar, both in Barcelona. ✓

The Mies van der Rohe pavillion is built in the (rational) or international, style of architecture. This means that it is very minimalist in appearance: all of its surfaces are flat, there is no ornamentation, and there is a great sense of balance about the building, not least in the way in which the roof appears to be balanced on its supporting wall. Much of the reason for these features being present is down to the main tenets of the rational style of architecture, namely, the achievement of balance through symmetry. ✓

In a similarly minimalist vein, the pavilion is made of only ^{a few} ~~three~~ materials: gold onyx, marble, glass and reinforced concrete. In the pool, there is also a sculpture by the sculptor Kolbe, who said of the pavilion that rather than appearing to hold it up, the master wall appears ✓

to 'be having trouble holding down the floating roof'.

The church of ~~San~~ Santa Maria del Mar, on the other hand, is a perfect example of the Catalan Gothic style of architecture. Thus, by contrast to the Mies van der Rohe pavilion, the roof is held up by fan vaulting that is supported by large columns. ^{good} ^{good comparison.}

Another aspect of Santa Maria del Mar which contrasts heavily with the pavilion is the fact that it has a strict floor plan, namely a Cistercian basilica plan. This means that the church has no transepts or triforium, and only a small clerestory. ~~It~~ It is also built using mostly red stone, and it has a number of towers. Most characteristic of the building are the octagonal towers with flat roofs. Also by contrast to the pavilion is the strict sizing of the building: its width of one hundred medieval feet is equivalent to its height at the highest point. While the pavilion has only one level as its roof height, Santa Maria del Mar is made up of a number of layers.

There are however, a number of

similarities between the two buildings. For example, due to the fact that Santa Maria del Mar was set alight for eleven days by anti-clerical anarchists, all of the baroque features that formerly decorated the inside of the church have been destroyed, meaning a feature of both buildings is very flat walls with very little ornamentation.

It should also be noted that both buildings are now seen to be excellent examples of the style in which they were built.

Both buildings are also highly important in the history of Barcelona. The Mies van der Rohe ^{pavilion} for example, was originally built for the 1929 World Exposition, as the German pavilion. After the Exposition had closed, the pavilion was destroyed, but a year later it was rebuilt by a team of Catalan architects, based on a number of black-and-white photographs from the Exposition. This means that the building that was built as a symbol of the unity, strength and democracy of Weimar Germany, has acquired a new meaning, and ~~now~~ ^{can} now represent the strength and unity felt in Barcelona's diverse cultural background.

Santa Maria del Mar is perhaps most important in the history of Barcelona, as it houses the body of one of the city's patron saints, Eulalia*. Santa Maria del Mar is also important for what it symbolised at the time, as it was built in 1385, under the reign of Pere III, against a backdrop of plague and strife. The church, completed in only fifty-five years, and built ~~was~~ from the West to the East, served as a beacon of hope.

It can be seen, then, that while these two buildings are built in very different styles, in their importance to the city, and in a number of architectural ~~and~~ features, there are similarities.

* Much as the Mies van der Rohe Pavilion is important also as it houses the famous 'Barcelona Chair', also by van der Rohe.

18) Candidate engages well with the demands of the question and organization + structure is excellent.

Examiner Comment

The candidate makes sensible choices of buildings to be discussed (the Mies van der Rohe Pavilion and the church of Santa Maria del Mar). A knowledge of different architectural vocabularies and periods in the city's history is shown. The answer is well-organised into logically sequenced paragraphs. Description is clear, with precise and accurate use of relevant terminology (Catalan Gothic, clerestory etc.). An apt quotation is integrated into the discussion. Buildings are located within the city's history and a sense is given of their importance. There is still room for an extra edge of detail: for example, the source of the stone for Santa Maria del Mar, and the remarkable circumstances of its construction (the stones carried by longshoremen) were mentioned in some other essays on this building.

Example Candidate Response – Distinction

3. Compare two buildings in different architectural styles, explaining their importance to the city's history.

Barcelona is renowned for its artistic and architectural eclecticism, and this diverse heritage can be seen in the modernist style building Casa Batlló (1901) by Juan Guàrdia and the Catalan Gothic style cathedral Santa Maria del Mar (c.1374). Both of which portray the culture of Barcelona in their different periods of time as well as their universal and timeless ~~patience~~ patriotic attitude towards the foundations of Catalan identity.

Catalan Gothic Santa Maria del Mar is situated in the Ribera district in Barcelona, yet its monumental heaviness is a trait of Catalan Gothic adopted from the French high Gothic more skeletal emphasis. ~~The Ribera~~ Barcelona at the time in which Santa Maria del Mar was built was divided into districts according to the type of trade work, the Ribera district was the district of the longshoremen, who carried heavy loads from the ships in Barcelona's shallow port. This can be seen in Santa Maria del Mar, as on the doors of the west facade are two small iron relief sculptures in quatrains, one is depicted as a longshoreman carrying weighty sacks on his back. This gives us an insight into the 'claim'

over each district and the importance that Santa Maria del Mar had as part of the 'peoples' building. In addition on the other side is a figure depicted shovelling stones into a bag, the stone being the farrà stone from the mountain of Montjuïc. Not only does this represent the foundations of the building in depicting how it was made, but it also suggests that it was literally built out of the foundations of the city, as Mont Montjuïc has where the Iberian tribes and first people of Catalonia settled. The ~~form~~ structural form of Santa Maria del Mar also ~~emphasises~~ is an example of Catalan identity during the middle ages. The huge weightiness of the building is somewhat romanesque in style, the interior is given the appearance of being almost structurally clear due to the huge separation between the Bays. The east end is flooded with light from the clerestory and gallery windows combined and this serves its liturgical function. In addition exposed ~~brick~~ stonework is everywhere which again adds to the concept that it is ^{part of the} foundation of the city itself. However despite its beauty in simplicity and monumental beauty there are ~~no~~ bosses in the meeting of the quadrantal vaulting of rose flowers with inscriptions of St George, which alludes to the patron saint of Barcelona being St George. Santa Maria del Mar thus holds key characteristics of ^{the} Catalan Gothic style, in particular the separation of the Bays can be seen to have

been taken even ~~far~~ further in Santa Maria del Pi (c.1385) as it is structurally clear in the interior. Thus Santa Maria del Mar is very important in showing the cultural identity of Barcelona in the ~~early~~ middle ages as well as the monumental and simple style of Catalan Gothic architecture. ✓

In contrast Casa Batlló by Gaudí is anything but simple. Modernista architecture was partly about the concept of involving all types of art and bringing them together, as well as playing on different types and styles in order to create something new, something -modernista. This can best be seen in Gaudí's Casa Batlló, the facade is littered with broken mosaic or (trencadós) in pastel blue hues which are reminiscent of the sea, when each catches the light it becomes the 'Sparkling jewel box' (Robert Hyes) of the road of discord in Barcelona. In addition the limestone balconies appear almost like bones, enclosing the windows in a cage like manner and juxtaposing the innocent beauty of the surrounding mosaic facade. However what is most striking is the rippling effect of the facade of Casa Batlló, through Gaudí's observation and inspiration of Nature the fluidity of line and movement is thus projected in his architecture, and specifically Casa Batlló. The protruding and receding windows in the facade combined with the trencadós mosaic create the illusion that this is not a stationary building, in

comparison to the monumentality and weighty facade of Santa Maria del Mar, Casa Batlló literally appears to be rippling like water in its form. This is probably due to the use of concrete, quick drying and allowing organic forms not possible with brick or stone. In addition it is an extension of the a previous building so Gaudí was able to play with the form and work against the old structure of the facade. However what is most striking is the rooftop, which changes the meaning of the building from a innocent play of materials to a patriotic homage to St George and thus Cataluña. The roof's multicoloured traceries is representative of the dragon, slain by St George, with this in mind, the skull like window bars become like bones legs over in the dragons den and the blue ripples depict the water eeljö around the cave. Thus Gaudí's home not only pays homage to nature but also to the foundations of Barro Cataluña Culture and Heritage, just like the quarry workers shown in relief on the doors of Santa Maria del Mar.

To conclude, both buildings are important in capturing the style of architecture during their period in Barcelona, Santa Maria del Mar's height and subtle decoration of Catalan Gothic, compared to the low gull encompassing motifs and decoration of Gaudí's modernist style Casa Batlló. However both buildings are united through time with their patriotic stress and reverence to the foundations

of Barcelona and the Catalan identity, seen in the small relief sculptures and material of Santa Maria del Mar, and Gaudí's ~~the~~ trencadis. ~~How~~ homage to St George and the dragon.

①7 Thoughtful, well argued, detailed analysis | Expression, depth of ideas

Examiner Comment

The candidate chooses to write about Casa Batlló (by Gaudí) and Santa Maria del Mar, two very different buildings which reflect different points in the city's history. The essay as a whole is distinguished by a sustained level of detail: for example, the reference to reliefs of longshoremen, the description of materials and confident handling of the iconography of St. George, together with dates. The candidate has a clear understanding of important artistic movements (Modernism) and methods such as trencadis. The description of the façade and rooftop of Casa Batlló is both accurate and evocative.

Some points need further development: the idea that structural form relates to Catalan identity is intriguing, but needs more explanation than is given here. Similarly, the 'Road of Discord' (presumably alluding to Spanish manzana de discordia) is mentioned without explanatory comment. Ideas could be more coherently sequenced – the long paragraph from page one to two tries to cover too much – and expression could be tighter (problems with spelling of 'liturgical' and 'quadripartite'). The piece as a whole is nonetheless impressively well-informed.

Example Candidate Response – Distinction

3. The Miro Foundation by Sant 1972-4 and Casa Milla by Gaudí 1904-6 ~~are~~ both belong to distinctly different architectural styles, the former being an example of the catalan architects interpretation of the modernist style, the latter being an example of the catalan modernisme style. Despite their different architectural styles, however, both buildings can be considered very important within the city's history, and demonstrate the city's diverse architectural heritage, the influence of the city itself on architectural innovation and the social and historical factors of Barcelona that effected them in some way.

Though The Miro Foundation can be considered a product of the modernist style, its date are considered quite late in relation to the rest of the style. This could be accounted for by the social condition of Barcelona at the time, with Spain under the rule of Franco, the rich artistic and architectural innovation emblematic of Barcelona for the previous ~~100~~ hundred years grew to somewhat of a halt. It would have been particularly unusual, therefore, for such a modern and innovative building to have been produced under his rule. The buildings modernist characteristics, such as the emphasis on open, sheltered spaces, emphasis on natural light, rich garden and use of plaster, while walls and doors are particularly innovative in the context of Barcelona at the time, despite their late dates in relation to the rest of the style.

Casa Milla by Gaudí has erected before Franco's regime, and thus epitomises a time in Barcelona's history where freedom and innovation were encouraged and supported by the bourgeois society, Gaudí's use of undulating, sensuous, phantasmagoric forms and creative manipulation of materials such as stone and iron illustrate a turning point from the

Tails of
Baker

city of Barcelona's somewhat lack of architectural unification since the gothic and baroque periods. Hence the architectural style of both buildings is emblematic of the different stages of Barcelona's history.

Another way in which both buildings are important to the history of the city is that they show the influence of catalan ideals, thus creating unique buildings that relate exclusively to the city of Barcelona. Gaudí met the Carrasseras in Paris in 1924, and the influence of his work is seen in Villa Mairea and the Miro Foundation. Gaudí reinterpreted the technique of the building by creating a rooftop terrace, he uses ramps as opposed to stairs to create a free-flowing, open, continuous space and uses specially curved tiles on the roof to allow large windows to maximize natural light. All these features show the international influence of the Modernist style. Yet this building does not only have a place within an international architectural context, Gaudí incorporated uniquely catalan characteristics to give it importance unique to the city. These include floor tiles, wooden beams and ceiling boards, mimicking the perhaps domestic and mechanic aesthetic of the modernist style, transforming it into a Mediterranean palace of Barcelona. Gaudí too created buildings with a unique architectural context specific for Barcelona. They are influenced by the Art Nouveau style in France, modernism was a specifically catalan style. Gaudí incorporates motifs such as use of color, sensuous lines and love of decoration into *l'obra molla*, but developed these traits, creating a fantasy like organic quality to his buildings unique to Barcelona. This can be seen in the undulating facade which is reminiscent of a cliff face with concave cores dug out the sides. In the inner courtyard, curved capitals and plant motifs decorate the space, making

?
le l'obra molla

them like gods with no night. These elements also show the influence of Barcelona's unique location by the sea, with Gaudí's facade that owes like waves and is as soft as a child's face repeatedly battered by the turbulent motions of the sea. He also uses shell motifs on the floors of the interior openings. Even Gaudí's use of material, honey-colored limestone from Montjuïc, makes the building unique to Barcelona. ✓

Both the Miró Foundation and Casa Milà have an important place within the city's history in that they relate to their locations within the city itself. Situated on Montjuïc, the place of the first settlements of Barcelona, the Miró Foundation shows an attempt at reclaiming modern, bringing new, accessible architecture to the historic landscape to embrace its significance to the history of Barcelona. Though the building itself is made up of geometric shapes, the curved shapes on the rock contrast this geometry, allowing the building to fit into its natural surroundings. The space the building uses is transformed into a rock terrace, so the building does not detract from the material, it becomes integrated with it. Panoramic views across the mountain, and the city, can be seen from the roof, allowing the building to highlight the significance of its location in the city, and in Barcelona itself. Casa Milà is situated on the passeig de Gràcia in the Eixample district. Its organic curves, roughly finished surface and honey-combed color refuses to conform to the geometric grid scheme + clean lines of the Eixample. Thus the building becomes very important, bringing in a new and unique to a growing, more official part of Barcelona. Gaudí too originally wanted to use the building location built out to the sea as part of his design. He wanted to place a monumental sculpture of the virgin Mary on the roof that would look at over

the city to the sea, highlighting role of pedestrian masses. This relates to the city's important historic relationship with the sea, but also symbolises the unbridled nature of the building, Seneca Tropical ~~was~~ in the early 1900's provided this form taken place, as it was seen as too practical in a time where churches + religious buildings were hesitant to be grand.

Perhaps the main reason in which both buildings are very important to the history of the city of Barcelona is they became shines to the heritage + cultural history of the city. The form of the Miro Foundation relates directly to its function to commemorate Miro and his work. Perhaps one of the finest artists Barcelona had ever produced that was internationally recognised, it was important for the city to honour Miro as their own and create a home for him. The various geometric shapes of the room ~~are opposite~~ that make up the building, as opposed to having one main body, reflect the playful style of Miro's work. The white, clean walls ~~provide~~ maximise the bright colors of his art and sculpture and protect delicate form the loss of Miro. The light comes from within on the roof so it creates softer open neutral condition for the view of his work. Miro's fun, playful, child-like sculpture in bold colors are located on the roof garden, reflecting the light and standing out against the colored setting. Even the semi-circular niches above the entrance supported by thick columns could be seen to allude to a classical temple facade, elevating the status of the building to a temple, where we are invited to come and worship it. Although the building's unbridled initial plays an important part of the city's architectural heritage, perhaps its main importance is that it serves to maximize the view of Miro's work in any way, enabling the city to proudly display their rich artistic heritage. Casa Mila can also be seen as an emblem of the artistic heritage of the city. We are guided to the building by

One marked out moderne route, direct, is towards the Casa Mila, as we approach it like pilgrims come to adore a relic. Thus the building does become a relic, it is a part of Gaudí's legacy we come to worship. The architect, with its probable aesthetic concerns, and debt, concrete criticism, is treated into a mini-museum, displaying historic content of his time and his by methods and ideas. As Lord Byron noted, the space heaves a 'liminal space', were the design, with its claustrophobic arches create an illusion, and the light, with the etched floor forms grips us like cords in a snare, one will then to echo contemplation in the visitor. We are released into the terrace, where the curved balustrades, the exterior's decoration and photomontage totem like charms inside Gaudí's house. Chocodem, if this is not enough to satisfy the visitor of the building's importance as a emblem of Barcelona's rich and creative architectural history, we need only to look at an engraving to catch a glimpse of order of Gaudí's creations.

In conclusion, both the Miro Fundació and Casa Mila are essential important to the city's history in many ways. Not only do they illustrate the city's history through its impact on the building's design, but they react uniquely to locations to emphasize the city's history and share the unique history of Catalonia's architecture with an international context. Most of all, both buildings create spaces to the important artistic history of the city of Barcelona.

Examiner Comment

A clear introduction argues for the interest of the chosen buildings, the Fundacio Miró and Gaudi's Casa Milá. Throughout, the discussion is pitched at a detailed level and the candidate shows an ability to analyse different aspects of buildings: the description of the Miró Foundation, for example, covers materials and design, considers both its international and national features, places it in its location and makes suggestive comparisons to the example and to Miró's own work, as well as commenting on its function as a 'shrine to heritage' (though one could argue it has other functions as well). The essay engages closely with the terms of the question, locating works within the complex history of the city.

Where most answers to this question deal first with one building, then another, this essay takes the different approach of dealing with them together in thematic paragraphs (history, location etc.). This is a legitimate tactic, but it is harder to manage and leads here to some rather long and dense paragraphs. Expression is not uniformly elegant ('Barcelona's somewhat lack of architectural innovation') and there are some disappointing solecisms of spelling (Le Corbusier, 'Casa Milla' (sic) passim). The overall impression is of a high degree of knowledge and understanding not always given the clear expression such impressive learning merits.

Question

Topic 4: The Nude

31 Can any useful distinction be drawn between ‘nude’ and ‘naked’? Discuss with reference to particular examples.

Mark Scheme

Candidates are expected to cover some or all of the following areas.

- Close analysis of about three selected images of the nude in any medium, paying particular attention to aspects of treatment which may affect the viewer’s response: the canonical status of certain works, the respectability conferred by academic tradition, mythology, and the set of poses, gestures and expressions which locates a work within or outside such traditions. Implied relations between sitter / artist / viewer.
- Contextual issues such as patronage, function, the role of commerce, the choice of subject matter, religion, shifting social attitudes to the body, the strategies of artists and artistic movements.
- Careful definition of the key terms, perhaps informed by reading of art critics (Clark, Berger, Nead), and an analysis of the procedures of cultural criticism. Candidates may suggest there is a useful distinction to be made, or argue otherwise.

Valid and relevant points not mentioned above should be rewarded.

Example Candidate Response – Merit

31 THE DISTINCTION BETWEEN THE NUDE AND THE NAKED IS SMALL AND THEY OFTEN SEEM TO OVERLAP. THE NAKED IS TO BE STRIPPED AND VULNERABLE, TO FEEL UNCOMFORTABLE IN THIS SITUATION. LIKE IN GRIEBENHUIS' 'LAST JUDGEMENT'. THE FIGURES ARE LIKE STICK MEN PILED DOWN USED TO EXPRESS ~~BE~~ SHAME AND GUILT. THEY LOOK LIKE EQUATION HUMANS. THE HUMAN FORM IS NOT IDEALISED OR CELEBRATED. THEY ARE ABJECT AND VULNERABLE WAITING TO BE PICKED BY A CLAVE LIKE HAND TO BE WEIGHED AND JUDGED. ~~HOW~~ YOU GET AN IDEA OF THEIR SUFFERING, CRAMPED TOGETHER NOT ABLE TO STAND UP IT REMINDS ME OF THE HOLLOWAY. THE FIGURES ALSO RESEMBLE STAGNANT WATERS.

THE NUDE IS TO BE CONFIDENT AND COMFORTABLE IN THE STATE OF NUDITY. LIKE MATISSE'S 'BLUE NUDE' THE WOMEN'S ARMS ARE OPEN & THEY APPEAR CONFIDENT AND RELAXED, AT ONE WITH NATURE. THE LEAVES

31 THE DISTINCTION BETWEEN THE NUDE AND THE NAKED IS SMALL AND THEY OFTEN SEEM TO OVERLAP. THE NAKED IS TO BE STUPID AND VULNERABLE, TO FEEL UNCOMFORTABLE IN THIS SITUATION. LIKE IN GISEBERTUS' 'LAST JUDGEMENT'. THE FIGURES ARE LIKE STICK MEN PILED DOWN USED TO EXPRESS ~~THE~~ SHAME AND GUILT. THEY LOOK LIKE EGYPTIAN HUNGRY PEOPLE. THE HUMAN FORM IS NOT IDEALISED OR CELEBRATED. THEY ARE ABJECT AND VULNERABLE WAITING TO BE PICKED BY A CLAVE LIKE HAND TO BE WEIGHTED AND JUDGED. ~~HOW~~ YOU GET AN IDEA OF THEIR SUFFERING, CRAMPED TOGETHER NOT ABLE TO STAND UP IT REMINDS ME OF THE HOLOCAUST. THE FIGURES ALSO RESEMBLE STAGNANT WATERS.

THE NUDE IS TO BE CONFIDENT AND COMFORTABLE IN THE STATE OF NUDITY. LIKE MATISSE'S 'BLUE NUDE'. THE WOMEN'S ATOMS ARE OPEN & SHE APPEARS CONFIDENT AND RELAXED, AT ONE WITH NATURE. THE LEAVES

AND BUSHES MIRROR HER
 BULBOUS FORMS. / HER TORSO
 IS PLACED IN THE CENTRE OF THE
 PAINTING HIGHLIGHTING ITS
 MONUMENTAL QUALITY.
 ALTHOUGH IT IS NOT AN
 IDEALISED BODY IT CELEBRATES
 THE HUMAN FORM. THE WOMEN
 IS HAPPY AND COMFORTABLE
 SHE IS ALLOWING THE VIEWER TO
 SEE HER. HER FACE IS
 MASK LIKE INSPIRED BY
 PRIMITIVE ART. SHE IS A
 POSITIVE REPRESENTATION OF THE
 HUMAN FIGURE UNLIKE
 CRISTOFANO BANTI'S 'LAST JUDGEMENT'
 WHICH PORTRAYS HUMAN SUFFERING
 WITH ^{our} DIGNITY OR CONFIDENCE. /
 MASACCIO'S 'ADAM AND
 EVE' HOWEVER PORTRAYS BOTH
 THE NUDE AND THE NAKED.
 THEY HAVE BECOME AWARE OF
 THEIR NAKEDNESS AND FEEL
 ASHAMED AND GUILTY; IN THAT
 WAY THEY APPEAR NAKED.
 ADAM HAS COVERED HIS FACE
 AND EVE HER BREASTS AND
 VAGINA IT IS INTERESTING TO
 SEE HOW THEY DEAL WITH THEIR
 SHAME. HAD EVE'S FACE BEEN

DIFFERENT, WOULD HER HAND GESTURES HAVE APPEARED MORE FLUCTUOUS LIKE THE MEDIC'S MOMS. HER FACE HOWEVER IS DISTORTED WITH EMOTION HER EYES CLIDE SHUTS AND HER MOUTH OPEN, HOWLING. SHE IS NOT IDEALISED ~~AS~~ BUT HER ABJECTNESS AND HUMILIATION IS CONVEYED CHEFULLY. ADAMS BODY HOWEVER IS BEAUTIFULLY PAINTED, THE STOMACH AND RIB CAGE ESPECIALLY. IT IS CELEBRATORY, MASTACCO APPEARS TO HAVE ENJOYED PAINTING IT AND ^{IN} THIS WAY IT DOES NOT APPEAR NAKED, RATHER NUDE. THEN HAVE BEEN MADE TO FEEL ASHAMED IN THEIR NAKEDNESS UNLIKE MATISSE'S NUDE SHE IS COMFORTABLE IN HER POSITION.

THE ^{PIVOTAL} ~~KEY~~ DIFFERENCE SEEMS TO BE ON HOW THE SUBJECT REACTS TO HIS OR HER SITUATION. THEY BOTH ARE WITHOUT CLOTHES, BUT THE NUDE HAS CHOSEN THIS SITUATION WHEREAS THE NAKED HAS NOT. ~~THE NAKED HAS NOT CHOSEN THIS SITUATION~~

4
13

Val: examples; careful description; key terms might be further explored within wider cultural context (classical or contemporary)

Examiner Comment

The essay starts promisingly with an engagement with the key terms of the question (nude and naked). The candidate offers a definition of these, giving a clear sense of direction to the discussion. The examples selected are Giselbertus' 'Last Judgement', Matisse's 'Blue Nude', and Masaccio's 'Expulsion', valid choices which offer plenty of scope for discussion of the topic. There is some interesting and vivid description of these works, focusing on the depiction of the body and the psychological states being suggested.

For the discussion to be properly developed, more attention needs to be paid to the central concepts, which are perhaps defined too easily here. Some awareness of critical discussion and sexual politics would be welcome. Equally, some more context is needed: what were the notions of the body operative at the time of Giselbertus, for example? Certain ideas need clearer development: it is hard to see how the mask-like face of The Matisse substantiates the general point being made concerning the comfortable and humane nature of the image. Perhaps it does, but more explanation is needed. As it stands, it has the air of being rehearsed material worked in (like the undeveloped reference to the Medici Venus). More detailed information concerning dates and location would help to give the essay extra precision. In general, this is a promising essay, offering coherent discussion of three valid images, but without the conceptual material required to take that discussion to a deeper level.

Question

Topic 4: The Nude

27 How have Christian attitudes to the body been reflected in depictions of the nude?

Mark Scheme

Candidates are expected to cover all or some of the following.

- Close analysis of selected works which indicate Christian attitudes to the body, e.g. depictions of Adam and Eve (purity and innocence / shame and guilt), Christ on cross (suffering, redemption); cadaverous tomb sculptures (memento mori). Analysis should give a detailed account of subject matter and significant aspects of treatment (depiction of flesh, pose, gesture, relation to iconographical tradition).
- Reference to contextual topics; principally Christian teachings on the body – all flesh is grass, a site of shame and concupiscence; alternative vision of body as beautiful, a divine creation. Knowledge of original function of works.
- Accurate handling of religious and art historical terms, within a clearly written and logically organised independent essay.

Valid and relevant points not mentioned above should be rewarded.

Example Candidate Response – Merit

27

How have Christian attitudes to the body been reflected in depictions of the nude?

Over time, Christian attitudes to the body have been reflected in different depictions of the nude. Gislebertus is an important artist to look at when considering Christian nudes. His 'Last Judgement' featured at Autun Cathedral is a scene taken from the bible. A Tympanum above semi-circular above a doorway. Carved in stone it shows numerous figures appearing before God to be judged. The bodies are elongated and out of proportion. Gods big hands cup the figures - weighing them in. Sinfulness, the sinless go to heaven whereas the sinful get sent to hell. Here the Christians show not a physical attitude to the body but more a mental attitude. The figures are not idealised like early classical sculptures (ie. David). Here Gislebertus is depicting mankind their sins and bad hearts shown in the way Gislebertus has sculptured them - rough texture and withdrawn from health. This carving is a very depicts pathos which is felt from the views as well when looking at it. The muddled mass of figures show it is not here it is not what the figures look like it's what they are doing is the Christian attitude to this. Another nude carving by Gislebertus is also shown in Autun Cathedral. It is of Eve Vertical falling. A feeling of shame and guilt is shown

in her face but also her private parts have been covered by leaves. This is a depiction of her after eating the apple from the wisdom tree. So in this carving the Christian attitude of shame and guilt is depicted in the nude. The same attitude can be seen in 'Adam and Eve leaving the garden of Eden' painted by Masaccio. The stumped figures show no pride or happiness as they walk out of the garden. Eve's face is so distorted in despair that her eyes have resorted to slits and her mouth hangs. Eve's stance is that of a classical nude sculpture by an anonymous sculptor 'The Medici Venus' based on the pose of Aphrodite. Adam covers his face in shame whereas Eve covers her breasts and vagina. The Aphrodite has had her clearly taken off her clothes and may put them back on whereas Eve has no control over her nakedness. Adam is painted beautifully like a strong man, Masaccio emphasises his muscles in his torso which is how Christians might depict men - ~~to~~ almost in the classical or renaissance way - strong, athletic, athletic, tall and good looking. In the way David by Michelangelo was depicted. The Holy Trinity' also by Masaccio looks at a different aspect to Christian art. Here Masaccio paints the scene from Christ's crucifixion. Christ is semi-naked on the cross only partly covered by a loin cloth. Christian The aspect of sorrow and pain is shown here.

An image of how Christians depict Christ on the cross is shown, no idealisation, just realism from the pain in Christ's face. A strong torso is also painted, this was painted on Christ in most ~~Christian~~ images of the crucifixion but it is likely he would be a strong figure so again this isn't idealised.

Christians attitudes to the body has been reflected in nudes especially that of Christ which is also shown in Zurbarans 'the Crucifixion'.

Their attitudes change depending on the subject of the paintings a sinful matter (Gislebertus - last judgement) show distorted figures for example.

(13) Well argued, relevant || concepts, ie ^{early} Christian attitudes to women, the body, scriptures.

Examiner Comment

The question refers to Christian notions of the body, and the candidate offers some valid examples (Giselbertus, Masaccio), which are described with careful attention to detail. The candidate in particular draws our attention to the expressive qualities of the works, and offers some suggestive comments on their psychological complexity ('Eve has no control over her nakedness').

However, the essay does not deal sufficiently with the central idea of the question: what were / are Christian notions of the body and nakedness? More is needed on ideas of sin and shame within the context of the teachings of the medieval Church. The works need to be considered in terms of their likely didactic function at the time, and their function in their original location needs to be considered. There are some signs of rehearsed material which are tangential to the question. While the formal and aesthetic remarks on the works are interesting, the question really requires them to be embedded in wider conceptual and contextual discussion.

Question

Topic 1: Art and Architecture in the City

7 What does a walk through the city of your choice tell you about power and prestige?

Mark Scheme

Candidates are expected to discuss some or all of the following areas.

- Close analysis of a small number of artefacts, paying attention to details of composition and subject matter, concentrating on aesthetic elements which may plausibly be related to the theme of power (e.g. ostentatious expense, grandiose style, promotion of private patron or corporate brand).
- Relevant contextual issues such as: comparable cultural works, patronage, ownership, and centres of power (religious, political, financial). Location of works discussed in the history of the city.
- Relevant theoretical issues such as materialist criticism, art and ideology, subversion, and a consideration of the relevance of these to the chosen material.

Other valid and relevant points not mentioned above should be rewarded.

Example Candidate Response – Merit

7. What does a walk through Barcelona tell you about power and prestige?

The ascent of the Montjuic hill is a pilgrimage worth making. It is, after all, a fairly arduous journey, especially in the heat of a Spanish summer, to ~~see~~ gain some sort of intangible reward – in this case, the view. Looking out over Barcelona with the MNAC, housed inside the grand Palau Nacional behind you, is sure to impress. The almost impossibly large form of Gaudi's unfinished Sagrada Familia rises out of the buildings visible around it, and you are aware you are in a city that prides itself on its contributions to the arts. The MNAC itself, finally opened in 2005, is a stunning collection that spans the development of all of western art, and is housed ~~in~~ a ~~grand~~ ^{lost} building fronted itself by fountains that, on summer nights, are part of a show synchronised with classical music every ~~two~~ half an hour. Barcelona ^{shows} a great deal of prestige by culture.

Wandering down La Rambla, prestige is not the first word that springs to mind. 'Busy' is probably the first, and of course the question is then – 'why is it so busy?' The answer is that Barcelona is a centre of tourism. It exerts a certain pulling force towards ~~the~~ globetrotters of all ages, who flock to its cosmopolitan bars and prestigious galleries almost all year round. At the foot of La Rambla stands a monument to the ultimate globetrotter, Christopher Columbus. This statue is also a monument to Catalan power, standing as it does not only at the foot of the busiest street in Barcelona but also at the place where supposedly King Ferdinand and Queen Isabella came to greet the explorer; Catalans nowadays long for the time

when Barcelona had real political power in Spain, and across the western world.

Walking along the beach and coming into Barceloneta, you are reminded of the city's prestige. At one end of the harbour stands the newly-built W hotel; at the other, the Ritz-Carlton. Both are among the most luxurious hotels in the world, as well as the most expensive. Both chains clearly felt there was a market for luxury accommodation in Barcelona. Further down the beach is a sculpture by one of the world's most eminent architects, Frank Gehry. Like most of his buildings, it certainly seems more like a sculpture than a piece of architecture; its golden ~~curving~~ ^{curving} form may be a far cry from London or New York's skyscrapers, but compared to Gaudi's Sagrada Família, ~~fish~~ ^{Gaudi's church,} ~~an~~ ^{an} extraordinary feat of construction, reminds my visitor that Barcelona has the power to maintain such a building, as well as keep working on it, although the cynical would say that is more the work of the Japanese, who donate vast amounts to the project.

Barcelona's ~~power~~ is not omnipotent, however. The construction of the MACBA by Richard Meier's architectural firm, and of the CCCB nearby, have done little to rejuvenate the Barceloneta district, where the opposing forces of increasing gentrification and rising levels of immigration have left an unhappy contrast between the rich and the poor, and all these art galleries seem ~~to~~ to have done is provide somewhere for skateboarders to pass their afternoons. A walk through Barcelona reveals far more than a guidebook

might; Barcelona still faces a problem of poverty on a large scale, exacerbated by its role as a port city, making it a prime spot to emigrate to, especially from north Africa. Its monuments and museums are very ~~prestigious~~^{prestigious}, and in today's consume-focused world, it is very powerful, but a walk through the city reveals more than the view from Montjuic might suggest.

(B) Expense, style, patronage, all might help to develop the question further. Well argued but not extensively developed.

Examiner Comment

The question invites the candidate to view the city (or part of it) with an eye to visual evidence of power and prestige. The candidate offers a compelling piece of travel writing, which offers a vivid account of the view from Montjuic and the bustle of the Ramblas. There is a pleasing sense of involvement in the life of the city. The Columbus monument is related to Spanish power. Expensive seaside developments are vividly described, and the candidate shows an awareness of a different socio-economic environment in his comments on the Raval.

In places, the candidate falls prey to the vagueness of some travel writing ('stunning' and 'impressive' convey little detailed information), and some of the statements are effusive rather than accurate (for example, the claim that the MNAC 'spans the development of all of Western art'). While it is refreshing to read that Columbus was 'the ultimate globetrotter', this is probably a little too colloquial in style for an essay. But the chief problem with this answer is its lack of engagement with the central terms of the question. 'Power' may be interpreted as political, financial, or cultural, but here the term is scarcely acknowledged. 'Prestige' seems to be treated as a synonym of 'wealth'. There is some discussion of Barcelona as having a power to attract a wide range of tourists; but nothing is offered on politics (the traces of Barcelona's empire, modern political buildings like the Ajuntament) or class differentials (modernist architecture as an expression of bourgeois self-invention). The candidate may like to interpret the terms in other ways, but should then make his understanding of the concepts clear and organise material around them. This reads as an intelligent and creative essay, but it is let down in the basic exam technique of responding to the key terms in the question.

Question

Topic 4: The Nude

30 Discuss the work of any twentieth-century or contemporary artist who offers us new ways of considering the nude human body.

Mark Scheme

The accent of the question is not specifically on sexuality, and encompasses general attitudes to the body. Examples of suitable choices would include: Picasso's nudes and their diverse vocabulary of human form; the particular sensuality of Modigliani; Marc Quinn, whose *The Complete Marbles* poses questions about attitudes to the disabled; painters such as Lucian Freud and Jenny Saville, concerned with the visceral qualities of flesh.

Candidates are expected to cover some or all of the following.

- Close analysis of about three works, making clear their distinctive quality through detailed discussion of artistic treatment: handling of medium, texture, colour, lighting etc.
- Contextual issues, including artistic traditions and the way the chosen artist appears to challenge or perhaps revitalise them; surrounding developments which may locate the work in a wider social and cultural environment.
- Critical responses, at the time and later; relevant theoretical concepts (e.g. contending notions of beauty), supporting a cogent and coherent independent discussion.

Valid and relevant points not mentioned above should be rewarded.

Example Candidate Response – Pass

Q30 Jenny Saville to me is a great contemporary artist who shows us in new light the art of the nude body.

Jenny Saville used to work for a plastic surgeon which is the core element to her basic theme of art in the obese and mutated human body.

Jenny Saville expresses the formation of the human body by finding odd angles which show a new veining point of looking at a body form.

For instance Jenny Saville's self portrait "Plan-1993" was of her in a angle from below. Looking at the woman you can feel she is not exactly fat but in this veining point she does not exactly look skinny. One main fact about a woman that if she looks, feels and seems fat they refer to themselves as naked because it is negative.

Another negative aspect is people do not like certain parts of their body, so they have surgery to make themselves look, feel and seem positive and flaunt it, in a wide fashion.

However Jenny Saville shows us that no matter how much you change you are still going to be the same and think yourself differently. She shows the true forms of a naked yet

nude body.

Jenny Saville is showing us that nude is also naked, that no matter how good or bad you look, it's natural.

The way Jenny Saville paints her paintings is either slapped on with 'chunks' and multiple layers with a slight smooth surface like the colouring and dappled surface of the human body and skin.

Not only did she paint these odd figures but she also took photography with figures to extreme by making people show off and pin-point where they dislike such as fat by pressing themselves against glass to flatten the parts as if to make it look like their parts are being taken away and are flattened to a "perfect body".

being in the work of helping plastic surgery Jenny Saville started to also paint contour lines of perfecting lines like plastic surgeons do to show them where they have to cut and improve.

So Jenny Saville is ~~kind of~~ creating a picture of thoughtful 'mockery' in showing what procedures people go through to get the ~~the~~ perfect nude body. although having a none perfect body can be a nude by the way the person forms themselves when they have no clothes on.

- ⑧ Uneven response, lacking in structure; dwells on important points; specific works? later?

Examiner Comment

This essay offers a discussion of Jenny Saville as an example of a significant modern artist creating images of nudes. This is a very good choice, and there is some interesting information concerning this artist's background in plastic surgery and subsequent views of the body. The essay also gives an account of the general strategy of the artist of resisting contemporary notions of beautification. The candidate mentions some individual works, and comments on the viewer's perspective on the images and the artist's methods and handling of paint.

The essay does not build on these foundations, however. More detail is needed on specific works, and on Saville's biography and place in modern art. The discussion needs to be more tightly organised: the topic of plastic surgery is introduced and then reappears later, rather than being discussed in one place. There are problems with expression: 'not exactly fat' and 'not exactly skinny' only take us part of the way to having a clear idea of the painting under discussion. Some of the material seems to be prepared for a naked vs. nude question and is fairly marginal here. The candidate's enthusiasm for the artist comes over infectiously, but overall the discussion seems at a fairly early stage of development.

Question

Topic 1: Art and Architecture in the City

4 If a tourist had time to see only two monuments in your chosen city, which two would you recommend, and why?

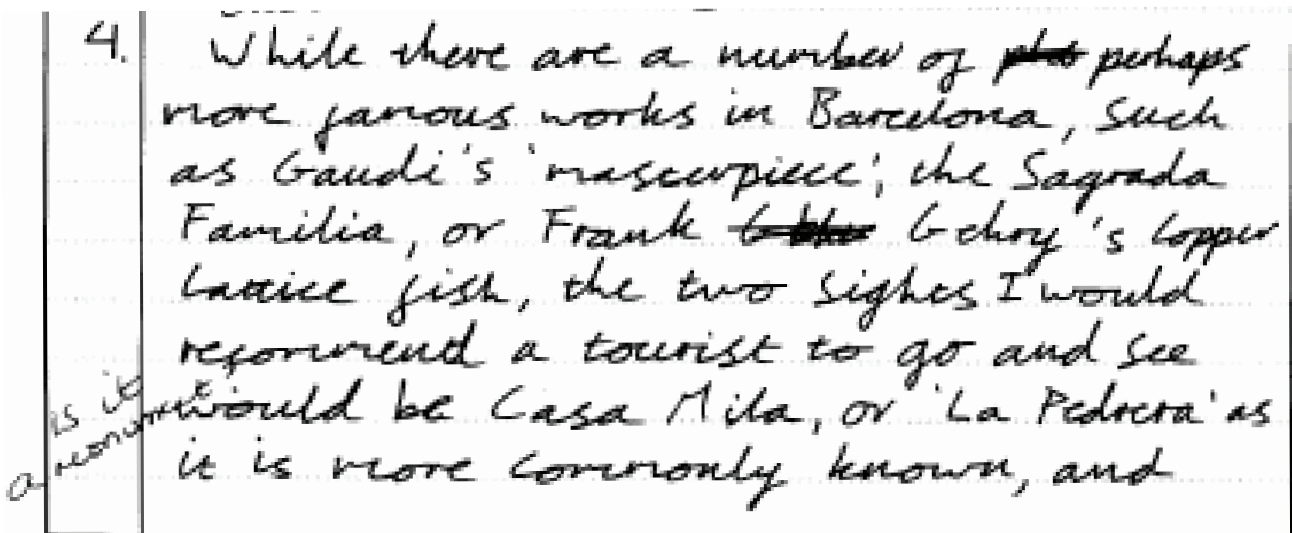
Mark Scheme

Candidates are expected to discuss some or all of the following.

- Accurate description of chosen monuments and their subject matter, using appropriate terminology (design, materials, style). Accurate location of monuments in the topography of the city.
- Account of the history and purpose of the monuments. Explanation of the importance of the person / event being commemorated.
- Relevant contextual issues such as patronage, politics, the immediate environment (park, public square, etc.). What the works suggest about the attitudes and values of their time.
- Evaluation of artistic merits, interest and relevance of chosen works. Their importance – iconic image? – in the present-day landscape of the city.

Other valid and relevant points not mentioned above should be rewarded. The chosen monuments need not be the best-known. Candidates may argue for the value and interest of a monument which they feel is obscure or neglected.

Example Candidate Response – Pass



MACBA, The Museum of Catalan Contemporary Art.

'La Pedrera' is the last secular building designed by Gaudi, as work started on it in 1904, although it was finished before Park Güell, in 1910. The house was financed by Roser Segimon, ~~husband~~ of the wife of Pere Mila, who envisioned it as her dream home. However, when the building was completed she became a laughing stock, and the building was likened to a train crash, a stone lung and finally a quarry (hence: 'La Pedrera', which means 'The Quarry').

There are a number of reasons why I think this building should be visited. Firstly, it should be noted that while Sagrada Família is impressive from the outside, it is not yet finished, and I believe Orwell ~~is~~ was right when he described it as 'The ugliest building I have ever seen'.

One aspect of La Pedrera that works in its favour is the large number of impressive architectural features to the building, such as the fact that it has no masonry walls. That is to say, the entire building is held up by columns, meaning that hypothetically,

the façade of the building could be removed, and it would still stand. This also means that ~~at~~ the interior of Casa Mila is lit by huge swathes of natural light, from the unusually large windows of the façade.

Jugol's ironwork is also very worth seeing, and it ties in with the maritime feel of the building. For example, the undulating façade recalls the form of waves, while the blue walls ~~are~~ inside the building build on this idea.

Another reason to visit La Pedrera would be to see the remarkable rooftops, as here one has an excellent view of the city as well as being able to walk amongst the fantastical chimney pots, which look like abstract figures.

Finally, ~~there are~~ ^{there are} three exhibition spaces: one on the ground floor, displaying art by prominent ~~to~~ contemporary artists; another on the fourth floor, which shows the layout of the flats in the building; and one on the top floor, giving more information on Gaudi. These are another reason to visit La Pedrera.

My second choice, Masbu, is more for the remarkable modernist building by Richard Meier and the work the

but
this is not
about
the
building
as
a
monument

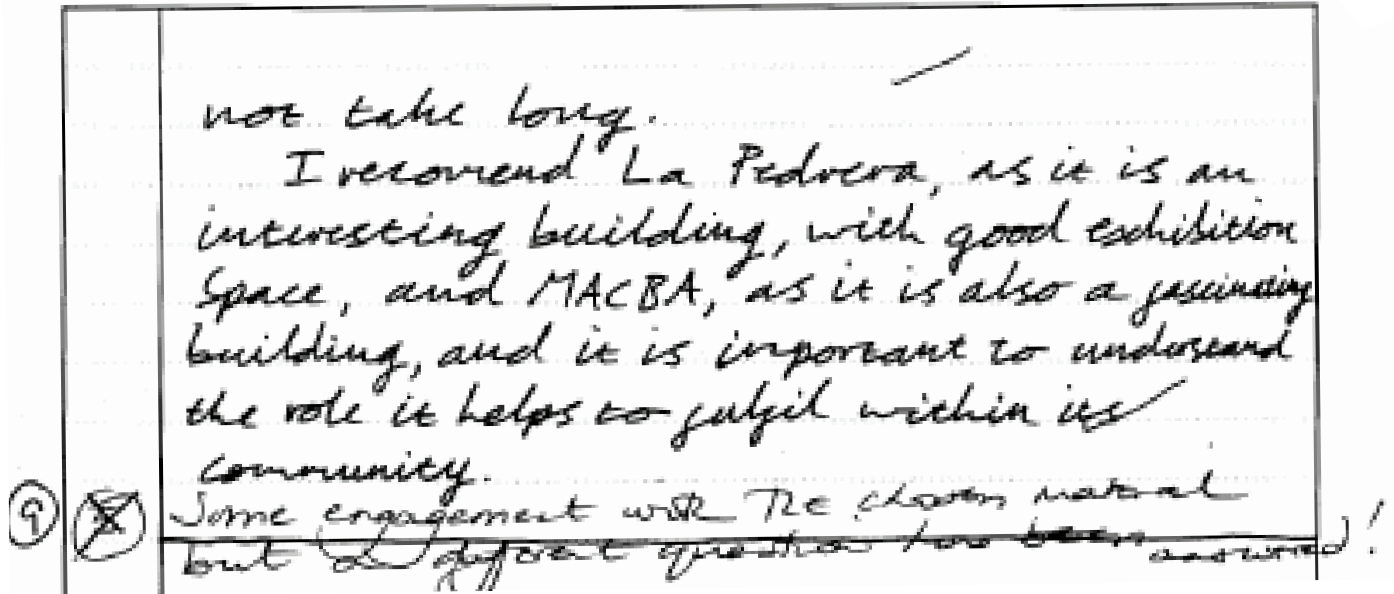
Is this building a Modernist?

gallery does for the Raval district in which it is situated, than for the art it holds.

The Meier building is highly reminiscent of Le Corbusier in its treatment of straight and curved lines, and the relationship they have with each other. Another element of the building similar to the work of Le Corbusier is the almost entirely glass south face of the building, which looks out onto a square world-famous for the potential it offers skateboarders.

This glass front has an important message regarding how the gallery fits into the community. By making a glass facade, this works as an invitation to those looking in, and is emblematic of how the gallery hopes to be able to clean up the Raval district.

There is no Macba permanent collection, as such, and their collections are often replaced and modernised to reflect their status as a contemporary art gallery. As a result, often the exhibitions held there are to the point of being unaccessible, so the gallery is not too popular, and the queuing does



Examiner Comment

The writing throughout is competent, and the works chosen are described accurately. This essay is essentially an example of a rubric error: the candidate makes no attempt to relate his discussion to the key term of the question, which is 'monument'. This is conventionally defined as a memorial to a person or persons, but it is open to candidates to take the term another way, for example discussing something as a monument to patriotism. However, candidates must engage explicitly with the key term in some way, and this essay does not. As a result, the choice for material is unexplained. The essay reads as an answer to a question about two worthwhile sights in Barcelona, but this is not the question that is being asked and restricts the examiner to awarding a mark from the lower bands in the mark scheme.

Paper 4 Personal Investigation

Candidates will conduct this investigation independently and write an essay of about 3,000 words. Candidates will be expected to choose one area of research on any art historical topic both from within and beyond the Western tradition. The title and scope of the Personal Investigation must be individual to the candidate. Candidates may not answer questions on Papers 2 and 3 which relate in any way to their Personal Investigation. To give themselves the maximum choice on Papers 2 and 3, candidates are therefore advised to choose their area of research outside the scope of the topics they are studying for those papers. For verification of this, candidates will be required to write the approved title of their Personal Investigation on the front cover of their answer sheets for Papers 2 and 3.

Candidates are required to submit a proposal of not more than 500 words describing the proposed area of study, title and list of source materials to be consulted before the candidate starts working on his/her investigation. The proposal must be submitted to CIE for approval by either **31 May** or **31 October** in the year preceding the examination. The Principal Examiner will consider the scope of the Investigation and either approve the proposal, suggest adjustments or request a re-submission.

As project work involves research and is a preparation for academic study, it will require candidates to follow the conventions of academic writing, including the use of footnotes and bibliographies to acknowledge sources where appropriate. These, and quotations, will not count towards the word limit.

The Personal Investigation must be entirely the candidate's own work. Candidates will need to sign a declaration statement for the Personal Investigation to indicate that the work has been carried out solely by the candidate. A teacher will be required to countersign the statement when it is submitted for external examination. The statement must appear on the title page of the document.

The Personal Investigation will be sent to CIE according to general coursework guidelines for external marking (40 marks). Centres will be required to submit a cover sheet to each investigation indicating which topics the candidate chose for Papers 2 and 3. After marking the essay, the examiner will visit the school to conduct a viva (20 marks) with each candidate.

The viva is an essential part of the examination of coursework. The candidate will give a short presentation of the Personal Investigation (10 marks) and then engage with the examiner in a discussion of their work (10 marks). For no longer than twenty minutes, the candidate will be asked to explain the rationale behind the work and discuss their methods of working and the process which lead them to make certain conclusions. The examiner will be able to ascertain the authenticity of the work and judge whether the candidate has independently and thoroughly researched the topic chosen. The presentation and viva may be communicated orally or in another appropriate medium. Each presentation and discussion will be recorded by the examiner for moderation purposes.

Mark Scheme for the Personal Investigation

Generic Marking Grid for the Essay (40 marks)

35–40	Excellent	<ul style="list-style-type: none"> Detailed and inspired visual analysis of the subject with excellent comparisons, all illustrated clearly within the work. Thorough understanding of material and techniques where relevant. Historical concepts and evidence fully understood and contextualised. Excellent ability to distinguish between fact, theory and personal judgement. A thoroughly well argued and independent study. Excellent and sustained ability to organise material in relation to an original question or premise. An excellent bibliography showing wide as well as focussed reading around the subject with appropriate footnotes.
29–34	Very good	<ul style="list-style-type: none"> Thorough visual analysis of the subject, with techniques and materials well understood with clear visual comparisons. Detailed understanding of historical concepts with solid evidence. Assured ability to distinguish between fact, theory and personal judgement. A thoughtful, mature and well argued response to the question which has been undertaken in an independent way. Good and varied bibliography and footnotes.
22–28	Good	<ul style="list-style-type: none"> Sound visual analysis. Good awareness of techniques and materials though not wholly developed. Historical and contextual concepts well understood. Good ability to distinguish between fact, theory and personal judgement. A well argued response to the question with some independent thought. Some limitations of insight, but a coherent approach. Good bibliography and footnoting.
15–21	Satisfactory	<ul style="list-style-type: none"> Shows fair attempt at visual analysis with some comparative work but lacks detail and breadth. Limited awareness of appropriate techniques and materials. Some understanding of the historical context but there may be some inaccuracies and a limited range of evidence. Distinguishes between fact, theory and personal judgement. A mainly relevant response to the question although focus is lost at times. Bibliography shows evidence of reading but is limited, with some attempt at footnoting.
8–14	Weak	<ul style="list-style-type: none"> Illustrations are limited and very few comparisons made. Shows some knowledge and understanding of the context. Contains padding AND/OR has some obvious omissions OR is largely narrative. Techniques and materials only barely acknowledged. Barely distinguishes between fact, theory and personal judgement. An uneven OR basic response to the question and no development of an argument. Limited bibliography and footnotes.
1–7	Poor	<ul style="list-style-type: none"> Limited visual analysis or awareness of materials and techniques. Poor knowledge and understanding of the subject and historical context. Little evidence of the ability to distinguish between fact, theory and personal judgement. Little attempt to answer any question. Minimal bibliography and footnotes.
0		<ul style="list-style-type: none"> No rewardable content.

Mark Scheme for the Viva

Generic Marking Grid for the Presentation (10 marks)

9–10	Excellent	<ul style="list-style-type: none"> Ideas and opinions included and presented in an original way. Lively and engaging. Superb focussed presentation of the topic.
7–8	Good	<ul style="list-style-type: none"> Ideas and opinions included as well as factual points. Lively presentation; examiner's interest sustained. Full and well organised coverage of the topic.
5–6	Satisfactory	<ul style="list-style-type: none"> Makes relevant factual points though may be less good in ideas and opinions. Presentation somewhat stilted though keeps examiner's interest. Good exposition and sound organisation of the topic.
3–4	Weak	<ul style="list-style-type: none"> Few ideas or opinions. Adequate exposition of the topic. Evidence of preparation but presentation pedestrian.
0–2	Poor	<ul style="list-style-type: none"> Rambling, vague, repetitious; hardly any ideas or opinions. Material thin or irrelevant, little factual information. In danger of losing the Examiner's interest.

Generic Marking Grid for the Discussion (10 marks)

9–10	Excellent	<ul style="list-style-type: none"> Responds assuredly and authoritatively to unexpected questions. Develops and builds on ideas during discussion. A thorough evaluation and analysis of own work. A well informed response clearly reflects the breadth and sources indicated in the bibliography.
7–8	Good	<ul style="list-style-type: none"> Responds competently to unexpected questions. Able to present and defend a point of view in discussion. Good ability to appraise critically. An assured response reflecting the breadth and sources indicated in the bibliography.
5–6	Satisfactory	<ul style="list-style-type: none"> Responds appropriately to unexpected questions. Reasonably forthcoming but tends to follow Examiner's lead. Good evaluation and critical awareness of work. A considered response reflecting the breadth and sources indicated in the bibliography.
3–4	Weak	<ul style="list-style-type: none"> Tentative response to unexpected questions. Needs encouragement to develop topics OR relies heavily on prepared responses. Limited critical awareness. Some relevant discussion of the breadth and sources indicated in the bibliography.
0–2	Poor	<ul style="list-style-type: none"> Limited response to the majority of questions raised. Little or no discussion. Minimal or no critical awareness. Little or no evidence of knowledge of the source material indicated in the bibliography.

Example Candidate Response – Distinction (D1)

Extract 1

Al Attar's Cry for Mesopotamia

Given the current state of Iraq, with western military involvement and prejudices held against the Islamic world induced by the media's focus on radical minorities, I feel this is an issue both pressing and engaging. Her work is not heavily politicised and full of anti-American insignia, but focuses on the consequences of any war for a people and culture. Many of the paintings I will discuss were painted before the war and so should not be seen in the context of it but all were painted after Al-Attar left Baghdad in 1976. So all the paintings I will discuss were painted when the situation in Iraq was far from ideal, whether politically or militarily. I am determined to see the history through her paintings and not the other way around, so while mentioned and relevant it is not the focus of this essay, as could have been so easy when dealing with times so current and of such notorious unrest.

Examiner Comment

The candidate situates the work thoroughly at the outset and a sense of engagement and coherence is clear in an excellent Rationale. The notion of seeing the history through the paintings is central to the argument and this is placed centre stage at the outset with enormous confidence and eloquence. It remains at this stage important to see that the candidate will reference reading and research as well as have the privilege to be able to meet the artists and see the work at first hand.

Extract 2

fragments, in decorative patterns, like those seen in Islamic manuscripts, justified by an instinctive intuition rather than the logic of the real world. *My City* (1989) Fig.6 is a prime example of this. "The painting has to start as an idea and that idea comes from my subconscious."¹³ Al-Attar experimented with the techniques of Picasso and Braque in the early parts of her career as she developed her style.¹⁴ As Christopher Butler points out: "despite the apparent extreme rationalism of its 'analysis', the marks in Cubist paintings ultimately have the same justification...a withdrawal from the Realist world of painstaking empirical perception."¹⁵ Both Al-Attar and the Cubists use geometrical motifs to denote the buildings and cities they represent.

Examiner Comment

It would be ideal to see this extract in light of the nature of the footnotes. The candidate records the nature of research through lectures, visits, classes, interviews and readings showing an excellent and unusually sharp ability to distinguish theoretical issues from personal opinion. This extract is written with real clarity and thought but also shows sound proof of wide reading and art historical research. His visual analysis is sustained well beyond this extract and the challenge of this Personal Investigation is to associate the work of the self-exiled Iraqi artist with her memories of the city from before the wars.

Extract 3

In these later works, there is no refuge to be taken in any sort of decorative representation of an imagined world; rather it is a brutal confrontation with the suffering of a people. *“This is about the fact that there should be no wars,”* ⁴⁸ says Al-Attar. *Cry of Mesopotamia* (2006) Fig.27 comprises of a single beaten and bruised man awkwardly contained within the confines of the canvas, pressed up against the picture plain.⁴⁹ The viewer is forced to confront the damage done to a culture and nation personified in his emaciated bleeding body that uncompromisingly fills the viewer’s vision: the rib cage is visible through thin layers of paint, which suggest the leanness of the flesh they represent; Al-Attar’s rasping violent mark making is itself suggestive of the hardships that have been suffered. While presenting the viewer with the suffering of an individual, this single man’s damaged body is the injured nation and culture implied by the cry of the title incarnate. This title alludes to the past but the painting shows the destruction of the present, connecting these images of immense pain and suffering with her idyllic depictions discussed earlier. In a similar way the figures, faces and limbs of Fig.24 are crammed into the viewer’s eyesight, requiring a spectator to see the pain and suffering of these people. From London Al-Attar witnessed the bombardment of Baghdad through the stream of images in the media. *“Everyday we see all kinds of images...something then becomes an obsession in your mind and you can’t remove it. It becomes like a symbol.”*⁵⁰

Examiner Comment

Here the candidate relates the actual painting to the theme he approaches of pain and despair; difficult and taxing themes which involve empathetic responses well beyond his years. Once again his thorough foot noting helps him to evidence his response and his own personal judgement is woven into the factual details. All quotations are analysed and dissected in detail and the reader is left in no doubt at all of his thorough understanding with his theme.

Example Candidate Response – Distinction

Extract 1

The Face of War



How does the 'The Road to Peace: Paintings in times of war: 1975-1991' exhibition display the pain and suffering of the Lebanese conflict?

I visited the 'Road to Peace – Paintings in times of war 1975-1991' exhibition at the Beirut Art Centre as well as 'The Holocaust Exhibition' at the Imperial War Museum, London, and the main comparisons that ran through my head were the way in which the pain was portrayed through the face, and hence I decided to base it on the face of war. The main problem, however, is that there is nothing written on the art in the 'Road to Peace' exhibition, therefore most of the research will have to be about the war itself to draw conclusions over why the art is as it is. No biographies are available on the artists, all that is known is that they experienced the war first hand, and there are only two newspaper articles describing the exhibition.

Examiner Comment

The candidate outlines the problems he has to face in terms of the research required for this piece but undaunted attempts to limit these problems by choosing a specific angle i.e. 'the Faces of War'. This focus will stand him in good stead throughout his research and also avoid lengthy discussions about the politics in the Lebanon but some engagement with the society will of necessity be woven into the discussion. Aware that the subject of War is vast he limits the discussion to a specific exhibition in Beirut which he visited. He took photographs at the exhibition and managed to speak to curators.

Extract 2

It does however, as with the rest of the paintings, show how the average person was feeling through the expression of the face. It grabs your attention the moment you enter the gallery, it is 208x370cm and it is a tableau of tribal-feudal themes, in the background there is an urban skyline of burning buildings and destroyed palm trees. The foreground comprises of people having only burnt down buildings to escape to while the East fights the West. The piece is all about the horror of the war, with the owl being a symbol of mourning in Christianity while bats were considered by the early Christians to be birds of the Devil and were also a symbol of fear with an awareness of the powers of darkness and chaos, the duck coming out of egg was perhaps an ironic sense of optimism and the people in the foreground seem helpless, with the only place to seek refuge being the ruins in the background. The anguished faces theme is very relevant here again, as visible with the three details of the paintings (refer to figures 6, 7 and 8).

Examiner Comment

Excellent visual analysis and an awareness of his learning of Art History in the wider sense is displayed in this extract which is also very well written. The analysis is mature and sustained, not just in this extract, but constantly in evidence as he seeks to base his solid research and reading on sound judgements and excellent visual skills. The visual comparisons are also well documented and enable him to coherently argue his case.

Extract 3

To conclude, the main way in which the 'The Road to Peace: Paintings in times of war: 1975-1991' exhibition's art portrayed the pain and suffering of the Lebanese conflict was through the face of war. The way that the face was used to provoke emotion in the viewer was the main way that the pain and suffering was portrayed. The actual fighting was only shown in one painting in the whole exhibition and not once in Picasso's works on war or in Halter's paintings of the Holocaust. The way in which they used the face to show the fear did differ, with some of the artists using physical pain and death to show the consequences rather than the psychological problems related to the war such as fear. The art was 'produced under pain and anger in a form of expiation, cleansing and apology from the hostility, brutality and cruelty of a mad environment', with these feelings attempted to be emulated, rather than a portrayal of the war itself.²⁵ The point of the paintings were not to side with one of the aggressors, it was not about the politics or the artists' views, there was no political agenda but it was about how the people experiencing the horror of the conflict reacted and felt – usually helpless and abandoned.

Examiner Comment

The conclusion displays the candidate's ability to form sound judgements based on thorough research and wide reading and a very digested bibliography which was also very much in evidence in the viva. The project is both subjective and objective and the writing skill is of an extraordinarily high level for a candidate at this stage in education.

Example Candidate Response – Merit

Extract 1

With particular reference to his images of women, discuss the extent to which Man Ray stood outside the Surrealist movement.

Introduction

Born in Philadelphia in 1890, with the name Emmanuel Radenski, Man Ray grew up practising many forms of art including painting and photography- (he was yet to specialise in any particular one) which were shown in exhibitions in New York. Here he met Marcel Duchamp who encouraged his latest forms of abstract work in 1915. Duchamp, fleeing World War 1, left Paris for New York taking with him the Dada movement that Paris was experiencing at the time. It was founded in Zurich in 1916 and had established a base in the French Capital mainly due to Romanian poet Tristan Tzara's arrival there. Dada and Surrealism are two related movements; nevertheless Dadaism according to Tzara was a 'state of mind rather than a literary or an artistic movement'. Dadaists mocked all traditions in art and literature. The word 'Dada' is a nonsense word that does not actually mean anything. Not a better word to describe the movement. A new era was developing in Paris from Dada to surrealism and Man Ray was the only photographer to make the change between these. Man Ray therefore found himself associated with key figures in the Dada and Surrealist movements – this association did not however, mean that he belonged to either. At the centre of the surrealist group was the poet Andre Breton who considered surrealism to be 'based on the belief in the superior reality of certain forms of associations hitherto neglected, in the omnipotence of dream, in the disinterested play of thought'. In other words Breton is saying surrealism is based on the belief which has not been used previously that of the power dreams and diversion of thoughts. '*Dreams have no titles*' is the surrealist juxtaposition that Man Ray claims; this is similar to what Breton is saying Surrealist images emerge when the subconscious mind is used with no intention of making the work logically understandable. Sigmund Freud, best known for his theories of the subconscious mind was essential for the surrealists with his interpretations of dreams and the psychology behind unconscious desires.

Examiner Comment

The candidate's chosen topic extends beyond the syllabus but it is also clearly enhanced by her learning from Historical Topic 9. The title requires contextual knowledge of Surrealism and in this extract she outlines very generally some of the aims of the movement and it is to be hoped that this will allow her to claim why Man Ray seemed 'outside' of some of these aims. It is regrettable at this stage that she does not reference her research as although it is very important to contextualise the work it is also important to avoid long sections which read as 'everything I know about...'.

Extract 2

Modernists looked to tribal art for inspiration. 'Noire et Blanche' is a photograph in which Man Ray uses an African mask as a prop and according to Schaffner "an example of pure modernism".⁵ The photograph draws our attention to similarities in the shape of the model's face and that of the mask, as well as contrasts between the model's paleness and the mask's darkness. This photograph shows two faces disembodied and casting shadows on the table. Schaffner states "Man Ray makes this kind of surreal gesture with floating female body parts in many of his works. By abstracting both heads away from their usual context (i.e. Human bodies) Man Ray makes both of them objects". This supports a surrealist interpretation based on "objection".

Examiner Comment

Here the candidate displays excellent visual skills and an engagement with her chosen topic which will be evident in the viva. Some of the ideas in this section show clear logical thinking, critical skills of a good standard and an ability to interpret the reading and research. If this had been sustained throughout the work it might have reached a higher standard.

Extract 3

If you set an object directly onto a piece of photographic paper, expose it to light, and develop the paper then you get an x-ray like image of white objects set against a black background. Man Ray called the process 'Painting with light'. This is a good definition, seeing as the word 'photograph' simply means- drawing with light. He made his first image in 1921; he explained he discovered the technique by accident whilst developing some fashion photos. " he accidentally develops a sheet of light –sensitive paper that had earlier been exposed to light. The result is a Photogram, which is not flat and opaque but retains a three dimensional effect"¹⁴. He named the technique Rayograph; however he did not invent it. The photogram (as it is also known by) was the oldest photographic technique, used as early as 1835. No one knows who invented it but German Dadaist Christian Schad had also been commonly using the technique in the 20th Century. Is there also a connection with the artist Louis Daguerre? Who also in 1835 invented the Daguerreotype, a process creating a highly detailed image on a copper plate with a thick layer of silver without the use of a negative? The resulting image from this technique can be compared to a Rayograph, as they also look almost x-ray like. . Tristan Tzara described his Rayographs as "Pure Dada creations".

Examiner Comment

The interdisciplinary nature of this Personal Investigation means that the candidate has had to deal with the thorny issues of photography. Here she makes an attempt to analyse the practicalities of the photographic techniques used by the photographer. Once again some of this section reads a little like a list of facts and the candidate does not pause to pick out the relevant material to sustain her argument and give more clarity to the piece. Overall it would be good to have better visual aids and some comparative work as well as a more clearly sustained use of the bibliography.

Example Candidate Response – Pass

Extract 1

To what extent is Banksy a subversive artist?

Rationale: Banksy tour around London

On the first day my friend and I went on the Waterloo and Riverside Tour. Our main aim was to find as many Banksy 'rats' as possible and on the way view some of his other work such as; Smiley cop, girl with balloon, canal hoodie and many more. Whilst we were on the Waterloo tour we ventured into an un-used tunnel which was covered from floor to ceiling with graffiti from tags to stencil and free hand. Whilst viewing this vast tunnel we saw four graffiti artists at work; it was amazing to see how precise and delicate they are with the spray cans and how detailed their work became as they built up their final piece of art. Through out the whole tour of that day we found no Banksy 'rats' for they had all been covered or buffed off, some had even stolen to be sold! Does this signify that Banksy is becoming recognised as an accepted and established character in this cultural world?

Examiner Comment

In the Personal Investigation the Rationale at the start of the essay allows the candidate to set out their research aims and some of the work which leads them to come to their conclusions; here is the opportunity to recount the journey which is not always clear in the main part of the evidence. The candidate's response is very personal as she details the early stages of her research and her visit clearly helps her contextualise the work. She sets out clearly some of the questions which she felt she needed to approach and it is hoped at this stage that the research and reading undertaken will help her towards some conclusions. This kind of writing helps the examiner to consider how to viva the candidate but it must be stressed that it will need to be backed up by evidential research.

Extract 2

Rats are both loved and hated in the world today; hence they are good role models for graffiti artists. They have always been a part of people's lives, be it good or bad. Banksy is very much a rat in human form, as in; rats often go round the area at night and congregate mostly in back lanes and out of the way from humans and when they do come across humans, we either ignore it because we don't want to be included in having to sort it out, or we simply over react.

'...They exist without permission', despised/hunted/persecuted, living in slums of quiet desperation and yet they can bring civilizations to their knees...' (4)

I find that this represents not only Banksy as an 'out-law' but also to people personally. For instance the Nazi's. They treated the Jews like vermin (rats.) One example is a film created in the time of the Nazi's and the film had one scene were there was a head shot of an old Jewish man then suddenly there was a flash image of a rat displayed on the screen then the old Jewish man. The Nazi's themselves were like rats; evil twisted disease ridden rats that in fact caused catastrophe and brought a whole civilization to breaking point, a lot like how sewer rats.

Examiner Comment

It is important that thorough foot noting or references are made to the reading. In this extract the candidate quotes usefully but does not really engage with the quotation. Suppositions are made and not backed up by evidence: 'Banksy is very much a rat in human form'. Whereas extrapolation is to be encouraged it must be grounded in close readings of texts as well as personal observations. So this kind of response lacks coherence even though it is independent enough in thinking to pass the level required for Pre-U. Assessment Objective 3 states clearly that candidates must distinguish between art historical theory and their own judgements.

Extract 3

Conclusion.

Banksy has created a manner of styles and projects but one of his most famous is the rats for it displays the most closest adaptation of Banksy we know and we can find a bit of Banksy's personality through these small designs.

Subversive, Banksy breaks laws but is his art a sense of challenge? That Banksy is showing us that he is unhappy with the world and is highlighting the failings and hypocrisy of capitalist democracies. But in the process he has turned into a brand with its own life and brands become public property.

Banksy's work is now being surgically removed from the walls to keep them safe from vandalism or dogging (were a different graffiti artist puts their work over the top) which back fires on Banksy being a subversive artist and the public (although they at times they don't agree with some of his work) enjoy it! The method is taken away from the message.

'...but the irony is that the art world, by pushing up his prices, has hijacked that accessibility...' (12)

Examiner Comment

The student writes well and with a good deal of fluency. The overall premise of the piece is dealt with but somewhat repetitively and without clear evidence. She asks really interesting questions but does not go further into explanations. This can sometimes be because there is little written on the chosen topic and then the candidate needs to widen the research further in order to approach a theme which does have literary or theoretical resources to tap into.

Overall this piece was short and very few images were used. The ones which were used were crowded and not fully analysed. The bibliography was good but underused.

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