



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

ART HISTORY

9799/03

Paper 3 Thematic Topics

May/June 2013

2 hours 15 minutes

Additional Materials: Answer Booklet/Paper

READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre Number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

This paper contains questions on five topics.

Answer **three** questions in total from **one** topic.

At the end of the examination, fasten all your work securely together.

All questions carry equal marks.

This document consists of **6** printed pages and **2** blank pages.



Topic 1: Art and Architecture in the City

Unless the question clearly indicates otherwise, candidates are advised to base their answers on detailed discussion of three or four case studies. It is recommended that candidates do not discuss the same works in different answers.

- 1 How can architecture play a role in demonstrating the economic growth of a city? Discuss with reference to **at least two** buildings in the city of your choice.
- 2 Can urban planning have a detrimental effect on a city?
- 3 How are ideas of cultural heritage visible in your chosen city?
- 4 If you were writing an introduction to your city's churches, which ones would you choose and why? Discuss with reference to **at least two** examples.
- 5 How do paintings give us an idea of the social life of the city? Discuss with reference to works by **at least two** artists.
- 6 If you had to order a plaque to commemorate a patron (individual or corporate) of the city of your choice, who would you select? Give reasons and refer to the major works of interest.
- 7 The experiences of visiting galleries can differ greatly. Discuss with reference to **at least one** gallery in the city of your choice.
- 8 Monuments found in public places help us to understand important figures in the city. Discuss with reference to specific examples.

Topic 2: Landscape

Unless the question clearly indicates otherwise, candidates are advised to base their answers on detailed discussion of three or four case studies. It is recommended that candidates do not discuss the same works in different answers.

- 9 Discuss the ways in which landscape has been depicted in any **one** non-Western artistic tradition.
- 10 How is the relationship between man and nature explored in **at least three** landscape paintings of the seventeenth century?
- 11 With reference to **at least two** examples, discuss some British landscape paintings (of any period) which give a picture of rest and solace.
- 12 How did nineteenth-century French landscape artists explore the theme of modern life?
- 13 'Landscape photography is the supreme test of the photographer' (Ansel Adams). Discuss a selection of landscape photographs in the light of this comment.
- 14 'My remit is to work with nature as a whole' (Andy Goldsworthy). With reference to **at least two** artists, discuss some examples of art produced directly in the environment.
- 15 If you had the opportunity to mount an exhibition of landscapes by two artists from different periods, which artists would you choose and why?
- 16 'I know that to paint the sea really well, you need to look at it every hour of every day in the same place so that you can understand its way in that particular spot; and that is why I am working on the same motifs over and over again, four or six times even' (Claude Monet). Discuss the working practices of any one landscape artist, and comment on how a knowledge of these practices can help us to understand their art.

Topic 3: Portraiture

Unless the question clearly indicates otherwise, candidates are advised to base their answers on detailed discussion of three or four case studies. It is recommended that candidates do not discuss the same works in different answers.

- 17 'Others in museums pass them by / but I, I / am drawn like a maggot to meat / by their pupilless eyes / and their putrefying individuality' (John Updike, 'Roman Portrait Busts'). How much individuality do you find in portraits from the ancient world? Your answer should contain detailed reference to **at least three** examples.
- 18 Through selected examples, compare and contrast the art of the portrait in Italy and the Netherlands in the fifteenth century.
- 19 Discuss the work of any **one** portrait artist of the sixteenth century.
- 20 Discuss a selection of portraits of families and/or couples.
- 21 How have artists achieved effects in portraits through the use of exaggeration? Examples may be taken from one period or different periods.
- 22 'I would wish my portraits to be of the people, not like them. Not having a look of the sitter, being them' (Lucian Freud). Discuss this statement, with reference to portraits by any artist from the twentieth century.
- 23 How do portraits reflect their era?
- 24 How can a portrait be mysterious?

Topic 4: The Nude

Unless the question clearly indicates otherwise, candidates are advised to base their answers on detailed discussion of three or four case studies. It is recommended that candidates do not discuss the same works in different answers.

- 25 Why were nude sculptures made in the classical world?
- 26 'Only in countries touching on the Mediterranean has the nude been at home' (Kenneth Clark). Respond to this statement with reference to the art of any Western or non-Western culture.
- 27 How has Christian teaching on sin been reflected in artistic depiction of nudity?
- 28 Prostitution is a frequent theme in depictions of the nude. Discuss.
- 29 The Wikipedia entry says that 'Nude Photography' should be distinguished from glamour photography, erotic photography and pornographic photography. Are such distinctions meaningful, in your view? Illustrate your answer with references to specific works.
- 30 How have twentieth-century artists engaged with the tradition of the nude? Base your answer on a few selected examples.
- 31 Discuss the genre of the nude self-portrait, with close reference to **at least two** specific works.
- 32 Compare and contrast **three** nudes in different media.

Topic 5: Still Life

Unless the question clearly indicates otherwise, candidates are advised to base their answers on detailed discussion of three or four case studies. It is recommended that candidates do not discuss the same works in different answers.

- 33** Compare and contrast still lifes produced in different societies.
- 34** Spanish still lifes often express religious fervour. Discuss with reference to **at least one** work.
- 35** According to Norman Bryson, still life is one of the most enduring categories of painting. Why do you think this is so?
- 36** Still lifes can project eloquent symbolic messages. Discuss.
- 37** What can still lifes tell us about attitudes to consumption?
- 38** Can ready-mades be described as still life?
- 39** Consider the work of Andy Warhol and/or Damien Hirst in the light of the still life genre.
- 40** How have photographers interpreted the art of still life?

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Topic 3 Question 17	© John Updike; 'Roman Portrait Busts'; <i>Midpoint, and other poems</i> ; Deutsch; 1969.
Topic 3 Question 22	© The Lucian Freud Archive.
Topic 4 Question 26	© Kenneth Clark; <i>The Nude: A Study in Ideal Form</i> ; Princeton University Press; 1972.

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