ART HISTORY **9799/02**

Paper 2 Historical Topics **May/June 2016**

MARK SCHEME

Maximum Mark: 60

**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

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This document consists of **27** printed pages.

## Assessment Objectives

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|---|---|
| **AO1** | Make a close visual and/or other form of detailed analysis of a work of art, architecture or design, paying attention to composition, structure or lay-out, use of colour/tone, texture, the handling of space and the manipulation of light effects as appropriate. |
| **AO2** | Place works of art in their historical and cultural context; both in relation to other works and in relation to factors such as artistic theory, patronage, religion and technical limitations, showing understanding of 'function' and 'purpose' where possible. |
| **AO3** | Demonstrate the ability to distinguish between accepted historical fact, art historical theory and their own personal judgements. |
| **AO4** | Present a relevant, coherent and informed independent response, organising information, ideas, descriptions and arguments and using appropriate terminology. |
| **AO5** | Demonstrate evidence of sustained personal research. |

Relative weightings of the assessment objectives:

| **Paper 2** | **Individual Questions** | | **Total for Paper 2** | |
|---|---|---|---|---|
| | raw mark | % | raw mark | % |
| **AO1** | 3 | 15 | 9 | 15 |
| **AO2** | 7 | 35 | 21 | 35 |
| **AO3** | 5 | 25 | 15 | 25 |
| **AO4** | 5 | 25 | 15 | 25 |
| | | | | |
| **Total** | **20** | **100** | **60** | **100** |

Candidates are to answer three questions in total from at least two different topics. All questions carry 20 marks each.

Marking should be done holistically, taking into consideration the weighting of marks for each AO as they are reflected in the descriptor.

The question-specific notes describe the area covered by the question and define its key elements. Candidates may answer the question from a wide variety of different angles, using different emphases and arguing different points of view. There is no one required answer and the notes are not exhaustive. However, candidates must answer the question set and not their own question, and the question-specific notes provide the parameters within which markers may expect the discussion to dwell.

Use the generic mark scheme levels to find the mark. First find the level which best describes the qualities of the essay, then at a point within the level using a mark out of 20. Add the three marks out of 20 together to give a total mark out of 60 for the script as a whole.

Examiners will look for the best fit, not a perfect fit when applying the levels. Where there are conflicting strengths, then note should be taken of the relative weightings of the different assessment objectives to determine which band is most suitable. Examiners will provisionally award the middle mark in the band and then moderate up/down according to individual qualities within the answer.

| | | |
|---|---|---|
| 18–20 | Excellent | • Comprehensive, detailed development and complex visual analysis in response to specific examples or, in certain circumstances, a single example. Imaginative and sensitive understanding of materials and techniques.<br>• Extensive and questioning contextual evidence of historical sources and concepts other than visual or other forms of analysis.<br>• Excellent ability to distinguish between fact, theory and personal judgement.<br>• Excellent sustained organisation and development of argument in response to the question with outstanding use of subject terminology. |
| 15–17 | Very good | • Detailed and extensively developed analysis in response to specific examples or, in certain circumstances, a single example. Thorough understanding of materials and techniques.<br>• Confident and detailed contextual evidence of historical sources and concepts other than visual or other forms of analysis.<br>• Assured ability to distinguish between fact, theory and personal judgement.<br>• A thoughtful and well argued response to the question with very confident use of subject terminology. |
| 12–14 | Good | • 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.<br>• Well understood, solid contextual evidence of historical sources and concepts other than visual or other forms of analysis.<br>• Good ability to distinguish between fact, theory and personal judgement.<br>• A well argued but not as extensively developed response to the question. Competent use of subject terminology. |
| 9–11 | Satisfactory | • 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.<br>• 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.<br>• Distinguishes between fact, theory and personal judgement.<br>• A mainly relevant response to the question and use of subject terminology but lacking in structure and development. |

| 5–8 | Weak | <ul><li>Analysis lacks detail and has limited development. Materials and techniques barely acknowledged.</li><li>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.</li><li>Barely distinguishes between fact, theory and personal judgement.</li><li>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.</li></ul> |
|---|---|---|
| 1–4 | Poor | <ul><li>Little analysis of poorly chosen examples that lack relevance OR no examples singled out for analysis at all. No acknowledgement of materials and techniques.</li><li>Insubstantial contextual evidence of historical sources and concepts other than the specific case study analysis.</li><li>Little evidence of the ability to distinguish between fact, theory and personal judgement.</li><li>Poor knowledge and understanding of the material. Insubstantial, irrelevant with little attempt to answer the question. Almost no use of subject terminology.</li></ul> |
| 0 | | <ul><li>No rewardable content.</li></ul> |

### Topic 1: The art and architecture of antiquity, c.600 BC to c.570 AD

**1    Art and architecture in the archaic period, c.600 BC to c.450 BC**

**Discuss the characteristic features of red figure vase painting.**

- Context. Candidates could point out briefly that red figure vase painting began in the period between c.525 BC and c.500 BC and reached fruition between c.500 BC and c.475 BC. The developments may have paralleled those in wall painting which took place at a slightly earlier date.
- A wide range of pottery shapes, including some new ones, for example, the *Kylix* type of cup. A decreasing amount of ornament.
- Negative technique with background painted black, leaving the red surface as ground for the figures. Details painted in black over the red background using a brush.
- Figures depicted in a variety of views including frontal, back and with twisted bodies. Moderately accomplished foreshortening sometimes present.
- Quite detailed treatment of anatomy, often by means of dilute glazes applied with the brush in a strictly linear and schematic manner.
- A sense of three-dimensional space is generated by the way in which figures overlap (and occasionally overlap the frame) and by no longer placing all figures on a single ground line.
- Examples could include *Sleep and Death lifting the corpse of Sarpedon*, by Euphronios, c.515 BC, Metropolitan Museum, New York; Kylix from Vulci depicting *Two Revellers*, attributed to Douris, first quarter of 5th century BC, British Museum; Hydria from Nola with *Scenes of the Sack of Troy*, by Kleophrades, first quarter of 5th century BC, Museo Nazionale, Naples; Amphora from Vulci with figures of *Hermes, silen and a fawn*, by the 'Berlin painter', early 5th century BC, Antiken Museum, Berlin.

All other valid points will be taken into consideration.

**2    Greek architecture and sculpture of the classical and Hellenistic periods, c.450 BC to c.100 BC**

**In what ways does the sculpture on the Great Frieze of the Pergamon Altar communicate the dramatic aspects of the subject matter?**

- Candidates should refer briefly to the subject matter of the frieze, i.e. the battle between the Gods and the Giants.
- Greater than life-size figures, hugely powerful, in dramatic action. Candidates could refer to particular groups, e.g. *Zeus and Athena fighting the Giants* in the eastern frieze and the so-called *Biter Group* on the northern frieze in which a giant sinks his teeth into a god's arm while holding him above his head.
- The presence of animals as adversaries including figures with lions' heads and serpents' tails to contrast with the figures of the Gods.
- The way in which the frieze flanks the staircase on both sides, bringing the viewer into close contact with the action (e.g. the sea gods on the northern side).
- The fact that the frieze would originally have been coloured, adding to its impact.

All other valid points will be taken into consideration.

**3    Roman Imperial architecture, c.50 AD to c.330 AD**

**Discuss what was innovative about Roman building in this period with reference to named examples.**

- Candidates should outline the composition and properties of Roman concrete and how it was used. (For example, its great strength, the use of timber shuttering, the addition of successive layers which bond together to give a uniform mass, and changes in the aggregate to make it heavier or lighter, as required).
- The use of arches, barrel vaults and domes, etc.
- Examples: the *Colosseum*, begun 80 AD*, the Imperial Palace on the Palatine Hill*, begun 92 AD, *Trajan's Markets,* c.100–112 AD and the *Pantheon,* c.118–128 AD.

All other valid points will be taken into consideration.

**4    Painting and sculpture in the Roman Republic and Imperial periods, c.100 BC to c.330 AD**

**In what ways can the design and decoration of Trajan's Forum be seen as an exercise in Imperial propaganda?**

- Dedicated in 113 AD. It celebrated Trajan's victories in the two Dacian Wars, the spoils of which paid for its construction and lavish decoration.
- The largest of the Imperial Fora (the slope of the hill to the rear was cut away to increase the available space).
- Flanked by colonnades whose attic storeys and roofs carry a wealth of sculpture including caryatid figures of Dacian prisoners, military standards and gilded statues of horses. Together with other statues, many of them in coloured marbles, they are expressions of the emperor's triumphs.
- There was also a six-horse chariot above the monumental entrance and an enormous equestrian monument of Trajan at the centre of the forum.
- The far end of the space was closed off by the large, transversely arranged basilica, beyond which was Trajan's Column, flanked by two libraries. The column relief (in an unusual spiral band) contains scenes from the Dacian Wars in many of which the emperor is present.

All other valid points will be taken into consideration.

5   **The art and architecture of late antiquity, c.330 AD to c.570 AD**

**During the 4th and 5th centuries AD, there was a great demand for small-scale luxury goods in materials such as ivory, silver and glass. Discuss a variety of examples.**

- To signify the owner's wealth and erudition. Example: the *Lycurgus Cup*, 4th century, glass, British Museum.
- As an expression of the owner's religious beliefs. Example: the *Brescia Casket,* late 4th or early 5th century, ivory, Brescia, Museo Civico Cristiano, and the Symmachi leaf of the *Nichomachi and Symmachi ivory diptych*, late 4th century, Victoria and Albert Museum.
- Consular ivory diptychs given as gifts by newly elected consuls to provinces, cities, the Senate, etc. Example: the *Stilicho diptych*, late 4th century, Monza Cathedral Treasury.
- Silver plate given as gifts by Roman Emperors to commemorate Imperial anniversaries. Example: The *Missorium of Theodosius I*, late 4th century, Madrid, Academia de la Historia.

All other valid points will be taken into consideration.

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## Topic 2: Art, religion and society in Romanesque Europe, c.1000–1200

**6    Building the 'militant' Church**

**What was old and what was new in Romanesque architecture?**

Old: Christianity itself, and much of the liturgy, gives a lineage to the architectural forms of the period. The employment of three-aisled basilican plans, and other forms derived from the ancient world (use of basilican plan in, e.g. *Modena*); domes, columns, the round arch (triumphal arch appearance of church fronts), derivation from Carolingian and Ottonian in German architecture (e.g. towers in *Church of Holy Apostles, Cologne*), or the classical order of Tuscan Romanesque (geometrical facade of *S Miniato, Florence*), occasional use of central planning (*Speyer*); crypt and importance of relics can be traced back to Early Christian practices. Local traditions and materials, e.g. use of timber in Nordic countries, marble in Tuscany, Anglo-Saxon prototypes for English examples.

New: Development of Eastern end, with increasing elaboration of transepts, extra chapels, addition of ambulatory and increasingly confident decorative and sculptural programmes (for example, *Cluny 1, St Sernin, Toulouse, Maria Laach Abbey, Germany*). Developments in vaulting, associated with tripartite elevations, experiments in supporting tension through galleries, early use of pointed arch and ribbed vaulting (*Durham*), use of forms learned from surrounding cultures (Mozarabic Spain, Byzantine influence on *Pisa*), the particular architectural language of monastic orders.

All other valid points will be taken into consideration.


**7    Heaven and hell: sculpture in the service of the Church**

**How did sculpture serve the Church in the Romanesque period?**

Candidates should explore such matters as the commissioning of sculpture by the Church, the incorporation of sculptural programmes into buildings, such as the cloister sculptures and tympanum at *Moissac*. The various uses of sculpture should be explored: to expound sacred stories and ideas in a memorable, dramatic and often frightening way, as in Last Judgement portals; sometimes to give visual form to various biblical and theological ideas (such as the sequence in the three tympana at the *West End of St Gilles du Gard*, or the apparent conflation of Ascension/Pentecost and Commissioning of disciples at *Vézelay*, whose scheme is a matter of learned debate). Further matters for consideration include possible references to Church teachings and events, such as the possible link between the Vézelay sculpture and the second crusade; and the likely effect of sculptures in various sites on pilgrims. St Bernard's strictures concerning art and faith may also prompt discussion about the relationship between art and the Church.

All other valid points will be taken into consideration.

**8 Illuminating the word**

**What different styles do we find in Romanesque painting?**

Essays should use appropriate terminology to talk about style: use of colour, contour and modelling of figures, composition, handling of drapery; relevant contextual matters, such as influences of other models and the movement of artists and collectors, should be discussed where appropriate.

Candidates should stick closely to the idea of style, and the examples should be paintings (illuminated manuscripts, wall paintings, altar frontals). There may be marginal cases such as painted wooden sculpture, permissible if it is the quality of painting that is concentrated upon; but other media such as mosaic and enamelwork should not be accepted as examples unless there is an exceptional case for it.

In the case of manuscripts, candidates should give a close description of selected examples of illuminated books, paying attention to stylistic features and drawing out differences between them. Examples could be from different countries, or from the same country. Stylistic difference may also be noted within one book, where multiple artists can be identified. Illustrative examples from England: *Benedictional of St Aethelwold* – simple drapery, clear contours and sober colours; *St Albans Psalter* – elongated figures, vivid colours, damp-fold drapery influenced by Ottonian/Byzantine models; *Winchester Bible* – six different illuminators suggested, including the 'Master of the Leaping Figure', notable for his depiction of vigorous movement. Surviving paintings in other media give plenty of scope for stylistic discussion: figuration, symmetry, the 'damp-fold' look and pathos under later Byzantine influence, traces of indigenous style (such as the interlace of Celtic work), the balance of figurative content and abstract ornament.

Examples of paintings: frescoes of *St Climent Taüll*, Spain (now in Barcelona, MNAC); Abbey church of *St-Savin, Poitou Charentes*, France. Altar frontals, e.g. *St Serni de Tavèrnoles* (now in Barcelona).

All other valid points will be taken into consideration.

**9 Bibles for the illiterate**

**Discuss the importance of luxury objects in the life of the Church.**

Candidates should give an informed account of the part played in the liturgy and wider Church life of a variety of objects: reliquaries, bells, censers, candlesticks, crucifixes, etc. Objects selected for discussion should be described in detail, and the effects achieved should be considered. In addressing the question of the importance of such objects, answers should go beyond their immediate functional use and consider the aesthetic and emotive effects of objects, the significance of pilgrimage and other devotional practices. Useful contextual matters include the role of the sumptuous in Cluny and its houses, and the opposition of St Bernard and the alternative aesthetic and devotional model practised by the Cistercians.

All other valid points will be taken into consideration.

**10 Priests, warriors, peasants**

**Discuss the stylistic influence of non-Western cultures on Western Romanesque art.**

Candidates should show a knowledge of the ways in which Romanesque style was shaped by a variety of influences, especially those from beyond the Western world: Byzantine, Islam and Jewish elements can be traced; and there are further currents from Syria, Egypt, Armenia, Georgia and elsewhere. Stylistic history can be complex: Celtic art bears Eastern influences and is then passed on to, for example, the English insular style. Interchange of sources was made possible by trade routes, pilgrimage, conflict, the close proximity of cultures in certain areas such as Spain, and historical events including the crusades. Candidates should be rewarded for demonstrating an awareness of the complex issue of stylistic influence against a historical background.

Illustrative examples:
Byzantine: Clearly evident in the Pisa Cathedral complex (Cathedral, Baptistery, Campanile; dated from earliest work on Cathedral, 1064): geometrical shapes and tiered colonnades on the exterior. These elements were in turn shaped by Byzantium's exposure to Eastern culture. The form of the Baptistery is influenced by the Church of the Holy Sepulchre in Jerusalem. Byzantine influence is also increasingly visible in painting, e.g. in increased pathos and damp-fold depictions of drapery.

Islamic: Pseudo-Kufic inscriptions on numerous works, e.g. Master Alpais' ciborium, circa 1200, with rim engraved with Arabic script, Limoges, France, 1215–30; Gauzfredus, Infancy doors from Le Puy Cathedral (c.1150), kufic characters in the border. Horeshoe arches in, e.g., Cluny III; polychromatic stone echoed in arches at Vézelay; doorway of St Michael le Puy (c.1150) illustrates various aspects of Islamic influence – polychrome, geometrical façade, three-lobed doorway, filigree lacework carving; Mudéjar art in Spain, intersecting arches at San Juan de Duero, Soria, Spain (c.1110–1150); Sicily – extensive Islamic influence on Norman work, e.g. Coronation mantle of Roger II.

Jewish culture: Visible not so much in structural forms but in occasional details. Anti-Semitic imagery, e.g. figure of Sinagoga on Stavelot portable altar (c.1160). Various anti-Semitic representations of Jews in Alsace, in Romanesque church of Saints Peter and Paul in Sigolsheim and Rosheim and the Church of Saint-Léger in Guebwiller. These images may be discussed in the context of the first crusade and pogroms against the Jews.

Other more disparate sources outside the West include Syria (source of the rosette motif, and early example of the continuous aisle), Egypt (the influence of Coptic art, with its combination of abstract and figural forms), Georgia (abstract interlace), Irish (Celtic interlace, brought to England through Christian conversion, while Ireland itself was influenced by Viking art).

All other valid points will be taken into consideration.

**Topic 3: A new heaven and new earth: Gothic art and architecture, c.1140–1540**

**11 Gothic architecture, the setting for prayer**

**Discuss the innovations which took place in the design and construction of English cathedrals in the 14th century.**

Examples include:
*Ely*:
- The Octagon, 1322–1334. The fall of the Romanesque tower in 1322 and the decision to span the open space by an octagonal wooden structure (Alan of Walsingham was the monk in charge of the fabric and William Hurley was the master carpenter in charge of the project).
- The design and construction of the wooden structure. Possible prototypes from Italy, e.g. the hexagonal crossing at *Siena Cathedral*. The illusionist effect (the space was too great to be spanned by a stone vault).

*Wells*:
- East end, c.1320–1340. Complex spatial arrangement of Lady Chapel and the four chapels which flanked it. Quasi-centralised plan of the Lady Chapel possibly derived from Marian rotundas (themselves derived from pagan mausolea). Modified lierne vault possibly derived from chapter house designs. Elaborate pattern of ribs with a central star shape.
- Choir, c.1340s. Lierne vault with a complex pattern of interlocking squares and hexagons.

*Gloucester:*
- Choir. East window is exceptionally large and gives the illusion of floating unattached because the side walls of the eastern-most bays slant outwards at an angle to the wall of the choir.
- Fan vault of the cloister, 1351–64. Unusual structure and novel construction.

All other valid points will be taken into consideration.


**12 Prayer and the role of images**

**Discuss the variety of images in Books of Hours.**

- Books of Hours as private prayer books for the laity often personalised for their own use. Many Books of Hours are lavishly illustrated.
- The core religious features of all Books of Hours such as the canonical hours (the sequence of prayers to be read at particular times of the day and night), the calendar and the mass of the dead.
- Personalised elements including the owner's choice of saints (for example, name saints and those protecting against particular diseases) and, in the more prestigious cases, portraits of the owner.
- Calendar scenes as an expression of courtly life.
- Examples: the *Hours of Giangaleazzo Visconti, Duke of Milan,* 1388–95, the *Très Riches Heures of the Duc de Berry*, c.1411–1416, *the Rohan Hours*, c.1420, the *Vienna Hours of Mary of Burgundy*, c.1477.

All other valid points will be taken into consideration.

13 **Death**

**What do tombs of the period tell us about the people for whom they were made?**

- The piety of the individual and the desire to shorten his or her time in purgatory by means of prayers said for their soul. This is reflected in traditional imagery including the Virgin and Child and one or more saints including those with whom the deceased had a close relationship (name saints, saints belonging to the same order) and saints associated with the church in which the tomb was located. Also the presence of inscriptions testifying to his or her piety.
- Elements which indicate the status and wealth of the deceased and biographical details telling us something about his or her life and achievements. These might include the type of tomb (in decreasing order of importance, free standing tombs, wall tombs and tomb slabs), materials (marble, alabaster and bronze, for example), inscriptions, dynastic references and other signs of ownership.
- Examples: the *Tomb of Cardinal de Braye,* 1280s, San Domenico, Orvieto, the *Tomb of Richard Beauchamp, Earl of Warwick,* Saint Mary's church, Warwick, begun 1439, the *Tomb of Alice de la Pole, Duchess of Suffolk,* c.1470s, Saint Mary's church, Ewelme, Oxfordshire, the *Tomb of Pope Sixtus IV,* 1484–93, Sacristy Museum, St Peter's, Rome.

All other valid points will be taken into consideration.


14 **Courtly life**

**To what extent was contemporary society reflected in works of art produced in the International Gothic style?**

- Historical context. The International Gothic style began in Paris in approximately the 1390s and continued until the 1420s. It was predominantly a courtly style with centres as far afield as Paris, Milan and Prague. The main exception to this was Florence where the style appears in some of Ghiberti's work (in his first set of doors for the baptistery and in the figure of St John the Baptist for Orsanmichele).
- The depiction of peasants at work (the labours of the months) in calendar scenes.
- Candidates should identify the essential features of the style, e.g. the use of precious materials such as gold and enamels, the high quality craftsmanship and element of luxury, stylistic peculiarities, e.g. the attenuated treatment of the aristocratic figures, heightened naturalism in the depictions of nature, an overall elegance and refinement. These features need to be related to the courtly patronage.
- Examples: Manuscript illumination, e.g. the *Très Riches Heures of the Duc de Berry,* c.1411–1416, Goldsmiths' work, e.g. the *Reliquary of the Holy Thorn*, c.1389–1407, and paintings, e.g. the *Wilton Diptych,* National Gallery, London.

All other valid points will be taken into consideration.

15 **Civic life and patronage**

**How can a knowledge of patronage enhance our understanding of religious works of art in 14th-century Italy?**

Examples could include the following:

- Duccio's *Rucellai Madonna,* c.1285, commissioned by the Laudesi Confraternity of Santa Maria Novella to assist their collective religious devotion and to bring them honour.
- Commissioning of altarpieces in Siena Cathedral by groups of citizens. For example, the role of the government in commissioning Duccio's *Maestà* and the commissioning of the four subsidiary altarpieces, e.g. Simone Martini's *Annunciation,* c.1330s, by the Sienese Guilds.
- The role of the Virgin as the protectress of Siena. Simone Martini's *Maestà* in Siena Town Hall as exemplifying this belief (an earlier painting of the Virgin was carried into battle by the Sienese during their victory at the battle of Montaperti).
- Orcagna's *Tabernacle at the oratory of Orsanmichele* in Florence (1352–59) to house a miracle-working image of the Virgin and Child. The patronage of the Florentine Government and the role of the Laudesi Confraternity in supervising the tabernacle and the image.
- In general, candidates should point out the appearance of civic imagery in some of these works of art and the overlap between civic and religious imagery.

All other valid points will be taken into consideration.

**Topic 4: Man, the measure of all things: the Italian Renaissance, c.1400 to c.1600**

**16   Sculpture in Florence in the 15th century**

**Discuss the range of emotions found in Donatello's work.**

- Candidates should refer to several examples of Donatello's work in order to establish a wide range of emotional expression.
- Candidates should discuss the means by which the emotions of the figures are communicated including gesture, expression and composition.
- Examples which depict more restrained emotions include the statue of *St George*, begun 1414, the *Pazzi Madonna and Child*, c.1420s to 1430s, the *Cavalcanti Annunciation*, c.1435, and the *Gattemelata,* 1447–1450.
- Examples which depict more overt emotions include the *Herod relief* for the Siena Cathedral Baptistery, 1423–25, the *Cantoria* for Florence Cathedral, 1430s, the *Miracle of the Ass* relief for the Santo in Padua, 1440s, the *Magdalen*, c.1457, and the relief of the *Deposition from the Cross* on the San Lorenzo pulpit, 1460–65.

All other valid points will be taken into consideration.


**17   The new naturalism; Florentine painting in the 15th century**

**What are the characteristics of the Sacra Conversazione type of altarpiece?**

- Candidates should explain the function of such altarpieces as an aid to prayer. Moderately large size allowed details to be legible to a large number of viewers.
- Centrally placed Virgin and Child as a focus for the viewers' prayers. The Virgin is seated on a throne, often raised up above the surrounding figures. Her status is sometimes enhanced by a rich, decorative setting (shell niche, cloth of honour, etc.).
- The Christ Child may look directly at the viewer and give the benediction in answer to their prayers. In other examples, He interacts with the Virgin.
- The Virgin and Child are flanked by several saints who act as mediators, interceding between the viewer and the Virgin and Child. Some saints are provided with an attribute to make their identity clear to the viewer, e.g. St Peter's keys and St Lawrence's grid iron. Choice of saints depends in particular on patronage (e.g. the donor's name saints may be present).
- The saints interact with one another, discussing the message of Christ's sacrifice on the cross, His resurrection and the redemption of the viewer's sins.
- The figures are integrated into a single unified space, making it easier for them to interact with one another. (Better candidates might point out that in the 14th century the saints were enclosed within niches.) The space may be generated by the surrounding architecture (as in Domenico Veneziano's *St Lucy Altarpiece*) or by the arrangement of the saints (as in Fra Angelico's *San Marco Altarpiece*).
- Examples: Fra Angelico, *San Marco Altarpiece,* c.1438–40, Museo di San Marco, Florence; Filippo Lippi, *Barbadori Altarpiece,* 1437–38, Louvre; Domenico Veneziano, *St Lucy Altarpiece,* c.1445, Uffizi, Florence; Mantegna*, San Zeno Altarpiece,* 1457–60, San Zeno, Verona.

All other valid points will be taken into consideration.

18  **Early Italian Renaissance architecture and the influence of antiquity**

   **What are the characteristics of early Italian Renaissance architecture? Answer with reference to <u>at least three</u> different types of buildings.**

   - The obvious building types are churches (e.g. San Lorenzo in Florence and Sant'Andrea in Mantua) and palaces (e.g. the Palazzo Medici in Florence and the Ca' Dario in Venice). Other categories include the Foundling Hospital in Florence and the Venetian scuole (e.g. the Scuola Grande di San Marco). Characteristics include the following:
   - The use of architectural motifs from classical antiquity including columns, entablatures, pediments and so on.
   - The presence of the classical orders of architecture, Doric, Ionic and Corinthian, especially in capitals.
   - The employment of carefully calculated proportional systems based on simple numerical ratios.
   - The modification of classical forms by strong local traditions such as the use of coloured marble veneers and elaborate decoration in Venetian buildings.

   All other valid points will be taken into consideration.


19  **Painting in Renaissance Venice, c.1450 to c.1600**

   **Analyse how Tintoretto exploits the dramatic potential of his subject matter.**

   - Manipulation of pictorial space to enhance the dramatic effect. Use of exaggerated and/or off-centre perspective.
   - The use of *chiaroscuro* for heightened expressive effect, sometimes with an irrational play of light and shade. In some late paintings, e.g. *The Last Supper for San Giorgio Maggiore*, he employs a flickering, supernatural light.
   - Compositions organised around powerfully modelled figures with strong gestures and exaggerated body movements including foreshortening.
   - In some paintings, the architectural setting is treated like a stage set in which the action unfolds.
   - Examples: *St Mark Rescuing the Slave,* 1547–48, Accademia, Venice*; Removal of the Body of St Matthew,* 1562, Accademia, Venice; *Finding of the Body of St Mark,*1562–56, Brera, Milan; *Washing of the Feet,* Prado, Madrid; *Moses Drawing the Water from the Rock*, 1577, Scuola Grande di San Rocco*; Last Supper*, 1592–94, San Giorgio Maggiore.

   All other valid points will be taken into consideration.

**20 The High Renaissance in Rome, Florence and Milan**

**Discuss Michelangelo's treatment of the human figure with reference to <u>three</u> examples of his sculpture.**

- Many of his works display great force, energy and physicality, particularly those such as the David which communicate the idea of heroic masculinity. The use of complex three dimensional poses, sometimes with strong contrapposto. Powerful, muscle bound figures showing the influence of antique sculpture such as the Belvedere Torso.
- There is a sensuous element in works such as Bacchus, the *Pietà* and the Dying Slave from the tomb of Pope Julius II. In some examples, this was accompanied by the use of marked textural contrasts.
- The female nudes in the Medici Chapel at San Lorenzo share the physicality of his male nudes and lack any element of eroticism.
- In general, his figures are idealised. For example, the figures of the *Capitani* in the Medici Chapel are not portraits but idealised representations of dignity and power.
- Examples could include the *Bacchus*, 1497, *Pietà*, 1499, *David*, 1504, *St Matthew*, 1503–04, the *Taddei Tondo*, 1504–06, the *Dying Slave*, 1513, and *Dusk* from the Medici Tombs in the New Sacristy, San Lorenzo, 1524–1531.

All other valid points will be taken into consideration.

**Topic 5: Faith triumphant: 17th-century art and architecture**

**21 Baroque Rome**

**Discuss ways in which light and shade are used in painting and sculpture from the period.**

- Caravaggio's *chiaroscuro* creates dramatic naturalism to express biblical narratives and religious mysteries in powerful ways.
- Examples: *Calling of Saint Matthew*, 1599–1600; *Supper at Emmaus, c.*1600; *Conversion of St. Paul*, 1600–01; *Death of the Virgin*, 1606.
- Annibale Carracci's *Assumption of the Virgin*, 1600–01, influenced by Raphael, also uses *chiaroscuro* to dramatic effect in the drapery. Other examples might include the shadow effects in *Christ Wearing the Crown of Thorns,* 1585–87.
- Bernini's sculpture also uses strong contrast of light and shade, particularly in the drapery, influenced by Michelangelo. This effect gives the impression of movement, particularly in *Ecstasy of St. Teresa*, 1645–52. The use of deep undercutting to create cavernous areas thrown into black shadows in contrast with the highly polished finish of the crystalline marble that catches the light creates a form of *chiaroscuro* in sculpture. Complex light effects include the bronze rays lit from a hidden natural light source above. Other examples might include the open air *Fountain of the Four Rivers*, 1648–51, *Rape of Proserpina*, 1622, and *The Blessed Ludovica*, 1671–74, among others.
- In *Allegory of Divine Providence and Barberini Power*, 1633–39, (fresco), Pietro da Cortona used light and shade to evoke an illusion of heavenly light.
- The context is the Counter Reformation in which illusionism is used to create an emotional effect on the spectator to inspire religious devotion and to express the power of the Catholic Church in Rome.

All other valid points will be taken into consideration.

**22  French classicism**

**What do paintings of this period tell us about the status of art and the artist?**

- Poussin, the painter-philosopher, was first painter to Louis XIII but worked mostly in Rome. He drew on classical sources and the Bible. Examples might include: *Self-portrait*, 1650; *Adoration of the Golden Calf*, 1634–35; *Et in Arcadia ego*, 1637–38; *Dance to the Music of Time*, 1640.
- Claude raised the status of landscape painting in *Judgement of Paris*, c.1645; *Seaport with Embarkation of the Queen of Sheba*, 1648; *Landscape with Psyche outside the Palace of Cupid*, 1664.
- Simon Vouet developed his dramatic baroque style in Rome where he became President of the Academy of San Luca. He later became first painter to Louis XIII. Examples may include: *Father Time Overcome by Love, Hope and Beauty*, 1627, and *La Richesse*, c.1640.
- Charles Le Brun was first painter to Louis XIV and gained a noble title. He became Director of the *Académie Royale*. In his battles of Alexander, (Salon, 1673), he gave form to his theory of the expression of the passions. Other examples might include *Chancellor Séguier and his suite*, c.1670.
- Candidates should engage with the idea of a hierarchy of genres. They should refer to painters' use of learned texts and of academic theories of art as well as the social status of the artist.

All other valid points will be taken into consideration.

23 **Flemish ambassadors**

**In what ways do portraits of the period show the importance of their patrons? Give <u>at least</u> <u>two</u> examples by different painters.**

- Rubens was knighted by Charles I and Philip IV of Spain. His full length, naturalistic, grand manner portraits of high-born sitters in lavish costumes elevate them above ordinary mortals. Possible examples: Equestrian portraits of *The Duke of Lerma*, 1603, and *Giancarlo Doria*, c. 1606; *Maria Serra Pallavicino*, c.1606; *Marchesa Maria Grimaldi and her Dwarf*, c.1607; *Thomas Howard, 2nd Earl of Arundel in armour*, 1629–30; *Alatheia Talbot, Countess of Arundel*, 1620–1640.
- Van Dyck, pupil of Rubens, knighted by Charles I, similarly represented the nobility on a grand scale. For example: *Charles I of England*, c.1635; *Equestrian Portrait of Charles I*, 1637–38; *Queen Henrietta Maria with Sir Jeffrey Hudson*, 1633; *Lord John and Lord Bernard Stuart*, c.1638.
- Figures aggrandised through size and type of portrait, pose, gesture, clothing, symbols of status and power, sometimes juxtaposed with commoners, dwarfs, animals, etc.

All other valid points will be taken into consideration.


24 **The Dutch golden age**

**Analyse representations of landscape in Dutch painting, using a range of examples.**

- Ruisdael painted trees, skies and water naturalistically and his careful compositions are poetical, e.g. *A Landscape with a Waterfall and a Castle on a Hill*, 1660–70.
- Hobbema was interested in trees, woods, flat landscape with big sky and perspective, e.g. *Avenue at Middelharnis*, 1689.
- Cuyp painted figures in a landscape, scenes of country life, e.g. *A Hilly Landscape with Figures,* c.1655–60.
- Koninck painted panoramic views, e.g. *An Extensive Landscape with a Road by a River,* c.1655.
- Rembrandt's landscapes are atmospheric, mysterious, sometimes emotional, e.g. *The Rest of the Flight into Egypt*, 1647 (painting), and *The Three Trees*, 1643 (etching).
- Vermeer's *View of Delft,* c.1658, is a cityscape but an acceptable example.
- Candidates may refer to subject matter, composition, colour and tone, light and shade, representation of space, symbolism and the context of the developing Dutch Republic.

All other valid points will be taken into consideration.

**25  The Spanish court and Church**

**Discuss <u>at least two</u> examples of religious art made in Seville during the 17th century.**

Possible examples:
*   Velázquez's *The Immaculate Conception* and *Saint John the Evangelist on the Island of Patmos*, 1618–19, were painted for the Shod Carmelites in Seville.
*   Zurbarán's *Virgin of las Cuevas* and *Saint Hugh in the Refectory*, 1655, formed part of a series executed for the Carthusian Monastery of Santa María de las Cuevas in Seville and *Crucifixion*, 1627, for the oratory of the sacristy of the Monastery of San Pablo, Seville.
*   Murillo: paintings for *The Hospital of Charity,* 1667–70, and *The Immaculate Conception of the Venerable Ones,* 1678.
*   Polychrome sculpture: Juan Martínez Montañés *Cristo de la Clemencía,* 1603, and *Saint Francis Borgia*, 1624.
*   Reference should be made to the Counter Reformation context, to the use of *chiaroscuro*, naturalism, *tenebrismo* and the expression of religious piety. Credit should be given for references to the relationship between painting and sculpture.

All other valid points will be taken into consideration.

**Topic 6: Defining the nation: art and architecture in Britain, c.1700–1860s**

**26  High art and high life**

**What influence did artistic theory have on painting in Britain during this period?**

- In *The Analysis of Beauty* (1753) Hogarth argued that the serpentine line (natural beauty) was the key to grace and harmony as opposed to the idealisation and regularity of Neo-classical forms. Examples: *The Graham Children,* 1742; *The Painter and his Pug*, 1745; *The Shrimp Girl*, 1740–45.
- In contrast, Reynolds, first President of the Royal Academy and knighted by George III, in *Discourses on Art*, stated that beauty is an intellectual quality and that artists should rationalise nature to produce forms based on the classical ideal. Possible examples: *Augustus Keppel* (in the pose of the *Apollo Belvedere*), 1753; *Colonel Tarleton* (pose based on so-called *Hermes Fastening his Sandal* in the Louvre), 1782; *Lady Charlotte Hill*, 1782; *Mrs John Hale*, 1762–64.
- Blake's philosophy was vehemently opposed to Reynold's scientific approach to form and in the margins of the *Discourses* he wrote: 'All Forms are Perfect in the Poet's Mind…'. He believed: '…nature is imagination itself'. Examples might include any of his works, e.g. *Newton*, 1795–c.1805; *The Ghost of a Flea*, 1819–20; *The Lovers' Whirlwind* from Dante's *Inferno*, 1826–27.
- Edmund Burke's *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, 1757, may also be discussed.

All other valid points will be taken into consideration.

**27  Portraiture and society**

**Discuss the different ways in which couples are portrayed in paintings of this period.**

- Couples in Hogarth's 'conversation pieces' are elegant and often formally posed, e.g. *The Strode Family*, 1738, but *David Garrick and his Wife*, 1757–64, is playful and lively.
- Zoffany's *David Garrick and his Wife by his Temple to Shakespeare at Hampton*, c.1762, is a more formal 'conversation piece' showing the actor as a country gentleman.
- Reynolds' portraits of couples are rare. *Sir Watkin Williams-Wynn, with his wife Lady Henrietta Somerset*, 1769, is an interesting example.
- Of Gainsborough's 'conversation pieces', his relaxed family *Portrait of Gainsborough, his wife and daughter*, c.1748, may be compared with the more rigid representation of gender roles in *Mr and Mrs Andrews*, 1748–49. His more loosely painted *Morning Walk*, 1785, creates a sense of harmony between the figures.
- Stubbs also painted 'conversation pieces', e.g. *A Gentleman driving a Lady in a Phaeton*, 1787.
- Holman Hunt's *The Awakening Conscience*, 1853, shows a young man and his lover.
- Ford Madox Brown's *The Last of England*, 1855, shows a couple emigrating abroad.
- Augustus Egg's *Misfortune* from the triptych *Past and Present*, 1858, shows the break-up of a couple.

All other valid points will be taken into consideration.

**28 Modern life**

**In what ways did artists respond to the scientific and industrial developments of the period?**

- The influence of ideas of the sublime and the picturesque led to a certain romanticised representation of industrialisation and industrial landscapes in Britain.
- Wright of Derby's *chiaroscuro* and night scenes refer to his association with the Lunar Society. Paintings include: *A Philosopher giving a Lecture on the Orrery,* c.1766, and *An Experiment on a Bird in the Air Pump*, 1768 (popular science); *The Alchemist in Search of the Philosopher's Stone*, 1771 (discovery of phosphorus); *An Iron Forge*, 1772 (modern machinery), and *The Blacksmith's Shop*, 1771.
- De Loutherbourg's *Coalbrookdale by Night*, 1801, shows the smelting of iron in a Shropshire furnace.
- Constable's interest in meteorology (cloud studies) is seen in most of his work.
- Turner refers to the industrialised landscape, a steamship and a train in *Dudley, Worcestershire*, 1832; *The Fighting Temeraire*, 1838; *Rain, Steam and Speed*: *The Great Western Railway,* 1844, and others.
- Blake did not take such a romantic view of the Industrial Revolution, e.g. *Songs of Innocence and Experience,* c.1795, and *Newton*, 1795–c.1805.
- The Pre-Raphaelites looked back at art of the past as a response to mass production, but artists such as Dyce, in *Pegwell Bay, Kent – A Recollection of October 5th 1858*, had an interest in science and Millais' *Portrait of Ruskin by a rocky waterfall* refers to the sitter's interest in geology.

All other valid points will be taken into consideration.

**29 Landscape**

**'Painting is with me but another word for feeling' (John Constable). Discuss landscape painting of this period in the light of this statement.**

- William Gilpin's ideas of 'the picturesque' are about the natural landscape as a source of beauty and delight. This is the 'pastoral' tradition.
- Samuel Palmer's poetical landscapes are in the pastoral tradition, e.g. *A Hilly Scene*, 1826.
- Constable painted picturesque landscapes, e.g. *The Cornfield*, 1826, and *The Haywain*, 1821.
- Gainsborough's landscapes are beautified.
- Edmund Burke's influential *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, 1757, is about nature's power to inspire awe and wonder.
- John Martin's spectacular canvases, such as *The Great Day of his Wrath*, 1851–53, refer to the power of nature.
- Turner's art, e.g. *Snow Storm – Steam Boat off a Harbour's Mouth*, 1842, shows an interest in the sublime forces of nature.
- Both theories incorporate religious beliefs; God as a gentle, benign power and/or an omnipotent force with man as a small part of natural creation.

All other valid points will be taken into consideration.

**30 Architecture**

**Discuss 18th-century urbanisation projects in <u>one</u> of the following: Bath; London; Edinburgh; Dublin.**

- Bath: In the 1760s and 1770s, John Wood the elder and John Wood the younger planned the streets and squares and designed buildings in the Palladian style using local Bath stone, e.g. Queen Square, The Circus and Royal Crescent among others.
- London: John Nash's town-planning scheme linked central London to Regent's Park. He designed the classicising Regency terraces of Regent's Park such as Park Crescent and Cumberland Terrace from 1811 to the 1820s.
- Edinburgh: James Craig planned the 'New Town' after winning a competition in 1766.
- Sir William Chambers' Palladian mansion, completed in 1774, is now the Royal Bank of Scotland. Charlotte Square was built to a design by Robert Adam in 1820.
- Dublin: The Wide Streets Commission, established in 1757, created a new layout and after that, Georgian architects designed and built palatial terraces such as Henrietta Street and residential squares such as Fitzwilliam Square.

All other valid points will be taken into consideration.

## Topic 7: Art, society and politics in Europe, c.1784–1900

### 31 Neoclassicism

**In what sense was the art of this period 'Neoclassical'?**

- Winckelmann's high-minded description of the Apollo Belvedere as an embodiment of 'noble simplicity and calm grandeur' influenced perceptions of the classical world, but after the discoveries of Pompeii and Herculaneum these values were challenged.
- The first painting to be inspired by both these sources was Mengs' *Parnassus*, 1761, and David's teacher Vien painted the humorous *Cupid Seller*, 1763.
- David's early neoclassical paintings included mythological subjects, e.g. *Paris and Helen*, 1788, and ancient history, e.g. *The Oath of the Horatii*, 1784, and *The Lictors bringing to Brutus the Bodies of his Sons*, 1789. Paintings such as *The Death of Marat*, 1793, represent contemporary themes in the neoclassical style.
- Closer to Winckelmann's ideals are: Canova's *Icarus and Daedalus*, 1777–79; *Theseus and the Minotaur*, 1781; *Cupid and Psyche*, 1794; *Napoleon as Mars the Peacemaker*, 1802; *The Three Graces*, 1814–1817; and Thorvaldsen's *Jason with the Golden Fleece*, 1803.
- Some of Ingres' paintings herald Romanticism, e.g. *Napoleon on his Imperial Throne*, 1806; *Oedipus and the Sphinx*, 1808; *Jupiter and Thetis*, 1811; and *The Apotheosis of Homer*, 1827.

All other valid points will be taken into consideration.

### 32 Romantic heroes

**How was the idea of heroism represented in Romantic art?**

- Gros' depictions of the Napoleonic wars such as *The Battle of Abukir 25th July 1799*, 1806 (General Murat leading a charge); *The Battle of Eylau*, 1808 (the heroism of Napoleon's doctors); and *The Plague House at Jaffa*, 1799, were propagandist.
- Géricault's *An Officer of the Imperial Guard*, 1812, shows a dashing soldier, but *The Wounded Cuirassier*, 1814, is an anti-hero and *The Raft of the Medusa*, 1819, shows the heroism of various types of people cast adrift on a raft.
- Goya's patriotic *2nd May 1808* and *3rd May 1808*, both 1814, show the heroism of the Spanish people in Madrid rising up and facing execution during the Napoleonic invasion. The etchings of the siege of Saragossa: *The Disasters of War*, 1809–1810, include a number of acts of heroism, such as Agustina de Aragón firing a canon in *Qué valor!*
- Delacroix's *Liberty Leading the People*, 1830, uses allegory to represent the heroism of the proletariat.

All other valid points will be taken into consideration.

**33  1848 and its aftermath**

**In what ways did artists of the period 1848 to 1860 challenge artistic traditions in France?**

- The academic idea of high-minded 'history painting' as the peak of artistic achievement was challenged by a number of artists in France. This coincided with the rise of class consciousness and revolutionary change (February Revolution) in society and politics (Second Republic) influenced by the writings of Marx and Proudhon.
- Courbet knew the anarchist Proudhon and painted his portrait in 1853. His *The Stonebreakers*, 1848, and *Burial at Ornans*, 1849–50, were exhibited at the Salon, but challenged 'history painting' in that they elevated the peasant classes by painting them on a large scale. The fact that the figures in *The Stonebreakers* turned their backs on the viewers was construed as a slight on the bourgeoisie.
- Courbet's large *The Painter's Studio*, 1855, was rejected by the Salon, so he showed it in a temporary 'Pavilion of Realism'. It represented his political and artistic ideologies.
- Millet's *The Angelus*, 1856, and *The Gleaners*, 1857, show the nobility of peasants working on the land.

All other valid points will be taken into consideration.


**34  The Impressionist Eye**

**How did Baudelaire's *Painter of Modern Life* (1863) influence the subject matter of painting in Paris?**

- Baudelaire charged artists to paint the modern life they saw about them, particularly city life. He wrote of the *flâneur*, the 'man of the crowd' observing the 'floating existences' of unknown people passing in the street.
- The element of change, a consciousness of modernity, which Baudelaire referred to as 'transitory' and 'fugitive', was now seen as a fit subject for painting.
- Manet was a pioneer in painting scenes from modern urban life in Paris, e.g. *Music in the Tuileries*, 1862, and *Bar at the Folies Bergère*, 1882.
- There are many works by: Degas (e.g. *L'Absinthe*, 1876); Caillebotte (e.g. *Paris Street, Rainy Day*, 1877, and *Le Pont de l'Europe*, 1876); Renoir (*Moulin de la Galette*, 1876); and Toulouse-Lautrec (*At the Moulin Rouge*, 1892), among others, that represent this new sense of modernity.

All other valid points will be taken into consideration.

## 35 Beyond Impressionism

**In what ways did the work of Post-Impressionist artists show their disenchantment with urban life?**

- In the 1880s, French artists began breaking with representational art and the representation of the bourgeoisie as they began to question the values of modern society and the role of art.
- The Post-Impressionists explored new forms of inspiration and modes of expression.
- The synthetist theories of Gauguin and Bernard and the influence of Japanese prints led to an interest in the flat surface and delineation of forms.
- Cézanne worked, isolated in the countryside, and experimented with spatial relationships, colour and brushwork, using different viewpoints in the same painting, e.g. *Still Life with Cherub*, 1895.
- Van Gogh's colourful *impasto* paintings, done in the South of France, express his psychological states, e.g. *The Night Café*, 1888.
- Gauguin explored primitivism and the imagination, leaving Europe for Polynesia, e.*g. Where Do We Come From? What Are We? Where Are We Going?* 1897.
- Monet's late work focuses on his garden in Giverny, e.g. *Water Lilies and Japanese Bridge*, 1897–99.

All other valid points will be taken into consideration.

**Topic 8: The shock of the new: art and architecture in Europe and the United States in the 20th and 21st centuries**

**36 Brave new world, 1890–1914**

**Consider the development of Cubism before the First World War.**

Some discussion of Picasso's development into Transitional Cubism from *Les Demoiselles D'Avignon*, 1907, could be useful. See Picasso's *Three Women*, 1907-8. Braque's response with *Large Nude*, 1908, could be considered. With images such as *Woman with pears*, 1909, or Braque's *Harbour in Normandy*, 1909, it would be possible to discuss his collaborative work with Picasso. See Braque's *Mandolin*, 1910, and Picasso's *Woman with a Mandolin*, 1910. 1911 works included stencilled lettering.
Gleizes and Metzinger's text *On Cubism* (1912) might be considered and the work of the Salon Cubists such as Léger and Juan Gris. The development of Analytical Cubism.
Before the First World War, Synthetic Cubism appeared and artists used papiers collés and other found materials. See Picasso *Still Life*, 1912.

All other valid points will be taken into consideration.


**37 Visions of Utopia – architecture**

**What are the characteristics of the work of Frank Lloyd Wright? Discuss with reference to at least two examples.**

American architect and interior designer. Design of buildings had to be in harmony with nature, humanity and the environment. 'Organic architecture' *Falling Water*, 1935, had a stream and waterfall running under the building. Limestone for verticals and concrete for horizontals.
Founder of the Prairie School constructing Usonian homes to help with urban planning. These were low buildings with sloping roofs. Materials were unfurnished and included overhangs to maximise space. Connections were made between outside space and the natural environment. See also the *Robie House* with its cantilevered roof.
His own home *Taliesen West*, 1937, was rebuilt after a fire and remains the centre of research. Worked on Guggenheim, 1969, in New York. Idea of ramp to show and respond to the development of modern art. Interior similar to a sea shell.
Also built offices, schools, churches, skyscrapers, etc. He had worked for Louis Sullivan. Designed furniture and stained glass.

All other valid points will be taken into consideration.

**38 Rebellion and the unconscious**

**To what extent did Freud influence Surrealist artists?**

The debt to Freud is both explicit and implicit and this forms the debate of the question.
Surrealist Manifesto, 1924, specifically mentions the debt to Freud. 'Thanks to the discoveries of Freud our mental life, which we tended not to be concerned with…has come to life.'
Automatist artists such as Masson experimented with Automatic writing and drawing to tap into the unconscious mind. See *Sea Battle*, 1924. They also played games and created collaborative drawings called Cadavres Exquis.
André Breton had some knowledge of medicine, psychiatry and the work of Charcot.
Dalí met Freud who claimed he knew little about art. He is said to have respected Dalí.
*Un Chien Andalou*, the 1928/1929 film written by Dalí and directed by Buñuel, shows signs of the influence of Freudian thought, although this is disputed.
References to dream world are explicit in the work of artists such as Dalí, Magritte, Fini, Tanning, etc.

All other valid points will be taken into consideration.

**39 The figure and the object**

**Consider the depiction of the figure in the work of <u>at least two</u> artists.**

Consider work done by the 'School of London' and their commitment to the figure despite other art movements moving away from it.
See, for example, work by Francis Bacon as both character studies and treatments of the human condition. See *Seated Figure*, 1961. Box-like shapes contain these figures and point to a sense of isolation and detachment.
Lucian Freud's figures are heavily impastoed nudes for the most part. Much of his work is an examination of the relationship between the figure and the viewer.
See *Girl with a white dog*, 1951–2.
Georg Baselitz sculpts and paints figures initially as a rebellion against abstraction.
From 1969, his upside down figures stress the importance of form.
Other artists may include Philip Guston, Luc Tuymans or Frank Auberbach.

All other valid points will be taken into consideration.

**40 'Art is about life': art after Modernism – 1970 to the present day**

**How have artists explored ideas of race and identity?**

E.g. Adrian Piper is a conceptual artist living in New York. She is one of the first African-American artists to lecture in philosophy. She is particularly interested in issues of race and gender and has introduced these concerns into conceptual art. She is also interested in Minimalism and has introduced more political elements into it.
Her video installation of 1988 called *Cornered* deals with issues of self-identity and confronts the viewer with their potentially racist views.
See *Aspects of the Liberal Dilemma*, 1978, *The Colour Wheel Series*, 2000, *Everything*, 2003.
Some knowledge of written work is important too such as 'How to handle black people, a Beginner's Manual'.
Other artists may include Lorna Simpson, Glenn Ligon, Kara Walker, Marlene Dumas, Anselm Kiefer and others.

All other valid points will be taken into consideration.