ART HISTORY

Paper 9799/01

Analytical Studies in Western and non-Western Art

Key messages

The overall standard was good, with some candidates demonstrating a sophisticated understanding of the works of art they had studied. Successful candidates addressed all parts of the questions they chose and had a thorough knowledge of artistic processes; they used the full range of terminology when describing or analysing the works in question. The distinction between analysis and description is an important one and good answers showed awareness of the difference. Outstanding answers demonstrated a deep understanding of the historical context of the artworks and based their discussions within it.

General comments

Candidates should ensure that they consider all aspects of a question, so that if (for example) they are asked to analyse composition, colour and subject matter, they cover all three elements. They should avoid including material in the **(a)** part of the question which belongs in the **(b)** part, and vice versa. A key characteristic of a successful answer is a high level of detail that demonstrates close observation and analysis of the artwork, together with a comprehensive knowledge of its functions, interpretation and significance.

Comments on specific questions

Question 1

(a)   This question had two aspects: the first requiring candidates to examine the process of oil painting and the second to comment on the visual effects achieved. The first part of the question was rarely answered well with many candidates showing insufficient knowledge of the process and not explaining it in detail or using correct terminology (e.g. priming the panel with gesso). The answers to the second aspect were better, and discussed the painting's luminosity, textural variety, depiction of detail, saturated colours, modelled and blended forms, etc. Good answers supported each point with one or more examples in the painting. Weaker answers strayed into irrelevant discussions of composition or symbolism.

(b)   Most candidates answered this well, and stronger answers examined a range of different interpretations, discussing each one in detail. More sophisticated answers acknowledged the complexity of the debate and distinguished between interpretation and fact. The couple's wealth was discussed, and various manifestations of marriage and betrothal were frequently considered. The possibility of a posthumous portrait was often raised, but the piety of the Arnolfini was mentioned less often. Some candidates discussed gender roles within the painting, but they need to be careful to avoid interpreting these in a way which is contemporary to the twenty-first century rather than the fifteenth.

Question 2

(a)   This question asked for an analysis of the sculpture, not just a description. Strong answers offered an analysis and identified the pharaonic attributes using the correct terminology (e.g. Nemes, uraeus), and they mentioned the hieroglyphics on the dorsal pillar. Good answers often referred to relevant features in the sculpture and architecture which are not visible in the photograph on the question paper. As in **Question 1**, there was sometimes an incomplete understanding of how the work was made, including a limited knowledge of the tools used and the sequence in which the work was undertaken.

(b)   There was a lack of precision about the sculpture's original position, with some confusion surrounding the location and function of the Ramesseum. Emphasis on the pharaoh's numerous children, the flooding of the Nile, etc. were less important than an understanding of the sculpture's function as part of a campaign of propaganda, which was sometimes mentioned but rarely developed. Many candidates mentioned the sculpture as a repository of the pharaoh's *Ka,* and some commented that the durability of the material reflected the intended longevity of the pharaoh's legacy.

Question 3

(a)   Many candidates tackled this question well. The best answers usually began with the floor plan and proceeded in a logical sequence, describing the building from the ground up. Excellent answers included accurate and confident use of architectural terminology, a detailed description of the features and a sound understanding of the whole building, as well as its parts. Those candidates who included the correct number of columns, metopes, etc. showed a good grasp of essential information. Weaker answers lacked structure, omitted details and used general rather than specific terminology.

(b)   This question had a tripartite structure and few candidates answered all parts proficiently. The royal patrons were usually known (Ferdinand and Isabella of Spain) but other parties were less frequently included. Knowledge of the sources for the Tempietto was patchy; some answers referred to ancient peripteral temples and the better ones named them; references to Christian martyria were sparse. Vitruvius was often mentioned but seldom with a full understanding of how his work related to the Tempietto specifically. The best answers to the final section of the question showed a convincing grasp of the context of the High Renaissance.

Question 4

(a)   There were three elements to section (a), and the first two were often tackled well. The analysis of the composition was mostly proficient, particularly by those candidates who approached it as a photograph rather than as if it were a painting. Strong answers analysed the colour with a sophisticated range of vocabulary and discussed how it related to the overall mood of the image. The analysis of the subject matter was more variable, with better answers explaining that the image conveyed the subject's awkwardness and vulnerability, and a transitional phase of her life.

(b)   Many candidates knew that this image was part of a series. There was a lack of awareness of the artistic context of the piece, and of Dijkstra's work in general; few candidates showed a comprehensive understanding of her concerns, and influences such as Diane Arbus and August Sander were rarely included. Botticelli's *Birth of Venus* was frequently cited as an influence, but the anonymous subject chose her own pose, rather than being directed by the photographer.

ART HISTORY

Paper 9799/02
Historical Topics

Key messages

To score high marks in each question it is necessary to discuss an appropriate number of named works of art in suitable detail. The works of art discussed must date from within the period specified by the question.

General comments

Most candidates used valid examples keeping within the period covered by the topic. Some prefaced their answer with an over-long introduction on the historical context before they began to discuss works of art. In some cases, the introduction occupied more than one third of the response making it more difficult to answer the question adequately. Questions which involved comparisons were sometimes not answered very comprehensively, for instance **Question 34,** where candidates were asked to compare the work of two Impressionist artists. Better answers made a series of direct, point-by-point comparisons, while weaker ones included two separate accounts, leaving the reader to make the implied links. In a few cases, candidates did not read the question with sufficient care and, as a result, were unable to access the full range of marks; for example, **Question 28,** some candidates discussed the work of only one artist, though the question stated *artists* in the plural.

Comments on specific questions

Topic 1

Question 1

Most of the candidates who answered this question selected at least three appropriate examples which dated from across the period. Better answers discussed the changes that took place in several aspects of the buildings including plans, the use of the orders, materials, and the extent and type of sculptural decoration. Several weaker answers concentrated almost entirely on sculpture only, discussing its subject matter in detail, and offered little about the architecture of the buildings.

Question 2

There were several excellent and very good answers to this question in which candidates discussed three or more well-chosen examples in relevant detail. Most candidates emphasised the realistic treatment of anatomy and the way in which the use of bronze enabled extended and dynamic poses. A few candidates included examples of figures with wind-blown drapery and mentioned the Greek concept of *rhythmos* and how it affected the portrayal of movement. In some cases, candidates chose examples in which there was little movement, therefore unsuited for answering a question about movement.

Question 3

Few candidates answered this question and those that did concentrated exclusively on triumphal arches. Better answers ranged widely over the topic by discussing location, scale, materials and sculptural decoration, and the way in which these aspects were linked to the purpose of triumphal arches. Weaker answers concentrated exclusively on the sculptural decoration which they described in depth in a way that was not always relevant to the topic.

Cambridge Assessment
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Question 4

There were too few answers to make comment appropriate.

Question 5

There were too few answers to make comment appropriate.

Topic 2

Question 6

There were too few answers to make comment appropriate.

Question 7

There were several good and some very good answers to this question. Most candidates compared two examples of tympana, and a few took the equally valid but more difficult approach of comparing three examples. Answers were well-organised, and several candidates showed a good grasp of technical terms such as lintels, archivolts and trumeaux. Better answers involved a point-by-point comparison of aspects such as composition, symbolism, style, and emotional effect on the viewer. Most candidates emphasised the didactic purpose of the sculptures. A few candidates also discussed the importance of their size and their location at the entrance to churches.

Question 8

There were too few answers to make comment appropriate.

Question 9

There were too few answers to make comment appropriate.

Question 10

There were too few answers to make comment appropriate.

Topic 3

Question 11

Most candidates who answered this question identified suitable examples of cathedrals in the High Gothic style which presented a clear developmental sequence. Most candidates used architectural terminology in an accurate manner and discussed both stylistic and technical developments. Better answers discussed a wide range of features in detail including nave elevations, vaulting, the use of flying buttresses, etc. Weaker answers discussed fewer aspects in less detail and their accounts of the development of their examples were less convincing.

Question 12

There were too few answers to make comment appropriate.

Question 13

There were too few answers to make comment appropriate.

Question 14

There were too few answers to make comment appropriate.

Question 15

There were too few answers to make comment appropriate.

Topic 4

Question 16

Most candidates who answered this question were able to identify two or more examples of suitable tombs in Florentine churches, though in a few cases the tombs were incorrectly named and could only be identified from their location and description. Better answers discussed several aspects of tomb design including materials, classical style and biographical elements, and they related these to the wealth and status of the individual. Most candidates discussed the secular aspects of tombs in depth, though accounts of religious imagery were either missing or superficial. Very few candidates discussed the concept of purgatory and the way in which tombs were the sites for prayers for the souls of the deceased.

Question 17

This was a popular question and answers ranged from excellent to satisfactory. Better answers discussed a suitable number of well-chosen examples in detail, referring to aspects such as the treatment of anatomy, the use of gesture and expression, linear and atmospheric perspective, and three-dimensional modelling in light and shade. Several very good and some excellent answers also discussed briefly the possible influence of Alberti's dell Pittura on artists, though a few mistakenly claimed that he influenced Masaccio who was dead by the time that the book was published. Weaker answers were descriptive and did not focus on the question.

Question 18

Most candidates selected a suitable number of examples of buildings by Alberti but several were uncertain about their locations. Better answers were prefaced with useful context including Alberti's career in Rome, his intellectual pursuits and the influence of Vitruvius; they discussed their examples in depth with an assured grasp of architectural terminology and, where appropriate, referred to antique prototypes including the *Colosseum* and the *Pantheon* (for the dome in the original design of the *Tempio Malatestiano* at Rimini). Better answers also pointed out the influence of Tuscan Romanesque traditions on the design of the façade of *Santa Maria Novella* in Florence. A few answers became side-tracked from the question and spent time comparing Alberti's work with that of Brunelleschi.

Question 19

Answers to this question ranged from very good to weak. Most candidates identified an adequate number of valid examples which they discussed in considerable detail concentrating in particular on poses and on the treatment of colour. Better answers went into more detail and discussed those aspects of the work which were innovative, sometimes comparing them briefly with that of Titian's predecessors such as Giovanni Bellini. Although weaker answers knew a great deal about their examples and went into considerable detail, their accounts were largely descriptive and did not communicate what was new about the artist's work.

Question 20

Candidates discussed a wide range of examples of Leonardo's work including his narrative paintings such as the *Battle of Anghiari*, his religious scenes including the *Last Supper*, his paintings of the Virgin and Child such as the *Virgin of the Rocks*, his portraits including *The Lady with an Ermine*, and his red chalk drawing depicting Warrior's Heads. Candidates who relied exclusively on portraits as their examples sometimes struggled because the emotions of the sitters are very subtle and difficult to describe compared to the more overt emotions in works such as the *Last Supper*, the *Adoration of the Magi* and the *Battle of Anghiari*. Most candidates discussed his treatment of light and shade (better answers accurately used the term *sfumato*), his use of gesture and expression, and the importance of his background settings. Regarding his paintings of the Virgin and Child, several very good and several excellent answers explained the connection between the composition of the figure group and the psychological interaction between the individuals depicted.

Topic 5

Question 21

Most candidates identified suitable examples of buildings by Bernini and Borromini and a few also discussed at least one work by Pietro da Cortona. Better answers analysed their chosen examples in detail and discussed a wide range of features including curved façades, complex geometrical plans, the use of a giant order, and dramatic effects of light and shade. Only a few candidates discussed the extravagant spire of Borromini's *Sant' Ivo alla Sapienza*, arguably one of the most dramatic features of any Baroque church. Weaker answers showed a less secure grasp of architectural terminology, and they were less detailed and to the point.

Question 22

There were too few answers to make comment appropriate.

Question 23

There were too few answers to make comment appropriate.

Question 24

Candidates generally approached the question in two different ways, each of which was valid. Some of them adopted a narrow approach by investigating only paintings, while others took a broader approach and considered works in a variety of media including not only paintings but also prints (both etchings and dry point) and drawings. Better answers discussed briefly the techniques employed and linked them convincingly to the visual effects to which they gave rise; weaker answers were largely descriptive and did not make this connection.

Question 25

There were too few answers to make comment appropriate.

Topic 6

Question 26

There were too few answers to make comment appropriate.

Question 27

There were too few answers to make comment appropriate.

Question 28

Answers to this question ranged from very good to satisfactory. Better answers concentrated on the work of individual artists including Hogarth or on artistic movements such as the Pre-Raphaelites. Better answers gave useful historical context concerning, for example, poverty and drunkenness, and they discussed their examples in detail to explain the social concerns of the time.

Question 29

There were different but equally valid approaches to this question. Some candidates discussed the work of a wide range of artists, while others concentrated on one artist only including, for example, Samuel Palmer. Better answers discussed their examples in detail, focusing on the treatment of colour, tone and light as required by the question.

Question 30

There were too few answers to make comment appropriate.

Topic 7

Question 31

Many candidates prefaced their answer to this question with useful historical context, and they referred to the parallel influence of Winckelmann and his writings on art. Few candidates discussed the direct influences of the discoveries at Pompeii and Herculaneum on paintings such as Mengs's *Jupiter and Ganymede* (a pastiche of a Herculaneum fresco), Vien's *Cupid Seller* and the pose of Ingres's *Portrait of Madame Moitessier*. Instead, most candidates took an indirect approach in which they discussed in a general way the influence of the discoveries on the development of neo-classical art, drawing their examples chiefly from the work of David and Canova.

Question 32

This was a popular question which elicited a wide range of responses from excellent at one extreme to satisfactory at the other. Most candidates drew their examples from the work of Goya and Gros, but a few included Delacroix's *Liberty Leading the People.* Although strictly speaking the latter painting does not depict war, it was accepted as a valid example for the purposes of the question, and candidates could usefully have given a brief justification for its inclusion. Better answers described their chosen examples in detail and explained clearly the particular purpose of each work, for example, several of them pointed out the propagandist nature of Gros's depictions of Napoleon. Weaker answers produced descriptive accounts and did not discuss the purposes of their chosen examples.

Question 33

This question was answered by a small number of candidates. Most answers began with some brief but relevant historical context followed by an account of Menzel's depictions of industry, including his painting of the *Rolling Mill* which was interpreted as a critique of contemporary society.

Question 34

This was a popular question which gave rise to a range of responses. There were many combinations of artists, but the most effective ones were Monet and Degas, Monet and Caillebotte, and Renoir and Degas. Most candidates chose examples from the 1870s when Impressionism was at its height, but a few selected ones from much later including, for example, Monet's *Poplars* series from the early 1890s. The most effective comparisons were between depictions of similar scenes such as Monet's *Boulevard des Capucines* and Caillebotte's *Paris Street, Rainy Day* or Renoir's *La Loge* and Manet's *Olympia*. Better responses approached the question thematically, comparing subject matter, techniques (especially brush strokes), colour, perspective and the possible influence of photography and Japanese prints. Weaker answers tended to give two separate accounts of the work of their chosen artists without making explicit comparisons.

Question 35

Candidates chose a wide variety of examples for this question including some of the artist's early work including the *Potato Eaters*. Many candidates discussed a range of ways in which van Gogh conveyed emotion in his paintings including his subject matter, technique (especially his use of heavy impasto), compositions and treatment of line and colour. Very few candidates discussed his use of particular colour combinations to express his feelings, such as the complementary blues and yellows in *The Artist's Bedroom* and the clashing reds and greens in his *Night Café*. Most answers referred to the intensely personal nature of his paintings and related their content and appearance to circumstances. Weaker answers went into considerable detail about his life history and, therefore, lacked time to analyse their examples in sufficient detail.

Topic 8

Question 36

This was a popular question which gave rise to some very good answers and some excellent answers. Many candidates began their answer by briefly discussing the Futurist Manifesto, placing it in its historical context, and by outlining the principal aims of the Group. Most candidates selected a good range of paintings. Some of the better answers also discussed sculpture, including Boccioni's *Unique Forms of Continuity in Space*. Answers were generally well-organised with sections dealing with representations of modernity (speed, energy and dynamism), with modern subject matter (cars and aeroplanes, etc.) and sensory impressions.

Better answers discussed a wide range of examples in detail; weaker ones investigated a smaller number in less detail.

Question 37

Many candidates who answered this question provided useful historical context. A few candidates also discussed what is meant by the term 'modern' with respect to late nineteenth and early twentieth century architecture. Descriptions of Gaudi's work ranged from excellent to satisfactory; there were many references to his use of traditional materials and to his use of lavish decoration and ornament. Many candidates referred to the influence of Catalan Gothic architecture, and a few mentioned his employment of modern constructional techniques including hyperbolic and catenary arches. The best answers addressed the question consistently, using their examples to explore the tensions in his work between what was traditional and what was modern. Weaker answers often described in detail but without reference to the question.

Question 38

Better answers selected a range of examples in a wide range of media including architecture, paintings and works on paper, which they described in detail placing them firmly in the context of post-revolutionary Russia and explaining how some of them embodied a new artistic language. There were several excellent accounts of Tatlin's design for the *Monument for the Third International* and for El Lissitzky's *Beat the Whites with the Red Wedge*. Weaker answers discussed a narrower range of examples in less detail and gave less historical context.

Question 39

There were too few answers to make comment appropriate.

Question 40

There were several very good discussions of Bill Viola's work, including his use of video and of digital technology to produce large screens with slowly moving imagery. Discussion of the work of other lens-based practitioners was comparatively weak and, in many cases, candidates did not say a great deal about their use of digital technology concentrating instead on their photography alone.

ART HISTORY

| **Paper 9799/03** |
| **Thematic Topics** |

Key messages

Some candidates could be more selective in their choice of material when choosing examples. Unless the question clearly indicates otherwise, candidates are advised to follow the guidance in the question paper which recommends basing their answers on detailed discussion of three or four case studies. If more works are discussed, it can affect the quality of the response.

General comments

The most successful answers followed the guidance given at the top of each page of the examination paper for candidates to base their answers on three or four case studies. By restricting the number of examples, candidates were better able to demonstrate the detailed discussion required. Equally, if more works were discussed, it often affected the quality of the answer, typically, offering broad or descriptive accounts of lots of different examples but not enough analytical or contextual detail on each.

It is important that artworks are analysed with accuracy, detail and depth using appropriate subject terminology. Candidates should place their chosen artworks in their historical or cultural context, as appropriate to the question. The most effective way for candidates to demonstrate their ability to distinguish between fact, theory and personal judgement is by citing relevant and specific readings, theories, art historians or critics. Candidates may also debate readings of artworks and put forward opinions about the most convincing interpretation.

The most successful responses were where the candidate related their analyses, contextual evidence and judgements or theories to the requirements of the question, rather than presenting a basic description listing everything they know about a work of art or peppering their essay with facts and quotes without linking them to the argument.

Comment of specific questions

Topic 1: Art and architecture in the city

This topic remains the most popular, inviting interesting and varied answers, with the most popular cities being Venice, Rome, and London.

Question 1

Some candidates dextrously considered space as art, though some just looked at an individual artwork in a public space which did not always work so well. Successful answers allowed for a balanced discussion of the historical context alongside a specific area of the city. One of the most frequently chosen case studies for Venice, for example, was St Mark's Square with the Doges Palace, St Mark's Basilica and the columns of St Mark and St Theodore. This allowed good scope for analytical and contextual analysis of a variety of architecture and sculpture as well consideration of the visitor's experience of the space. Candidates who did not perform so well on this question were those who focused their response on an individual artwork in the public space, or those who mistook the notion of public spaces 'as art works' as meaning the representation of the space within paintings rather than the space itself.

Question 2

A popular question and one that was well answered on the whole. The question allowed for opinions gained from personal experience to shine through. Better answers went into detail about the display, atmosphere and how the visitor was guided through the collection. Less successful answers lacked detail and criticality.

For Venice, the most common comparison was between the relaxed domesticity of the Guggenheim with the more traditional and formal Accademia. The most commonly used comparisons in Paris were the modern and more 'informal' Centre Pompidou with the traditional and busier Louvre. For London, the Tate Modern was frequently compared with the Sloane Museum. These comparisons worked well as they allowed for contrast.

Question 3

Candidates who performed well on this question chose case studies which allowed for variety in their answers. For example, candidates whose chosen city was Venice focused on the eclecticism of the city's architecture using examples such as the Doge's Palace, Saint Mark's Basilica and San Giorgio Maggiore. In London, good examples included 30 St Mary Axe, St Paul's Cathedral and Tate Modern.

Regardless of the chosen city, better answers all discussed sources of influences and explained the reasons for these by using evidence and historical context. Answers were less successful when there was not enough discussion of formal architectural qualities or inclusion of a critical voice.

Question 4

This was a less popular question, with better answers choosing monuments which allowed for a variety of discussion of forms and styles. Successful answers were those which offered a clear justification of the choices made, and the best ones combined critical opinion with visual analysis and historical context to support the reason for the monument's importance. Good choices of monument included the Albert Memorial and Cenotaph (London), and the Arc de Triomphe and Eiffel Tower (Paris).

Question 5

This was a popular question, particularly for those centres who chose Venice as their city. The most successful responses used examples which showed convincingly that the experience of the city had a formative effect of the work of the artist. Particularly good answers were able to do this through juxtaposition between two artists whose work allowed for a varied discussion of subject matter and style. Less successful answers did not consider the context of the relationship between artist and city or merely described the paintings chosen. Regardless of city, artist or having one or more artists, successful answers gave detailed descriptions of a few selected works and explained how they represented specific events in the city's history, or how they conveyed an atmosphere that can be linked to the city.

A popular choice for this question was Canaletto, sometimes juxtaposed with Turner. These made for good choices as they gave candidates the scope to discuss the change in Canaletto's approach to representing the city from forensic verisimilitude to tourist-friendly vedute paintings versus Turner's atmospheric sketches or watercolours inspired by his visit to the city.

Question 6

There were too few answers on this question to make a comment appropriate.

Question 7

There were too few answers on this question to make a comment appropriate.

Question 8

There were too few answers on this question to make a comment appropriate.

Topic 2: Landscape

Question 9

Japan was the most common focus for this question with most candidates discussing the works of Hokusai and Hiroshige. Generally, there was a good use and understanding of key terms: Ukiyo-e, Bokashi, Kabuti, etc., and many candidates were able to describe printing processes in detail. Successful answers wove together analysis of composition, subject matter and technique with an interpretation of the image, which was supported by relevant historical context (for example, mountain scenes may evoke a sense of longing for permanence in contrast to the turbulence of court culture, or provide a metaphor for the well-ordered state). Less successful answers lacked any discussion of materials and did not give comprehensive historical context or critical voice. As such, some answers were descriptive rather than analytical and missed the crux of the question.

Question 10

The best answers made clear and careful selection of at least three examples in order to respond clearly to the idea of 'variety' in Dutch landscape art. Commonly discussed themes were religion, prosperity, national pride and cultural achievement. Most answers discussed these convincingly in connection to their chosen artworks, and the best answers through detailed analysis which included consideration of the exploitation of materials and techniques.

Commonly, less successful answers tended to mention a broad range of works but did not manage a focused discussion of any of their chosen artworks and so lacked analysis, and, in particular, discussion of materials and techniques.

Question 11

There were too few answers on this question to make a comment appropriate.

Question 12

A relatively popular choice with most candidates discussing Turner and Constable, and some also including Pre-Raphaelites. The more successful answers discussed works alongside the contexts of industrialisation and urbanisation as well as romantic concerns, such as the sublime.

Question 13

Not many candidates attempted this question. The more successful answers discussed the works alongside the competition with photography and artists striving to offer something different through painting. Answers concentrated on Seurat's pointillism and others used Cezanne's use of flat planes of colour and Gaugin's modern exoticism in Tahiti. Commonly, less successful answers focused on description of the works to the detriment of historical and broader artistic context.

Question 14

There were too few answers on this question to make a comment appropriate.

Question 15

There were too few answers on this question to make a comment appropriate.

Question 15

There were too few answers on this question to make a comment appropriate.

Question 16

There were too few answers on this question to make a comment appropriate.

Topic 3: Portraiture

Question 17

There were too few answers on this question to make a comment appropriate.

Question 18

This was a popular question, with a wide variety of answers from across Renaissance portraiture and with some consideration of the representation of the character of women as well. To succeed in this question, candidates needed to give an intelligent examination of the issue of character and its presence in the portrait image.

Some successful answers cited Burckhardt's theory of the rise of the individual, and this was a commonly used starting point; they analysed attributes, dress and iconography as well as facial expression. Some well-chosen lines of discussion for this question included the realism of execution and subjects individuated through identifying accessories such as letters of symbols as seen in Jan van Eyck's *Arnolfini Portrait* or Rogier van der Weyden's *Portrait of a Lady*. Also commonly included were the expression in the faces of the sitters, such as the energy and alertness of Giovanni Bellini's *The Doge Leonardo Loredan* or the confidence and confrontational frontal pose of Dürer's *Christ-like Self Portrait* (1500).

Question 19

This question required candidates to explore and perhaps define the key idea of realism, which is central to any study of portraits of this period. Some successful approaches considered the tension between the realism and idealism in Baroque Rome. A few answers looked to Spain or the Netherlands. The better answers were those that chose more than one artist to allow for variety of argument.

Question 20

This was a relatively popular question. Although this question gave the opportunity to discuss portraits of nobility in a single, marriage, family or group portraits, most candidates chose to focus on group and family portraits. Particularly popular examples were Gainsborough's *Mr and Mrs Andrews* and Reynolds' *Three Ladies Adorning a Term of Hymen*.

Most answers included a successful discussion of pose, gesture, facial expression, costume, setting, objects, and signs and symbols of status and achievement. The best answers were also able to combine their analysis with details of commission and historical context.

Question 21

There were too few answers on this question to make a comment appropriate.

Question 22

Good responses to this question responded to the key word 'stylistic' and paid close attention to matters of composition, line, colour, lighting and tone. By far the most popular style was Cubism, almost to the complete exclusion of all other styles which could have been chosen (Fauvism, Expressionism and Pop, and media such as photography or sculpture).

Less successful answers described portraits from the period but never explicitly stated or explored the style of their chosen artwork. Better answers were able to place their works in some context, for example, Cubist portraits, such as Picasso's *Portrait of Daniel-Henry Kahnweiler*, and analysed the formal features of the painting with reference to the aims and achievements of the Cubist movement.

Question 23

There were too few answers on this question to make a comment appropriate.

Question 24

This was a popular question which had a wide variety of responses. Good responses chose examples which illustrated different stages of human life. Less successful answers commonly chose portraits with the same or similar stages therefore not allowing for a range of discussion as required by the question.

Some of the more interesting arguments looked at both age and professional stages of life.

Topic 4: The Nude

Question 25

Good responses paid careful attention to formal matters such as the proportions of the body, while showing an awareness of cultural contexts such as the idealisation of the male form, the idea of the body as an embodiment of moral excellence and the cult of physical beauty in ancient Athens. Most candidates managed a well-rounded discussion of the depictions of the nude in ancient Greece. The better answers addressed the notion of inheritance; some candidates overlooked this element of the question entirely.

Common successful examples included *The Kritian Boy*, Myron's *Discobolus* and the Cnidian *Venus* with reference to later nude imagery drawing on the Greek model, for example, Renaissance Venus figures such as Titian's *Venus of Urbino*.

In their exploration of influence, candidates may also have validly chosen examples such as neoclassical nudes through to the ideals of musculature or femininity, etc. as depicted in modern photography/advertisements,

Question 26

There were too few answers on this question to make a comment appropriate.

Question 27

This was a popular question in this topic. This question allowed for consideration of how the body expresses spiritual and moral ideals, and although the question did not demand candidates to stick to the Christian tradition, most did so. The most common examples by far were Massacio's *The Expulsion of Adam and Eve* and Grunewald's Isenheim altarpiece, which on the whole were successfully discussed in relation to Christian concepts of shame and penitence, the association of nakedness with sin and humiliation (Massacio), and images of the crucified Christ with ideas of sacrifice and redemption, and the body as a site of simultaneous suffering and salvation (Grunewald). Candidates could also have chosen examples from later periods or from non-Christian traditions.

Question 28

This was a popular question, and one which prompted some wide ranging and interesting answers. Examples were chosen from across styles, periods and mediums. There were some interesting answers to this question. Some answers included examples from the canonical tradition such as Titian, but just as many included examples from modern art (Cézanne, Gaugin, Schiele), self-portrait (Jenny Saville) and photography (Sherman, Bellmer, Mapplethorpe).

Successful answers discussed their examples with accurate descriptions of the subject matter and attention to artistic treatment, regardless of medium, for example, tone, colour, brushwork, punctum, lighting, composition, pose, setting, etc. Better answers were able to show knowledge of the critical and theoretic discussions in this field, such as the male gaze, nude depictions made for the private pleasure of male patrons, and the construction of the idea of women as the passive muse, etc.

Question 29

The most common examples chosen for argument were the work of Robert Mapplethorpe, Jo Spence and Cindy Sherman. Successful answers selected three or four examples and paid close attention to formal analysis such as composition, light, colour, pose and setting. Better answers also considered the function or purpose of a work as an intrinsic part of its artistic quality, such as the questioning of gender stereotypes in the work of Mapplethorpe, confrontation of the male gaze in the work of Sherman, or documentary strategies

employed by Spence. The best answers also identified elements which are unique to the photography medium and included these in their argument.

Candidates should be careful to give accurate information on the artist, their work and date, as some less effective examples were only vaguely identified, making identification of the work difficult.

Question 30

There were too few answers on this question to make a comment appropriate.

Question 31

Successful answers gave a detailed account of the material, pose, scale, expression and other formal qualities for each example, and explained their effect on the viewer; they maintained comparative discussion throughout and included examples that showed contrast in approach.

Answers might have been enhanced by including reference to contextual matters such as intended function, location and style. Common examples included sculptures by artists such as Praxiteles, Myron, Donatello, Michelangelo and Bernini. Few candidates chose more modern examples such as Rodin, Brancusi or Giacometti but these would have been equally valid.

Question 32

There were too few answers on this question to make a comment appropriate.

Topic 5: Still Life

Question 33

Almost all candidates answering on this topic attempted this question. Most candidates successfully chose examples which were diverse enough in their subject matter and/or form to allow for the 'variety' aspect of the question to be addressed effectively.

Overall, this question was answered well with most candidates discussing variety across their choices in the formal elements of their examples, such as viewpoint, palette, painterly textures, etc. Answers compared the variety of meaning, such as 'vanitas' paintings reminding the viewer of mortality and the futility of worldly ambition, with banquet pieces celebrating abundance. Most candidates seemed confident in their use and knowledge of terminology, subgenres and the symbolic meaning of objects. The best answers also managed to discuss their examples with reference to relevant contexts such as religion, economics and politics.

Question 34

There were too few answers on this question to make a comment appropriate.

Question 35

There were too few answers on this question to make a comment appropriate.

Question 36

Depth of knowledge and analysis were the keys to successful answers here. Candidates who achieved well offered subjective judgements supported by objective discussion of the features of the work and how the works chosen relate to the wider still life tradition. Better answers supported their arguments with reference to the reception of the chosen artworks and consideration of the artist's intention. Weaker answers only offered narrative description of the artwork and did not engage with any meaningful discussion of the impact on the viewer.

Question 37

The most common examples used for this question were Andy Warhol's Campbell Soup Cans, Jasper Johns' Flag and Robert Rauschenberg's Monogram. Most successful answers analysed the artworks and included a relevant discussion of materials. Better answers considered their chosen examples in relation to the wider still life tradition and placed the artworks into a socio-historical context which informed some meaningful interpretation.

Question 38

There were too few answers on this question to make a comment appropriate.

Question 39

There were too few answers on this question to make a comment appropriate.

Question 40

There were too few answers on this question to make a comment appropriate.

ART HISTORY

Paper 9799/04
Personal Investigation

General comments

Personal Investigations (PIs) once again covered a wide range both chronologically and culturally. Most centres and candidates embarked on the research with a clear outline and preliminary list of sources. PIs covered both Western and non-Western art, and drew on the personal enthusiasms of the candidates. Media ranged from drawing and painting to photography, fashion and film. Any category of visual artefact has its own vocabulary, and candidates in general acquainted themselves with the relevant discourse for their subject. The strongest PIs were characterised by good organisation, a real sense of enquiry and a strong discursive/argumentative thread. The following areas in particular were noted by examiners:

Rationale

Many candidates began with a section outlining their rationale. This can be useful, but it is not stipulated, and in some cases rationales left the Examiner confused rather than with a clear idea of what to expect.

Quotations

In some PIs there was over-use of quotations from secondary sources, as a substitute for the candidate using their own words. In extreme cases there were several to a page, amounting to short paragraphs. In general, candidates should look to be paraphrasing critical views, embedding short quotations into their sentences where it is vital to do so, and as a rule keeping quotations limited.

Wordcount

Some PIs exceeded the word limit by significant amounts. Although some latitude has been exercised by examiners, it should be noted that in cases where the word limit is significantly exceeded, examiners will stop reading and this may mean that candidates disadvantage themselves. All candidates should be advised to work within the word limit stipulated.

Illustrations

Quality of illustrations and captions was variable. The best PIs took care to present high quality illustrations, accurately captioned, and placed somewhere easy to refer to, usually alongside the text.

References and bibliography

The standard of referencing was in general high. Sometimes the same source was referred to repeatedly in succession, with all details given in the footnote where a simple 'ibid' will do. There was extensive use of online sources, inevitable in some cases, but candidates should be aware of the difference between a scholarly monograph and an online encyclopaedia as reference sources. Some PIs had lengthy bibliographies, including several sources not mentioned in the text. Candidates are advised to restrict their apparatus to the task in hand, not present a complete reading list for the artist.

Presentation

With few exceptions, presentations were well delivered and candidates were enormously enthusiastic about their topic, leading to positive and stimulating conversations. In discussion, some were over-reliant on notes and answered questions by repeating their material rather than taking up the invitation to venture further into the topic or review it from a different angle.