



Cambridge Pre-U

ART HISTORY

9799/03

Paper 3 Thematic Topics

May/June 2022

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 International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2022 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Relative weightings of the assessment objectives:

Paper 3	Individual questions		Total for Paper 3	
	mark	%	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 assessment objective 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; the question-specific notes provide the parameters within which markers may expect the discussion to dwell.

Use the generic marking scheme levels to find the mark. First find the level which best describes the qualities of the essay, then allocate a point within the level to establish 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 bands. 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 or down according to individual qualities within the answer.

Rubric infringement

If a candidate has answered four questions instead of three, mark all the questions and add the marks for the three highest questions together to give the total mark. If the candidate has answered fewer questions than required or not finished an essay, mark what is there and write 'rubric error' clearly on the front page of the script.

Generic marking grid (20 marks)

18–20	Excellent	<ul style="list-style-type: none"> • 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. • Extensive and critical examination of contextual evidence from historical sources and concepts other than visual or other forms of analysis. • Excellent ability to distinguish between fact, theory and personal judgement. • Excellent, sustained organisation and development of argument in response to the question with outstanding use of subject terminology.
15–17	Very good	<ul style="list-style-type: none"> • Detailed and extensively developed analysis in response to specific examples or in certain circumstances a single example. Thorough understanding of materials and techniques. • Confident and detailed contextual evidence of historical sources and concepts other than visual or other forms of analysis. • Assured ability to distinguish between fact, theory and personal judgement. • A thoughtful and well-argued response to the question with very confident use of subject terminology.
12–14	Good	<ul style="list-style-type: none"> • Relevant analysis with some detail and development in response to specific examples or in certain circumstances a single example. Solid but descriptive rather than analytical understanding of materials and techniques. • Well-understood, solid contextual evidence of historical sources and concepts other than visual or other forms of analysis. • Good ability to distinguish between fact, theory and personal judgement. • A well-argued but not as extensively developed response to the question. Competent use of subject terminology
9–11	Satisfactor y	<ul style="list-style-type: none"> • Mostly relevant analysis in response to specific examples or in certain circumstance a single example, but lacking detail and development. Limited understanding of materials and techniques. • Some examples of contextual evidence of historical sources and concepts other than visual or other forms of analysis, but with some inaccuracies and limited range. • Distinguishes between fact, theory and personal judgement. • A mainly relevant response to the question and use of subject terminology but lacking in structure and development.

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

General note

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

Question	Answer	Marks
1	<p>What impact have social and historical factors had on one or more spaces in the city of your choice?</p> <p>Candidates may include some of the following points:</p> <ul style="list-style-type: none"> • An area can be defined in many ways. • The time period chosen for discussion may vary too. • Changes to the patronage, urban layout, style and function of architecture, character and amenities of the area may be included for discussion. e.g. Architecture, public sculpture, monuments, there is scope to discuss installations in galleries, sculpture parks, gardens, squares, major thoroughfares or sites of cultural events. • Candidates may comment on historical, social and cultural influences on the change. Displays of politics, wealth and ownership of land might have left their mark on city spaces. <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
2	<p>What can we learn about a city's history from its museums and galleries?</p> <p>Candidates can answer with reference to one or more examples.</p> <p>The history of the museums and/or galleries may have affected:</p> <ul style="list-style-type: none"> • Its location might tell us about the patron, their aims and the history of the area. • Its style of architecture might tell us about the history of the building. Was it a conversion? Purpose built? What is the style of architecture? • The nature of its collection, through the provenance of some of its art or artefacts, can tell us about collectors, changing tastes, economic developments. • The history of the artists whose work is shown. • The development of art historical styles. • The historical background governing those styles; the economy; society; or changing cultural influences. • The changing role of the museum from cultural shrine to place of entertainment, from a place of cultural exclusion to cultural inclusion. • The changing needs of gallery or museum visitors. Changing display techniques. Any other valid points should be credited. 	20

Question	Answer	Marks
3	<p>Discuss the work of one architect who has made a significant impact on your chosen city.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • The most likely choices will be famous architects whose works are prominent in the city: Wren in London; Gaudí, Barcelona; Brunelleschi, Florence; Bernini, Rome etc. • However, answers which focus on a lesser-known architect are equally valid. • The work of the architect should in most cases be discussed with reference to about three works, as suggested in the paper rubric. However, candidates may if they wish, choose an architect with only one work visible in the city. Here the onus is on the candidate to provide an informed discussion of a single work: Pei's Louvre pyramid, for example. • The work discussed should be in the city. The architect need not be from, the city, or be a national of the country (see above example). <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
4	<p>Discuss the significance of at least two monuments or public sculptures in your chosen city.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Answers should focus on two or more sculptures or monuments in public spaces within the chosen city. In discussing their significance, candidates may include some of the following points: • How the monument acts as a reminder of the city's history, commemorating important individuals providing a reminder of significant events (i.e. Monument to the Great Fire of London, Albert Memorial in Kensington Gardens, Nelson's Column in Trafalgar Square, London, the Columns of St Mark and St Theodore in St Mark's square, Venice). • The sculpture's aesthetic value, breaking up urban areas with works of decorative beauty, defining a public space (i.e. Trevi Fountain, Rome, Spire of Dublin, Arc de Triomphe, Paris). • Candidates may choose to consider the significance of the monument at the moment of erection or its significance to the city today if these have changed (i.e. Statue of Liberty, New York, Eiffel Tower, Paris). • Some analysis of the sculptures, relevant patronage, historical or political context, critical reception, and description of their placement within the city's public spaces would be useful to the overall discussion of the monument/sculpture's significance. <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
5	<p>Discuss the importance of the city to the work of at least one artist, working in any medium.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • an account of the work of an artist in any medium, and explain their connection to the city: they may have been born or trained there, or lived there for a time, or made an important contribution to its artistic heritage. Relations to a school or movement, or gallery and dealer, are other kinds of connection. • Answers should give a clear and detailed account of the works chosen. These may be representations of the city, for example Picasso's depictions of Barcelona, Turner or Ruskin in Venice, the London paintings of John Virtue while artist in residence at the National Gallery, photographic projects etc. Equally, the works discussed may be abstract, with some explanation of how the city is connected: for example, the walls and doors of Barcelona in the works of Antoni Tapies. Works commissioned within the city, even if they do not show it, are equally valid: altarpieces, bronze doors, work commissioned for a city space. There are many possible permutations, but at the centre of the answer should be a clear and persuasive discussion of the connection between artist and place. <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
6	<p>Discuss at least two examples of contemporary art in your chosen city which, in your opinion, are unmissable.</p> <ul style="list-style-type: none"> • Candidates will need to explain their choice and qualify why these examples are deemed unmissable. • Candidates may select freely from work in any medium, including film, performance art, street art. The work may or may not have been encountered in a gallery • Work in any medium is suitable – painting, public sculpture, print making, photography, street art or performance art. • One or more artists could be included. • Named examples of artwork must be included. A collection of works in a contemporary art exhibition would also be relevant. <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
7	<p>In your opinion, what was the most important art exhibition ever hosted in the city of choice? Give reasons for your answer.</p> <ul style="list-style-type: none"> • The answer will need to give the historic context of the exhibition. What was it called? When and where was it held? What artists were included and why? Some named examples of work displayed should be given. • Reasons why the exhibition might have been important could include: • A trade and industry fair with applied arts for political or economic reasons. • An international art fair to assert a cultural identity. • The launch of a new style, establishing the importance of an influential art collector or patron, or the identity or critical acclaim of a new artistic movement. • Dependent on the city chosen, examples could include: • London: 1851 Great Exhibition or the Sensation Exhibition at the Royal Academy of Arts. • Paris: any of the Exposition Universals; or the first Impressionist Exhibition in 1874. • Venice; one of the Biennales. • Reasons must be given – economic, stylistic, statements of political or economic prowess. • Stronger answers will explore the legacy of the exhibition. What did it go onto influence? Why is that important? <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
8	<p>How has politics affected the appearance of your chosen city?</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • This question addresses the theme 'How politics affects the city'. Answers should offer some interpretation of the key term 'political'. Possible areas of discussion: • The architecture of political institutions: parliament buildings, guildhalls, town halls past and present, and their surrounding spaces. Palaces and castles reflect political power and structures, if not party politics. In London, the Houses of Parliament would provide material for discussion: why was this style chosen? How does it affect the surrounding area and view across the Thames? • Statues and other monuments commemorating political figures and events. Trafalgar Square in London could be discussed with reference both to the sculptures, commemorating a politics of empire, and the surrounding architecture, appropriating classical style to place British political life in a certain tradition. • Politics in a wider sense may be inferred from the layout of a city – traditional working class areas, with factories and housing (which may have been converted for modern uses), and the political aim of 'gentrification' through the establishment of museums and boutiques in such areas. For example, the Raval district in Barcelona is a site in which the cohabitation of working class dwellings (and industrial history) with modern art galleries creates a political tension. • Housing reflects class structures, and political decisions – for example, luxury apartments and iconic buildings (like the Shard in London) serve as investment opportunities and capital security ([land banking'] for foreign capital while pricing locals out of the housing market. • Politics will also leave more ephemeral traces in street art, posters, and the use of public spaces for debates, protests etc. <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
9	<p>Discuss the presentation of the natural world in any works of non-Western landscape art.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Works for discussion may be chosen from one geographical area, or from several: a Chinese landscape may be compared to an Australian aboriginal artwork, for example. Examples may be in any medium, from any period. • The focus is on the presentation of the natural world. Depending on the examples chosen, this may give rise to discussion of such areas as: • The kinds of natural scene and objects chosen, and any relevant traditions and conventions. For example, both Chinese and Japanese landscape art draw on shared motifs – bamboo, plum blossom, mountains, pines. • Formal characteristics: composition, the use of empty space, colours and tones. The medium and how it is handled is intrinsic to the question of presentation. Point of view may be considered: in distinction to the fixed-point perspective of the Western tradition, Chinese landscapes sometimes imagine the viewer as a bird flying over a scene. • The depiction of natural objects – realistic, idealised, stylised, vividly detailed or hazy and suggestive? • The vision of the natural world being put forward: as a symbolic dreamscape (Aboriginal art), a contemplative scene expressing the inner essence of the material world (Chinese landscape art), a setting for human life (many Eastern prints). A discussion of Chinese landscape art will consider its meditative quality, the expression of man and nature in harmony, and the dwarfing of man by the scale of the cosmos. • Western art may be mentioned to bring out points through contrast, but the answer should focus on • non-Western: Chinese, Japanese and Australian aboriginal art are given as examples in the syllabus, but examples from other traditions (pre-Columbian America, Africa etc.) are equally valid. <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
10	<p data-bbox="316 248 1281 315">How does seventeenth-century Dutch landscape painting present an image of national identity?</p> <ul data-bbox="316 353 1305 1070" style="list-style-type: none"> • Candidates should discuss in detail a selection of works, paying attention to the scenes of life they depict. Topics may include: • The nation as a physical landscape, fertile and beautiful. As part of these, the physical phenomena of wind, rivers, cloudy skies, effects of light, the colours and textures of trees and views. • Human activities: walking, winter sports and festive occasions, labours such as milling. • Through the landscape, art celebrated local and national pride, the mercantile and political strength of the Dutch republic, based on maritime strength, and industry (driven by the mills, a popular subject). Other relevant contextual topics include topography and exploration, making landscape an expression of the pleasure of the conquest of space. • For the purposes of this question, seascapes, cityscapes and other subgenres are all valid. • Relevant artists include Jan van Goyen, Salomon van Ruysdael, Jacob van Ruisdael, Aelbert Cuyp. • Possible examples: Hendrick Avercamp, <u>Winter landscape with iceskaters</u> (c.1609); Aelbert Cuyp, <u>View of Dordrecht</u> (1620–1691); Jacob van Ruisdael, <u>Windmill at Wijk bij Duurstede</u> (ca.1668–70); Johannes Vermeer, <u>View of Delft</u> (ca.1660–61): <p data-bbox="316 1104 858 1137">Any other valid points should be credited.</p>	20

Question	Answer	Marks
11	<p data-bbox="316 248 1091 282">Discuss the characteristics of the Romantic landscape.</p> <ul data-bbox="316 320 1313 1133" style="list-style-type: none"> <li data-bbox="316 320 1313 584">• Candidates should give an informed account of some of the principal features of romantic landscape painting, with close reference to selected works. A comprehensive answer is impossible, and thus not expected. Formal description and analysis of works should be set in a framework of cultural and historical context. Although romanticism is listed in Topic 2.3, subheaded ‘the northern tradition’, examples may be any appropriate country with a connection to Romanticism, such as France and Spain. Candidates may make some of the following points: <li data-bbox="316 591 1313 757">• Emphasis on the emotive – reaction against restraint and order of neoclassicism. Nature the mirror of the soul, a site of freedom and infinite longing. Subjectivity an important theme, the solitary individual against a vast natural landscape. These points may be illustrated by the works of Caspar David Friedrich, with their mystical elements. <li data-bbox="316 763 1313 824">• Return to nature. Spontaneous <i>plein-air</i> painting. Naturalism favoured over idealism, as in the nostalgic pastoral work of John Constable. <li data-bbox="316 831 1313 958">• Interest in places that were remote, wild and savage. Evocation of the power of unsubdued nature, for example in the paintings of Turner, e.g. <i>Snowstorm: Steam-Boat off a Harbour’s Mouth</i> (1842), suggesting the frailty and vulnerability of man in a violent whirlwind of natural forces. <li data-bbox="316 965 1313 999">• Political. Connection with revolutionary politics. National identity. <li data-bbox="316 1005 1313 1066">• Important concepts informing work of painters – sublime, beautiful, picturesque. <li data-bbox="316 1072 1313 1133">• Important artists of the period include Fuseli, Turner, Constable, Gericault, and Delacroix. <p data-bbox="316 1171 855 1205">Any other valid points should be credited.</p>	20

Question	Answer	Marks
12	<p>What can we learn about British society from looking at landscape painting?</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Prospect Painting, c.1660 to c.1710, featuring country houses in their surroundings, they demonstrate the prosperity and power of the landed gentry and give an idealised view of an ordered and harmonious rural society. Example: <u>South East Prospect of Hampton Court</u>, Herefordshire, Leonard Knyff, 1669. • Agricultural landscapes in the eighteenth century. Idealised scenes of cultivation, peace and plenty at a time of great prosperity. Especially depictions of haymaking and the harvest e.g. <u>Haymakers</u>, George Stubbs, 1794. The influence on painting of poetry of the Augustan Age: an Arcadian vision. • The Conversation Piece. Landscape as a possession and as a place of leisure and recreation for the wealthy. Example: <u>Sandleford Prior</u>, Edwin Haytley, 1744 and <u>Mr and Mrs Andrews</u>, Thomas Gainsborough, 1748–49 • Depictions of wild places and scenes connected with the remote past in the second half of the eighteenth century. At a time when travel became easier because of improved roads and coaches they satisfied a new need amongst the wealthy who valued them as souvenirs of places visited. Media included oil painting, watercolours and engravings. Examples: <u>Roslin Castle, Midlothian</u>, Paul Sandby, c.1770 and <u>Kirkstall Abbey</u>, Thomas Girtin, 1802. • The Victorian Landscape and social concerns. Depictions of the poor and downtrodden e.g. <u>The Blind Girls</u>, Millais, 1856; Henry Wallis, <u>The Stonebreakers</u>, 1857, <u>Hard Times</u>, Hubert von Herkomer, 1885. The influence of religion on landscape painting. Detailed depictions of natural forms which were felt to be God's creation. Example: <u>Pegwell Bay, Kent</u>, William Dyce, 1858. <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
13	<p data-bbox="316 248 1302 315">Discuss some of the varied responses to nature to be found in French and/or American landscape art of the nineteenth century.</p> <ul data-bbox="316 353 1302 1339" style="list-style-type: none"> <li data-bbox="316 353 1302 584">• As advised by the rubric, candidates should select examples which illustrate some of the diversity of responses to landscape in the many artists and movements of the period. A comprehensive answer is not expected. Thoughtful analysis of individual works, with attention paid to choice of subject matter, treatment and the context of ideas informing the work, should be credited. Candidates may make some of the following points: <li data-bbox="316 595 1302 719">• From France: the Barbizon School, their attention to light and atmosphere, with Romantic ideas of rural seclusion and the power of nature: Rousseau, Diaz; the dramatic realism of Millet (<i>Four Seasons</i>) and Courbet (<i>Roe Bucks Shelter in the Wind</i>). <li data-bbox="316 730 1302 891">• Impressionism. Importance of <i>plein air</i> painting, the immediacy of a rough, sketchy finish preferred to the finished effects of academic art. Close attention to fugitive passages of light; interest in the pleasures of city life, suburbs and surrounding countryside. Important artists include Renoir, Sisley, Monet, Morisot, Pissarro. <li data-bbox="316 931 1302 1093">• Post-Impressionist landscapes, encompassing various practices, including the symbolist aesthetic of Puvis de Chavannes, the investigations into structure and seeing in Cezanne; Seurat and pointillism; emotive colours and brushstrokes of van Gogh and Gauguin. <li data-bbox="316 1104 1302 1227">• From America, the most important movement is the Hudson River School, with the Romantic sublimities of Cole, Bierstadt, Church; the notion of the wilderness evoking a primeval innocence and God's glory; development of this project by the Luminists. <li data-bbox="316 1238 1302 1339">• For this answer, drawings and prints are as valid as paintings. Candidates may also discuss landscape in nineteenth-century photography. <p data-bbox="316 1368 858 1402">Any other valid points should be credited.</p>	20

Question	Answer	Marks
14	<p>Compare and contrast the work of any two landscape artists, active after 1900.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • For a (non-exhaustive) list of possible examples for discussion, see syllabus. The period stretches from Fauvism to contemporary practices. Examples may be from any media, including drawing, photography, sculpture and video art. • The works selected for discussion should be accurately described with regard to subject matter, medium, the process of creation, and with reference to relevant context such as their relationship with tradition, surrounding ideas and the overall artistic project of which the work is an example. For example, a discussion of a John Virtue painting would be likely to mention the importance of walking, repeated motifs, and sketchbook practice and his place in the English landscape tradition. <p>Examples may be drawn from non-traditional art such as Land Art, video art and other new media.</p> <p>Credit should be given to answers which present a genuine comparison, linking the works discussed rather than writing about them in isolation.</p> <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
15	<p>‘Human relationships with the land are an enduring theme in art.’ Discuss.</p> <ul style="list-style-type: none"> • Candidates may refer to any time or culture, defining the links between that cultural landscape (in its broadest terms) and the artists concerned. • Ancient cultures of China, India, Australia. Japan may be linked with the religious and spiritual concerns of the culture and the materials and techniques that artists encompassed in the formation of works of landscape art. • Monastic works from the middle ages may be referred to in description of the background landscapes to man’s place in the world in prayer-books, psalters and Books of Hours. • References may be drawn from the studios of the landscape artists in Holland, and other groups of artists working in Europe and America with particular concerns for ‘The Romantic’, ‘The Picturesque’ or ‘The Sublime’. • Nineteenth century groups might focus on the Pre-Raphaelite Brotherhood; The Barbizon School; Samuel Palmer and The Ancients; Impressionists; Post Impressionists; Peredvizhniki in Russia; The Hudson River School in America, etc. • The twentieth century has many schools and groups that may be referred to either alone or in conjunction with others where relevant. The Nabis; Der Blaue Reiter; Cubists; Surrealists; The Ruralists; St Ives School; The Young British Artists; The Land Art Movement. • Whichever group or school is chosen, the reasons for the choice and the relationships and philosophies behind the work should be made clear. The geography and history of the culture of the time should underlie any analysis as well as an understanding of the politics and concerns that unite the group. <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
16	<p>To what extent do you agree with the view that landscape is a bourgeois form of art?</p> <ul style="list-style-type: none"> • Candidates may define the term ‘bourgeois’ They should support their argument with named examples of landscape paintings and should attempt to establish a link between the appearance of the paintings and the values of the middle classes. Candidates may give examples which support the counter-argument. Examples which support the view in the syllabus include the following. • Japanese prints. Relative cheap to produce in large numbers and widely affordable. They were purchased by members of the urban middle-classes as souvenirs of their travels or as reminders of their visits to Edo’s many places of entertainment. Examples: Hiroshige, <u>Travellers passing Mount Fuji</u>, 1851–52 (from the series: <u>The Fifty-Three Stations of the Tokaido Road</u>, • Seventeenth century Holland. A large and prosperous middle-class whose wealth came principally from trade, textiles and brewing. They favoured unidealised and recognisable views of their towns and surroundings which reflected this prosperity and their pride in their recently independent nation. Examples: Johannes Vermeer, <u>View of Delft</u>, 1659–60; Jan van der Heyden, <u>View of the Westerkerk, Amsterdam</u>, 1660. • Victorian Britain. The Pre-Raphaelite Landscape with its detailed depictions made on the spot. The strong influence of religion on the Victorian middle-classes and the belief that landscape paintings depicted God’s creation. Ruskin’s influence on landscape art and artists (his advocacy of truth to nature). The lack of higher education for many of the middle-class art-loving public for whom realistic art was easily comprehensible. Examples: William Holman Hunt, <u>The Hireling Shepherd</u>, 1851–52; John Brett, <u>The Stonebreaker</u>, 1857–58. • Nineteenth century France. Members of the Bourgeoisie take an avid interest in art. They visit the Salon, read reviews and purchase paintings. The taste for landscape paintings is stimulated by easier travel to places such as the Normandy Coast, the Forest of Fontainebleau and to Paris’s outer suburbs. Examples: Monet, <u>Terrace at Saint Adresse</u>, 1867; Courbet, <u>The Falaise at Etretat after a Storm</u>, 1870. <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
17	<p>Discuss the ways in which portraits were used as propaganda during antiquity.</p> <ul style="list-style-type: none"> • Candidates may concentrate on portraits of powerful figures such as Emperors, Pharaohs and monarchs. The following indicative example is for the Emperor Augustus in Imperial Rome. • They may discuss a range of portraits of Augustus including statues, relief sculpture, coins, medals and gems. They may give historical context including dates (he was Emperor from 31 BC until his death in 14AD). They may also point out that he needed to cultivate his image as 'first among equals' to consolidate his position as Emperor. • They may also mention the standardisation of officially approved images and their widespread dissemination by means of copies of statues and by images on coins and medals. They may also discuss their idealisation. Examples include: <ul style="list-style-type: none"> • <u>Augustus as the Chief Priest</u>, early first century AD. By wearing the toga, he identifies with Roman citizens for whom it was the signifying garment. He is depicted in the public role as Chief Priest and Father of the People. • The <u>Prima Porta statue of Augustus as military leader</u>, early first century AD. His cuirass depicts the return of the standards captured by the Parthians, one of the major achievements at the time of his becoming Emperor. He originally had a lance in his left hand and is depicted addressing his troops. • <u>The Altar of Augustan Peace</u>, 13 BC to 9BC. Celebrates his role in bringing peace and prosperity to Rome after the strife of the late Republican era. He appears on one of the reliefs with members of his family. • Equestrian monuments. They were originally numerous (Augustus himself mentions that there were 50 silver ones in Rome alone). Candidates may refer to the statue of <u>Marcus Aurelius</u> as the only surviving example. <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
18	<p data-bbox="316 248 1189 282">Compare Renaissance portraits in a variety of different media.</p> <ul data-bbox="316 320 1305 1272" style="list-style-type: none"> <li data-bbox="316 320 1305 488">• Candidates may discuss examples of portraits in several media including oil painting, tempera, fresco, watercolour on vellum (miniature painting), drawings and sculpture. They may refer to the purposes of the portraits and to the way in which their appearance was related to the materials and techniques used in their execution. <li data-bbox="316 488 1305 656">• Oil painting. The fifteenth century Netherlandish oil technique which allowed sensitive three-dimensional modelling of features, surface details (wrinkles etc.), and the illusionistic rendering of fabrics, metalwork and jewels. Example: Jan van Eyck, <u>The Rolin Madonna</u>, mid 1430s. <li data-bbox="316 656 1305 757">• Oil painting in Italy. Further developments by artists such as Titian including the subtle use of chiaroscuro and rich and complex colours. Example: Titian, <u>Ranuccio Farnese</u>, 1542. <li data-bbox="316 757 1305 925">• Tudor and Elizabethan miniature paintings using watercolour-based pigments on a vellum surface attached to a playing card. Minute detail achieved using a fine squirrel-hair brush. Their small size, scintillating appearance made them suitable as gifts or love tokens. Example: Nicholas Hilliard, <u>Self-portrait</u>, 1577. <li data-bbox="316 925 1305 1137">• Drawings. Mostly used in preparation for painted portraits. Media include silverpoint, charcoal, and black and red chalk. Examples: Jan van Eyck, <u>Cardinal Albergati</u>, c.1431 (silverpoint); Albrecht Dürer, <u>The Emperor Maximilian</u>, 1518, (charcoal).: Hans Holbein the Younger, <u>Jane Seymour</u>, 1536 (black and coloured chalks, possibly with the aid of an optical device). <li data-bbox="316 1137 1305 1272">• Portrait busts. Their origin in mid-fifteenth century Florence. Finished works in marble but preparatory work in terracotta. Expensive, luxury objects accessible only to very wealthy individuals. Highly realistic treatment influenced by portrait busts from Republican Rome. <p data-bbox="316 1305 858 1339">Any other valid points should be credited.</p>	20

Question	Answer	Marks
19	<p>Discuss the variety of group portraiture in the seventeenth century.</p> <ul style="list-style-type: none"> • Candidates should pay attention to the key phrase ‘group portrait’. Examples may be drawn from any of the artists and countries mentioned in the syllabus, or from any seventeenth-century works beyond those listed. ‘Group portrait’ includes any work depicting two or more subjects (marital portraits, though generally regarded as a distinct genre, should be accepted here to avoid ambiguity). • In their discussion, candidates should give a clear account of the scene depicted – a family, a militia portrait, historical event etc. Relevant context such as the patron, the site and purpose of the work, symbolism, the social significance of costumes etc. should be discussed, together with formal features such as composition, lighting, technique etc. Commentary which brings out the diversity of approaches and issues of interpretation should be credited. • Two of the most famous group portraits from this are Rembrandt’s <u>Night Watch</u> and Velázquez, <u>Las Meninas</u>. Discussion of these could follow these lines: • <u>The Night Watch</u> – not its actual title (it is set in the daytime, but varnish had made it appear darker); a guild portrait (explain) with identifiable individuals; shows the members of the guild assemble as Captain Cocq issues marching orders; paid for by guild, with individual contributions depending on rank, intended for banqueting hall – thus a work of self – promotion; attention paid to costumes, range of expressions, complex composition with lances, gestures, a sense of bustle and disorder – figures in motion preferred to a static banqueting scene. Figure of illuminated girl introduced allegorical element (the emblem of the guild). Dramatic use of chiaroscuro. • <u>Las Meninas</u> – as in <u>The Night Watch</u>, figures can be identified historically, as can the room in the Alcazar where the artist was allowed to set up a studio. Intensely realised portraits of Princess, ladies in waiting (meninas) and dwarfs, with dog. Deep recessed space, with dramatically lit door at the back where the Queen’s chamberlain Nieto appears. Discuss the artist’s presentation of himself with emblem of order of Knights of Santiago retro-painted onto his gown. Remarkably bigger than the royal couple depicted in the mirror (or painting) at the back. Group portraiture as an allegory of painting, and an informal view of the royal household. • Other possible examples include other Dutch guild portraits, among them the militia portraits of Hals, historical paintings (Velazquez, <u>Surrender of Breda</u>), Rubens’ allegories. <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
20	<p>Compare and contrast two eighteenth-century French portraits by different artists.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • This question requires candidates to provide an analytical and thematic comparison between selected works by any two 18th century French painters. However better responses will be likely to centre around comparisons between the ‘Rococo’ and Neoclassical periods. • As such Boucher was in every respect a product of, indeed standard-bearer for, the so-called ‘Rococo’ aesthetic which pervaded courtly life in France throughout the ancien-regime era, particularly so during the earlier decades of the 18th century. Whereas David was a devoted and ardent proponent of the formal Academic system of training and exhibition which was to steadily grow to prominence as the decades progressed: and as the political and ideological impulses which would eventually culminate in the Revolution, came to the fore. • Hence the painterly style and manner of each artist can be seen to reflect that set of wider aesthetic and ideological allegiances. • Boucher manufactures canvases which pulsate with the warmth and sensuality of faux mythological scenery and personae. Rosy-cheeked shepherds and shepherdesses recline languidly amidst flower-strewn bowers and bosky woodlands. Silk-clad Harlequins and semi-nude Rubenesque nymphs sport erotically in elegantly appointed fantasy pavilions. While not the slightest breath of contemporary social or political reality is permitted to disturb the somehow rather stifling atmosphere which pervades this emphatically post-Watteau imaginary universe. • David, by striking contrast, works on an altogether more epic and serious-minded scale. From the outset of his career, David had his sights firmly set on the so-called ‘History painting’ which was so beloved of the French Royal Academy and its academic gate-keepers. Accordingly, David produces canvases of an immense scale. While his subjects are typically high-minded and noble. He tells stories: narratives which are expressly designed to illuminate and ‘enlighten’ his ever-expanding public audience. • Thus with respect to Boucher’s 1756 portrait of Mme Pompadour [Neue Pinakothek], we encounter the subject ensconced in a lavishly decorated courtly boudoir, with roses casually strewn at her feet, voluptuous in a fabulous embroidered gown of green silk. The eye of the viewer is captured by the rich play of colour and texture; so much so that the essential anonymity of Mme. Pompadour’s porcelain features passes virtually unnoticed. • This contrasts tellingly with a typical portrait by David, such as his 1788 portrait of Antoine-Laurent Lavoisier and his Wife [Metropolitan Museum, NY]. Here we see the noted chemist and social reformer in his conspicuously austere study, accompanied by his wife, with his scientific apparatus prominently displayed. David’s palette is subdued, almost monochrome; while the mood and temper of the painting could almost be regarded as a refutation of the languid frivolity with which Boucher had earlier depicted Mme Pompadour. 	20

Question	Answer	Marks
20	<ul style="list-style-type: none">Whereas with Boucher the eye of the viewer was ravished by vibrant colour; here it is the cool metallic gleam of the scientific apparatus which catches the eye. This surely reflects the differing social status of the respective clientele concerned. Boucher shows us a celebrated courtesan; whereas David introduces us to a product of the emerging urban haute bourgeoisie: an educated professional man. <p>Any other valid points should be credited.</p>	

Question	Answer	Marks
21	<p>In what ways did artists move away from the Academic tradition in nineteenth-century portraiture?</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • This question requires candidates to address the topic of the rejection of the dominance of the Academy by French artists during the 19th century. As such artists such as Manet are likely to emerge as pivotal figures. • Manet has traditionally been regarded as a harbinger of Modernism in art. He was associated with the Impressionist group as a mature artist; yet it would be an error to regard him as being in any real sense an Impressionist. Rather he can be seen as representative of the last generation of French painters whose work and career gravitated around the Academy, and the official Salon exhibition. Manet never followed the Impressionists in fully abandoning that officially sanctioned academic system; although he clearly had sympathies with the members of the ‘Salon des Refuses’. Manet repeatedly bridled against the stale, hidebound conventions of the academic art of his day. Yet he continued to submit works for exhibition in the Salon until the end of his life. • Thus, we can indeed regard Manet as a pivotal figure within the context of mid-19th century French painting. On the one hand he continues to abide by the thematic and compositional genre expectations of the Academy and the Salon; while on the other hand he openly experiments with contemporary themes and subjects. This aesthetic character is reflected in his mature technique as a painter. He eschews the fine visual polish associated with the formal academic tradition, in favour of a notably vigorous style of brushwork. He openly displays the marks of his brush in the texture of his finished paintings; and tends to reject smooth tonal gradations in favour of a more visually disjointed layering of colours. <p>Examples in this respect are likely to include:</p> <ul style="list-style-type: none"> • <u>Emile Zola</u> (1868) • <u>‘Berthe Morrisot with a Boquet of Violets’</u> (1872) • <u>‘Olympia’</u> (1863) • Other artists whose work may come to the fore will include Courbet, Monet, and other members of the Impressionist school. In each instance attention will need to be focused on the particular formal and technical means by which any artist cited departed from the conventions of the Academic tradition. <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
22	<p>How has photography contributed to portraiture of the twentieth and/or twenty-first century?</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • This is a potentially very wide-ranging question, which implicitly invites the candidate to draw broad aesthetic comparisons between photographic, and non-photographic portrait imagery of the 20th and 21st centuries. Such a line of thought would immediately prompt candidates to reflect upon what they will have learned with regard to the general history of portraiture; also, perhaps to consider what is distinctive to portraiture considered as an art form, as distinct simply from an image of a given person. • Consideration must at some point move on to the photographic portrait. Here the work of photographers such as Man Ray, Diane Arbus, Robert Mapplethorpe, and so forth will need to be directly addressed. As regards the comparative analysis between non-photographic, and photographic portraiture, arguments are likely to centre upon the degree to which portrait photographers have or have not drawn upon the visual exemplars and thematic rhetorics bequeathed by their non-photographic forebears or contemporaries. • So, for example, one could allude to the portrait photographs of Robert Mapplethorpe as comprising a collective transgressive response to the work of earlier non-photographic portrait artists in that Mapplethorpe mobilises canonic visual qualities of light, shadow and composition as are found in traditional portraits: yet he applies these to subjects drawn from the 1980s New York gay culture which he inhabited. Moreover, many of his photographs might be said to tacitly allude to classical canons of nude male sculpture: yet, again, to transgressively apply these visual conventions to the naked bodies of overtly gay subjects. • Examples may include: • Man Ray: <u>Solarised Portrait of Lee Miller</u> (c.1929). • Robert Mapplethorpe: <u>Derrick Cross</u> (1982) <p>This, then, is the essential thrust of this question: that candidates address the issue of what it is that the new medium of photography has contributed to the ancient and canonic genre of visual portraiture.</p> <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
23	<p data-bbox="316 248 1198 282">Compare approaches to the self-portrait by at least two artists.</p> <ul data-bbox="316 320 1313 1061" style="list-style-type: none"> <li data-bbox="316 320 1313 488">• Candidates may take examples from any period, and artists need not be restricted to those names in the syllabus. Examples may be in any medium and can include works where the artist has depicted himself / herself as part of a larger group as well as single images (e.g. Velazquez in <u>Las Meninas</u> or Courbet <u>The Artist's Studio</u>). <li data-bbox="316 488 1313 689">• The content of the discussion will be led by the works selected: a self-portrait by Frida Kahlo is likely to pick up on references to the artist's own life and experience and ideas of the female condition, together with the issue of national identity; Dürer's self-depiction as Christ would be enhanced by a discussion of early modern uses of existing narratives as occasions for the self-portrait. <li data-bbox="316 689 1313 857">• The syllabus identifies this theme as 'the exploration of the self', but the examples chosen need not be discussed in these terms. Credit should be given, however, for intelligent use of existing critical debates about the interpretation of the self-portrait genre and the effects of self-portraits on the viewer. <li data-bbox="316 857 1313 1061">• Through discussion of their selected self-portraits, candidates should discuss relevant features of works such as setting, clothes, posture, symbols, objects, gender and the general range of topics valid to this genre, as outlined in the syllabus. Accurate use of terminology with regard to artistic movements, medium and formal features such as colour and modelling should be credited. <p data-bbox="316 1099 858 1133">Any other valid points should be credited.</p>	20

Question	Answer	Marks
24	<p data-bbox="316 248 1305 282">Discuss some of the innovations which took place in portrait painting.</p> <p data-bbox="316 315 1310 517">This is a very broad ranging question which will give candidates the opportunity to discuss significant changes in portrait painting. Such changes may involve style, composition, formats, the degree of realism etc. Possible areas for investigation include the following. Candidates may prefer to look at a broad range of changes or to investigate one or a few innovations in more detail.</p> <p data-bbox="316 551 879 584">Candidates may make the following points:</p> <ul data-bbox="316 589 1310 1167" style="list-style-type: none"> <li data-bbox="316 589 1286 719">• The transition from Mediaeval to Renaissance and the portrayal of the person as an individual rather than as a type. Examples of tomb sculpture in which there is an element of portraiture and retrospective imagery. <li data-bbox="316 757 1286 887">• The development of the three-quarter view in fifteenth century Netherlandish painting. The way in which it allowed three-dimensional modelling in light and shade and gave rise to greater realism. The spread of this to Italy and the decline of the profile portrait. <li data-bbox="316 898 1241 958">• The Renaissance portrait bust. The high degree of realism and the influence of Roman antique busts. <li data-bbox="316 969 1310 1061">• Group portraits in seventeenth century Holland. The work of Hals and Rembrandt. New compositions, increased variety and greater animation of the figures. <li data-bbox="316 1072 1310 1167">• Innovations in eighteenth century England including the Conversation Piece by artists such as Zoffany and the Grand Style of portrait painting as exemplified by Reynolds. <p data-bbox="316 1200 855 1234">Any other valid points should be credited.</p>	20

Question	Answer	Marks
25	<p data-bbox="316 248 1241 315">Compare and Contrast at least two depictions of the male nude in ancient Greek art.</p> <ul data-bbox="316 353 1313 1272" style="list-style-type: none"> <li data-bbox="316 353 1313 555">• Candidates should give a detailed description of their chosen examples, and pay attention to the requirement to discuss them comparatively. Discussion should include formal differences, pose, scale, and the action presented. Contextual considerations, such as the likely original purpose of the work and the relation of the nude to wider social values, should be credited. Possible examples: <li data-bbox="316 555 1313 723">• Early <i>kouroi</i>, from mid-7th century BCE. Life-sized, free-standing, with characteristic rigid posture of leading left foot and clenched fists, stylized smiling face. Influence of Egyptian art; development can be traced from static and heavily stylised body to a more naturalistic look. Probably used as votive / funerary figures. <li data-bbox="316 723 1313 790">• <u>Kritios Boy</u>, c.480. Derived from <i>kouros</i>, but with a naturalistic torso and musculature and relaxed pose. <li data-bbox="316 790 1313 902">• Zeus / Poseidon figure from Artemision bronzes (c.450 BC). Combination of naturalist observation with idealization of the human form. Dynamic pose, showing figure poised to hurl spear / thunderbolt. <li data-bbox="316 902 1313 1037">• Riace bronzes. Ideally proportioned figures of a gigantic (over life-size) scale, likely to be from the same workshop as Zeus / Poseidon and made using lost wax method. Weight-bearing and free leg presenting relaxed postures, heads also in movement. <li data-bbox="316 1037 1313 1126">• <u>Doryphoros</u> (c.440 BC), <i>contrapposto</i> movement creating relaxed, free movement. <u>Diskobolos</u> (c.450 BC). Example of figure in energetic movement <li data-bbox="316 1126 1313 1272">• Candidates may take ‘ancient Greek’ to include the Hellenistic period, allowing for discussion of such works as <u>Laokoön</u> and <u>The Dying Gaul</u>. Discussion here may include consideration of emotional features, narrative and technical virtuosity. <p data-bbox="316 1305 858 1339">Any other valid points should be credited.</p>	20

Question	Answer	Marks
26	<p data-bbox="316 248 1281 282">Discuss depictions of the body in the art of one non-western culture.</p> <ul data-bbox="316 320 1313 992" style="list-style-type: none"> <li data-bbox="316 320 1313 555">• Candidates may select any culture suggested in the syllabus (Africa, Hindu temple sculptures, Japanese prints) or their own choice. The term ‘nude’ is not used in the question, as it has strong Western connotations. Whichever culture is discussed, the key term ‘depiction’ should be responded to, in a close description of selected works: what technique / material is used, and how? In what context is the work seen (e.g. a complex temple sculpture)? <li data-bbox="316 555 1313 790">• Having established how the body is depicted in a particular work, candidates should attempt some consideration of <i>why</i> it is shown in that manner. What was its ritual, social function? What values, beliefs and concepts in the surrounding culture does it express? For example, Hindu temple sculptures express a harmony with the natural cycles of fertility; Yoruba sculptures of the naked body express the truths of the Ifá oracle etc. <li data-bbox="316 790 1313 992">• The question specifies one non-Western culture and candidates should respond to that. There is of course much room for ambiguity over ‘culture’ and latitude should be given to interpretations (candidates may talk of ‘oriental’ or ‘Asian’ culture, for example, with examples of different countries). However, candidates must be clear and consistent in their use of the term. <p data-bbox="316 1025 858 1059">Any other valid points should be credited.</p>	20

Question	Answer	Marks
27	<p>Discuss how representations of the nude body in religious imagery have changed over time.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Christianity has provided artists with various narratives that incorporate nudity, either to express degradation or as celebrate the ideal. However, candidates may choose examples from any religion including non-western and classical art. • To answer successfully candidates should assess the media, style, scale, colour and composition of artworks and provide details of narratives as well as any relevant detail from historical or social context to discuss the meanings of the nude body. The focus should also be on indicating 'change' between epochs. • A brief outline of a possible interpretation of the change in Christian art is as follows: • The <u>Sacrophagus of the 'Two Brothers'</u>, c.330–50 AD, is an early example of a Christian work of art that includes a male nude (in this case the figure of Daniel in the lions' den) that was inherited directly from the Classical tradition. Here the figure is confident and not self-conscious. The nude became a vehicle for pathos in later scenes in Christian art. • The adjacent scenes of the Garden of Eden and the Crucifixion on the <u>bronze doors of Hildesheim Cathedral</u>, • c.1015 juxtapose the shame of nudity for Adam and Eve and the punishment of the flesh during Christ's Passion. Nudity was not especially celebrated or emphasised in this period, and it could be synonymous with sin and vanity, as in Romanesque scenes of the Last Judgement in the <u>Autun tympanum</u>, 1130–35. On the other hand baptism scenes generally celebrated Christ's nude form as ideal and rejuvenated. • In the Renaissance the reappraisal of Classical ideas led to heroic figures such as those by Michelangelo in the <u>Sistine Chapel</u>. • Baroque works such as Caravaggio's <u>The Crucifixion of St Peter</u>, 1601 depicted less idealised body types with sagging flesh and dirty feet as a way or re-engaging audiences of the period of the Catholic Counter-Reformation. • A dramatic change occurred in the later nineteenth century in the work of Paul Gauguin (his <u>Yellow Christ</u>, 1889, is a suitable example) where the nude figure is represented in a deliberately archaic manner and in non-naturalistic colours to express the subjective vision and emotion of the artist. • In the twentieth century some artists (Bacon, Dalí, Serrano) used the nude body of Christ as a means of shocking or re-contextualising Christianity through the image of the nude form. <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
28	<p data-bbox="316 248 1281 313">Compare and contrast how at least two women artists have engaged with the female nude.</p> <p data-bbox="316 349 1315 647">The selected examples for this question could be from the seventeenth century onwards, although the majority of examples will probably be from the twentieth century. Such a question anticipates observations about how female artists subverted the dominant tradition of representing female nudity established by earlier male artists, and reference to works by male artists (to help define a difference of approach) should not be discounted. All judgements should be backed by close reference to artworks – their scale, use of colour, composition etc. A selection of examples that may be cited include:</p> <ul data-bbox="316 689 1310 1429" style="list-style-type: none"> <li data-bbox="316 689 1310 920">• Artemisia Gentileschi, <u>Susanna and the Elders</u>, 1610. The figure is skillfully represented in a twisted pose. The proximity of the three faces in the upper register of the image and the repetition of hand gestures – allied with the dissonance of clothed vs unclothed – adds pathos to the scene. Biographical information about Gentileschi’s struggles and maltreatment as a female artist may be relevant to mention in the context of the scene she chose to depict. <li data-bbox="316 927 1310 1158">• Frida Kahlo, <u>A Few Small Nips</u>, 1935, shows a contemporary news story of a woman murdered by her husband. It is painted on a small scale like a retablo and in a deliberately archaic style. The woman is lying recumbent on a bed, like a typical female nude in western art, and the knife is depicted equidistant between the genitalia of the man and woman. Overall, the scene may allude to Frida’s sense of betrayal after her discovery of Diego’s Rivera’s affair with her sister. <li data-bbox="316 1164 1310 1429">• Jenny Saville, <u>Propped</u>, 1992 is painted in a highly modelled style with thick impasto used to solidly define the female sitter’s form. The text overlaid on the image which reads 'If we continue to speak in this sameness – speak as men have spoken for centuries, we will fail each other again . . .' clearly alludes to Saville’s desire to subvert traditional depictions of female nudity. The figure’s proximity to the picture plane and its overall fish-eye distortion serve to make the figure’s nudity confrontational. <p data-bbox="316 1464 858 1496">Any other valid points should be credited.</p>	20

Question	Answer	Marks
29	<p data-bbox="316 248 1134 315">Discuss different approaches to the human body taken by photographers.</p> <p data-bbox="316 349 1299 551">Candidates may select any photographs for discussion, ranging from the realist to the experimental. Candidates should explain why the examples they have chosen to exemplify different approaches to the subject, whether in terms of technique or representation. Photographers who lend themselves to discussion in this question include Brassai, Man Ray, Hans Bellmer, André Kertész, and Bill Brandt.</p> <ul data-bbox="316 589 1299 857" style="list-style-type: none"> <li data-bbox="316 589 1299 689">• In Kertész's work <u>Distortion #6</u> (1932) a woman's body is distorted in a funhouse mirror, drawing on the surrealist tradition and exploring questions of perception and identity. <li data-bbox="316 689 1299 757">• Edward Weston's work re-presents the familiar subject of the human body in ambiguous and defamiliarizing formal images. <li data-bbox="316 757 1299 857">• Rineke Dijkstra draws on documentary and journalistic procedures to leave subjects exposed and natural, in dialogue with the idealizing canonical tradition. <p data-bbox="316 896 858 929">Any other valid points should be credited.</p>	20

Question	Answer	Marks
30	<p>How have artists of the twentieth and twenty-first centuries expressed emotions in their depictions of the nude?</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Any of the bullet points given for this topic in the syllabus yield numerous examples of artistic depictions of the nude expressing and exploring emotions in the artist or sitter. Candidates should describe their chosen examples carefully and discuss the means by which images convey and explore emotional states: through the use of shade, colour, composition, choice of subject, distortion, the gaze directed at the viewer etc. The illustrative examples below suggest lines discussion might pursue. • Picasso, <u>Les Femmes d'Alger (O.J.)</u> (1907). Bodies and faces influenced by non-Western art Picasso saw in ethnographic museum. Resulting image conveys an aggressive, intimidating group of nudes at odds with the central Western tradition of nude groups. Image has been related to male fears of sex and castration. • This may be contrasted with nude images of Pierre Bonnard (e.g. <u>Female Nude in Bathtub</u>, c.1938), which convey a shimmering, sensuous flow of colour and light, dissolving the body into a chromatic harmony which expresses such feelings as nostalgia and domestic harmony. • Henri Matisse, <u>Joy of Life</u> (1905–6) evokes the ecstatic, lyrical sensations carried through the tradition of nude in a landscape. • In the expressionist tradition represented by artists such as Emil Nolde, Otto Dix, and Egon Schiele a dark and disturbing spectrum of emotions is explored, while contemporary artists such as Jenny Saville continue a confrontational and highly charged realist tradition, which accentuates raw, unidealised feelings through such means as scale, composition, and the loose, energetic handling of paint. <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
31	<p data-bbox="316 248 1313 315">How do you explain the continued importance of the nude as a subject in art?</p> <ul data-bbox="316 353 1313 1272" style="list-style-type: none"> <li data-bbox="316 353 1313 555">• The question picks up on the theme of ‘The nude in the Western canon’, though examples on which answers are based need not be canonical. There are many possible answers to this question, and credit should be given to discussions which make connections between particular works and wider issues and put forward a coherent, evidence-based answer. Candidates may make the some of the following points: <li data-bbox="316 555 1313 723">• The ‘classical’ tradition, stretching from ancient Greece to the Renaissance and Baroque, into subsequent neoclassical revivals. This tradition carries with it the various values and ideals invested in the – usually idealised – nude figure: heroism, harmony with nature, the divine connotations of the perfected human form. <li data-bbox="316 723 1313 857">• The technical challenge of the human figure as a subject for artists; the range of emotive and evocative effects which the nude figure can convey, from serenity and erotic sensuousness (Titian, Giorgione) to the aggressive and confrontational (Picasso, Bacon). <li data-bbox="316 857 1313 1037">• Sociohistorical reasons including the primacy of life drawing in art academies, the market for nude studies in various guises (such as mythological scenes), the high status of the classical precedent; the uses of the nude in glamour photography and marketing. The pornographic nude may be touched on here as a concept. <li data-bbox="316 1070 1313 1137">• The simple and self-evident centrality of the body in human consciousness explains its importance. <li data-bbox="316 1137 1313 1272">• The question refers to ‘art’ in general, but candidate may wish to discuss the point, made by Kenneth Clark and others, that the nude is particularly central to Western art, based on its earliest Mediterranean manifestation. <p data-bbox="316 1305 858 1339">Any other valid points should be credited.</p>	20

Question	Answer	Marks
32	<p data-bbox="316 248 1278 313">To what extent has the female nude been influenced by the classical tradition?</p> <ul data-bbox="316 353 1305 1099" style="list-style-type: none"> <li data-bbox="316 353 1305 517">• Some answers may engage with the representation of female nude classical tradition (Aphrodite of Knidos by Praxiteles). Whilst this may be appropriate in establishing the origins of the tradition, the answer expects to be largely devoted to the discussion of the subject of Venus in art from fifteenth century onwards. <li data-bbox="316 521 1305 622">• Some answers may discuss the classical tradition of sculpture as the in relation to the Renaissance art that revived the subject of Venus, such as Botticelli's Birth of Venus. <li data-bbox="316 627 1305 757">• Candidates must demonstrate contextual knowledge in which art works were created. For instance, the religious nature of the ancient Greek sculpture and the Renaissance culture of literature and philosophy in the princely and secular courts of the fifteenth century). <li data-bbox="316 761 1305 826">• Candidates must demonstrate their knowledge of the function of the art works, their iconography, materials and techniques. <li data-bbox="316 831 1305 1099">• The degree of change which the subject of Venus has undergone can be evaluated by discussing a range of works that engage with the subject after its revival in the fifteenth century such as the works of Titian, Boucher , Manet and Picasso. Focus on the formal qualities alone would present a superficial evidence for the chosen argument. Therefore, candidates must engage with the wider notions of gender, religion and perception in order to provide substance to their individual conclusions. <p data-bbox="316 1133 858 1167">Any other valid points should be credited.</p>	20

Question	Answer	Marks
33	<p>How did still life artists of the seventeenth century convey moral messages in their paintings?</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • The <i>vanitas</i> genre is likely to be the focus of answers. Pieter Cleasz, <u>Still Life with a Skull and a Writing Quill</u> (1628) is an example of a painting which warns of the passing of time. In this and other works, guttering candles, watches and hour-glasses all convey the idea of transience, often alluding to biblical texts: 'He comes forth like a flower, and is cut down. And he, as a rotten thing, consumed, as a garment that is moth-eaten' (Job 14:2). • Flowers in particular are associated with the ephemeral nature of beauty; and, through complex patterns of symbolism, with incarnation, purity, withering, decay. • Paintings also warn of the vanity of human endeavours, for example through the depiction of musical instruments. Richly laden tables can imply the futility of worldly goods. • Moral messages may be enforced through choice of colour, dark backgrounds and the use of space in composition, balancing plenty with emptiness. <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
34	<p>Discuss the symbolic and religious dimensions of Spanish still life paintings, c.1600–1850.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • This question requires candidates to interrogate Spanish still life paintings from across the stated period, with a specific view to the roles which religion and symbolism have played in the creation and interpretation of the paintings concerned. Given the central dominance of Roman Catholicism within Spanish society and culture during the period in question, the analytical concepts of religion and symbolism will be closely intertwined. • It is highly likely that the bodegones of Velazquez, and the still life paintings of Zurbaran will feature prominently in many responses. Paintings such as Zurbaran's <u>Cup of Water and a Rose on a Silver Plate</u> (c.1630) exhibit well documented aspects of religious symbolism, such as the rose which symbolises the figure of the Virgin; and the clear water in the cup which symbolises her spiritual and sexual purity. • As regards Velazquez' bodegones, these can be seen on one level simply as technical exercises intended to display the virtuosity of the then young painter: this very much with a view to impressing potential future patrons. Hence works such as the <u>Waterseller of Seville</u> (1623), or the <u>Woman Cooking Eggs</u> (1623), are purposely designed so as to demonstrate the artist's mastery of colour, texture, and light and shade. Velazquez exploits the intense visual drama which is created when the intense sunlight of southern Spain is allowed to suddenly penetrate a dark domestic interior. Dazzling highlights burst upon the eye of the viewer; set against prevailing pools of deep black shadow, in a manner which does recall the mature technique of Caravaggio (although no direct connection between the two artists can be definitively proven). • Yet, beyond this, there do seem to be dimensions to these early works which perhaps transcend the comfortable didacticism of the conventional still life. In both of the above mentioned paintings we do seem to see an awareness of social stratification which is not typical of the still life genre. Most obviously the bodegones are populated by human figures who are shown going about their daily tasks: figures who clearly hail from the lower artisan strata of contemporary Spanish society. Again, this is atypical of the still life genre. In this respect one might claim that the bodegones are more akin to the genre paintings of the contemporary Dutch school. • However, beyond this, one can also point perhaps to overtones of allegory which serve to enrich these paintings. One could allude to the juxtaposition between the old woman poaching eggs, and the young boy who enters the demonstrably home-spun chamber, armed with the large squash which he has presumably been dispatched to a local market to buy. Beyond the more immediate genre connotations of such a scene; one could perhaps detect an allusion to the relationship between youth and old age? This perhaps reinforced by the conventional still life connotations (of transience and mortality) which accrue to the depiction of foodstuffs in general? 	20

Question	Answer	Marks
34	<ul style="list-style-type: none"> • Turning to the Water-seller, perhaps here we can discern some sort of allegorical resonance in the somewhat incongruous presence of the blown-glass goblet at the centre of the scene. Vessels of transparent blown glass were very much luxury commodities at this time: and so not the sort of ware which one would expect to discover in such an evidently mundane domestic environment. So, it is fair to interpret the bodegones as a variant of the orthodox still life of the period. As with any still life painting, values of verisimilitude and minutely depicted material texture are very much to the fore. Yet the presence of the human figures; the ‘Caravaggi-esque’ illumination; and the evident social observation which pervades the bodegones do collectively serve to mark them out as something more complex and reflective than a mere assemblage of objects on a table. <p>Any other valid points should be credited.</p>	

Question	Answer	Marks
35	<p>Discuss the variety of approaches to still life to be found in French painting, c.1720–1900.</p> <ul style="list-style-type: none"> • Candidates should discuss a selection of French still life works (most likely paintings, but other media such as prints and drawings may also be discussed) and engage with the key word ‘variety’. Candidates may make some of the following points: • The distinctive individual styles of artists: Chardin’s restrained subject matter and arrangements (e.g. <u>The Pipe</u>) next to more lavish and decorative compositions, for example Anne Vallayer-Coster, <u>The Attributes of Music</u>); to take later historical examples from the syllabus, the rough brushwork of Manet and the new spatial language of Cézanne. • Formal qualities such as space, composition, light, tone, colour. These may be brought out through discussion of different approaches to similar subject matter, such as flowers (Chardin, <u>Vase of Flowers</u>; Corot, <u>Roses in a Vase</u> (1874); Fantin-Latour, <u>Flowers and Fruit</u> (1865)). • The chronological range of the topic in the syllabus allows for discussion of examples of different schools: Realism from Chardin to Delacroix, through Manet to post-Impressionism (Cézanne, van Gogh). <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
36	<p data-bbox="316 248 1273 315">In what ways were the choice and use of materials innovative in still life artworks between c.1900 and 1950?</p> <p data-bbox="316 349 991 383">Candidates may make some of the following points:</p> <ul data-bbox="316 387 1316 1133" style="list-style-type: none"> <li data-bbox="316 387 1316 488">• A Tate gallery label tells us that Picasso’s use of found objects in his still life works ‘helped to establish a new freedom in the artist’s choice of material’. <li data-bbox="316 492 1316 757">• Answers should contain themselves to artwork c.1900–1950, provided the answer focuses on innovative choice and use of material and (although perhaps to a lesser extent) considers the impact on subsequent artists. Still life sculptures, collage, ‘readymades’, prints, photographs and works of assemblage will allow for a thorough answer, although the oil paintings of Morandi, or even the late (c.1900) still life paintings of Cezanne, would also be suitable, provided the way in which this traditional medium has been uniquely manipulated is addressed. <li data-bbox="316 761 1316 1025">• Pablo Picasso’s <u>Still Life</u>, 1914 pioneers the use of ‘found’ material (upholstery fringe), whilst the three dimensional ‘relief form’ of this work, helps cross boundaries between painting and sculpture, with sculpture reclaiming traditional painted subjects (Curtis 1999). The combining of printed oilcloth, rope and oil paint in Picasso’s <u>Still Life with Chair Caning</u> 1912, highlights the role of technical skill in art making, raises questions about art craft and mass production, ideas which the Dada artists will promulgate and champion. <li data-bbox="316 1030 1316 1133">• Man Ray’s <u>Cadeau</u>, 1921 and Meret Oppenheim’s <u>Object</u>, 1936 both exploit the tactility of a material that unlocks the subconscious by evoking sensation within the viewer. <p data-bbox="316 1167 855 1200">Any other valid points should be credited.</p>	20

Question	Answer	Marks
37	<p>Discuss the diversity of still life in art since 1950.</p> <p>The keyword in the question is ‘diversity’. Candidates should discuss works which illustrate something of the range of practices in the period from postwar to the modern day. Diversity may be understood in terms of materials, techniques, preoccupations, effects on the viewer etc. Candidates should make clear how their examples respond to the question, but a comprehensive answer in such a large field is not to be expected. Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Materials. From traditional paint (Jasper Johns) to the use of industrial and everyday materials and processes (Carl Andre, <u>Equivalent VIII</u>; the use of prefabricated objects in minimalist art); the Still Life as installation (Tracey Emin, <u>My Bed</u>). • Representation. Diversity ranges from the replication of actual objects (Claes Oldenburg, <u>Clothes Pin</u>) to the abstract sculptural compositions of Alexander Calder and Anthony Caro. • Expressiveness. The spectrum ranges from the cool impersonality of minimalist work to the self-mythologising of Joseph Beuys and personally charged work of Tracey Emin etc. • Subject matter. From the mechanical processes of Pop Art, reproducing commercial objects (Warhol, Campbell Soup Cans) to the more personal work of Beuys, Emin. Political engagement and personal history in the work of Ai Weiwei (<u>Souvenir from Shanghai</u>, 2012, made from concrete and brick rubble from the artist’s destroyed Shanghai studio). <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
38	<p>Discuss why still life artists have chosen to represent food in their art.</p> <p>Candidates have the opportunity to discuss a wide range of art in this question, and should use a clear visual analysis of the images (in terms of composition, colour, techniques etc.) as well as assessing the relevance of food. Some candidates could compare representations of food between times, countries and cultures. Social and cultural context are likely to be of importance. Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • The representation of food in the seventeenth century was used to describe transnational trade and maritime power (such as in Dutch <i>pronkstilleven</i>), and counter-reformation concepts about austerity, charity and self-restraint (for example in Spanish still life scenes). • Chardin, Manet and Cézanne depicted food not so much to express national pride or religious ideas, but more as a vehicle for formal experimentation. • In the twentieth century Claus Oldenburg and Andy Warhol used mass-produced food to comment on the condition of late capitalism, and the widespread availability of identical, pre-packaged commodities. <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
39	<p>In what ways do still life paintings explore the themes of mortality and/or prosperity?</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • This question requires candidates to think in analytical terms about the specific ways in which still life painters have conveyed themes of mortality and/or prosperity by means of visual symbolism. As such the potential range of examples which might be cited is vast; however, it is highly likely that Dutch still life paintings will predominate. • An exemplary instance in this regard would be Pieter Claesz' <u>Still Life With Turkey Pie</u> (1627). This is a painting which, as with most conventional still life paintings, seems deceptively simple at first sight. We are confronted with a sumptuously rendered image of a table laden with exquisite table-wares and all manner of delectable food. One's eye is drawn across the canvas as one identifies the delicious goods which are proffered. We can see freshly baked bread, the mince (or meat) pie of the title, shellfish, fruit, olives, a pewter flagon which doubtless contains beer, and a crystal jug which contains wine. Initially all seems amply furnished and abundant in material terms. • Against this one could cite Claesz' <u>Vanitas Still Life</u> (1630). Here we see a newly extinguished candle, with the scissors used to trim the wick still in place. The arrangement of the objects on the tabletop seems to have a somewhat disheveled air: with two of the vessels shown lying on their sides, and with the linen tablecloth hastily rumpled up. We then recall that a central aspect of the still life genre per se has been the insistent presence of the momento-mori motif. • Whether the still life concerned depicts flowers, food, or silver, gold or glass; intimations of this same mortal transience invariably appear – although often virtually subsumed by the material abundance and sensual luxury which the Dutch and Flemish still life is ostensibly designed to celebrate. Nonetheless, one leaf will wither; one flower will droop, the insect will devour the bud; while the fruit slowly begins to rot. Or, as here, a candle – symbolic of life itself – is shown newly extinguished: as life itself will eventually be. <p>Any other valid points should be credited.</p>	20

Question	Answer	Marks
40	<p data-bbox="316 248 1082 282">‘Still life artists create illusions in their work’. Discuss.</p> <p data-bbox="316 315 991 349">Candidates may make some of the following points:</p> <ul data-bbox="316 353 1315 1671" style="list-style-type: none"> <li data-bbox="316 353 1315 517">• Candidates are expected to draw from a range of examples that explore the principles of illusionism in still life art works. Candidates could explore the processes of creating highly naturalistic, illusionistic works of art and could also explore the reasons for doing so. More successful candidates should look to do both. <li data-bbox="316 521 1315 685">• Illusionism is a theme that has gripped still life artists since antiquity, (e.g. the much re-told story of the Grapes of Zeuxis referenced in, for example, van der Spelt’s <u>Flower Still Life with Curtain</u>, 1658) and during the Renaissance with the increasing inclusion of trompe l’oeil (e.g. Giotto’s <i>coretto</i> in the Scrovegni chapel, 1305). <li data-bbox="316 689 1315 790">• Illusionism was used as a means of demonstrating skill through the application of perspective, a means of deceiving the viewer, or as an intellectual commentary on the action of ‘representation’. <li data-bbox="316 795 1315 1059">• Illusionism, naturalism and hyper realism. Use of strong chiaroscuro, meticulous brushwork and compositions that penetrate the viewers space, can make painted objects hyper realistic. The frontalisation of simple yet recognisable foodstuffs (e.g. Sanchez Cotan, <u>Still Life with Cardoon and Carrots</u>, 1604) make the objects intentionally palpable to the viewer, whilst elevating their humble status so that they transcend reality. Other examples may include hyper realistic work by van der Hamen and Zurburan. <li data-bbox="316 1064 1315 1234">• Artists have used illusionism as a virtuoso technical accomplishment, for self-promotion and to raise the status of still life painting or as a reminder of the presence of the human hand in creating the work. For example, Pieter Caesz <u>Still Life with a Violin and a Glass Ball</u>, 1628 includes a self-portrait reflected in the spherical object. <li data-bbox="316 1238 1315 1536">• Illusionism was of significantly less concern in the late nineteenth century and twentieth century, as artists moved away from faithful reproduction of the original object. For example, Arte Povera, which aimed to break down the ‘dichotomy between art and [real] life’ (Celant: <i>Flash Art</i>, 1967), through the use of everyday materials. Artists such as Pistoletto were opposed to the conventional role of art to merely represent reality. For Pistoletto’s <u>Golden Venus of Rags</u>, 1967–71 the choice of unglamorous yet brightly coloured rags alongside a gilded cast of an antique sculpture, creates a vivid and unrelatable contrast. <li data-bbox="316 1541 1315 1671">• However, illusionism may be seen to have come a fuller circle in the twentieth century, with the use of everyday objects, or facsimiles of well-known items such as Jasper John’s <i>Painted Bronze (Ale Cans)</i>, 1960 <p data-bbox="316 1709 855 1742">Any other valid points should be credited.</p>	20