Cambridge Pre-U

ART HISTORY **9799/02**

Paper 2 Historical 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.

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This document consists of **51** printed pages.

PUBLISHED
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 2	Individual questions		Total for Paper 2	
	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 3 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 marks. 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	• 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 questioning contextual evidence of historical sources and concepts other than visual or other forms of analysis. • Excellent ability to distinguish between fact, theory and personal judgement. • Excellent, sustained organisation and development of argument in response to the question with outstanding use of subject terminology.
15–17	Very good	• 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	• Relevant analysis with some detail and development in response to specific examples or in certain circumstances a single example. Solid but descriptive rather than analytical understanding of materials and techniques. • Well-understood, solid contextual evidence of historical sources and concepts other than visual or other forms of analysis. • Good ability to distinguish between fact, theory and personal judgement. • A well-argued but not as extensively developed response to the question. Competent use of subject terminology
9–11	Satisfactory	• 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	• 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	• 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.

Question	Answer	Marks
1	**Discuss the functions of sculpture during the Archaic period.** Candidates may make some of the following points: • Greek sculpture of the period served the religious and communal needs of the city-states. They were commissioned either by the city-states, by towns, or by individuals and consisted of both relief sculpture and free-standing figures. Candidates may refer briefly to the location of such sculptures on buildings. Free-standing figures were found on pediments and acroteria and also as cult images. Reliefs were located on metopes and on continuous friezes. The main categories are as follows. • Votive offerings. These were very common and were commissioned either by individuals or by towns. Many of them were made towards particular Gods or Goddesses; others were made in thanks for victories in athletic games. • Examples include the following. <u>The Calf Bearer</u> (Acropolis Museum, Athens, c.560 BC), an offering dedicated by a citizen of Attica. It depicts a young man carrying a calf for the ritual sacrifice. <u>The Hera of Cheramyes</u> (Louvre, Paris, c.570 BC), a draped female figure dedicated to the Goddess Hera by Cheramyes. It possibly represents the Goddess herself. Two free-standing male figures, <u>Cleobis and Biton</u> (Delphi Museum, c. 580 BC). They were dedicated by the Argives in honour of two sons of an Argive priestess of Hera who, when the oxen that were due to pull her chariot to the goddess's shrine failed to appear, harnessed themselves to it and pulled here there instead. • Narrative scenes from mythologies, especially ones including battle scenes which referred obliquely to contemporary events such as the Persian invasion of Attica. A common theme was the involvement of the gods. • Examples include the following. <u>The reliefs on the Siphnian Treasury at Delphi,</u> c.530 BC. The east frieze depicts the battle between the Greeks (supported by several goddesses) and the trojans (supported by several gods). The north frieze depicts the battle between the gods and giants. <u>The pedimental sculpture on</u> <u>the Temple of Aphaia at Aigina,</u> c.500 BC, depicting the Aeginitian heroes before Troy in the presence of Athena. • Reliefs on grave steles, e.g., <u>the stele of Aristion,</u> c. 510 BC, (National Museum of Athens). All other valid points will be credited.	20

Question	Answer	Marks
2	**How was the appearance of sculpture in the period influenced by its function and location?** Candidates may draw their examples from the free standing figures, reliefs and pedimental sculpture etc... Candidates may make some of the following points: • ***The Ludovisi Gaul* (3 BC), *The Dying Gaul* (3 BC)** – created as monuments or part of a larger unified monument once on the Pergamon Acropolis, to commemorate the victory of the Pergamon's victory over the Gauls. The possible former relationship between the sculptures can be discerned through the composition. The upright pose of the Ludovici Gaul forming the apex of the composition whilst the semi-reclining pose of the Dying Gaul is designed to flank the pyramidal arrangement. Each sculpture exploits multiple viewpoints taking into the account the viewer's potential perambulation around the monument. The sculpture's relative proximity to the viewer accounts for the high degree of finish and detail evident from the surviving Roman marble copies. • ***The Winged Victory of Samothrace* (4 BC).** Viewpoints from the front and both sides are exploited to serve as figure head for boat – a commemorative monument celebrating a naval victory at the religious sanctuary of Samothrace. Its scale is appropriate to act as a landmark commemorative monument erected above a water feature. Its open composition suggesting movement is enhanced by the detail of the billowing drapery, the wings and the striding pose. • **Praxiteles's *The Aphrodite of Knidos* (4BC)** created to act as a votive image in the sanctuary of Aphrodite on Knidos. Placed within a circular peristyle the sculpture is executed in the round with an interest presented on each side. The front view as dominant, but the expressive contrapposto creates interest on each side. Marble is exploited to capture the sensuality of the female form on the back. **<u>Parthenon</u> pedimental sculpture** Sculptures are carved in the round, but greater degree of finish is given to the front of the sculpture that faces the viewer. The drapery is sharply undercut to be legible from a distance. The composition the shape of the pediment. Figures assume variety of poses to fit the slopes of the gable whilst maintaining their consistent scale. The key figure in a in the apex of the gable determines the poses of the figures as they gradually turn from corners towards the centre creating rhythm. East pediment (British Museum) is best preserved and can be used to discuss the finish and the composition. Figures from the west are less are less effective in the discussion of the material due to damage.	**20**

Question	Answer	Marks
2	**Frieze** The Panathenaic procession on the continuous frieze is carved in lower relief, possibly dictated by its enclosure within the porch. The monotonous nature of the procession is enlivened by the variety of poses, different groups of people including horse-riders, poses and individualised appearance. The heads of all figures reach to the top of the frieze creating an even pattern appropriate for the continuity of the frieze. The procession is divided into two streams and starts at the south-west corner. This takes into account the visitor's approach to the Acropolis who is encouraged to 'walk' with the sculpted procession. *All other valid points will be taken into consideration.*	

Question	Answer	Marks
3	**Discuss the design of domestic housing in Pompeii or Herculaneum** Candidates may make some of the following points: • This question requires candidates to provide a general overview of the architectural design of Roman domestic houses which survive at Pompeii and/or Herculaneum. As such attention should be focused upon matters of architectural form and layout; as distinct from interior decor. • Responses should at the very least note the fundamental layout of a typical Roman domestic dwelling. This consisted in essence of rooms grouped around a central atrium, with an impluvium open to the sky, which would have supplied rainwater to a pool at the epicentre of the central quadrangle. More sophisticated responses will also acknowledge the gradual process of development and elaboration in terms of layout which becomes evident at the period progresses. Gradually the central atrium becomes displaced, forming just one of a series of interior quadrangles and colonnades. Layouts of grander houses also begin to incorporate exterior gardens, peristyle courtyards, and belvederes – so diminishing the stark interiority of focus which typified domestic housing earlier in the period. Examples from Pompeii could include: • House of the Surgeon ('Italic' style, with no interior peristyle) • House of the Faun (the site of the Alexander Mosaic: so indicating the growing decorative and material opulence of high end dwelling houses) • House of the Vetii (the atrium becomes the vestibule) Examples from Herculaneum could include: • House of the mosaic atrium (with a grand offset atrium, and central peristyle) • House of the Stags (with a subordinate atrium and expansive peristyle and waterside gazebo). All other valid approaches will be credited.	20

Question	Answer	Marks
4	**How did portrait sculptures produced during the Roman Republic differ from those produced during the Imperial Roman period?** Candidates may make some of the following points: • This question requires candidates to provide a broad stylistic and thematic comparison between portrait sculptures produced during the period of the Roman republic, as against those produced under the empire. Some general understanding of the ways in which the respective political and ideological contexts of those two historical eras impacted upon the visual and plastic arts produced during each will be important. • In the broadest terms, it might be argued that whereas the Roman republic favoured accurate (and often unsparing) likenesses of prominent citizens; the empire tended toward the production of increasingly idealised (and sycophantic) images of the imperial family and the senatorial class. With respect to the portrait imagery of the republic, busts such as the Capitoline Brutus (late 4th / early 3rd century BC; now in the Capitoline Museum) are likely to come immediately to the fore. This comparatively rare republican era bronze bust embodies much of the uncompromising visual austerity which characterises republican portraiture in general. The subject (traditionally thought to be the Roman consul Lucius Junius Brutus) is shown with short-cropped hair and beard; gazing forward in a stern and resolute manner (an effect which is intensified by the surviving glass inset eyes). Another republican period bronze bust which survives is that of Scipio Africanus (1st century BC; now in the Naples National Archaeological Museum). • Portrait images of the imperial era, by contrast, convey a general sense of opulence and personal vainglory. Julius Caesar was the last Roman potentate to insist upon being depicted in the astere and veristic republican manner; from Augustus onward the emperors chose to masquerade either as demi-gods; or as powerful Herculean men of action; or indeed (in the case of Marcus Aurelius) as a bearded Greco-phile philosopher manque. Augustus first established the new template with the Prima Porta statue (c.20 BC; marble copy early 1st century AD; now in the vatican Museum). This image of the new 'first citizen' quickly assumed a totemic status: being reproduced on a mass scale, and displayed in public locations across the length and breadth of the empire. As regards the aesthetic ideology which the statue is designed to convey: this represents a clear reversal from and disavowal of the stylistic austerity of the republican era. The pose of the Prima Porta Augustus is thought to be based upon that of the Doryphoros by Polykleitos (c.440 BC). As such Augustus clearly partakes of the new-found mystique which had by this time become attached to all things Greek as far as the Romans were concerned: a mystique itself derived from the flow of Grecian loot into Rome. Augustus wears an elaborate cuirass whose bas relief sculptures glorify his most notable military achievements and imperial conquests. His face is clearly still lifelike; however remaining traces of physiognomic realism are fast dissolving into the flawless anonymity of idealisation.	**20**

Question	Answer	Marks
4	• Subsequent imperial imagery was to continue this theme of blatant idealisation. The Vatican Museum statue of Claudius as Jupiter (c.50 AD) provides almost bathetic evidence of this tendency. Here we see the famously lame, palsied emperor presented before us as an idealised model of divine omnipotence and supreme physical athleticism. Subsequent examples of idealised imperial portrait sculpture are legion; culminating perhaps in the grotesquely outsize fragments of the colossal statue of Constantine (c.312–315 AD; now in the Capitoline Museum). All other valid approaches will be credited.	

Question	Answer	Marks
5	**Discuss the appearance and function of small-scale artefacts of the period.**	**20**
	Candidates may make some of the following points:	
	• The period was marked by the stylistic change from the classical style to early medieval and Byzantine.	
	• Stylistic change may have been stimulate by the philosophical influences of Plotinus and the idea of art as a representation of concept rather than observation.	
	• Christian, mythological and political subject matters reflected different interests of the wide patronage.	
	• Variety of luxury objects was determined by the relative peace and prosperity of the period, which related the demand for luxury goods.	
	• Wide range of materials and media including silverware, ivory, glass, illustrated books, mosaics, marble reflect the desire for the objects of luxury. Often crafted to the highest standard, materials endowed objects with importance and reflected the function of objects as gifts or markers of important events. Colour and opacity of the materials may be address in each individual example when the appearance is discussed.	
	The discussion on the appearance may include the iconography, subject matter and materials and address some of the following points:	
	• New subject matter was provided by Christianity and new patronage. Examples: the Brescia Casket, late 4th or early 5th century, ivory, Brescia, Museo Civico Cristiano;	
	The following points may be included in the discussion of function:	
	• Production of luxury objects reflected the owner's religious beliefs, prosperity and erudition. Examples: the Brescia Casket, late 4th or early 5th century, ivory, Brescia, Museo Civico Cristiano, and the Symmachi leaf of the Nichomachi and Symmachi ivory diptych, late 4th century, Victoria and Albert Museum, the Lycurgus Cup, 4th century, glass, British Museum, Lycurgus cage cup, (4 AD).	
	• Luxury objects functioned to assert political power. Examples: the Stilicho diptych (4 AD), Monza Cathedral Treasury, Silver plate given as gifts by Roman Emperors to commemorate Imperial anniversaries. Examples: The Missorium of Theodosius I (4 AD), Madrid, Academia de la Historia.	
	All other valid points will be taken into consideration.	

Question	Answer	Marks
6	**Discuss the typical features of Romanesque church architecture with reference to examples from at least two countries.** The major share of architectural activity was sponsored by the great monastic communities. The cult of relics became an important cultural factor resulting in increasing pilgrimage and influencing architecture in particular. Pilgrimage roads were created and became routes of trade/commerce and travel. Candidates may make some of the following points: • Plan – Church plans move away from the basilica format to a cruciform with a long wide nave and narrower side aisles. East ends traditionally consisted of an apse, ambulatory and radiating chapels. This new 'pilgrim' church plan arose from the need to house and display relics and accommodate growing numbers of pilgrims. E.g. St Sernin, Toulouse 1080–1120, Santiago da Compostela 1075–1128, St Martin, Tours 12th century • The nave elevation consisted of repetitive bays which were formed by large piers supporting round arches. These bays were two or three tiered consisting of an arcade, gallery and/or clerestory. E.g. Peterborough 1118–1240, Caen begun 1067, San Miniato al Monte, Florence begun 11th century, Gloucester begun 1089 • Early cathedrals had flat wooden roofs. Then stone vaulting adopted from Roman prototypes – developed from barrel vault (St Sernin, Toulouse 1080–1120) to groin vault (Speyer 1082–1106) to rib vault (Durham 1093–1280) • Small round headed clerestory windows, heavy load bearing walls (often no clerestory) – dark and gloomy interiors • Style based on structure and proportion – solid, imposing, monumental and weighty.West facades had twin towers E.g. Caen begun 1067, Jumieges early 11th century. • Modest interior decoration – Durham patterned piers, wall paintings (survivals are rare) • Highly decorated portals E.g. Autun c.1140 All other valid points will be taken into consideration..	**20**

Question	Answer	Marks
7	**How did Romanesque sculptors convey religious teachings to the viewer?** Candidates may make some of the following points: • Candidates should note the didactic, evangelising intention of Romanesque sculpture, 'in the service of the Church'. 'Religious teachings' encompasses important concepts (judgment, good and evil, salvation), symbols (the tetramorph) and narrative events, which may be presented to bring out their theological significance. In their discussion, candidates should note material, style and expressive impact of presentation, and any other relevant factors which help us to appreciate the communicative function of the works. Possible examples: • The scale of monumental works emphasises their significance – for example, Christ in the centre of a tympanum, dominating the scene. • Christ enthroned, in mandorla, surrounded by Symbols of the four evangelists (tetramorph): apocalyptic vision, <u>south portal tympanum, Moissac</u>; <u>marble relief, St Sernin, Toulouse</u>. • The importance of portal sculptures, placed where pilgrims see them before entering the Church. Ideas are given dramatic significance: in the tympanum at Vezelay, for example, the apostles are in dynamic poses, reacting energetically to Christ's commission to spread the word. Int he same portal, the placement of scenes of the apostolic mission on the outer archivolt symbolises the peoples of the world, spanning the globe. • Clear dramatisation of characters and events: Kiss of Judas, frieze at St-Gilles-de-Gard. • Relation of events to each other, bringing out theological significance: the three portals, <u>St Gilles-de-Gard</u>. • Clear spatial organization of parts of a complex scene: <u>Last Judgment, Ste Foy, Conques</u>. This work is another example of the use of twisting, dynamic postures bringing emotional reality to the ideas of salvation and damnation, which are vividly figured in the characters of demons, sinners and the corresponding angels and saved. The battle for a soul over a weighing scale effectively brings out the idea of angels and devils contending for mankind. • Candidates may also discuss works in groups, such as the capital sculpture scheme at Moissac. Wooden altar sculptures, such as representations of Madonna and Child, are of course just as valid as monumental stone works. All other valid points will be taken into consideration.	20

Question	Answer	Marks
8	**To what extent does Romanesque manuscript illumination resemble the other visual arts of the period?** Candidates may make some of the following points: • The question invites candidates to identify an aspect of Romanesque illumination and discuss corresponding imagery in the other visual arts. There are several points of comparison which candidates may pick up on: • The importance of abstract ornamentation, from interlaced borders on manuscript pages to the columns of Norman Cathedrals; • General preponderance of the monumental and massive; heavily defined forms, clearly articulated; • The frequent presence of the monstrous and grotesque; • Use of fine detail, comparable to arts of goldsmith and enamel makers; • The influence of mosaic on wall painting; • The use of classical architectural forms (round arches, pilasters) as organizational features in manuscript illuminations. • The question is an opportunity for candidates to show a broad sense of Romanesque aesthetic values: varietas (diversity); bold figural motifs; stylised forms reaching towards the abstract and decorative. Valid point not mentioned above should be credited.	20

Question	Answer	Marks
9	**Discuss the uses of mosaic in the Romanesque period.** Candidates may make some of the following points: • Candidates should demonstrate a knowledge of the use of mosaic as wall covering in large spaces, closely linked with the rituals and symbolism of court and church. Possible areas for discussion include: • The strong association of mosaic with Constantinople and the forms and grandeur of the (Eastern) empire. Importance of the Christian symbolism of light. • Mosaic as part of Christian ritual, e.g. In Santa Maria, Trastevere (Rome). Compositional programme based on early Christian church of Sts Cosma and Damiano. Presence of Virgin Mary as Ecclesia. Link to images of Byzantine icons. Extensive programme of San Marco, Venice. • Mosaic as an assertion of political power in the Chamber of King Roger at royal palace and Palatine Chapel, Palermo (Sicily). Courtly culture reflected in hunting scenes, pairs of animals, lavish trees. Stylistic influence of Islamic art. • Varied subject matter includes occupations of months in Otranto cathedral, Italy. • In general, candidates should engage with term 'uses', considering the various functions of the mosaic form as propaganda, didactic and affective religious use and sumptuous decoration. Valid points not mentioned above should be credited.	20

Question	Answer	Marks
10	**Explain the importance of pilgrimage to Romanesque art and architecture.** Candidates may make some of the following points: • The questions requires a knowledge of some social and historical context, with discussion of relevant buildings and works. Candidates should show a knowledge of the practice of pilgrimage in the period, with its main destinations in Jerusalem, Rome and Santiago de Compostela, and the principal pilgrimage routes across France into northern Spain. Other pilgrimages to local shrines may also be noted. Relevant context includes the reassertion of the Christian Church in the Crusades, and the veneration of saints. Possible areas for discussion include: • Architecture. The construction of pilgrimage churches along the route, with characteristic features to accommodate pilgrims: wide naves and side aisles with galleries; side chapels in transepts and radiating from ambulatories. Examples: <u>Ste Foy, Conques</u>; <u>V ézelay</u>; <u>St Sernin, Toulouse</u>; <u>Santiago de Compostela</u>. • Relics. The importance of relics as sources of healing and intercession, and the reliquary as a vital artefact. Examples: reliquary of <u>Ste Foy</u>; enamelled caskets for relics of <u>Thomas Beckett</u>. • Pilgrimage facilitating the transmission of ideas, with workshops moving around (for example, the same craftsmen worked at <u>St Sernin</u> and <u>Santiago</u>) and forms from various countries coalescing in certain schools, e.g. the Herefordshire School of sculptors at <u>Kilpeck</u> and elsewhere. Valid points not mentioned above should be credited.	**20**

Question	Answer	Marks
11	**Compare and contrast any two Gothic religious buildings.** Candidates may make some of the following points: • Candidates are asked to show their knowledge of the key elements of Gothic ecclesiastical architecture through a comparison of two buildings they have studied. These may be churches, abbeys, minsters, cathedrals, chapels, chantries etc. Discussion may incorporate commentary on elevation, groundplan, structure and decoration though a comprehensive answer is not possible in the space and candidates may wish to focus on certain features of their chosen buildings. • Credit should be given for correct use of relevant terminology, including: pointed arch, lancet windows, flying buttress, mouldings, tracery, types of vaulting (groin, ribbed, fan) etc. • Since the question requires some contrast, it is important that examples are chosen which bring out important differences within the period. Thus candidates may choose examples from different countries (e.g. France, England) and / or different phases of Gothic architecture (Early / High / Late, Early / Decorated / Perpendicular). As an illustrative example, Notre Dame (Paris) could be compared to King's College Chapel Cambridge, drawing attention to the differences in proportion, decoration, tracery etc. • Possible examples include: St Denis, Chartres, Reims, Laon, Amiens, Salisbury, Lincoln, Exeter, York Minster. • Examples from countries other than England and France are valid. (Examples from these countries are specified in the syllabus, but this is not intended to be restrictive.) All other valid points will be taken into consideration.	20

Question	Answer	Marks
12	**In what ways do images serve as an aid to prayer? Answer with reference to specific examples in at least three different media.**	**20**
	Candidates may make some of the following points:	
	• Images can be divided broadly into those in a public or private context; and their materials, design and function are impacted by this.	
	• Images aid prayer: In a private context:	
	• To increase intimacy and focus (concentration/no distraction) in prayer – Personal prayer books of the laity – Books of Hours (growing numbers of lay people were interested in the pursuit of a serious personal religious life). More calculated prayer – interest in the spiritual and material benefits.	
	• In a public context: Books of Hours were the official service-books of the Church thus enabling the laity to follow the Church's programme of daily devotion. Bring mood of religious seriousness (context of Black Death)	
	• As an aid to intercession: Importance of the Virgin – powerful intercessor – and saints especially following the acceptance of Purgatory into Christian doctrine in 1274.	
	• To reflect individual circumstances – seen in personal additions to Books of Hours E.g. Hours of René of Anjou c.1410	
	• Didactic qualities E.g. portal sculpture – to teach the Christian faith to a largely illiterate audience E.g. Books of Hours often included an alphabet to teach their young owners to read	
	• To transport people closer to God	
	• To confront the viewer	
	• To offer warnings and incentives	
	• To dramatise	
	• For ritual and/or devotional purposes	
	• To decorate – Books of Hours, to decorate the word of God; cathedral portals, to beautify the building – to honour God / saints (reliquaries).	

Question	Answer	Marks
12	Examples: Books of Hours, such as the <u>Hours of René of Anjou</u> c.1410, the <u>Très Riches Heures du Duc de Berry</u> c.1412 Reliquaries, such as <u>The Becket Casket</u>, Victoria and Albert Museum; <u>The Holy Thorn pendant</u> c.1340 British Museum. Stained Glass, such as the <u>William Window</u>, York Minster c.1414; the <u>Corona Chapel</u>, Canterbury Cathedral, early thirteenth century Wall paintings, such as those in the <u>Camposanto</u>, Pisa c.1323–42; Masaccio's <u>Trinity</u>, Santa Maria Novella, Florence 1425–7 Figure sculpture (external), such as the <u>Last Judgement</u>, San Lazare, Autun c.1140; <u>the Royal Portal</u>, Chartres c.1145–55 Figure sculpture (internal), such as the choir screen at Naumburg c.1249–55; <u>Nicola Pisano's pulpit</u> in Pisa Baptistery c.1257–9 All other valid points will be taken into consideration.	

Question	Answer	Marks
13	**How did the Black Death affect the visual arts of the period? Answer with reference to specific examples.** Candidates may make some of the following points: • Candidates need to show their understanding of the context of the Black Death and how it impacted art. These include practical as well as stylistic considerations. • Artists – many died (E.g. the Lorenzetti brothers), disruption to workshop practice and transfer of skills, artists had to rely on collaborative endeavours • Demand – changed – religion offered an answer to their guilt and consolation of eternal life • Patronage – financial difficulties led to a fall in commissions, new demands made in light of social and religious consequences, so a development in the commissioning of religious art and an increase in charitable donations. • Awareness – a greater awareness of mortality seen in more representations of the Three Living and the Three Dead, The Dance of Death and Transi tombs (inevitability of death, focus on the transitory nature of mortal life and the removal of life from the mortal body), increase in specifically chosen saints – named saints, St Sebastian and St Roch together with more graphic representations of torture and brutality. • Images of the actual disease appear • Symbolism/meaning • Meiss argues it led to a 'marked stylistic change' but recent scholarship questions this arguing that the art reflects both change and continuity Examples: The Toggenburg Bible c.1411 shows images of the actual disease E.g. The legend of the Three Living and the Three Dead, such as the Psalter of Robert de Lisle c.1310 and the Book of Hours of Mary of Burgundy c.1482 E.g. The Dance of Death, Totentanz, La Danse Macabre or La Danza de la Muerte, such as the Death of the Physician and Death of the lover, engravings by Guyot Marchant 1485; Hans Holbein the Younger, The Abbot, 1523–6; Niklaus Manuel Totentanz c.1484 E.g. Transi tombs such as Archbishop Henry Chichele c.1424, Canterbury cathedral E.g. Meiss' opinion argued in Orcagna's Strozzi Altarpiece 1357 (Florence).E.g. Representations of St Sebastian and St Roch such as Giovanni di Biondo, St Sebastian shot by arrows, c.1370s and Giovanni Bellini San Giobbe Altarpiece 1487, Venice All other valid points will be taken into consideration.	20

Question	Answer	Marks
14	**Discuss the depiction of courtly life in art of the International Gothic style.** Candidates may make some of the following points: • Candidates should show an understanding of the term 'International Gothic', and some of its key features: glowing colour, surface decoration, attention to naturalist detail, luxury materials. The association of the style with royal and noble courts should also be noted, and credit should be given. • Possible examples for discussion: • Books of Hours, eg the <u>Très Riches Heures</u> for the Duc de Berry, with its detailed depictions of feasts, castles, splendid attire, hunting and hawking and other courtly themes. • Scenes of royal banquets, eg in the <u>Grandes Chroniques de France</u> • Votive portraits of monarchs with a sacred figure: eg <u>Wilton Diptych</u>, 1395–99. • The creation of an otherworldly courtly world, in manuscript illuminations and tapestries, eg <u>Arras tapestry</u> c.1410 • Depiction of aristocratically dressed figures in manuscript books of Trojan wars, and religious pictures, eg Lorenzo Monaco, <u>Adoration of the Magi</u> c.1420–22. • Luxurious material artefacts: lavishly illustrated books, goldsmiths' work etc. Valid and relevant material not mentioned above should be rewarded.	20

Question	Answer	Marks
15	**What contribution did Robert Campin make to the development of Early Netherlandish painting?** Candidates may make some of the following points: • He depicts highly naturalistic detailed landscapes in the backgrounds of his religious paintings. These often represent local, Netherlandish countryside as a means of interesting the viewer's empathy with the religious subject matter. He conveys particular times of year in keeping with the subject matter, for example the winter landscape in the Nativity (1420). • The depiction of local townscapes in the background of religious paintings. Examples: _Virgin & Child with a Firescreen (1430)_. • The developments of 'three-quarter' views of subjects in place of the profile portrait. He uses the oil technique to model heads in three dimensions in a very credible way. Examples: _Portrait of a Man and a Woman_ (National Gallery, London, 1430). • The depiction of the Virgin & Child in a domestic setting. Example: _The Mérode Altarpiece (1427_); the Virgin and Child with a Firescreen.	**20**

Question	Answer	Marks
16	**Compare and contrast the sculptures of Donatello and Verrocchio.** Candidates may make some of the following points: • Candidates may explain the view that Verrocchio built on the findings of Donatello, but his work is marked by technical perfection and stylistic innovation. Answers should be supported by references to named examples by both sculptors. • Comparative points between the work of two sculptors may include: Similar desire to explore the psychological state and emotion of the characters, to capture movement and achieve anatomical accuracy through observation. All examples by both sculptors are suitable for this point. Like Donatello, Verrocchio achieves subtle emotion conveyed through gestures and the relationship of the figures with one another e.g. _David_ (c. 1430–1440), Verrocchio's _Christ and St Thomas_ , Baptistery, Florence (1467–1483). Like Donatello, Verrocchio also used pose to communicate the inner state and the psychological state of the character especially Verrocchio's _The Equestrian statue of Bartolomeo Colleoni_ , Venice (1480s) and _Christ and St Thomas,_ Baptistery, Florence (1467–1483). • Both sculptors revived bronze casting in free-standing sculpture, but Verrocchio achieved greater technical mastery. Shared by two sculptors was the innovative technique of casting to achieve expression and naturalism such as using drapery dipped in liquid clay for casting e.g. Donatello's _Judith and Holofernes_ (1455–1460) and Verrocchio's _Christ and St Thomas_ , Baptistery, Florence (1467–1483). • Both sculptors often used expressive drapery to add psychological and emotional intensity. Donatello's treatment of drapery was naturalistic in most sculptures (_Habakkuk_ and _Jeremiah_ , Campanille, Florence Cathedral (1425)_, Judith and Holofernes_ (1455–1460). Verrocchio's uses drapery more expressive to communicate the inner state of the characters (_Christ and St Thomas_, Baptistery, Florence (1467–1483). • Both sculptors exploited classical prototypes to create Christian and civic subjects in sculpture. Donatello's _Habakkuk_ and _Jeremiah,_ Campanille, Florence Cathedral (1425)_, The Equestrian Monument of Gattamelata_, Padua (1453), _David_ (c. 1430–1440). Verrocchio's _The Equestrian statue of Bartolomeo Colleoni,_ Venice (1480s), _David_ (1473–1475)_, Putto and the Dolphin_ (c. 1888). Verrocchio, like Donatello considered the position of the viewer, but was capable of creating sculptures in the round with multiple points. _J_ • Both sculptors contribute to the revival and development of the equestrian monument in bronze (e.g. Donatello's _The Equestrian Monument of Gattamelata_ , Padua (1453) and Verrocchio's _The Equestrian statue of Bartolomeo Colleoni,_ Venice (1480s)). However, Verrochio's _Colleoni Monument_ is more contemporary and expressive in its appearance and has a more complex asymmetrical composition.	20

Question	Answer	Marks
16	• This is evidential of Verrocchio's more advanced mastery of the technique of casting. Unlike Donatello, Verrocchio created more generalised depiction without individuality of portraiture in his sculpture on the religious subject. Verrocchio's _David_ (1473–1475) and _Christ and St Thomas_ , Baptistery, Florence (1467–1483) are suitable to use in this instance with compare to Donatello's _Penitent Mary Magdalen_ (1453), _St George_ (c.1415), 1450s, _Habakkuk_ and _Jeremiah_ , Campanille, Florence Cathedral (1425)_, Judith and Holofernes_ (1455–1460) and _David_ (c. 1430–1440). All other valid points will be taken into consideration.	

Question	Answer	Marks
17	**What was innovative about Florentine painting in the first half of the fifteenth century?** Candidates may make some of the following points: • Use of linear perspective: Holy Trinity by Masaccio (1425), Tribute Money by Masaccio (1427), St Lucy altarpiece by Domenico Veneziano, San Marco altarpiece by Fra Angelico (1425–1428), Deluge by Paolo Uccello (145–1447), Flagellation of Christ by Piero della Francesca (168–1470) • Use of gesture and expression: Tribute Money and other frescos from the Brancacci chapel such as The Expulsion of Adam and Eve by Masaccio (1427), Death of Adam (Arezzo chapel) by Pieor della Francesca (1452–60), La Primavera by Botticelli (c.1480's), The Calumny of Appeles by Botticelli (1490's). • Use of directional light: Pisa Madonna by Masaccio (1426), Tribute Money (the Brancacci chapel) by Masaccio (c. 1420s), Madonna with Child and Two Angels by Fra Filippo Lippi (1445), Brera altarpiece by Piero della Francesca (1472). • Anatomical accuracy of the figures: baby Jesus in Pisa Madonna by Masaccio (1426), Baptism of the Neophytes, The Expulsion of Adam and Eve (the Brancacci chapel) by Masaccio (1420s). • Adoption of poses and physical proportions from Classical sculptures can also be discussed as innovative aspects in fifteenth-century painting. Frescos from the Brancacci chapel by Masaccio, San Zeno altarpiece (especially St John the Baptist) by Mantegna (1457–60), Jesus in The Baptism of Christ by Piero della Francesca (1448–50). • References may be made to Alberti's *Della Pittura* as a guide to painters to achieve naturalism through the use of gesture, linear perspective, *historia*, *inventio* amongst other methods provided in the treaties. Any other valid responses will be credited.	20

Question	Answer	Marks
18	**Analyse one fifteenth century Florentine building which, in your opinion, is typical of early Italian Renaissance architecture.** Suitable examples include: • **Brunelleschi:** Foundlings' Hospital,1419–1426; San Lorenzo, begun 1419; Pazzi Chapel, Santa Croce, begun 1441; Santo Spirito, 1444–1446. • **Alberti:** Palazzo Rucellai, 1446–1451; façade of Santa Maria Novella, 1458–1470. Candidates may makes some of the following points: • The employment of simple proportional systems. • The employment of the classical language of architecture including motifs such as the triangular pediment and (in the case of the Palazzo Rucellai) of the system of orders derived from the Colosseum. • The type of decoration. In Brunelleschi's interiors, this depends on the interplay between the off-white plastered walls (and absence of frescoes) and the dark pietra serena stone used for the architectural elements. In the façade of Santa Maria Novella, Alberti used the traditional scheme of elaborate decoration with pink, green and white marble veneers. Any other valid responses will be credited.	20

Question	Answer	Marks
19	**Discuss the distinctive features of Veronese's works.** Candidates may make some of the following points: • Examples: <u>The Triumph of Mordecai,</u> San Sebastiano, Venice, 1556; The decoration of the <u>Villa Barbaro</u> at Maser, c.1561; the <u>Marriage at Cana,</u> 1562–63; <u>the</u> <u>Family of Darius before Alexander,</u> 1565–1570; <u>the</u> <u>Adoration of the Magi</u> (National Gallery, London), 1573; <u>Venus and Adonis,</u> 1580–1582. • The ability to represent pageantry and splendour on a grand scale. • A high degree of illusionism combined with a playful quality. A tendency to include lots of incidental detail. Highly inventive. • The sophisticated use of colour to depict rich fabrics, to enliven scenes and to organise complex compositions. • His skills at foreshortening used to good effect, especially in ceiling paintings. • The use of complex architectural settings as stage sets for multi-figured scenes. Any other valid responses will be credited.	20

Question	Answer	Marks
20	**In what ways were Leonardo's paintings innovative?** Candidates should discuss a range of paintings by Leonardo and may make some of the following points: • Materials: Leonardo employed inventive techniques with his paintings e.g. Last Supper • Composition: Inventive compositions, rearranging traditional templates e.g. Adoration of the Magi. • Complex iconography: placing the Virgin in a cave during the flight into Egypt as a metaphor for her womb in the Virgin of the Rocks, the spilt salt in front of Judas in the Last Supper. • Attention to the character of his figures and innovation in figural relationships e.g. his portraits, the expressions of the disciples in the Last Supper, his interest in groupings of figures as seen with his works of the Virgin and her child. Examples: Portrait of Ginevra de'Benci, 1478 Adoration of the Magi, 1481 The Virgin of the Rocks, 1486 Last Supper, 1498 All other valid points will be taken into consideration.	**20**

Question	Answer	Marks
21	**How did Caravaggio create dramatic narratives in his paintings?** Candidates may make some of the following points: • Using tenebrism creates strong tonal modelling which makes figures and forms seem rounded and palpable – and thus the narratives more believable, for example in <u>The Conversion of St. Paul</u>, 1601. • The removal of extraneous background details such as in <u>The Supper at Emmaus</u>, 1601 focuses the viewer's attention on the foreground action. • The selection of common models for religious figures, which pushed the boundaries of decorum for some of Caravaggio's patrons but would have made biblical scenes relatable to a contemporary audience. This was evident in <u>The Death of the Virgin</u>, 1606. • Capturing transient emotions and representing pivotal moments in the selected narrative – for example in <u>The Cardsharps</u>, 1594, <u>The Taking of Christ</u>, 1602 and <u>The Supper at Emmaus</u>, 1601 which enhances the psychological impact of scenes. • Bringing the figures in his scene close to the picture plane and sometimes seeming to break the picture plane as in such works as <u>The Supper at Emmaus</u>, 1601. • Colour, such as the deep red of the curtain and Mary's dress in <u>The Death of the Virgin</u>, 1606. • Repeating and emphasising expressive hand gestures, as, for example the mourners in <u>The Entombment</u>, 1603 and <u>The Death of the Virgin</u>, 1606. • The representation of violence and the threat of violence in such works as <u>Judith and Holofernes</u>, 1598 and <u>The Crucifixion of St Peter</u>, 1601. Other valid points will be taken into consideration.	20

Question	Answer	Marks
22	**Discuss the visual effects and treatment of narrative in Claude's landscapes.** Candidates may make some of the following points: • Claude is probably best known for his naturalistic effects of daylight, especially as it varies visually in spatial depth and at various times of the day such as in <u>Landscape with Psyche outside the Palace of Cupid</u>, 1664. • His paintings evoke the pastoral literary genre: the setting is within an idealised landscape and the light captured at either morning or evening to achieve the effect of tranquillity. His compositions are generally carefully divided into foreground, middle ground and background with trees or architecture flanking a body of water: <u>Landscape with Aeneas at Delos</u>, 1672, for example. • His paintings are characterised by a sense of harmony and balance, with the centre of the composition establishing a path for the eye to travel into the deepest part of the scene (for example <u>Landscape with Dancing figures (The Marriage of Isaac and Rebekah</u>, 1648)). • Compositions have a systematic character, based on geometrical configurations, but he did vary his structures to avoid repetition. • Brushwork is fine, skilfully modulating tonal contrasts to achieve a serene effect – see <u>Seaport with the Embarkation of the Queen of Sheba</u>, 1648, for example. • Claude's rendering of architectural detail and water (such as in <u>Seaport: The Embarkation of St Ursula</u>, 1641) is detailed and accurate; his representation of figures (their proportions and relative scale) is sometimes less assured creating a dream-like effect. • His work was based largely around ideal landscapes, based on the Roman Campagna, which are populated with figures from biblical stories, mythology or shepherds and shepherdesses such as <u>Landscape with Hagar and the Angel</u>, 1646. • Sometimes, as in <u>Landscape with Dancing figures (The Marriage of Isaac and Rebekah</u>, 1648), the subject is generalised: the scene presents country dancers in a landscape, and the titular biblical characters are not obvious to spot. • In mythological scenes, in Claude's early career he selected well-known mythological scenes such as <u>Landscape with the Judgement of Paris</u>, 1633. Later he sought out abstruse subjects, such as <u>View of Delphi with Procession</u>, 1650, which may have appealed to the intellectual tastes of his powerful patrons in Rome. • Scenes of figures in landscapes with no narrative content include <u>Pastoral Scene with the Arch of Titus</u>, 1644 and <u>A Seaport</u>, 1644 both of which convey a sense of melancholy through the use of evening light and abandoned buildings. Other valid points will be taken into consideration.	20

Question	Answer	Marks
23	**To what extent were Jacob Jordaen's paintings similar to those of Rubens?** Candidates may make some of the following points: • Similarities between the two artists. Certainly Jordaens was strongly influenced by Rubens's pervasive style in his early career, especially his treatment of figures, composition and colour. However as his career evolved Jordaens began to establish a divergent style and choice of subject-matter. Key themes include: • Patronage: Unlike Rubens, Jordaens's patrons were small-scale churches and the bourgeois classes. The Calling of Saints Peter and Andrew, 1618 for St Jacob's Church in Antwerp is a religious scene that shows Jordaens's indebtedness to Rubens through its colouration, depiction of narrative and representation of the flesh tones of the nude figures. However the scale is smaller than Rubens's altarpieces for the more prestigious St Walburga (The Raising of the Cross, 1610–11) and Antwerp Cathedral. (The Descent from the Cross, 1611–12.) • Style: Mercury and Argus, 1620 shows an interest in mythology that echoes Rubens's. Through its saturated colouration, weighty figures and presentation of narrative tension it shows the influence of Italian Baroque art, channelled through the work of Rubens. The broad brushwork and dynamic yet balanced composition are clearly indebted to Rubens. However with Jordaens there is arguably a greater emphasis on the prosaic elements (i.e. the cattle). • Social class: Portrait of Cornelis van Diest (?) and his Wife, 1636–8 also has qualities that are reminiscent of Rubens in the poses of the figures and the saturated tones. However it represents a lower social class than we would expect of Rubens. It is a full-length portrait to show off the wealth and status of the figures – a dean of the cloth guild and captain of a militia company and his wife. It reinforces professional honour by including a staff of military office and coat of arms. However it lacks the allegorical elements and intermingling mythological characters that Rubens would later incorporate into his portraits of European royalty and aristocracy. • Subject matter: The King Drinks / The Bean King, 1655 is an ambitious composition for Jordaens on a large scale with a large group of figures in a variety of twisting poses and actions including vomiting, drinking and eating. Jordaens was the first to depict this subject – a popular Flemish custom performed at the Feast of Epiphany. This demonstrates his development towards a more independent and personal style and selection of subjects. Any other valid responses will be credited.	20

Question	Answer	Marks
24	**Discuss the ways in which Vermeer depicted women.** Candidates may make some of the following points: • Johannes Vermeer made women the subject of many of his paintings, generally as figures to populate his genre scenes. In general he showed women in fine clothing, bathed in light and occupied in silent activity. However the role and function of women in Vermeer's paintings vary considerably: he showed them as muses, prostitutes, objects of desire, symbols of virtue and domestic helpers within various paintings. • The Art of Painting, 1666, was a statement about the intellectual status of painting, and the woman in blue is dressed like the allegory of History (Clio) from Cesare Ripa's *Iconologia*. She is the undoubted focus of the image, bathed in light and positioned at the intersection of the border of the map on the back wall. Here she is an allegory made real and the object of the gaze of the male artist. • Vermeer was not unusual for representing prostitution as he did in his The Procuress, 1656 – in fact it was a well-used subject in seventeenth-century Dutch painting. The two women present in the image show two types of women – the procuress (or brothel-owner) and a prostitute. Unlike other images of similar scenes, the prostitute is demure, almost fully covered with clothing, and does not look at the viewer. • In Officer and Laughing Girl, 1657 the young woman is gazing adoringly at the male soldier who sits close to the picture plane. She is a willing object of desire and the soldier acts as a proxy for the spectator of the painting. There is no certain narrative upon which this image is based, so the scene is open to interpretation – the woman could be the soldier's lover, or she could conceivably be a prostitute awaiting payment. • In Woman Reading a Letter, 1662–3, a woman is absorbed in the words she is reading. A romantic theme is suggested by the woman pressing the letter – which is likely to be from a lover – close to her heart. • Woman Holding a Balance, 1663 could show the protagonist as a symbol of virtue, echoing the figure of Christ in the Last Judgment scene hanging on the wall in the background. However she could also act as a counterpoint to Christ, as she gazes adoringly at her materialistic possessions whilst Jesus is concerned with spiritual matters. • Similarly Woman With a Pearl Necklace, 1664, suggests a vanitas theme through the presence of expensive pearls and a woman preoccupied by her own beauty and possessions reflected to her in the mirror. • The Milkmaid, 1660, shows an unusually finely clothed domestic worker, placed centrally in the composition with eyes down, pouring milk for a child's meal. Here the women is being cast as a maternal care-giver, with a sense of equilibrium and grace despite her sunburnt arms and weathered face. Any other valid responses will be credited.	20

Question	Answer	Marks
25	**Discuss approaches to portraiture by one or more artists.** Candidates may make some of the following points: • Pose and depiction of character: Velázquez's <u>Infante don Carlos</u>, 1629 is representative of the strict rules governing portraiture of royalty – the sitter is shown in full-length and with an immobile facial expression within a minimal setting. By contrast donor portraits within religious works (such as Ribalta's <u>The Vision of</u> <u>Father Simon</u>, 1612 and Francisco Pacheco's <u>Immaculate Conception</u>, 1616–17) often places the emphasis on ecstatic piety. • Technique: Velázquez experimented with an ever more expressive painterly technique over time. Whereas his earlier portraits such as <u>The Venerable Mother Jeronima de la Fuente</u>, 1620 shows controlled passages of brushwork, <u>Phillip IV of Spain in Brown and Silver</u>, 1631 uses vivid, rapidly executed and expressive dabs of paint to evoke the King's embroidered tunic. • Setting: While most court portraits are interior scenes, paintings of contemporary history, such as Zurbaran's <u>The Defence of Cadiz</u>, 1634 and Velázquez's <u>Surrender of Breda</u>, 1634–5 (painted for the Hall of Realms in the Buen Retiro Palace) show their protagonists in landscape settings, often in suitably ennobling poses and situations. • Status of the sitter: Velázquez's <u>Juan de Pareja</u>, 1650 inverts societal expectations by depicting the artist's studio assistant and pupil in the dignified pose of nobleman. Velázquez's <u>Las Meninas</u>, 1656 also ennobles his own profession by showing the artist in close proximity to the royal family. Murillo's <u>Self Portrait</u> (National Gallery, London), 1670–5 symbolises the artist's elevated intellectual and social status by incorporating a trompe l'oeil frame to enshrine the sitter in an architectural niche. Any other valid responses will be credited.	20

Question	Answer	Marks
26	**To what extent did Reynolds influence art in this period?** Candidates may make some of the following points: • Sir Joshua Reynolds (1723–92) was one of the most prominent portrait painters of his day and a founder and first President of the Royal Academy. His influence can be seen in the artists who emulated his 'Grand Style' paintings and the impact of his art theory, transmitted in his published *Discourses* which originated as lectures to the Royal Academy. Reynolds was knighted by King George III and this arguably helped raise the status of visual artists in Britain. On the other hand he had many detractors through the eighteenth and nineteenth centuries. On these occasions it could be said that he influenced through opposition. • Reynolds's 'Grand Style' was based upon a respect for the intellectual qualities of art and the notion that great art of the past (predominantly classical and renaissance examples) should be regenerated through judicious homage. This can be evidenced through examples like <u>Commodore Keppel</u>, 1752 and <u>Omai</u>, 1776, both based upon the Apollo Belvedere, <u>Sarah Siddons as the Tragic Muse</u>, 1784–9 based upon Michelangelo's <u>Isaiah</u> from the Sistine Chapel ceiling and <u>Colonel Tarleton</u>, 1782 whose pose based on the Louvre <u>Hermes</u> <u>Fastening his Sandal</u>. Followers of the 'Grand Style' include Angelica Kauffman, who was a friend of Reynolds. Her <u>Design</u>, 1770 features the <u>Belvedere Torso</u> – a classical work of art praised in exalted terms by Reynolds in *Discourse 10*. Henry Fuseli was said to have been persuaded to become an artist by Reynolds, and his compositions and representation of form can be seen as influenced by Reynolds. Benjamin West's ambition to create large history paintings like <u>Death of General Wolfe</u>, 1770 was also inspired by Reynolds, and West had also shown himself with the Belvedere Torso in a <u>Self Portrait</u> of 1793. Reynolds's ambition, knowledge of European art and high social status were inspirational to JMW Turner and John Constable. Although different in style to Reynolds, Turner's <u>Dido Building Carthage</u>, 1815 aspired to the similar levels of intellectual and tradition-oriented ambition. Constable symbolised his respect for the older artist in his <u>Cenotaph to the</u> <u>Memory of Sir Joshua Reynolds</u>, 1833**.** • William Blake wrote a vicious attack on Reynolds's *Discourses* in 1808, arguing against the older artist's notions of academic training and focus on celebrity sitters for his portraits. <u>The Ancient of Days</u>, 1794 shows that Blake was inspired by Michelangelo to an extent, but it depicts 'Urizen' – a figure invented by Blake and depicted in a stylised, deliberately dream-like style that was deliberately at odds with the Royal Academy's strict notions of proportion and tonal modelling. Likewise the Pre-Raphaelites scorned the academy and by extension the style and concepts of Reynolds (who they called 'Sir Sloshua') by selecting working class subjects, not idealising them, and painting with a microscopically fine attention to detail. These aspects are well captured in Millais's early work <u>Christ in the House of His Parents</u>, 1850. All other valid points will be taken into consideration.	**20**

Question	Answer	Marks
27	**Discuss how artists depicted sitters from different social classes during this period.** Candidates may make some of the following points: • This period saw a greater diversity in portraiture than ever before in Britain, with middle-class, commercial and celebrity sitters appearing alongside typical aristocratic patrons. In Hogarth's work we even see portraits of working class sitters. Therefore candidates should have plentiful examples to draw upon from such artists as William Hogarth, Sir Joshua Reynolds and Johan Joseph Zoffany. • Hogarth's portraits typically depicted middle class, sitters from professional and commercial backgrounds. The self-made <u>Mary Edwards</u>, in Hogarth's portrait of 1742, is one such example, and Hogarth had dignified her by including attributes of her learning and professional success. <u>Captain Coram</u>, 1740 is shown in a similarly unpretentious full-length portrait of a self-made philanthropist. In <u>The Graham Children</u>, 1742, Hogarth shows the children of the King's apothecary in a fresh and informal moment of play, and arguably took the same approach to vivid depiction of features and character (as well as fluid painterly technique) in his portrayal of lower class subjects in <u>Hogarth's Servants</u>, 1742. • Reynolds patrons were mainly aristocratic or came from the officer class of the army and navy. His preferred style in these examples was the 'Grand Manner' in which he placed his figures in poses derived from antique statues and renaissance paintings. <u>The Honourable Augustus Keppel</u>, 1754 and and <u>Omai</u>, 1776, for example were both based upon the Apollo Belvedere. In <u>Colonel Tarleton</u>, 1782 Reynolds depicted a soldier as a steadfast and dashing warrior, adding grace by basing his pose on the Louvre <u>Hermes Fastening his Sandal</u>. Reynolds sometimes depicted his sitters not only in the poses but also in the guise of mythological figures such as in <u>Jane, Countess of Harrington, when Miss Fleming</u>, 1775 which shows the sitter as Aurora, Goddess of Dawn. Reynolds did also paint non-aristocratic sitters such as <u>Mrs Abingion as Miss Prue</u>, 1771. Here the low-born actress is portrayed in a much more informal manner than was acceptable in an aristocratic portrait. Sarah Siddons also came from a humble background but Reynolds gave her a 'Grand Manner' portrait, dignifying her profession as an actress in <u>Mrs Siddons as the Tragic Muse</u>, 1789. • Zoffany depicted members of the cultural elite with a sense of dignity in <u>Charles Towneley in his Sculpture Gallery</u>, 1782 and <u>The Portraits of the Academicians of the Royal Academy</u>, 1772 – although he also conveyed a satirical view of the assembled dilettanti in <u>The Tribuna of the Uffizi</u>, 1778. His conversation pieces (such as <u>The Family of Sir William Young</u>, 1768) were – like Hogarth's – wholly informal scenes of well-heeled families. Any other valid responses will be credited.	20

Question	Answer	Marks
28	**Compare and contrast Hogarth's representation of modern life with the work of at least one other artist from this period.** Candidates may make some of the following points: • William Hogarth's (1696–1764) innovative oeuvre focused almost exclusively on satirising modern society. He produced his work as prints in order to reach a wider public and deemed his output 'Modern Moral Subjects' as they sought to inform the public about proper conduct as well as entertaining them. His novelistic approach to visual art shows how he was influenced by Henry Fielding. Hogarth's subjects included arranged marriages, contemporary taste in clothing and interior design, venereal disease, addiction, Britain's relationship with her continental neighbours, corruption and sexual promiscuity. Suitable examples to illustrate these themes could include The Harlot's Progress, 1732, Marriage à la Mode, 1743 and Beer Street & Gin Lane, 1751. • Among other artists who might provide a suitable contrast with Hogarth's approach is the work of Joseph Wright of Derby (1734–1797). In opposition to Hogarth's graphic engraving style (and his Rococo-infused light painterly style) Wright's work is notable for its use of chiaroscuro, meticulousness and avoidance of visible brushwork – a technique well suited to the depiction of precise scientific equipment which he frequently portrayed. His association with the Lunar Society is conveyed through his work which was focused on scientific experiments. His work frequently heightened drama through contrasts of light and dark and the inclusion of characters in deep thought about the methods and tests in front of them – which is quite at odds with the kind of ribald social satire preferred by Hogarth. Examples that might be cited include A Philosopher giving a Lecture on the Orrery, c.1766, An Experiment on a Bird in the Air Pump, 1768 and An Iron Forge, 1772. Any other valid responses will be credited.	**20**

Question	Answer	Marks
29	**How were contemporary social and political concerns represented in landscape paintings?** Candidates may make some of the following points: • Many landscapes from this period were site-specific and concerned with the way that society was being transformed by revolutions in agriculture and industry. For example Thomas Gainsborough's <u>Mr and Mrs Andrews</u>, 1750 recorded how enclosure had affected the appearance of the British rural landscape, and also the way that the access of the rural population had been curtailed. De Loutherbourg's sublime <u>Coalbrookdale by Night</u>, 1801, showed iron being smelted in a Shropshire furnace, capturing the way that the conditions of working life had changed in this period. JMW Turner's <u>Rain, Steam, and Speed</u>, 1844 is also a reflection on the appearance of locomotive transportation and its effect on British society. • Wider social concerns like slavery were addressed by artists like Turner in his <u>Slave Ship</u> of 1840. • Underlying political concerns are revealed in John Constable's work, such as his <u>Flatford Mill</u>, 1816 where his representation of gain being transported down the River Stour in barges captures a vital aspect of the home front effort during the Napoleonic Wars. JMW Turner used grand, literary-inspired landscapes to symbolise contemporary political situations. <u>Dido Building Carthage</u>, 1815 and Snowstorm, <u>Hannibal and his Army Crossing the Alps</u>, 1812 for example, focuses on declining empires to implicitly draw comparisons with the vicissitudes of Napoleon's domination of Europe. Later in the century William Holman Hunt's <u>Our English Coasts</u>, 1852 also hints at a potential invasion threat, this time from the France of Napoleon III. • Local social concerns, such as an interest in the rural poor, were addressed by artists like Millais (<u>The Blind Girl</u>, 1856) and Gainsborough (<u>Cornard Wood</u>, 1748). Any other valid responses will be credited.	20

Question	Answer	Marks
30	**Discuss how Palladian architectural features were used in Britain in this period.** Candidates may make some of the following points: The syllabus specifies the Palladian country house as a stand-alone theme in this topic, indicating that teachers cover style and patronage, and suggesting <u>Holkham Hall</u> and <u>Chiswick House</u> as good examples to teach. Therefore, markers should expect these examples to appear in responses, but there may be other examples cites which should be judged on how successfully candidates discuss Palladian features and their application to examples designed by British architects. For a successful answer, candidates should demonstrate knowledge of Palladio's ideas about architecture and how they were adopted and adapted in Britain. The following examples illustrate the kind of response likely to be given: • <u>Chiswick House</u> (1729) was designed by Richard Boyle, 3rd Earl of Burlington. Burlington went on three separate Grand Tours between 1714 and 1719, and he read Palladio's books on architecture and studied the architect's works whilst in Italy. Chiswick House, designed in collaboration with William Kent, is not a direct copy of a Palladian villa, and contains many overt references to classical rather than renaissance prototypes. However, the villa has many features that qualify it as Palladian such as the overall sense of simplicity which opposed baroque flamboyance, the sense of proportion and harmony as opposed to scale and pomp, the emulation of classical temple porticos and the adherence to Euclidean geometry and symmetry in floorplans and facades. • Kent and Burlington also helped in the design of <u>Holkham Hall</u> (1734) alongside Matthew Brettingham, for Thomas Coke, 1st Earl of Leicester. Coke was also involved with the design of the building, having been on a Grand Tour and discovering the work of Andrea Palladio. It has been suggested that the design of Holkham was based on Palladio's unrealised <u>Villa Mocenigo</u>. The Palladian features include basing the portico on a classical temple, strict symmetry and reducing the amount of architectural ornamentation. As with <u>Chiswick</u> <u>House</u> the designers of the building emulated Roman prototypes, just as Palladio had suggested. Any other valid responses will be credited.	20

Question	Answer	Marks
31	**Discuss Canova's working methods and variety of subject matter.** Candidates may make some of the following points: • Canova's marble pieces were created indirectly. He undertook drawings, made small models in clay and eventually much larger clay pieces, that were then cast using plaster. Iron pins inserted into the plaster pieces, provided measuring points that could then be transferred using calipers onto the block of marble as it was carved. • This indirect method allowed several copies of the original work to be produced by Canova's studio. • The reductive technique from original quarried block of marble to finished form, with the use of hammer and points, chisels, rasps and bow drills, as well as assembly of several pieces of carved stone for his more complex compositions (e.g. <u>Psyche Revived by Cupid's Kiss</u>, 1787–93). • Canova had a large studio of assistants, which allowed him to produce a great quantity of work that met the huge demand for his pieces across Europe and the New World, however it is claimed that Canova finished each piece himself. Variety of Subject Matter • Canova's works are associated with themes of Heroism (e.g. <u>Perseus with the Head of Medusa</u>, 1804–06), Beauty (e.g. <u>The Three Graces</u> 1815–17 or <u>Cupid & Psyche Standing</u>, 1797) and Commemoration (e.g. <u>Tomb of Pope Clement XIII</u>, 1783–92) and although his works could be categorised in this way, several works were a mixture of all three (e.g. <u>Napoleon as Mars the Peacemaker</u>, 1802–06 or <u>Pauline Borghese as Venus Victrix</u>, 1804–08). • The subject matter of his works ranges from mythological figures and narratives (e.g. <u>Hercules & Lychas</u>, 1795–1815), nudes (e.g. Perseus with the Head of Medusa), public and private portraiture, monuments (e.g. <u>George Washington</u>, 1820) and tombs (e.g. <u>Tomb of Antonio Canova</u>, designed for Titian in 1794). • Other examples of his work that demonstrate the versatility of subject matter, range of textures and techniques as well as tremendous conveyance of narrative and emotion could be <u>Psyche revived by Cupid's Kiss</u>, 1787–93, or <u>The Penitent Magdalene</u> 1808–09. Any other valid responses will be credited.	**20**

Question	Answer	Marks
32	**Suffering is an enduring theme in the art of this period. Discuss using examples from the work of at least two different artists.** Candidates may make some of the following points: • Human suffering and misery, often caused by the actions of others, make up a substantial portion of the themes of Romantic artists. • Images of suffering that could be discussed by candidates could include historical events on the battlefield (e.g Gros' <u>Napoleon on the Battlefield of Eylau</u>, 1808), the consequences of war (e.g. Goya's <u>The Third of</u> <u>May 1808</u>, 1814 or Delacroix's <u>Scenes from the Massacres at Chios</u> 1824), allegorical and/or mythological works (e.g. Goya's <u>Saturn Devouring his Son</u> 1820–23 or Gros' <u>Sappho at Leucate</u> 1801) or depictions of tragic narratives from other literary sources (e.g. Delacroix's <u>Death of Sardanapalus</u>, 1827) • Gericault's <u>The Raft of the Medusa</u>, 1818–19 is arguably the most enduring image of suffering from the period, owing to its exaggerated depiction of a tragic event, the socio-political 'sensation' of its unveiling, as well as the artist's preparation for the painting, interviewing the survivors and visiting morgues to study body parts. • Candidates should be able to demonstrate how suffering is portrayed by their chosen artists via pose, gestures and expressions, as well as compositional devices, colour palette and setting. • Candidates may choose to write about paintings that examine the human condition, madness, mental anguish and the suffering of the artist themselves (e.g. Goya's <u>The Pilgrimage of San Isidro</u> 1820–23 (and other works from <u>The Black Paintings</u> series). • The very best responses could choose examples from the broadest range of dates, in order to support the statement in the question that suffering is an 'enduring' theme. Any other valid responses will be credited.	20

Question	Answer	Marks
33	**Assess the view that Menzel was a Realist artist.** Candidates may make some of the following points: • In the narrow sense of visual accuracy, much of Menzel's work can be said to be realistic. However, it differs from the realism of Courbet and Millet in that it was not used as a means of social and political comment or as a challenge to academic salon painting. Except for his unfinished painting of the Funeral of the Martyrs of the Berlin Revolution of 1848, he paintings were devoid of political comment and he depicted bourgeois society and the monarchy in an uncritical fashion. • Candidates may refer to the large number of highly realistic drawings (mainly water colour and gouache) that Menzel made in preparation for his large-scale history paintings. (He was obsessed by the need for period accuracy.) These included portraits and studies of arms, armour and uniform. He was a prolific draughtsman whose motto was; 'not a day without a drawing). • Examples: • Small-scale oil studies with great freedom of expression. <u>Room with a Balcony</u>, 1845; <u>Artist's Sister, sleeping,</u> 1848; <u>The Berlin-Potsdam Railway,</u> 1848. • Depictions of Industry. <u>Iron Rolling Mill,</u> 1872–1875; <u>Grinding Shop in a Smithy in Hofgastein,</u> 1881. (For the Iron Rolling Mill he made numerous pencil sketches of the men at work which show great spontaneity.) • Drawings connected with the Austro-Prussian and Franco-Prussian Wars e.g. <u>Two Dead Soldiers laid on Straw,</u> 1866. • <u>Large-scale history paintings. Frederick the Great addressing his Generals before the Battle of Leuthen</u> (begun 1858, unfinished); <u>Coronation of King William I at Königsberg,</u> 1861–1865. The latter is an enormous work, the largest that Menzel painted. He attended the ceremony to sketch the setting and he made almost 300 preparatory drawings including superb watercolour and gouache portraits of members of the German nobility who attended the new monarch. Any other valid responses will be credited.	20

Question	Answer	Marks
34	**How did the Impressionists convey the sensations produced by the landscape?** Candidates may make some of the following points: • Candidates can choose Impressionist landscape paintings by any Impressionist painter, but they are likely to choose works by Monet, Pissarro and/or Sisley. • Candidates may discuss the Impressionist painter's subjective depiction of the landscape and nature, their ideologies and the working methods required to do this. • Subject matter tended to focus on the atmospheric effects of weather and light on form, and the locations ranged from meadows, to avenues, furrowed fields, boats on pleasure lakes, bridges, forests, train stations, harbours and factories. • Candidates should discuss the Impressionist painters concern with capturing the fleeting and changing light effects on form, which are perhaps a convincing illustration of how 'sensation' is evoked. • Candidates could discuss the Impressionist's exploration Chevreul's optical science or the impact of Japanese prints or photography on their landscape paintings. • Working methods include the decision to paint *en plein air*, the use of a bolder palette, to capture the true colour of nature, rapid shorthand brushwork technique to generate the appearance of objects in the far distance, or objects being buffeted by the wind/weather. • Examples may be Monet's seminal <u>Impression:Sunrise</u>, 1870, his representations of Argenteuil (e.g. <u>Regatta</u> <u>at</u> <u>Argenteuil</u>, 1872), or <u>The Railway Bridge</u>, 1873, Pissarro's <u>Hoarfrost</u>, 1873, and Sisley's <u>The Bridge at</u> <u>Sevres</u>, 1877. • Candidates may, but do not need to, demonstrate a fuller contextual understanding of Jules-Antoine Castagnary's positive review of the work on display at the First Impressionist Exhibition in 1874. 'The Impressionists do not render the landscape, but the sensation produced by the landscape'. Any other valid responses will be credited.	20

Question	Answer	Marks
35	**Discuss Seurat's paintings of urban leisure.** Candidates may make some of the following points: • Urban leisure was a major theme for many of the French Impressionist (and Neo-Impressionist) painters. For the purposes of this question, urban leisure (the term used in the specification) can be interpreted by candidates as activities, events or spectacles that can be enjoyed by the populace of a city. Seurat's portraits, or paintings of labourers or peasants at work would be inappropriate. The specification identifies suitable works by Seurat as A Sunday Afternoon on the Island of La Grande Jatte, 1884–86 and Le Chahut (the can-can) 1889–90, although any works that depict mass culture by the painter would be permissible e.g. Bathing at Asnière, 1883–84, Sideshow, 1887–88 or The Circus, 1890–91. • Candidates should formally analyse their chosen works, explaining Seurat's divisionist technique in applying paint, his desire to demonstrate the contemporary colour theory of Michel-Eugène Chevreul, Charles Henry and Ogden Rood, 'Chromo-luminarism', or the Classical rules he often applied to the proportions and of his figures, derived from Vitruvius and taught by the Academy. • Candidates could seek to explain Seurat's motives for the choice of subject matter. For Sideshow, Le Chahut and The Circus this was popular entertainment, performances and spectacles, which allowed Seurat to represent movement and music, the vivid colours of costume and the intensity and variations of stage lighting, or for Sunday Afternoon on the Island of La Grande Jatte and Bathers of Asnière depictions of leisure time enjoyed in different ways by different classes of society; a 'fascinated but ironic engagement with modern life' (Harrison, 1994) a theme common to the Impressionist group with whom Seurat exhibited in 1886. • Candidates could argue that Seurat's motive for depicting urban leisure and spectacle were secondary to his scientific interest in colour, tone, line and harmony or that those devices, together with his luminosity were intended to stimulate feelings of joyousness in his audience, or that his depictions of mass culture; dancers, acrobats, spectators, musicians, sunned top-hatted and corseted bourgeoisie, juxtaposed with the shivering working class, was satirical. Any other valid responses will be credited.	20

Question	Answer	Marks
36	**Discuss the work and influence of Henri Matisse, c.1890–1914.** Candidates may make some of the following points: • Matisse's artistic career in considered one of the most influential of the twentieth century, who stylistic innovations fundamentally altered the course of modern art and affected the art of several generations of younger painters. His oeuvre includes painting, drawing, sculpture, graphic arts, paper cut outs, etc. His varied subjects comprised landscape, still life, portraiture, domestic and studio interiors, and particularly focused on the female figure. • Matisse was heavily influenced by art from other cultures. Having seen several exhibitions of Asian art, and having travelled to North Africa, he incorporated some of the decorative qualities of Islamic art, the angularity of African sculpture, and the flatness of Japanese prints into his own pictorial style. • In the summer of 1904, while visiting his artist friend Paul Signac at Saint-Tropez, a small fishing village in Provence, Matisse discovered the bright light of southern France, which contributed to a change to a much brighter palette. Through Signac he was also exposed to the pointillist technique. As a result, Matisse produced his Neo-Impressionist <u>Luxe, calme et volupté</u> (1904), exhibited at the Salon des Indépendants in Paris to great acclaim. • The next summer, in Collioure, Matisse created brilliantly coloured canvases structured by colour applied in a variety of brushwork: from thick impasto to flat areas of pure pigment, sometimes accompanied by a sinuous, arabesque-like line. Paintings such as <u>Woman with a Hat</u> (1905) gave rise to the first of the avant-garde movements named 'Fauvism' (from the French word *fauve* or 'wild beast') by a contemporary art critic, referring to its use of arbitrary combinations of bright colours and energetic brushwork to structure the composition. This would subsequently influence many artists to flatten and abstract form and work with colour and line both more expressively and decoratively. • Further fauvist period examples: <u>The Green Line</u> (1905); <u>Bonheur de vivre</u> (1905–6); <u>Young Sailor</u> (1906), <u>Blue Nude: Memory of Biskra</u> (1907), etc. • Subsequently, Matisse's career can be divided into several periods that changed stylistically, but his underlying aim remained the same: to discover the 'essential character of things' and to produce an art of 'of balance, of purity and serenity devoid of troubling or depressing subject matter,' as he himself put it in his 'Notes of a Painter' in 1908. This aspiration was an important influence on some, such as Clement Greenberg, who looked to art to provide shelter from the disorientation of the modern world. • The years 1908–13 were focused on art and decoration, producing several large canvases such as <u>Reclining Odalisque</u> (1908); two mural-size commissions, <u>Dance and Music</u> (1909–10), and a trio of large studio interiors, exemplified by <u>The Red Studio</u> (1911), among others.	20

Question	Answer	Marks
36	• Sculpture was another medium pursued by Matisse since his early years, and although independent in expression, it was frequently used to find a solution to pictorial problems or became an inspiration to painting. More than half of Matisse's sculptures were completed between 1900 and 1910; he also frequently worked in series, manipulating the form and simplifying it over the years. i.e. the <u>Back</u> (1903–31) and <u>Jeannette</u> (1910–16) series. • The human figure was central to Matisse's work both in sculpture and painting. At times he fragmented the figure harshly, at other times he treated it almost as a curvilinear, decorative element. Some of his work reflects the mood and personality of his models, but more often he used them merely as vehicles for his own feelings, reducing them to ciphers in his monumental designs. • Matisse's art was important in endorsing the value of decoration in modern art. Any other valid responses will be credited.	

Question	Answer	Marks
37	**Discuss the new approaches to design within the Bauhaus.** Candidates may make some of the following points: • As first Director of the Bauhaus school, Walter Gropius introduced the principle of parity for fine art and crafts. His Manifesto of 1919 stated that 'architects, painters and sculptors...must all return to the crafts'. This would be achieved through a programme of study which made creativity the starting point, rather than working from historical forms (which was the norm in art schools at that time); but working from traditional materials and a collectivist society of workers. • The 6 week preliminary course at the Bauhaus, which covered colour, perception, materials and form was closely followed by specialist workshops, led jointly by a Master of Form and a Master of Craft. • Gropius believed that both art and technology should be combined to produce a new unity in form. This pragmatic approach extended to creating links with local industry, to encourage the manufacture of prototypes produced in the different workshops. • Candidates may choose artefacts for close analysis from one or more of the workshops which demonstrate the applied design principles of the Bauhaus: functional aesthetics, geometric forms, integrated decoration, and eventually the use of industrial materials. Many of these objects are now in the 20th century Design Galleries in the Victoria and Albert Museum. For example: • The Metal workshop, led by Moholy Nagy, work by Marianne Brandt – silver, bronze and ebony tea-set (1924) or Wilhelm Wagenfeld's lamp of 1923. • The Textiles and weaving workshop led by Gunta Stolzl, gobelin of 1926 or rugs by Anni Albers. • The Furniture workshop led by Marcel Breuer, his 1925 tubular steel and leather chair – the 'Wassily'. Any other valid responses will be credited.	**20**

Question	Answer	Marks
38	**Explore the use of the object in the Surrealist movement.** Candidates may make some of the following points: Surrealist artists, especially in the 1930s, began arranging objects in combinations that challenged reason and summoned subconscious and poetic associations. The most easily obtained materials were found objects, or items cheaply purchased at flea markets. When arranged in strange or provocative configurations, the mundane, mostly mass-produced objects found new meanings. Surrealist leader André Breton believed that this new form of sculpture, called assemblage, had the power to puncture the thin veneer of reality, and tap into the subconscious mind. Several categories of surrealist object may be explored in relation to some of their surrealist characteristics: • The Surrealist found object could be a flea market find, an object that had survived long after the knowledge of its use was lost and it had become strange to itself and others. In contrast, the 'interpreted' found object might be a useful implement converted into bizarre object, such as Man Ray's <u>Cadeau</u> (1921). Ray's simple iron was studded with tacks, points out, giving the triangular flat bottom the menacing look of the dreaded 'vagina dentate' and the useful iron becomes useless and strange. • The Surrealist assemblage, such as those created by Joan Miró who stacked up disparate objects, from a fish to a bowler hat, functioned like a surrealist parlour game of *cadaver exquise*, forcing the viewer to re-imagine the possible meanings: as in <u>Object</u> (1936). • The incorporated object can be seen in Max Ernst's <u>Two Children Frightened by a Nightingale</u> (1924) where a hyperreal painting sprouts wooden parts, a miniature gate and a painted knob. • The Dream object, such as Meret Oppenheim's <u>Luncheon in Fur</u> (1934), is a familiar object given sumptuous appearance by caprice or desire. The changing of the object would render it both unusable in its usual sense and imbue it with sexual connotation. Any other valid responses will be credited.	20

Question	Answer	Marks
39	**Compare the treatment of the human figure in the work of two artists from the period.** Candidates may make some of the following points: • Candidates are being asked to compare the work of two artists and their continuing commitment to the figure - they may choose to look specifically at the work of artists working within the School of London during the 1940s and 50s, which included Francis Bacon, Lucian Freud, Frank Auerbach and Leon Kossoff' or extend their response to include later artists such as Michael Andrews, Ron Kitaj and David Hockney. • Candidates will need to discuss key ideas and concepts in their work in relation to the figure. This could be done through specific case studies: for instance by comparing contrasting works from each artist. This mark scheme focuses on the work of Francis Bacon and Lucian Freud as inidcative examples. • An early work by Freud is <u>Girl with a White Dog</u> (1950–51). Kitty Garman was Freud's first wife, his models were family or friends and certainly known to him. Freud always worked directly from the model, the intensity of the sittings required an enormous commitment from both himself and his models. This work is very detailed and precise, almost like a drawing. The subtle colouring demonstrates a softness and warmth of both the woman and the dog, accentuated by the partial exposure of her breast. His focus on the physicality of the figure is uncompromising – the unflinching exposure of the flesh, often seen in contrast to another person, or even an animal. • The portrait of <u>Leigh Bowery</u> (1991) another one of Freud's preferred models, was painted much later and by which time Freud's painting technique had developed – no longer as concerned with fine detail, he applied paint very thickly to create strongly textured and tactile surfaces – almost recreating the actual flesh. His analytical gaze focuses on the large expanse of flesh. In this closely cropped image Freud has portrayed Bowery with tenderness, in an almost vulnerable position. • Bacon's work also contains figures, but in contrast, these are generally subordinate to the overall composition. Bacon's works have an emotional intensity; figures are isolated, often violently distorted, almost like slabs of raw meat; however they tend to be caught within cage-like structures, or separately contained withing panels. An early work by Bacon is the triptych, <u>Three Studies for Figures at the Base of a Crucifixion</u> (1944) which demonstrates the influence of biomorphic Surrealism on his work. Bacon worked from photographs or film stills, rarely using a model. Paint was applied thinly, almost as a smear or stain on the canvas, which would then be altered through broad brush strokes to create movement. Twisted bodies stretch out towards the viewer, perspective lines in the background create a shallow space alluding to captivity and torture. • Bacon's later <u>Study after Velazquez's Portrait o f Pope Innocent X</u> (1953) was one of many to depict a screaming Pope, again contained within a cage-like frame. Strong vertical strokes partially obscure this highly emotional image. The complementary colours of purple and yellow serve to increase the emotional tension in this piece. Inspired by Velazquez, Bacon did not look at the original, preferring to work from reproductions. Any other valid responses will be credited.	20

Question	Answer	Marks
40	**Discuss how two or more artists from this period explore issues of race.** This question requires candidates to discuss how two or more artists from 1970 to the present day explore issues of race. Candidates may choose to focus on the specification's examples of African–American identity, as seen in the work of artists such as Adrian Piper, Lorna Simpson, David Hammons and Kara Walker. Candidates may make some of the following points: • Lorna Simpson, often using found materials or black and white photography within her work, deals with the issues of discrimination and marginalisation that exist in mainstream society (e.g. <u>Five Day Forecast</u> , 1991). • David Hammons uses nontraditional materials and discarded objects that reference and comment on urban African-American experience. Often referring in his work to the legacy of racism and the damaging stereotypes imposed on African-American culture, Hammons seeks to reclaim the objects and the language that gave rise to these narratives (e.g. <u>Spade in Chains</u> , 1973). • Kara Walker's 1990s revival of the cut-paper silhouette as transformative of the nineteenth popular medium to suit her more transgressive aims: using the spare elegance of the entirely black forms to depict sexually explicit scenes set in the Civil War South. Her use of humour and horror to address cultural issues of race, gender, and power: her characters are drawn from stereotypes and engage in taboo acts of sex, violence, and debasement to elicit a range of emotions and reactions. (e.g. <u>African/American,</u> 1998) • Adrian Piper's exploration of mixed-race identity through provocative conceptual art that raises often uncomfortable questions about racial politics and identity and engages in social critique. Example: <u>Funk Lessons,</u> 1982–4, in this series of participatory social events where Piper taught white audience members about the history of the predominantly black musical genre and gave instructions on how to dance to it. In this event, coupled with her essays titled 'Notes on Funk', Piper draws a distinction between black and white cultural forms of expression and draws upon funk's democratic and social potential to invite viewer enjoyment, participation and therefore an active role in the creation of the artwork itself. Any other valid responses will be credited.	20