



# General Certificate of Education

## History of Art 6251

### *HOA6 Historical Study 2*

# Mark Scheme

## *2005 examination – June series*

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

## HOA6 – Historical Study 2

**Maximum mark: 20**

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|--------|--------------------|---|
| Band 5 | <b>17-20 marks</b> | <p><b>Either</b> A fully developed answer with a secure knowledge and understanding of artefacts, their context and, if required, their presentation.</p> <p><b>Or</b> A full and detailed answer concerning meaning and context that clearly demonstrates an understanding of the issues.</p>                    |
| Band 4 | <b>13-16 marks</b> | <p><b>Either</b> An answer that demonstrates a sound understanding and knowledge but does not wholly develop observation or argument.</p> <p><b>Or</b> A sound and well-informed answer concerning meaning and context, but one which is not fully developed.</p>   |
| Band 3 | <b>9-12 marks</b>  | <p><b>Either</b> An answer which offers some sound knowledge and observation but contains incomplete information or limited discussion.</p> <p><b>Or</b> An answer that makes sound general observations and statements about meaning and content, but which is supported by barely adequate use of examples.</p> |
| Band 2 | <b>5-8 marks</b>   | <p><b>Either</b> Some basic knowledge, but information/discussion is superficial.</p> <p><b>Or</b> Material concerning meaning and context is very basic. Examples perhaps inappropriate.</p>   |
| Band 1 | <b>1-4 marks</b>   | An answer that is <b>either</b> fragmentary or incomplete, <b>or</b> provides limited information, much of which is inaccurate or irrelevant. No coherent structure.  |
| Band 0 | <b>0 marks</b>     | No relevant material.   |

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**Topic 1 – Art and Revolution**

1. Discuss David's paintings which celebrated Napoleon's Coronation.  
For Band 4 and above, candidates should consider the Coronation painting, and at least one other work associated with the Coronation.
- The Coronation, when Napoleon became Emperor of the French, took place at Notre Dame on 2 December 1804. Percier and Fontaine transformed the gothic interior of Notre Dame into a classical and sumptuous space.
  - Coronation, (1805–8) painted on a truly monumental scale – 6.30m x 9.80m (20 x 30 ½ feet).
  - Moment shown is after Napoleon has crowned himself and raises Josephine's crown over her head. She kneels before him.
  - Pope Pius VII seated at right. Napoleon is surrounded by his family and his mother (Laetizia Bonaparte, Madame Mère) watches from the tribune, though she was not actually present. Sense of both a magnificent ceremony and a family/clan gathering.
  - The Coronation is a spectacular portrait gallery of the new Imperial Court and there are nearly 70 recognisable likenesses.
  - Influence of Rubens Marie de Medici cycle, (1622–25) and also Veronese. With its great number of portraits, concentration on colour and sumptuous richness of materials, The Coronation differs from David's previous Neo-classicism. Perhaps better to speak of a newly created Empire style. No other image captures so perfectly the glitter and opulence of Napoleon's Imperial court.
  - Napoleon saw The Coronation in David's studio on 4 January, 1808 and spent a whole hour looking at it.
  - David also painted the half-length portrait of the Pope, Pius VII (1805).
  - Distribution of the Eagle Standards at the Champ de Mars, 5 December, 1804 when, in an obvious imitation of the standards of the Imperial Roman Legions, Napoleon presented the Army Regiments and the National Guard of the 108 Departments of France with their own Eagle standards. David finished the painting, a homage to the army, in 1810.
  - The painting shows fervent patriotism and avid devotion to the Emperor. Napoleon ordered the removal of the planned winged victory in the sky, so now the generals look up to and salute an empty space. With the divorce of Josephine in 1807 she was also removed.
  - No written order was ever given to David but in June 1806 he stated that he was going to paint The Coronation of Josephine by Napoleon (The Consecration), The Enthronement, The Reception of the Emperor and Empress at the Hôtel de Ville and The Distribution of the Eagle Standards.
  - These four subjects documented and celebrated the arrival and acceptance of the new Imperial order and Napoleon planned to create a special room to display them in.
  - The Reception of the Emperor and Empress at the Hôtel de Ville was the homage paid by the city of Paris to the Emperor and Empress. That it was never turned into a completed painting demonstrates the priorities of Napoleon. The Enthronement seems never to have been started.

Other valid points to be considered.

## Topic 1

2. Discuss the political dimension of Géricault's work. Refer to specific examples in your answer.

For Band 4 and above, candidates should identify some aspect of politics in two or more of Géricault's work.

- Théodore Géricault, (1791–1824).
- Political dimension can include references to both the positive and negative aspects of the Napoleonic campaigns (victory and defeat), the controversy and possible (but not likely) political motivation behind The Raft of the Medusa. It could also be argued the 5 surviving Portraits of the Insane record states of mind triggered by the huge changes in French society during the revolution and Empire.
- An Officer of the Imperial Guard, (1812) A bold Salon debut that captured the excitement and vigour of the Napoleonic adventure, (as well as Géricault's equine obsession). 'Where does that come from? I do not recognise that touch' David.
- The Wounded Cuirassier, (1814).  
The dismounted Cavalryman, (called a Cuirassier because of his metal breastplate), stumbles down a bank while his horse snorts with wide eyed fear. The only injury is a slight reddening around the neck and temple and it is more of a mental than a physical wound, and he looks nervously into an uncertain immediate future. Géricault did not paint a great hero or general, but an anonymous regular soldier who stood for the whole French nation. His colour scheme and painting style differed completely from the smoothly sculptural and even surfaces of David's works. As Imperial Guard, painted on large scale. However, as it was a genre painting such a large format was considered inappropriate by many critics.
- Between the two, Napoleonic France had been defeated and the Wounded Cuirassier was redolent of defeat.
- The Raft of the Medusa, (1819), (shipwreck July 1816, 150 on raft for 13 days, 15 rescued, 10 survived). Painted on massive scale of a history painting with preparatory work similar to David's practice. Desire to monumentalise the topical. Although the event was a political scandal, the disaster blamed on the incompetence of the captain, a Royal appointment, Géricault did not spend a lot of time and money to make a political point. He painted an epic representation of human misery.
- During the Revolution, Empire and return of the Bourbons there was an increase in numbers of the mentally ill. This period also saw the first sympathetic treatment of the mad. c.1819–22 portraits of the insane probably painted as illustrative material for either Dr Georget or Dr Esquirol. Five of the original ten survive. The Child Kidnapper; The Kleptomaniac; Obsessive envy; Woman addicted to gambling; Man suffering from delusions of military command.

Other valid points to be considered.

## Topic 1

3. Why is Delacroix considered a 'Romantic' painter? Use specific examples in your answer.

For Band 4 and above, candidates should give a considered definition of 'Romanticism' and cite relevant works by Delacroix.

- No single definition of Romanticism, though generally agreed to encompass
  1. Placing emotion and intuition before (or at least on an equal footing with) reason
  2. A belief that there are crucial areas of experience neglected by the rational mind
  3. An insistence of the validity of the personal subjective response cf. the universal response of classicism
  4. Modern life.
- Romanticism was in many ways a reaction to the upheavals of the French Revolution and the Napoleonic period.
- Delacroix, (1798-1863).
- Delacroix thought the task of the artist was to employ imagination and invention to form a bridge between his mind and that of the spectator.
- The Bark of Dante (full title – Dante and Virgil conducted by Phlegias, crossing the lake that surrounds the walls of the infernal city of Dis), (Salon 1822). Subject from literature, outside the usual classical canon. An horrific journey to the underworld where the poet (and by extension, the artist) sees sights beyond the range of normal human experience. Dramatic use of colour.
- Scenes of the Massacres at Chios, (1824). For two months from 11 April 1822, the Turks unleashed an orgy of destruction and violence on the island of Chios (Scio). Over forty villages were ransacked and burnt and from a population of nearly 90,000 only 900 people remained. About 20,000 had been killed and the rest sold as slaves. Delacroix painted the subject as an opportunity for a newsworthy painting – not as propaganda. Title of 'Scenes' meant it was an amalgam of incidents. High colour and lack of legibility prompted Gros to call it '... the Massacre of Painting'.
- Greece on the ruins of Missolonghi, (1826) (often wrongly called Greece expiring on the ruins of Missolonghi). Fell to Turkish siege 22-23 April 1826 and the last defenders blew up the arsenal. Main figure taken from ancient Greek tyche, a statue that served as a protective personification of a city. At once a memorial to the place, a tribute to its brave inhabitants and a call for French support in the Greek struggle for freedom.
- Death of Sardanapalus, (1827/8). Delacroix at his most 'Romantic' and Rubensian. Dramatic scene of blood letting and slaughter while Sardanapalus lies back and watches impassive. Spatial ambiguity and dominant colour scheme of red and yellow. Too frenzied, in dubious taste (and technically inept) even for the supporters of Romanticism. Element of autobiographical identification with Sardanapalus. Delacroix was summoned for an interview with Viscount de Rochefoucauld, Superintendent of Fine Arts, and was informed that he could expect no official commissions while he continued to paint in the style of Sardanapalus.

- Liberty on the Barricades, (Liberty leading the People), (1830). Delacroix took no part in the 1830 Revolution that toppled the Bourbons and put the July Monarchy of Louis Philippe in power. It is a mixture of the real, the invented and allegory. Visually striking, capturing the excitement and energy of the event, and a potent symbol of the struggle for freedom. Liberty was not simply a deliberate and perhaps cynical attempt to ingratiate himself with the new regime of the July Monarchy, and is more than neutral reportage or empty, luke-warm rhetoric. He gave it a visual impact and suggested a spirited optimism and belief in the righteous self-determination of the French people.

Other valid points to be considered.

## Topic 1

4. How did artists of this period depict death **and** defeat?

For Band 4 and above candidates should consider at least two examples, each by a different artist, (as the question calls for artists) and also discuss both death **and** defeat.

**Antoine-Jean Gros, (1771–1835).**

- The Plague House at Jaffa, (1804). Napoleon as General of the Egyptian army relieves suffering as a saint or Christ-like figure and puts his own life in danger by exposing himself to contagion. His officers try to discourage the touching of the sick. The dead and dying line the foreground and are reminiscent of the figures of Michelangelo.
- The Battle of Eylau, (1808). The Emperor Napoleon shows humanitarian concern in the aftermath of a bloody and inconclusive battle. Napoleonic surgeons attend the enemy wounded.
- The Surrender of Madrid, (4 December 1808) (1810). An impassive Napoleon accepts the surrender of the defeated Spanish. All of them bow, kneel or prostrate themselves to a level below the diminutive victor.

**Géricault (1791-1824)**

- The Wounded Cuirassier, The Raft of the Medusa.

**David (1748-1825)**

- Marat at his last breath, (1793), a poignant and moving tribute to a republican martyr.

Leonidas at Thermopylae, (1814), a subject of virtuous resolution and self-sacrifice from the Persian invasion of Greece, but with contemporary resonance for the defeat of Napoleon.

**Goya (1746-1828)**

- 2 and 3 May 1808 (1814). Painted after the expulsion of the French. Goya said he wanted to ‘perpetuate with his brush the most notable and heroic actions or scenes of our glorious insurrection against the tyrant of Europe’. He also said he was in absolute penury and asked for an advance payment to enable him to carry the work out.
- 2 May is not about defeat but certainly about the death of both the Spanish rebels and the occupying French, the cavalry and Mamelukes.
- 3 May is an unusually bleak image of heroism and the stark realities of death. Variety of reactions of the victims, despair, disbelief, defiance. Proximity of the firing squad and the dramatic quality of light from box-lantern. Bloody corpses in left foreground. Panic, fear and the brutal finality of execution by the faceless and de-humanised firing squad are emphasised and the central figure in the white shirt is deliberately meant to be reminiscent of a Christ figure, even down to suggestions of stigmata in the palms of his hands.
- Disasters of war (begun 1809-1810).

**Delacroix**

- The Massacres at Chios, the torpid aftermath of an act of ethnic cleansing, showing dead and dying Chiots and the likely enslavement of the survivors.  
Death of Sardanapalus, an orgy of blood letting and destruction while its instigator lies propped up on one arm.

Other valid points to be considered.



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 Topic 1

5. Discuss **three** works that depict Napoleonic expeditions and invasions.

For Band 4 and above, candidates should identify and discuss three relevant works and show some understanding of their context. If only two examples, maximum is Band 3.

**Gros**

- Napoleon at Arcola, (1796), the dashing young general leading a successful charge against the enemy. An example of senior officers leading by example in the new egalitarian revolutionary army. Recent research has shown that he was knocked into a ditch and muddied and the charge is an invention.  
The Plague House at Jaffa (11 March, 1799)(1806).  
Napoleon haranguing the Army before the Battle of the Pyramids, (21 July, 1798) (1810). General Bonaparte, on a white horse, points to the distant pyramids and exhorts his troops. Enemy dead and wounded are trampled under the horse's hooves.  
The Battle of Aboukir (Abū-Qīr), (25 July 1799) (1806). This time the victor in this battle of the Egyptian Campaign is General Joachim Murat, not Napoleon.  
 Gros described the subject –  
 'The Pasha, surrounded by the bodies of his most faithful followers, is supported by them and his son, who, seeing him disabled for further combat, surrenders his weapons to General Murat the conqueror.'  
The Battle of Eylau (8 Feb, 1807)(1808).  
The Surrender of Madrid. (4 Dec, 1808)(1810).

**David**

Napoleon crossing the St Bernard, (1801). Commissioned by King Charles IV of Spain. Napoleon told David that he wanted to be painted 'calm on a fiery horse'. Napoleon's name is inscribed with those of two other previous transalpine conquerors, Hannibal and Karolus Magnus (Charlemagne) to re-inforce the military credentials and achievements of the First Consul. Actually Napoleon did not lead his army galloping over the Alps riding – he crossed a few days after the main advance and was led along a narrow track seated on a mule.

**Goya**

- 2 and 3 May 1808, (1814), show the receiving end of Napoleonic invasion, the uprisings against the French and Arabian Mamelukes in the Puerta del Sol and the brutal executions of the following day on the Monte Principe Pio.

Other valid points to be considered.

## Topic 2 – Eighteenth and Nineteenth-century Japanese Prints

1. Discuss the evolution of Japanese woodblock techniques between c.1760 and c.1830. Refer to specific examples in your answer.

For Band 4 and above, candidates must discuss the evolution between the dates. These may be both technical and/or related to subject matter.

- Hand coloured prints died out c.1744 and were replaced by wood blocks. An artist's drawing was placed on to a panel of cherry or pear wood and all but the outlines were cut away to leave a block. The wood was cut along the grain. Sheets were printed from this block and they were used as the matrices for the cutting of the other blocks – one for each colour to be used – sometimes as many as 15 colour blocks were used. The colour was brushed on with water soluble pigments and great care had to be taken over the registration of each block. To make impressions, the back of the block was rubbed with a circular tool (*baren*), no press was used.
- The printmaking process was a collaborative effort by a number of skilled craftsmen including the artist or designer, carver, printer and publisher.
- The o<sup>7</sup>ban ('large format') print (380 mm x 250 mm) came into wide use in the 1780s and by 1800 had become the preferred size for commercially produced prints.
- At first the prints were expensive, but economies of scale lowered the price and they became widely affordable. The status of these works was relatively low, for mass consumption and regarded with contempt by serious connoisseurs. Prints were ephemeral and published in large editions. They were unashamedly popular and thrived on novelty and brightness. Prints were sometimes kept in albums or large ones were pasted on supports as wall hangings.
- Development of subject matter and the refinement of the Ukiyo-e form. The work Ukiyo-e was originally applied to 'painting of the floating world', a derisory name for the pleasures of money, material possessions and sensory pleasure, the transitory attractions of this life as opposed to the spiritual quest of the soul for perfect harmony with the universe. This was a popular art form that recorded the tastes, fashions and way of life of the entire urban class of Edo (modern Tokyo).
- The first Japanese artist to exploit the possibilities of wood block prints was Harunobu (1724-70). Harunobu produced subjects of unrivalled delicacy and in the portrayal of women he included not only oiran (courtesans of the Yoshiwara district) but also those closer to home, girls who worked in tea-shops or lived around the corner. He chose as his models the most beautiful young girls, romanticizing them and endowing them with poetic, almost mystical grace.
- As the question states c.1760-c.1830, the work of Moronobu is too early. The early to mid work of Hokusai is admissible as are a few of the early works of Hiroshige such as, Toto meisho (Famous Views of the eastern capital), c.1826.

Other valid points to be considered.

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 Topic 2

2. Discuss the ways in which women were depicted in Japanese prints. Refer to specific examples in your answer.

For Band 4 and above, at least two separate images of woman must be discussed as well as a consideration of the roles assigned them.

- Women played a central role in Ukiyo-e subjects and appear as sophisticated creatures of fashion with great emphasis on their splendid clothes and are mostly seen as passive creatures of sensual pleasure and the (male) spectator often seems like a voyeur. There was great public interest in not only the physical beauty of the women but also in the vivid, multicoloured kimono patterns and the latest fashions in hairstyles.
- Women also appear as objects of pleasure in *shunga* (erotic picture) representations.
- Harunobu, (1724-70), produced delicate subjects and depicted oiran (courtesans) of the Yoshiwara district as well as girls who worked in tea-shops or lived locally.
- Kitegawa Utamaro, (1753-1806), played the key role in the depiction of women in the late 18<sup>th</sup> century. Many of his prints are half-length portraits and bust portraits of women, which he began to produce in the early 1790s, sometimes in the ‘pillar print’ (*hashirae*) format.
- Utamaro brought the genre of *ukiyoe bijinga* (prints of beautiful women) to maturity with his close-up views (‘large-head’ portraits - *o kubie*) of contemporary beauties, which demonstrate his insight into the psychology of his subjects, such as Ten physiognomical aspects of women, which continued as Ten physiognomical types of women.
- He produced many portraits of fashionable, high-ranking courtesans, popular geishas, women engaged in elegant pastimes and celebrated beauties. These popular courtesans and famous beauties of Edo were represented in a sensuous and stylish manner that reflected the aesthetic of *iki*, an Edo consciousness of beauty that emphasised coquetry.
- Later he devoted many series to portraits of unidentified ordinary women going about their daily activities (for example the *o ban* triptych Drying or the *o ban* diptych of Kitchen Beauties).
- Rather than employing conventional poses and angles, Utamaro often captured almost snapshot-like moments of human action, as in Courtesan Writing a Letter from the half-length series, Six Poets of the Yoshiwara published after the turn of the century. But Utamaro depicted women as ideals of feminine beauty rather than to delineate individual features that would make his subjects recognisable.
- Other scenes of elegant prostitutes were produced, some of them forming a series, Utamaro’s Twelve Hours of the Green Houses (brothels). There are some extremely explicit scenes of sexual activity.
- Utamaro also represented not only high-ranking courtesans, but also the svelte wives and pretty daughters of merchants, children and low-ranking prostitutes.
- Utamaro’s main rival was Chobunsai Eishi, (1756-1829). He was of the Samurai class rather than coming from the merchant class. His view of women was strongly influenced by the idea of ideal women among samurai. Eishi produced works of great originality. His Ukiyo-e women are elegant and refined often in all female groups undertaking innocent or worthy activities. In later work Eishi elongated his women until their heads were only one-twelfth the height of the rest of the figure.

Unlike Utamaro's women, Eishi's women do not show their feelings, they are motionless and doll-like.

Examples might include:-

Women in Boats near the Mimeguri Shrine on the Sumida River, (c.1790);

Two Women on a Balcony, (c.1790–1793);

Women Beside a Stream chasing Fireflies, (date uncertain);

Poetess in a Carriage, (date uncertain).

Other valid points to be considered.

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 Topic 2
3. Compare **and** contrast the landscape works of Hokusai with those of Hiroshige.

For Band 4 and above, an attempt must be made to compare and contrast and not just treat each artist in isolation.

- Hokusai, (1760-1849), was the greatest Ukiyo-e master of the early nineteenth century. He introduced a new way of depicting landscape. His landscapes were more products of the imagination than the naturally observed prints of Hiroshige. His response to nature was combined with a flair for decorative pattern making and composition. This end result is elegant and sophisticated stylization. He also produced landscape prints in portrait format.
- Hiroshige, (1797–1858). His work echoes all the themes of the Japanese classical tradition with its love of peaceful harmony and contemplation. Hiroshige produced one distinct landscape style. His work is less complex than that of Hokusai and his prints show a poetic vision of nature, inspired by mood and atmosphere and his work is characterised by sensitive and subtle use of colour and atmospheric compositions.
- Both were interested in the effects of seasons and weather and in the landscape of their native land.
- Hokusai's individualistic style is best shown in Thirty-six views of Mt Fuji, actually 46 prints (from 1823). They show the sacred mountain in all seasons and moods and from every distance and angle. Many of the pictures of Mt Fuji, are composite views as if seen from several directions and in varied circumstances and reveal the artist's extensive knowledge of his subject matter. These works, based more on the imagination than on naturalism, are quite different in character from similar landscapes by Hiroshige, Hokusai created landscape pictures (fu'keiga) that others were unable to imitate. Hokusai is thought to have been the first Japanese artist to use Prussian blue, which was permanent, unlike the fugitive dyes previously used.
- Hiroshige experimented with the naturalistic and Western-influenced styles of the Nagasaki and Shijo schools He trained under Toyohiro whose work had a lyrical charm for which Hiroshige later became famous.
- After the success of Hokusai's Thirty-six views of Mount Fuji, Hiroshige too became aware of the possibilities of the landscape print, c.1826 he released the series Famous views of the eastern capital, a simple landscape series which illustrated various site in Edo. Though issued to rival Hokusai's series it was wholly different in character and was much more down-to-earth than Hokusai's imaginative work.
- These were followed by the Famous Views of Japan and the Fifty three Stations of the Tokaido Road, (resting places on the Tokaido Highway between Kyoto and Edo), and Eight Views of Lake Biwa. He married the daughter of a samurai and took up the post of river inspector, one of the guild jobs of the fire police, a job which allowed him to travel to all the Tokaido provinces and study the landscape under varying conditions.
- Images were based on his own sketches of views. Using such elements as the wind, rain or snow, the moon and flowers, the picture achieved a subtlety that struck a chord with the innermost sentiments of the Japanese. The lyricism, intimacy and harmony of his landscape prints were achieved by beautiful and sensitive observations.

Other valid points to be considered.

## Topic 2

4. Discuss the subject matter and narrative techniques of **one** series of prints with which you are familiar.

For Band 4 or above, candidates must discuss both the subject matter and narrative techniques employed, be it within prints or from print-to-print.

- Series occur in figures, (actors, courtesans, wrestlers), landscape, flowers and animals.

### Subject Matter

- Shunko's untitled series of five actor portraits in 1789 marked the first appearance of single-sheet *oʹkubie*, ('large-head picture'), in which the head of the character filled the entire frame of the image.
- Utamaro played the key role in the depiction of women in the later 18<sup>th</sup> century.  
Many *oʹkubie* portraits of well-known courtesans in the early 1790s  
Twelve Hours of the Green Houses (brothels)  
Also:  
Ten physiognomical aspects of women  
Ten physiognomical types of women  
Many series to portraits of unidentified ordinary women going about their daily activities - *oʹban* triptych Drying and *oʹban* diptych Kitchen Beauties.
- Hokusai's series Thirty-six views of Mt Fuji. The first set of landscape prints destined for the general public. Use of Prussian blue dye which, unlike blue vegetable dye, keeps its colour. Hokusai's series was the first large-scale application of the colour in prints. Such prints were called *aizurie*, ('indigo-printed pictures' or 'blue pictures').
- Hokusai also aimed prints at a wider audience.  
A journey to the famous waterfalls of all the provinces, (1832),  
A journey along the bridges in all the provinces, (c.1831–2),  
A true mirror of Chinese and Japanese poems, (c.1828–33).
- Hiroshige's landscape series were his main claim to fame. His job of river inspector allowed him to travel to all the Tokaido provinces and study the landscape under varying conditions.
- Fifty-three stages on the Tokaido, (1833). Many of his buyers were travellers leaving Edo who wanted to take with them a souvenir of the administrative capital.
- Success of first series led to great demand and the production of  
One hundred views of Edo, (1856-9),  
Eight views [of Lake Biwa] in Oʹmi Province, (1834).

### Narrative techniques

- Pose, gesture, landscape and architectural settings all contributed to narrative structure.
- Prints were rarely issued as single sheets but rather in sets of from three to twelve or more sheets. Some sets consisted of independent designs but also triptychs and polyptychs where the design spread from sheet to sheet, but, at the same time, each individual sheet was designed to stand on its own as a satisfying composition.

Other valid points to be considered.

## Topic 2

5. How was the work of **either** Manet **or** Van Gogh influenced by Japanese prints? Refer to specific examples in your answer.

For Band 4 and above, candidates must identify how either artist borrowed both formal elements and subject matter from Japanese prints.

- Manet, (1832–1883). His debts are especially evident in his Portrait of Zola, (1867–8), with its flattened form, compositional asymmetry, overlapping shapes in the background and print by Kuniaki II, a follower of Utamaro. Zola was the first critic to link Manet's art with Japanese prints when, in 1866, he defended Manet's style against comparisons with the crudely coloured *Images d'Epinal*.
- In Manet we find both *Japonaiserie*, the use of Japanese decorative elements and details such as the geisha-girl look, fans and shutters in The Balcony and *Japonisme*, Portrait of Zola, where Japanese forms are used for both decorative and formal reasons.
- The Fifer, (1866) with a bold frontal pose, bright colours and flatness, strong outlines and suppression of background detail. By having the background as a recognisably secondary element, the presence of the figure is intensified.
- Many of Manet's subjects in prints can be likened to those in Japanese prints, The Cats' Rendezvous, (1868), Line in Front of the Butcher's Shop (1872), sinuous designs, overlapping bodies, use of umbrellas.
- Bracquemond almost certainly introduced Manet to Japanese art. The example of Japan assisted Manet in his appreciation of form and colour for its own sake.
- Van Gogh, (1853–1890), copied prints by Hiroshige and others during his time in Paris, making adaptations to the original colours and inventing borders with Japanese characters. The Bridge, 1887, (after Hokusai), Flowering Plum Garden, 1887, (also Hokusai), *Japonaiserie: Oiran*, 1887, (after Kesai Eisen-via a cover from Paris Illustré). All 3 are Japonaiseries as is the Portrait of Père Tanguy, the colourman/art dealer sits in front of ukiyo-e prints.
- Pear Tree in Blossom, (1888). The high viewpoint and the prominence of the dwarf tree in the foreground give this small painting a Japanese quality. The yellow butterfly among the flowers accentuates the Japanese character. As in Japanese prints, van Gogh planned an orchard triptych.
- Self-Portrait as a Bonze, (1888), van Gogh probably derived the idea from Pierre Loti's novel Madam Chrysanthème, (1885), set in Japan.
- Van Gogh's mature style depended very heavily on Japanese devices, bold, flat areas of colour combined with areas of black outline. Motifs were also borrowed, The Sower, (final version December 1888), and subjects of trees and bridges. Self-Portrait in January 1889 after his self-mutilation, has a Japanese print in the background.
- By the time that van Gogh was deriving inspiration from Japanese prints, there was a much greater understanding of the contribution and styles of individual masters than in the preceding decades.
- To both artists, Japanese prints provided an alternative to Western traditions and represented a different visual vocabulary and culture.

Other valid points to be considered.

### Topic 3 – Victorian Narrative Painting

1. Discuss the narrative paintings of William Holman Hunt. What methods does he use to tell stories?

For Band 4 and above, candidates should identify two or more of Hunt's narrative works and attempt to identify his methods via a discussion of his use of precise detail, symbolism and composition.

- Hunt, (1827–1910), created narrative works derived from literature, the Bible, his own imagination and examinations of Victorian society. Favourite methods were precise delineation and a proliferation of significant and meaningful detail that re-inforced the main narrative.
- First major work, The Flight of Madeline and Porphyro during the Drunkenness Attending the Revelry, (1848), from Keats's 'Eve of St Agnes'. A medieval setting, with a subject about love and youthful idealism versus loyalty to one's family.
- Rienzi Vowing to Obtain Justice for the Death of his Young Brother, Slain in a Skirmish between the Colonna and Orsini Factions, (1849). From Bulwer-Lytton's 'Rienzi, the Last of the Tribunes'. Landscape painted directly from nature. The 14<sup>th</sup> century subject-matter was re-inforced by stylistic borrowings, the *pietà*-like pose of Rienzi and his murdered brother.
- A Converted British Family Sheltering a Christian Missionary from the Persecution of the Druids, (1850), linked the medieval element of Pre-Raphaelitism with Ruskin's 'truth to nature'. Tractarian imagery of sacraments.
- Claudio and Isabella, (1850-53). From Shakespeare's 'Measure for Measure'. Conflict between family loyalty and individual integrity, the upright Isabella refuses to sacrifice her virtue, even to save her brother.
- Light of the World, (1851-53), the most popular Protestant picture of the 19<sup>th</sup> century. Hunt wrote that painting this picture was responsible for his conversion to Christianity. The disused and overgrown door is a symbol of the human soul ignorant or impervious to Christ's teaching, and the light from his lantern embodies conscience on the one hand and salvation on the other.
- The Awakening Conscience, (1853-4). A kept woman, suddenly stricken with remorse, stands up and moves towards a window. She is shown at the exact moment of her conversion from a dissolute and wanton existence to a state of redemption symbolised by the shaft of light. Her plight is alluded to by numerous details; at the left a cat is about to pounce on a bird under the table and on the right a glove cast off in a way that could prefigure her own fate.
- Hireling Shepherd, though superficially a scene of pastoral dalliance set in a totally naturalistic summer landscape, it is also a satire on contemporary sectarianism as revealed by the artist in 1897.
- Holman Hunt went to paint in the Holy Land, 1854-56, and wanted to paint directly from biblical settings and to adopt the Ruskinian concept of the artist as explorer, morally bound to explain the ways of God to man.
- The Scapegoat, (1854-5), background painted directly on to the canvas at Usdum, on the southern shores of the Dead Sea, thought to be the site of Sodom. Goat described in Leviticus as bearing the sins of the people and a correspondence between expiring goat and persecuted Saviour. Also debatable if this single animal represents a narrative.
- The Shadow of Death, (1870-73), came from his second visit to Jerusalem, (August 1869 to June 1872). Christ is depicted as a carpenter in a pre-figuration of the crucifixion.

Other valid points to be considered.



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 Topic 3

2. What information about Victorian social attitudes do we gain from the work of Augustus Leopold Egg **and** Luke Fildes? Refer to specific examples in your answer.

For Band 4 and above, candidates should consider appropriate works by **both** artists **and** comment on their depictions of Victorian Society.

- Fildes painted numerous images of poverty and pathos, while Egg’s best known works concern Victorian morality.
- Victorian society was also interested in anecdotal and historically accurate recreations of the past and in travel and so examples of Egg’s historical genre and Fildes’ Venetian works are acceptable as long as some case is made for their inclusion.

#### **Augustus Leopold Egg, (1816-1863)**

- His major social and moral commentary is, Past and Present, (1858), a series of three paintings dealing with the modern moral subject of the consequences of the adultery of a middle class wife. Deviation from moral norms inevitably leads to punishment and disaster.
- Full title “August the 4<sup>th</sup>. Having just heard that B – has been dead more than a fortnight, so his poor children have now lost both their parents. I hear she was seen on Friday last near the Strand, evidently without a place to lay her head. What a fall hers has been!”
- Egg’s trilogy was criticised as ‘unhealthy’ in its ‘misery and loathsomeness’.
- Egg was also concerned with the plight of artists reduced to poverty and destitution, Self-portrait as a Poor Author, (1858).

#### **Luke (Samuel) Fildes (1844-1927)**

Fildes’ sympathy for the poor reflects his origins, he was brought up by his grandmother Mary Fildes, an active political reformer who was seriously wounded at the 1819 Manchester Peterloo Massacre.

- Wood-engraving, Houseless and Hungry, appeared in the first issue of the Graphic, (4 Dec. 1869), a socially conscious weekly. Picture showed a line of homeless paupers queuing outside the police station applying for tickets for the overnight stay. Fildes said he had witnessed such a scene, but it is also close to written descriptions.
  - Fildes soon became a popular artist and by 1870 was very popular and had given up working from the Graphic to turn his full attention to oil painting.
  - Applicants for Admission to a Casual Ward, (1874), based on the Houseless and Hungry illustration, so successful that it required a rail and policeman to keep back the crowds of onlookers. Livid colour, huge scale and the extended frieze of tragic figures brought an added pathos and heightened emotionalism to the small engraving. Exhibited with an extract from a letter from Dickens to Fildes, ‘Dumb, wet, silent horrors! Sphinxes set up against the dead wall, and none likely to be at the pains of solving them until the *general overthrow*.’
  - Other paintings by Fildes that dealt with social issues included, The Widower, (1876), A burly labourer holds a dead child, overlooked by his eldest daughter who is now the woman of the house with the death of her mother. Three small children play with a puppy, indifferent to the tragedy.
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- The Doctor, (1891), inspired by the death of his son in 1877, and the professional devotion of Dr Gustavus Murray who attended him. However, this painting shows the moment when, as dawn breaks, a child shows the first sign of recovery. Image of the quiet heroism of the ordinary doctor was a huge success with the late Victorian public.
- Fildes' characterisations were often described as 'Dickensian'.

Other valid points to be considered.

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 Topic 3

3. What ideas about war and conflict are conveyed in the battle paintings of Lady Butler? Refer to specific examples in your answer.

For Band 4 and above, candidates must do more than simply describe a selection of Lady Butler's work, they must address the question of the ideas that her paintings convey.

- Elizabeth Thompson, later Lady Butler, (1846-1933), was perhaps the leading English military painter of the late nineteenth century.
- Her paintings focused on the bravery and sufferings of individual soldiers, whose officers were often inept. No triumphalist celebrations of victory, war is seen as a tragedy.
- “Thank God I never painted for the glory of war, but to portray its pathos and heroism” – Lady Butler.
- Her famous quartet of paintings exhibited between 1874 and 1877 established her reputation.
- Calling the Roll after an Engagement in the Crimea, (The Roll Call), 1874. Depicted with a sense of dramatic immediacy to convey to the public the true experience of war. Drab colour scheme evoked grimness of the Crimean campaign, with its weary Grenadier Guards and snow-covered battlefields. Accent of red of the Roll Sergeant's tunic. Victory and heroism of the battle is implied, fleeing Russians on distant hillside, upright standards, Russian helmet in foreground. Carrion birds circle. Obsessive attention to accurate historical detail. Meant to be an archetypal Crimean picture. Although Butler never linked the subject with a particular action, it is sometimes assumed to have been Inkerman, 5 November 1854.
- The 28<sup>th</sup> Regiment at Quatre Bras, (1875). Scene of some of the bloodiest fighting at Waterloo, (16 June, 1815) – 28<sup>th</sup> (North Gloucestershire) Regiment formed into a defensive square to receive the last charge of Ney's Cuirassier's and Polish Lancers.
- Balaclava, (1876), commemorating the Charge of the Light Brigade, but the action is not shown, rather the dazed and tattered remnants of the Brigade returning after the engagement on 24 October, 1854. 661 of Britain's finest cavalry reduced to a mounted strength of 195 in twenty minutes.
- The Return from Inkerman, (1877). Another Crimean subject, a ragged column of Coldstream Guards and 20<sup>th</sup> (East Devonshire) Regiment trudge back to camp from the heights of Inkerman on the evening of 5 November, 1854. Men are shown with the physical and emotional marks of war, albeit borne with stoicism.
- Called ‘the first painter to celebrate the courage and endurance of the ordinary British soldier’ Cited in Chadwick. “Lady Butler has done for the soldier in art what Mr Rudyard Kipling has done for him in Literature – she has taken the individual, seen him close, and let the world see him” Wilfrid Meynell – Lady Butler's brother-in-law.
- Some influence from French battle painters, Vernet, Bellanger and Protais.
- The Defence of Rorke's Drift, January 22, 1879, (1880). One of few truly heroic actions of the Zulu War of 1879. The garrison of 84 men and 36 hospital cases and others, under the command of Lieutenant Chard defended the mission station against 4,000 of King Cetewayo's warriors. 11 Victoria crosses awarded, highest number for a single action. First painting where portraits of living people were included.

- Scotland for Ever!, (1881). Charge of the Scots Greys at Waterloo. 20 cavalrymen charge towards the viewer, produced as an angry response to works by Burne Jones, Albert Moore, Legros and Tissot shown at Grosvenor Gallery.
- Butler never witnessed actual warfare, although she was in Egypt for some years in the 1880s with her husband, Lt. Gen. Sir William Butler.

Other valid points to be considered.

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 Topic 3

4. Why was emigration such a topical and popular subject for Victorian painters? Discuss with reference to specific examples.

For Band 4 and above only if works by at least two painters are discussed and reasons given for the topicality or popularity of the theme.

- Emigration was an issue throughout Victoria's reign. Particularly in the 1840s, (*The Hungry Forties*), and in the next decade. Thousands left for new lives in America, Canada, Australia and New Zealand. Peak in 1852 when 336,000 Britons left for abroad, (from a 1851 population of 27 million).
- Emigration was a highly attractive proposition for a number of reasons – but mainly economic migration as an escape from poverty, hunger and the promise of social and financial betterment.
- P.F. Poole, *The Emigrant's Departure*, (1838). Tearful farewells in a cottage setting. James Collinson, *Answering the Emigrant's letter*, (1850). Another cottage interior, the children compose the letter while father and mother exchange meaningful glances.
- Redgrave, *The Emigrant's Last sight of Home*, (1858).
- Ford Madox Brown, *The Last of England*, (1852–5). Madox Brown wrote “Absolutely without regard to the art of any period or country, I have tried to render this scene as it would appear... The minuteness of detail which would be visible under such conditions of broad daylight, I have thought necessary to imitate, as bringing the pathos of the subject more home to the beholder”. Hard-edged Pre-Raphaelite style used and sense of constriction of space. Stimulus was the emigration of the sculptor Thomas Woolner to Australia. Set on a dull, cold day. Madox Brown and his wife Emma are the models for the main couple. He wrote that the pair were middle class, and educated enough to realise what they are giving up, but needy enough to be willing to put up with the “discomforts and humiliations incidental to a vessel ‘all one class’”. Other passengers were a typical cross section of British emigrants, widower (“of the green-grocer kind”) and his family; a “reprobate” shaking “his fist with curses at the land of his birth” while his old mother reproaches him, and a drunken crony approves his actions. Packed with telling detail, receding white cliffs of Dover at right background, cabbages on the stern suggest a long voyage.
- Thomas Faed, *The Last of the Clan*, (1865). Highland emigration, all young men had gone and the once proud and powerful clan is now only represented by a feeble and bent old man, seated on a dejected looking pony with a tartan/plaid shawl around his shoulders. He is accompanied by three generations of women.
- Holl, *Gone*, (1877). Departure scene of women at Euston station where their men folk catch the train to Liverpool to go to Ireland. Holl concentrated on the sadness of emigration for the poor and related that the middle-classes emigrating to India often intended to return, while the separation of the poor was usually forever.
- Herkomer, *Pressing to the West – A Scene in Castle Gardens, New York*, (1884). Emigrants to America. He wrote “The extraordinary motley of nationalities interested me; but the subject touched me in another way that was more personal. Here I saw the emigrant's life and hardships – conditions in which my parents found themselves when they left the Fatherland for this Land of Promise” (his own family arrived in America from Bavaria in 1851). Figures have a curious inertia and seem to be ‘surrendering’ to circumstances.

- Also scenes of emigrants into Britain,  
J.J. Barker, The Irish Emigrants, (c.1845),  
W.Deverell, Irish Vagrants, (1853),  
The consequences of the Irish Potato Famine of 1846 – 49.

Other valid points to be considered.

## Topic 3

5. How did Victorian artists treat the subject of women at work? Refer to specific examples in your answer.

For Band 4 and above, candidates should discuss the work of at least two artists and choose examples which illustrate the subject of women at work.

- By 1851 there were approximately 25,000 governesses in Britain.
- Redgrave, The Governess, (originally titled The Poor Teacher), (1844).  
Virtuous sincerity of hard toil of poor middle class women.  
Redgrave's daughter recalled of The Governess "All could feel touched by the representation of a young and pretty girl, just at the time when she would naturally rejoice in gaiety and merriment, immured in a vacant schoolroom to take her solitary tea, and left, when worn out with her day's work, to muse over and long for home and happiness".
- Rebecca Solomon also painted The Governess, (1854). Stresses the isolation of the black-clad governess compared to the attention the husband gives to his pretty young wife.
- Issue of the sweated labour and exploitation of sempstresses brought into public consciousness by Thomas Hood's poignant, social, realist poem, The Song of the Shirt, that appeared in the 1843 Christmas edition of Punch. Sensationally successful and one of the best-known poems of the century. It led to numerous treatments of the subject in painting.
- Redgrave, The Sempstress, (1844). Dawn breaks in a garret room, a poor but dignified young woman has spent the night sewing.
- Anna Blunden, For only one short hour... (The Sempstress), (1854). Title is four lines from The Song of the Shirt. Working long hours, in dim light, underpaid and overworked, she prays heavenwards with a view of a church spire, roofs and chimney pots outside her window at the first light of a new day. A more naturalistic approach than Redgrave's and is more of a close-up view. Blunden was herself a former governess.
- However, more attention was paid to the plight of these women after Holl, The Song of the Shirt 1875, which showed three young exhausted sempstresses in drab interior.
- 1840s saw the publication of a series of treatises on prostitution. In 1850s and 1860s there were more images of prostitution and the fallen woman.  
Watts, Found Drowned, (1849-50), the body of a suicide lies under Waterloo Bridge.  
Holman Hunt, The Awakening Conscience, (1853), a moment of moral revelation for a 'kept' woman.  
Rossetti, Found, (unfinished), 1854 -c.1859. A cautionary tale of how a young farmer delivering a calf to market in London finds his former sweetheart reduced to prostitution.

Other valid points to be considered.

#### Topic 4 – The Impressionist Period

1. What was new and what was traditional about the work of Manet? You should use specific examples of his paintings in your answer.

For Band 4 and above, candidates must identify both elements of novelty and tradition in Manet's work with reference to appropriate examples.

- Édouard Manet, (1832–1883), has been connected with both the Realists and Impressionists. Interested in old masters, especially Velázquez, Titian and Goya, he was also concerned to bring tradition up to date and be concerned with the 'painting of modern life' and embracing 'art for art's sake' and freeing painting from its narrative function.
- Manet never exhibited with the Impressionists, but the public made connections between them. However, he always maintained that the Salon was the true arena for art and he longed for official recognition.
- In technique he went from an early style, marked by dramatic light-dark contrasts, to much higher keyed works in the *peinture claire*, which did away with half-tones. Unlike many of the Impressionists, Manet never abandoned the use of black.
- Elements of the traditional and the new could often co-exist in the same work.
- Trained under Couture whose technique he abandoned.
- The Absinthe Drinker, (1859), an isolated low-life rag picker with a reference to Watteau's The Indifferent One. Alcoholism was a very serious issue at the time, especially absinthe, but also contemporary associations with the character of 'the street philosopher'.
- The Old Musician, (1862), a catalogue of displaced bohemian figures, including the Absinthe Drinker, a gypsy street entertainer, a wandering Jew and two young boys inspired by Murillo.
- Music in the Tuileries Gardens, (1862), much higher society, the literary and artistic elite of bourgeois society gathered to listen to music in the fashionable Tuileries Gardens. Numerous portraits including Manet himself as a Flâneur. Technique resembled the fleeting glance of the strolling dandy.
- Le Déjeuner sur l'Herbe, (The Luncheon on the Grass), originally exhibited as Le Bain (The Bath), (1863). Based on precedents of Titian/Giorgione Concert Champêtre and Marcantonio Raimondi's engraving of Raphael's lost cartoon, The Judgement of Paris. The juxtaposition of clothed men with a naked female was considered immoral. Also criticised for its innovative colour and brushwork. Refused at the Salon, but shown at the Salon des Refusés.
- Olympia, (painted 1863, 1865 Salon). A modern nude, confrontational and looking at the spectator, cf. tradition of sleeping or oblivious nudes such as Titian's Venus of Urbino. The choker implied nakedness/state of unchaste undress rather than the aesthetic category of the nude.
- Both have elements of homage and irony concerning past art.
- Following Olympia, Manet travelled to Spain in the summer of 1865. Here he first saw major works by Goya and Velázquez.
- Manet was also much influenced by formal qualities of Japanese prints. Especially in the Portrait of Zola (1867-8). Flattening of space and depth achieved by overlapping. Cropping of compositions.



- Early 1870s Manet began to use brighter colours and dispensed with dark backgrounds, this was due to his association with the Impressionists.
- However, he could also produce more traditional work. Manet travelled to Holland in 1872 and at the 1873 Salon showed a traditional subject derived from the example of Frans Hals, Le Bon Bock.
- Manet spent the summer of 1874 at Gennevilliers, near Argenteuil, where Monet was working. Manet's naturalism, high colour, broken brushwork and notations for the rendition of reflections on water are derived from an observation of Impressionist technique notably in Argenteuil (1874), Claude Monet on his studio boat, (1874) and Boating, (1874). Main change was that he attempted to conceive a picture in chromatic terms.
- A Bar at the Folies Bergère, (1881–2), looks back to the works of the 1860s in its monumental and formal compositional structure, but in content it is the culmination of the series of café-concert and leisure paintings from the 1870s. Sense of ennui/alienation and vulnerability of the barmaid.

Other valid points to be considered.

#### Topic 4

2. Give an account of the first Impressionist exhibition of 1874. Why did the work exhibited often attract adverse criticism?

For Band 4 and above, candidates must give both an account and consider the objections to the works exhibited.

- First group exhibition took place from 15 April to 15 May 1874, at the former studio of the photographer Nadar on the Boulevard des Capucines. The group called themselves the ‘Société Anonyme [Limited Company] des Artistes Peintres, Sculpteurs, Graveurs’ etc.
- The ‘Impressionists’ who participated, Pissarro, Monet, Renoir, Degas, Sisley, Cézanne and Morisot – were in the minority of exhibitors.
- The decision to set up their own exhibition was taken in response to their failure to win acclaim at the official Salon. They were suspicious of the Salon’s Jury system, its preference for historic subject matter and the exhibition’s power to make or break artists. They also wished to leave behind the teaching methods of the École des Beaux-Arts. The 1863 Salon des Refusés provided a precedent.

#### Major works shown:

- Monet, Impression Sunrise, (1872); Boulevard des Capucines, (1873);
- Cézanne, The House of the Hanged Man; (c.1873); A Modern Olympia, (1873);
- Renoir, La Loge, (1874); The Dancer, (1874);
- Degas, The Dance Class, (1873); At the races in the country, (A carriage at the races), (1869/c. 1872);
- Morisot, The Cradle, (1872); Hide and Seek, (1873);
- Pissarro, Hoar Frost, (1873);
- Sisley, The Seine at Port Marly, (1873).
- Landscapes and cityscapes were often small in scale and executed in a palette of pure, intense colours, with juxtaposed brushstrokes and without conventional perspectival space or hierarchies of forms.
- Reviewing the exhibition, the conservative critic Louis Leroy attacked the notion of Impressions contained within paintings and used the term ‘Impressionism’ taken from Monet’s exhibit Impression, Sunrise, to suggest a lack of resolution or finish.
- Some thought the work childish, lacking in skill and design while others saw them as worthy of pity or an insult to the viewer’s intelligence.
- The works were dismissed for their lack of finish, their lack of descriptive detail and for their lack of observance of many compositional conventions. The paintings were considered mere sketches, and although sketching was a recognised part of the artistic process, such works were not usually exhibited.
- The word ‘impression’ was then in current use by writers on both psychology and art to describe the immediate effect of a perception.

- However, the term was not always used in a negative sense. Jules-Antoine Castagnary's exhibition review 'They are *Impressionists* in the sense that they render not the landscape but the sensation produced by the landscape.'
- There were numerous positive reviews and some critics suggested that this new art would advance the cause of French painting and that their work had a power lacking in Academicians.

Other valid points to be considered.

#### Topic 4

3. Discuss Degas's treatment of the female form and why he is sometimes accused of misogyny. Use specific examples in your answer.

For Band 4 and above candidates should examine how the female figure in movement/action and in awkward poses was a central interest of Degas' and give reasons for the accusation of misogyny.

- Some art historians believe Degas to have been a misogynist because of the direct and unidealised way he presented women. But ambiguities arise and even his contemporaries were unsure as to whether his depictions were beautiful or ugly, admirable or base. Huysmans argued that never before had the nude been depicted with so few sexual implications, but designed to shock the bourgeoisie by their frankness. Also accused of voyeurism, as if seen through a keyhole. (George Moore), but the odd angles and unconventional viewpoints were meticulously planned. Women are self-absorbed and might even be deriving pleasure from the act of washing.
- Degas wrote "But my women are simple, straightforward women, concerned with nothing beyond their physical existence" but conceded "Perhaps I looked on women too much as animals".
- Degas said that "No art is less spontaneous than mine. What I do is the result of reflection and study of the great masters; of inspiration, spontaneity, temperament, I know nothing".
- Vision and viewpoint were at the core of his art- "When Degas selected his view-point, moved close to a figure or away from it, or when he chose to emphasise or suppress the subject's gaze, he modified his attitude (both literally and metaphorically) according to the status of his subject." Kendall. Eye-contact is not established with social inferiors.
- Japanese compositional devices, croppings and cut-offs of figures helped him in his quest for an appearance of spontaneity. 'A painting is an artificial work existing outside nature and it requires as much cunning as the perpetration of a crime.'
- Women appear in many guises and in different locations.
- Dancers – The Dance Class at the Opéra, Rue Le Peletier, (1872); The Dance Class, (1876); The Green Dancer, (1877–9), Sculpture; The Little Dancer of Fourteen-Year Old, (1879-81). Exhibited in glass case, like an anthropological specimen. Real cotton tutu, hair from a doll-maker, satin ribbon. Simian features, Degas had been studying the physiognomy of vice.
- Women at their toilette – The Tub, (1886); After the Bath, Woman drying her foot, (1885-6), Sculpture, The Tub, original sculpture had the woman holding a real sponge, a lead tub with 'water' made from plaster and real fabric around the base. Many scenes associated with hygiene and the preparations of prostitutes.
- Laundresses and Shop-Girls – Laundry Girls, (1882); Woman ironing, (1873); At the Milliner's, (c.1883).
- Prostitutes – Women on a Café terrace, (1877); Waiting, (1876-7).
- Café-Concert Performers – The Song of the Dog, (c.1878); Miss La La at the Cirque Fernando, (1879).
- Portraits – The Belleli Family, (1858–60); Woman with Chrysanthemums, Mme Hertel, (1865), Princess Pauline de Metternich, (c.1865); Hélène Rouart in her Father's Study, (c.1886).

Other valid points to be considered.

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## Topic 4

4. How did artists of the Impressionist period depict the architectural and social changes that followed Baron Haussmann's re-planning of Paris? Use specific examples in your answer.

For Band 4 and above candidates should discuss at least two appropriate images, each by a different artist, that demonstrate Parisian architectural changes and social upheavals.

- Paris was re-planned from 1852, under the direction of the Prefect Baron Georges Haussmann. The work lasted 17 years and involved the cutting of new boulevards, installation of street lighting, new water and sewer systems and the creation of parks and squares. It also meant that elimination of many central working class districts and the displacement of about 350,000 people, mostly to tenements on the outskirts and suburbs. A 'new' city emerged with many types and places of entertainments. Increased concept of leisure had new social types. New spaces were unfamiliar and people had to discover how to act and behave. Baudelaire was especially acute with his observations and comments on them.
- Many works showed the changing face of Paris after the Haussmannization, with wide boulevards, apartment blocks, squares and places of entertainment. Depictions of the detached, well heeled observer, the Flâneur, and also the casualties of drink and the alienation caused by the destruction of old 'quartiers'. Some works show a sense of isolation/pathos/ennui amidst enjoyment.
- Rapid notational strokes of pure colour of the Impressionists could convey the transitory bustle of city life and the variety of responses within nocturnal interiors. Blurring effects (halation) taken from early photography and off-centre compositional motifs from Japanese prints.

### Cityscapes and Views

- Caillebotte: Ponte de l'Europe, (1876); Paris Street: Rainy Weather, (1877); Boulevard des Italiens, (c.1880); Traffic Island, Boulevard Haussmann, (1880); Boulevard Seen from Above, (1880).
- Monet: Gare St Lazare series, (1877); Boulevard des Capucines, (1873-4); Rue Montorgueil, (1878).
- Degas: Place de la Concorde, (Vicomte Ludovic Lepic and his daughters), (1875).
- Renoir: Les Grands Boulevards, (1875); Place Clichy, (c.1880).
- Morisot: View of Paris from the Trocadero, (1872).

### Entertainment and Leisure

- Manet: Music in the Tuileries Gardens, (1862); Le Déjeuner sur l'Herbe, (1863); A masked ball at the Opéra, (1873-4); Café-Concert, (1878); Corner of a Café-Concert, (1878-9). A Bar at the Folies Bergère, (1881-2).
- Degas: The Song of the Dog, (c. 1878); Miss La La at the Cirque Fernando, (1879).
- Cassat: Woman in Black at the Opera, (1879); Two Young Ladies in a Loge, (1882).
- Renoir: La Loge, (1874); Ball at the Moulin de la Galette (1876).
- Seurat: Une Baignade, (1883); La Grande Jatte, (1884 - 86).

### Prostitutes

- Manet: Olympia, (1863).
- Degas: Woman on a Café terrace, (1877); Waiting, (1876-7).

### Dispossessed

- Manet: The Absinthe Drinker, (1859); The Old Musician, (1862).
- Degas: L'Absinthe, (1875-6).
- Manet: The Plum, (c. 1878).
- Scenes in the suburbs such as those at Argenteuil and La Grenouillère can only be credited if they are linked to social change.

Other valid points to be considered.

Topic 4

5. What were the stylistic and technical innovations of the Impressionists? What did they learn from their nineteenth-century predecessors?

For Band 4 and above candidates must discuss their stylistic and technical innovations as well as their debts to earlier nineteenth-century artists.

- Painted outdoors, in front of the motif, often in a single sitting to capture particular light effects. Rapid notational strokes and touches suggested a direct response to an observed effect. Outdoor painting made easier by paint in tubes and lightweight easels. Grains of sand have been found in the paint of Monet's The Beach at Trouville, 1870.
- Greater 'rainbow' palette range used for both landscapes and urban scenes. High-valued colours applied in juxtaposed touches and flecks or soft, blended brushstrokes to convey the appearance of reflected light on water or other transitory atmospheric or meteorological effects.
- Controversy over exactly how quickly landscapes were painted and as to whether or not they were also painted in the studio.
- Colour theory, complementary contrast from Chevreul, the influence of the formal and compositional devices of photography and Japanese prints, halation, cropping, unexpected view-points etc.
- Departure from academic rules of composition that had a hierarchy of forms and emphasised the clear placement of elements in space. Human presence often subordinate
- Impressionism grew out of traditions of landscape painting and Realism in France. The most influential of the immediate predecessors were Manet, Courbet and the painters of the Barbizon school.
- The Barbizon painters provided a model of observed, specific, non-historical landscape with attention to times of day and seasons, and often painted outdoors. Many Impressionists had direct contact with members of the older generation. Rousseau's and Corot's subjects of forest scenes, lanes, villages and fields. Boudin's and Jongkind's seascapes and Daubigny's river scenes provided the initial inspiration for such paintings as Bazille's Forest of Fontainebleau, (1865), Sisley's Village Street at Marlotte, (1866), and Monet's views of the Normandy coast such as Terrace at Sainte-Adresse, (1867).
- To a lesser extent Turner (encountered at first hand by Monet during his time in London away from the Franco-Prussian War). Residual influence of Constable in France, going back to the 1820s.

Other valid points to be considered.

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## Topic 5 – Women in twentieth-century art

1. Discuss the influence of Mexican art and culture on the work of Frida Kahlo. Refer to specific examples in your answer.

For Band 4 and above candidates must identify relevant examples of Kahlo's work and show some understanding of why she valued these sources.

- The work of Frida Kahlo, (1907–1954), was influenced by the surge of nationalism known as *Mexicanidad*, (Mexicaness), that took place in the decade following the 1917 Mexican Revolution. Under the previous dictatorship of Porfirio Díaz, Mexico had looked abroad to “modern” Europe for cultural and economic models, and they placed much of Mexico's industry and the exploitation of her natural resources in foreign, North American or European hands. Indigenous Mexican culture was despised, and the Indians who created it were debased. Consequently, one of the many aims of Mexican art is an expression of people's awareness of Mexican identity and a nationalism of the purest kind possible.
- Although the daughter of a German emigrant to Mexico, Kahlo rejected European models and was influenced by Mexican folk art, hence the simple, naïve character of her imagery, the sometimes fantastic subject matter, vivid colours and fascination with violence and death. She often wore traditional costumes and elaborately braided her hair with ribbons, bows, combs and fresh flowers to express her identification with Mexico's indigenous culture and as a leftist political statement expressing her feeling of solidarity with the masses.
- Kahlo's art was greatly affected by the enthusiasm and support of Diego Rivera, to whom she showed her work in 1929 and to whom she was married in the same year. She shared his communism and his belief in *Mexicanidad*.
- My Nurse and I, (I suckle), (1937), shows Kahlo's preoccupation with her roots in Mexico's past. She painted herself as an infant with an adult's head, suckling in her dark Indian nurse's arms. It is a declaration of her faith in the continuity of Mexican culture, in the idea that Mexico's ancient heritage is reborn in each new generation, and that, as an adult artist, she continues to be nourished by her Indian ancestry. Ideas about pre-Columbian culture's stress on magic and ritual, its cyclical view of time, its idea of cosmic and biological forces working together, and the importance it gave to fertility.
- In Kahlo's Self-portrait, (1929), she wears a cheap Mexican blouse, pre-Columbian jade beads and colonial-period earrings. All this symbolises the painter's identity as a *mestiza*, a person of mixed Indian and Spanish blood. To go with the exotic costumes, Kahlo arranged her hair in various styles, some typical of certain regions of Mexico.
- Frida and Diego Rivera, (1931), Rivera is shown as the great master while she, dressed as usual in a long-skirted Mexican costume, is her husband's adoring wife and demure obedient partner. Self-Portrait as a Tehuana, (Diego in my thoughts), (1943), wearing an elaborate traditional headdress with a small portrait of Rivera superimposed on her forehead.
- Self-Portrait Dedicated to Leon Trotsky: Between the Curtains, (1937). Painted to commemorate a brief romance with the Russian. Kahlo faces her audience in a stage-like space between two curtains, a device often used in Mexican retablo, a traditional art form that depicted saints or miracles. In her version of a retablo, Kahlo transforms the usual religious theme into a depiction of exotic beauty, feminine strength and Mexican cultural identity. She wears a long embroidered dress, a *rebozo* (Mexican shawl) and gold jewellery.

- Mexican religious art influenced her. The Little Deer, (1946), Kahlo invests herself with the attributes of male Christian martyrs. Kahlo superimposes her own head on the stag's body in order to assert sexual duality, a concept that was very important to the artist. The arrows that pierce the stag's body invoke Christ's typological descendant, St. Sebastian, a martyr strengthened rather than silenced by his wounds.

Other valid points to be considered.



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Topic 5

2. What themes and technical methods were used by Elisabeth Frink in her sculpture? You should refer to specific works in your answer.

For Band 4 candidates must identify at least two themes and also consider her technical methods.

**Themes**

- Elisabeth Frink, (1930-1993), was committed to naturalistic forms and her major themes were animals and birds, flight, the nude male/warriors, the Dorset Martyrs, the Judas series and other religious subjects.
  - In her male subjects she produces a peculiarly female view of masculine values and reviews and considers male myths.
  - Some early work gave a heroic vision Warrior's Head, (1954), rugged face, helmet and suggestive of the classical past. Later male heads became less heroic and concerned with the brutality and futility of war and repression, Soldier's Head, (1965). Judas, (1963), as a personification of treachery with a massive body, hunched shoulders, helmet, goggles, leather jacket and gloves.
  - Death and destruction of WW2 inferred in series of dead animals: Dead Cat, (1954); Dead Rabbit, (1954); Dead Hen (1957).
  - In the 1960s Frink's continuing fascination with flight was evident in a series of falling figures and winged men.
  - Some equestrian figures examined the relationship between man and horse which often involved the horse as the extension of man rather than his servant. From 1969 many versions of Man and Horse.
  - While living in France from 1967 to 1970, she began a series of threatening, monumental, goggled male heads. They represented the repression of people by totalitarian regimes. For her they were the 'isms' of both the left and right, Communism and Fascism. Heavy features with 'goggles' though not as roughly textured as previous heads.
  - On returning to England, she focused on the male nude, barrel-chested, with mask-like features, attenuated limbs and a pitted surface, for example Running Man, (1976). For her the male figure was the most robust vehicle to express movement tension and strength. Figures are stripped to essentials and exude physical freedom.
  - The Walking Madonna, outside Salisbury Cathedral, (1981), though dwarfed by the Cathedral behind, an angular piece that reflected the shape of the building.
  - In her work she was aware of classical precedents.
  - Many other examples are possible since Frink's work is well represented in public areas and collections.
- Techniques**
- Frink concentrated on bronze outdoor sculpture with a scarred surface created by repeatedly coating an armature with wet plaster, much influenced by Giacometti. Each coating is distressed and broken, eliminating detail and generalising form. From middle career the model was rarely used.

Other valid points to be considered.

Topic 5

3. In what ways might Cindy Sherman be considered a feminist artist?

For Band 4 and above, candidates should identify feminist themes/subject matter in Sherman's work.

- Cindy Sherman, (b.1954).
- The main 'feminist' aspect of Sherman's work is her use of photography as a critique of the fixed position of femininity.
- Her photographs are portraits of herself in various scenarios that parody stereotypes of woman. A cast of characters in various settings are taken from popular culture: old movies; television soaps; and pulp magazines.
- In the late 1970s and early 1980s Sherman created a series of around 130 Untitled Film Stills including portraits of Sherman in the role of such screen idols as Sophia Loren and Marilyn Monroe that recreated the look of female characters in imaginary black and white films.
- She also showed herself preening in the kitchen, (No. 3) and lounging in the bedroom, (No. 6). Other roles included the chic starlet at her seaside hideaway, (No. 7), the luscious librarian, (No. 13), the domesticated sex kitten, (No. 14), the hot-blooded woman of the people, (No. 35), the ice-cold sophisticate, (No. 50).
- A gallery of fictional femininity that contained types and clichés that were instantly recognisable. But no information is revealed about Sherman's character.
- The self as Muse, and also a blurring of the line between model and artist and object and subject.
- In her Centrefolds, (1981), and Fashion, (1983–84), the closely cropped photographs reveal a body that is available to the camera and bathed in a vivid light.
- Uses and subverts art historical prototypes. Untitled, colour photograph of 1989 shows her in the post of the Fornarina by Raphael, (c.1518). Sherman attaches a pair of false breasts to herself and is pregnant. Telling details distinguish her from the *cinquecento* model - age, coarser accessories (a heavy, mesh drapery instead of the Fornarina's transparent gauze/wearing a ragged cloth instead of a carefully embroidered headdress). Sherman wears a garter on her arm in place of the neatly, jewelled armlet inscribed 'Raphael of Urbino'. The Sherman photo is a knowing, humorous and acute statement about past art and the burden of domestic chores and motherhood.
- Other Untitled works restaged various European portrait paintings of the fifteenth to early nineteenth centuries.
- For Sherman identity lies in appearance, not in reality. Even while retaining a critical stance, the visual influence, some might say tyranny, of television, advertising and magazines is still evident.
- In her words, she is "trying to make other people recognise something of themselves rather than me".

Other valid points to be considered.

## Topic 5

4. How did women artists treat the subject of the female nude in the twentieth century? Refer to specific examples in your answer.

For Band 4 and above, candidates must follow the rubric of the question and use at least two examples of the female nude created by different female artists.

Many examples possible in a variety of media.

- Paula Modersohn Becker, (1876-1907). Created a number of female nudes on the theme of nurture and mother as heroic figure. Mother and Child Lying Nude, 1907. The influence of Gauguin, the Nabis, Cézanne and pre-Cubist Picasso is evident and her heroic mother assumes heavy protective dimensions and anonymous primitive features. Some became types rather than individuals and symbols of a mysterious life-giving process. Warm colour harmonies often give a visionary quality. Fruit often included as element of fertility and/or suggestion of ritual. She confronted her own nudity and painted her own features, addressing herself not as a commodity, not as an artist but as a woman. She makes herself "... a fully conscious and fully sexual human being" (Duncan) – thus resolving a conflict in representation first posited in modernism by Manet's Olympia (1865).
- Frida Kahlo also produced numerous nudes – mostly self-portraits.
- Some female artists used vaginal imagery – Judy Chicago, Red Flag, 1971.

Other valid points to be considered.

Topic 5

5. Discuss the ways in which twentieth century female artists used the self-portrait to present ideas of character and identity. Use specific examples in your answer.

Accept a wide/flexible definition of what constitutes a self-portrait. e.g. Allow when an artist uses herself as a model. For Band 4 and above, at least two different female artists must be discussed.

- Almost all twentieth-century female artists have produced some form of self-portrait. Concerned with a whole range of issues of identity and expressing/asserting responses of individuality, independence or even timidity. Some also deal with conspicuously or stereotypical ‘feminine’ attributes.
- Many kinds of media are possible:
- Gwen John, (1876-1939), most common subjects were self-portraits. Influenced by Whistler, the figure is built up in painstaking detail with smooth, fluid brushstrokes and limpid finish. After settling in Paris in 1904, (perhaps partly to escape the overbearing influence of her famous artist-brother Augustus). John produced self-portraits in various media which at times suggest a timid, self-effacing yet quietly determined individual. Her self-portraits have a quiet and intimate nature often set in light and atmospheric settings, with a sense of the reflection, withdrawal and emotional self-sufficiency. Often painted on a small scale so not physically imposing as objects, either.
- Cindy Sherman produces a very particular and certain kind of portrait types that do not reveal character or personality and whose identity is stereotypical.
- Frida Kahlo involves self-portraiture in one form or another in the majority of her work. (Further information in Question 1.)
- Paula Modersohn Becker, (1876-1907), produced many self-portraits often unclothed. (See question 4.)

Other valid points to be considered.

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## Topic 6 – Painting in Paris 1900 – 1914

1. Compare **and** contrast the work of Picasso and Braque between 1907 and 1912. Use specific examples in your answer.

For Band 4 and above, candidates should not simply describe a selection of works by both artists but discuss the close artistic ties and occasional differences between the two in this period, covering ‘proto-Cubism’, Early’ or ‘Facet Cubism’, Analytical Cubism and the very first works of Synthetic Cubism.

- Picasso, (1881–1976), and Braque, (1882–1953), worked together very closely during this period and in the Analytical and Hermetic phases of Cubism it is often difficult to distinguish between their work.
- In the early phases of analytical Cubism Braque was particularly influenced by the work of Cézanne and Picasso by ‘Primitive’ art.
- Braque went with Apollinaire to see Picasso in November or December 1907 and there saw Les Femmes d’Alger (O.J. Version O) (not fully developed Cubism) – often considered a proto-Cubist work. Braque responded with Le Grand Nu, (The Large Nude), in 1907/8 where he accepted the schematised structure, shallow space and subdued colour of Picasso’s work.
- Close friendship and rivalry, sharing of in-jokes and nicknames which lasted for next 7 years. Action by one would often lead to a response by the other, but not always immediately. Sense of trying to outdo each other by technical and formal innovations.
- Historians and critics dispute which of the two ‘invented’ Cubism. Advocates of Braque point to the major breakthrough on the depiction of space, volume and mass in Braque’s L’Estaque landscapes. Gertrude Stein thought that Picasso’s work at Horta de Ebro were the first examples of Cubism.
- In the winter of 1909-10, Braque and Picasso both had studios in Montmartre and saw each other daily. Braque wrote that they were like two mountaineers roped together.
- Analytical Cubism, (1910-12). An empirical process involving the part-by-part, viewpoint-by-viewpoint dissection of the subject with semi-transparent, overlapping, intersecting monochromatic planes, suggestive of a low-relief. This was conceptual rather than perceptual procedure. By 1911, Cubism was an autonomous and internally consistent style, some nearly abstract paintings in the spring of 1911, (sometimes labelled Hermetic Cubism). A new set of stylistic conventions was invented not reliant on renaissance perspective. 1911–12, high point of Analytical Cubism. The major source for both, the distortions created by the use of multiple perspective, and for the depiction of forms in terms of planes is the late work of Cézanne. A major retrospective of his work was held at the 1907 Salon d’Automne. An austere, depersonalised pictorial style. They at first employed a limited palette of ochres, browns, greens, greys and in 1911 began experimenting with simulated textures, shadows, and modern stencilled typography. Both conveyed this new style via traditional subject matter, still-lives and portraits.

Examples might include:

Braque, Violin and Palette, (1909–10), some visual clues; Violin and Pitcher, (1910), with an illusionistic nail.

Picasso, Absinthe Glass, Bottle, Pipe and Musical Instruments on a Piano, (1910-11); Still-life with Clarinet, (1911). His three portraits of art dealers showed the growing discontinuity of figurative fragments, Ambroise Vollard, (spring 1910); Wilhelm Uhde, (spring 1910); and Daniel-Henry Kahnweiler, (autumn, 1910).

1911–1912 marked a transitional phase.

Braque took the lead in works such as Le Portugais, (The Portuguese Man), (1911–12), with the introduction of stencilled letters and numbers in the upper part of the canvas, which suggested the backdrop of the café where the guitarist plays. But Braque wrote that it shows ‘an Italian emigrant standing on the bridge of a boat with the harbour in the background.’ But no difference between the sea and the fabric of the man’s coat and whatever the case, the clean-edged letters do not seem to be in the background and sit on the surface and it is only with some prolonged reading of the code that one disentangles the figure from the space behind. The almost abstract quality of this work placed it in the Hermetic phase of Cubism.

Also Homage to Bach, (1912), with use of decorator’s comb to create wood effect.

Picasso, Woman with Guitar (‘Ma Jolie’), (1911–12), [Ma Jolie was his nickname for Eva Gouel, (Marcelle Humbert)]. Picasso used a pictorial scaffolding that coincided more clearly with the placement of still-life objects, and also used a vibrant touch close to Neo-Impressionism. The stencilled lettering allowed verbal puns, masked meanings and multiple readings.

Picasso also introduced colour in monochrome works and used Ripolin industrial enamel for the flags in two oval canvases:-

Souvenir of Le Havre, (1912);

The Scallop Shell: Notre avenir est dans l’air, (Our future is in the air) (1912).

- Later in 1912 Cubism became Synthetic, based on the construction or invention of representational signs using elementary and sometimes geometric shapes. Much greater role of invention.
- Introduction of collage and papier collé offered a new method not only of suggesting space but also of replacing conventional forms of representation with fragments of images that functioned as signs.
- Pre-existing objects and materials were used partly to preserve a connection with reality in their works and partly out of an apprehension that their works were becoming, or were being seen as, too abstract. Also a desire to re-introduce colour into their increasingly monochrome canvases.
- Picasso, Still-life with Chair-caning, (May 1912), an oval picture suggesting a café table in perspective surrounded by a frame made of rope. First example of collage, which incorporates pre-existing materials or objects as part of the surface. On to the painted background Picasso applied a piece of oil-cloth printed with an illusionistic chair-caning pattern: commonly used as a table-covering in working-class kitchens. The three letters written just above the chair-caning, JOU, can be interpreted both as a fragment of the noun JOURNAL (newspaper) and as a verb JOUER (to play) indicating Picasso’s consideration of his activity as a form of play or JOUIR (to enjoy).
- 1912 also saw the first papiers collés, a variation of collage that employed not only ready-made materials such as newspapers but also purely invented shapes cut out of sheets of blank paper. The first was Braque, Fruit Dish and Glass, (1912). Artificial wood-grain wall paper (faux bois) was stuck to paper. This stood for both the wood panelling in the background and the wooden drawer of the table and so represented something in the background and foreground. On the left is a drawn beer mat or poster for Burton’s Ale. The drawn fruit dish is crowned with a bunch of grapes. Each fragment stands for the whole object. Rejection of Impressionism’s and Post-Impressionism’s idea that shape and light are expressed by intense colours alone. Braque also experimented with newspaper cut into shapes, for example that of a guitar in Collage with Newspaper, (1912). Picasso responded with Violin and Sheet of Music, (autumn 1912), and later joked “The bastard. He waited until I’d turned my back.”

- Braque's Synthetic Cubism is more austere than Picasso's with a single minded and relentless formal interest in the narrow range of recurrent subject-matter. Braque showed comparatively little interest in introducing other pre-existing elements into his collages and preferred to draw the elements which were often central to the composition. Picasso's papier collé was more intellectual, fanciful and imaginative and his works have a greater richness and exuberance.

Other valid points to be considered.

Topic 6

2. Why has the work of Delaunay, Léger, Gleizes and Metzinger been called ‘Salon Cubism’? You should discuss examples of work by **at least three** of these artists in your answer.

For Band 4 and above, candidates must discuss the work of at least three of the named artists. If only 2 discussed maximum Band 3.

- Salon Cubists was a term applied from the mid-20<sup>th</sup> century to a group of artists associated with Cubism who came to prominence in the wake of their controversial showing in room 41 of the Salon des Indépendants in spring 1911. A much wider, more inclusive form of cubism than that developed by Picasso and Braque from 1907 to 1910 in Montmartre (who have been termed ‘True’, ‘Essential’ or ‘Gallery’ Cubists).
- To the public, Cubism was not the art of Picasso and Braque, but that of the Salon Cubists whose methods were too distinct from those of the ‘true’ Cubists to be considered merely secondary to them. Picasso, Braque and Gris made almost no published statements on the subject before 1914.
- Cox lists 4 elements that combined in the ‘strange intellectual cocktail’ to create Salon Cubism:
  1. the (progressive) dream of a new scientific era which would transform reality;
  2. a (conservative) fantasy of a new French classicism in all the arts – classicism for the future;
  3. absolute artistic freedom to define (and redefine) art;
  4. a desire to demonstrate the philosophical truth of Cubism – to lift the veil of reality and show the metaphysical.
- A much more diverse programme than the more focussed and unrelenting activity of Braque and Picasso at the same time.
- Shortly after Gleizes met Metzinger, Delaunay, Léger and Le Fauconnier. All 5 exhibited in 1910 Salon des Indépendants. Vauxcelles detected a common doctrine and denounced them as “... ignorant geometricians who reduce scenery and the human body to dull cubes.”
- 1911, Salon des Indépendants exhibition, (April – June), was a conscious ‘launch’ of the group, hi-jacked the running of the hanging committee and took charge of Room 41.
- The visual language of Léger and Delaunay more radical and adventurous.
- Léger showed large, Nudes in a Forest. Hard to decipher with muted colour. Three figures (Apollinaire thought they were woodcutters), probably female nudes who have taken on wooden form themselves. The term ‘Tubism’ was coined, he was obsessed with the dynamic arrangement of cylindrical forms. Nudes in the Forest is a lively and jostling work which also conjures up a mysterious and almost primeval world.
- Delaunay showed two Eiffel Tower paintings. Instigated in 1909, but mostly after 1910, this series of 30 pictures showed the tower as a symbol of the modern. He called this his ‘Destructive’ phase and many of the series were dramatic and fractured visions of the vertiginous structure. Some points of similarities with Futurism.
- Metzinger, Tea-Time (Le Gôûter), Room 8 of 1911 Salton d’Automne. Dubbed ‘The Mona Lisa of Cubism’. Combination of multiple viewpoints gathered over time supposedly gave a more convincing notion of reality. Sense of mobility of the artist’s vision.
- Two publications were also prompted in some way by the discussions of the group: the sole issue of the journal Section d’Or, in which Maurice Raynal made his debut as a champion of Cubism, and the



widely read and influential book, Du Cubisme (Paris, 1912; English translation London, 1913), by Gleizes and Metzinger.

- Gleizes and Metzinger wrote Du Cubisme not necessarily to explain Cubism but to persuade a general audience that their intentions were serious. The main theoretical ideas were the debts of the Cubists to Cézanne and the anti-decorative yet autonomous qualities of a cubist painting. Henri Bergson, Creative Evolution, (1907) probably influenced Gleizes and Metzinger.
- Theme of time taken up in Duchamp's Nude descending a staircase, (1911), machine-like imagery and debts to chromophotography, but disliked by other Cubists for its supposed links to Futurism. Duchamp forced to withdraw it from 1912 Salon des Indépendants.
- Delaunay, City of Paris, (1912), vast version of the Three Graces, with Seine and bridge on the left and Eiffel Tower on right. Delaunay moving away from Cubism to his 'constructive' phase. Simultaneous Windows on the City, (1912). Fragments of buildings are blended almost imperceptibly into the overall pattern of coloured shapes. Style christened Orphism by Delaunay's friend Guillaume Apollinaire. Delaunay found this designation too poetic, and preferred the term 'pure painting'.
- Léger, The Wedding, (1911–12). Energetic depiction of wedding procession through a town with tree-lined avenue. Procession fills centre from top to bottom. Hands and faces of people merge.
- Léger's Cubism dependent on dynamic shapes of his geometrical bases, cones, cylinders. His art was much more approachable and less esoteric and alienating than that of Picasso and Braque.
- Most ambitious Salon Cubist show was in October 1912 at the Galerie La Boétie, called the Salon de la Section d'Or (Golden Section) and the published journal (mentioned above). Work by Gleizes, Metzinger, Gris, Picabia and Duchamp's Nude Descending ... Great differences in the styles displayed – semi-figurative, Cubist fragmentation, near abstraction and Delaunay's Orphism.
- Léger's Contrast of Forms paintings, (1913), are some of the earliest near abstract paintings. Colour distributed in bands and stripes across the picture's surface and lozenge shaped forms and cylinders are bounded by black lines. Sources in Cubism still recognisable.
- Also known as the Puteaux group after the suburban village west of Paris where two of the members of the group, Jacques Villon and his brother Raymond Duchamp-Villon, held regular gatherings.

Other valid points to be considered.

Topic 6

3. Discuss the paintings of André Derain between 1900 and 1914.

For Band 4 and above, candidates must not only discuss Derain's Fauve work but also refer to his work before or after his Fauve period.

- André Derain, (1880-1954), met Matisse in 1898. Derain's painting was already influenced by the work of Cézanne, and in 1901, like many painters of his generation, he was deeply moved by the exhibition of van Gogh's work. At the exhibition Derain introduced Matisse to Vlaminck.
- Pre-Fauve works show interest in expression and non-naturalistic colours, The Soldiers Ball at Suresnes, (1903).
- After leaving the army in September 1904, Derain grew closer to Matisse and Matisse's interest in Gauguin and Cézanne. The Golden Age, (1905) – Derain's response to Matisse's Luxe Calme et Volupté. Whereas Matisse's is a tranquil Apollonian classical composition. Derain's is energetic and 'Bacchanalian'.
- Works of Derain and Vlaminck in 1904-5 were similar as they shared the same studio and often painted scenes depicting their immediate surroundings.
- In 1905 Derain sold the contents of his studio to Ambroise Vollard and painted in London and in the south of France with Matisse. Houses of Parliament, (1905), and Collioure, Le Faubourg (Suburb), (1905), Portrait of Matisse, (1905). They initially took their direction from Neo-Impressionism, but were less interested in scientific theories of the optical mixture of colour and Seurat's pointillist technique than in the broader mosaic-like marks of Paul Signac and Henri-Edmond Cross. Strong non-naturalistic colours were used, applied in separate brush strokes and bold blocks to convey the sensation of light and shade. Derain said 'Colours became charges of dynamite. They had to be made to explode with light.' The vibrations of separate brush strokes against primed canvas sometimes appear to shatter the surface.
- Derain exhibited at the 1905 Salon d'Automne, where Louis Vauxcelles described him, Vlaminck, Matisse and others as the *Fauves* (Wild Beasts), a label that quickly gained currency. Paint was applied straight from the tube creating broken lines and fast vigorous brushstrokes. Colours were arbitrary, representing a mood or a moment rather than seen reality.
- The Pool of London, (1906). A view from London Bridge with Tower Bridge in the distance. Derain had been sent to London by Vollard, his dealer. Idea was to produce up-to-date versions of the Thames paintings produced by Monet. Bustle and activity of the shipping is conveyed by the high viewpoint, freely handled bold colours and use of outline.
- In 1907 Derain and Braque became close friends of Picasso. They all shared an interest in Cézanne, a passion for exotic arts, particularly African sculpture, and an interest in the mystic and esoteric studies of their friends. Derain painted his Bathers, (1907) around the same time as Picasso's Demoiselles d'Avignon. Three female standing nude figures, at left frontal with arms raised; frontal and central figure right seen from the back. Dancers (1906) swirling and rhythmical patterns owe something to Romanesque art, Indian art and perhaps Bakst's decorations for the Russian Ballet.
- Arguable how close Derain was to Cubism at this time as he burnt some of the work produced in a fit of self-doubt. From this time his palette became more sombre.
- From 1908 to 1910 Derain, Picasso and Braque were inseparable companions.

- Painted at Cagnes and Cadequès, with Picasso. Landscape at Cadequès, (1910). Though related to some of Braque's and Picasso's work at L'Estaque and Horta, he kept the integrity and spaces and solids on a coherent space.
- Old Bridge at Cagnes, (1910) in which Derain tried to apply the legacy of Cézanne to a conception of painting based on the work of Poussin and Venetian painting. Precipitous group of a cubic house, framed by stylised trees with simplified geometric structure of the old bridge in foreground – Cézanne palette of greens, ochres and blacks. Some Cubist influence.
- In 1911 he concentrated on still-life painting. In place of the fine scaffolding of Cubism, however, his still-lives increasingly adopted the tenebrism of 17<sup>th</sup> century painting. Its *vanitas* symbolism of chance and fatality was similar to that, based on such motifs as playing cards and written words, in the work of his Cubist friends.
- The Bagpiper at Camiers, (1910-11), has echoes of primitive and early Renaissance painting. Colour, brushwork and composition, owes much to Cézanne. But also a great debt to the arcadian scenes of Titian, and Claude. The Bagpiper became one of Derain's best known pre-war pictures and its lyrical and romantic feeling established him as an artist in the "grand-tradition" of large formats and timeless subjects.
- At Vers in 1912, Derain painted several mystical still-lives with a calvary cross, an overtly religious symbolism that may reflect the Eucharistic poetry of Paul Claudel. Still Life at Vers and The Calvary, (both 1912).
- Saturday, (1913 but perhaps begun 1908) is a large-scale composition of three figures in an interior heavily influenced by Romanesque sculpture and by both Romanesque and Gothic painting. Relates to the profound and complex liturgy of Holy Saturday in Holy Week. Culmination of a period that became known as Derain's 'Gothic' or 'Byzantine' style.
- By World War I, Derain had confirmed both his metaphysical interests and his devotion to the traditional virtues of figurative painting and its powerful language of gesture, tenebrism and compositional metaphor.

Other valid points to be considered.

Topic 6

4. Compare **and** contrast Matisse's Joy of Life (Bonheur de vivre) with Picasso's Les Femmes d'Alger (O.K. Version).

For Band 4 and above, candidates should make some attempt to make comparisons and contrasts and not simply discuss each painting in isolation. Issues to be discussed include the depiction of women, use of colour, use of line, use of 'primitive' sources, attitude to space etc.

- Of the two Matisse's Joy of Life was painted first – so Les Femmes d'Alger (O.K. Version) must be considered as a response or reply.
- Both were large and physically imposing works – though Picasso's was the larger Joy of Life, 175cm x 241 cm (69 1/8 ins x 94 7/8 ins.)  
Les Femmes d'Alger (O.K. Version) 244 cm x 233 cm (96 ins x 92 ins.).
- Matisse, Joy of Life (Bonheur de vivre), (1905-06). Painted in the tradition of Golden Age or Arcadian paintings such as Bellini, Feast of the Gods and, more recently, Ingres, The Golden Age and Puvis de Chavannes, The Pleasant Land. Perhaps also related to the late Bathers of Cézanne. Its optimistic and hedonistic content perhaps prompted Picasso's Femmes d'Alger (O.K. Version). Matisse's style is spacious, easy, curvilinear, flowing; Picasso's rectilinear, cramped, angular, rigid. (Barr Jnr.) Matisse's colour is pure and exuberant, Picasso's more subdued and monochromatic.
- Both paintings have a common point of departure in Cézanne's Bather paintings. Neither have many men included. In Matisse's work only the gender of the shepherd is unequivocally male – that of the pairs of lovers is uncertain. Picasso eventually removed the male presence for Les Femmes d'Alger (O.K. Version).
- Matisse was also indebted to Gauguin and saw a group of his late Tahitian pictures at the home of his executor, Daniel de Monfried. Anti-naturalistic and decorative use of colour arranged in flat planes and enclosed by a contour line. The Joy of Life can be associated with Gauguin's search for an idyllic paradise.
- Apart from the ring of dancers, sun-drenched nude figures relax in harmony with themselves and nature, although element of tension between idyllic subject matter and the violent 'primitive' effect of the ensemble. Dancers inspired by Matisse's watching the Catalan fishermen of Collioure dancing on the beach in the summer of 1905. The landscape was also studied at Collioure.
- Colour is employed as an equivalent for the sensation of brilliant luminosity rather than as a description of it. A reaction against Neo-Impressionism and the beginning of a new 'primitivism' in his work.
- Inconsistencies in the relative scale of figures have been understood to emphasise the symbolic and literary overtones of the work, which seem to hover between dream and reality. Some parallels with ancient texts such as Virgil's Fourth Eclogue but perhaps more likely the dreamy erotic reverie of Mallarmé's L'Après-midi d'un faune (1866/76). Literary element had also been present in Luxe, Calme et Volupté (from Baudelaire Invitation au Voyage). No such literary basis in Les Femmes d'Alger (O.K. Version).
- Joy of Life not a Fauve work in the sense of the 1905 works – it is a move beyond – more controlled, calm and tranquil, yet still with elements of the savage. However, even Matisse's own supporters were shocked. Pure, flat colours had been seen before, but not on such a large scale.
- Les Femmes d'Alger (O.K. Version), (1907) was initially conceived as a narrative brothel scene – in Avignon Street, Barcelona. Picasso changed it to a vertical format, adopted a more discontinuous sense of space for the setting, removed the male visitors and re-orientated the women to confront the

(implicitly male) viewer. In the subject matter are links with Ingres, Manet, Delacroix, Cézanne and Gauguin. Both African and Pacific sources have been put forward and it has been suggested that Picasso reworked the painting in late June and early July after a visit to the African and Oceanic collections in the Musée d’Ethnographie du Trocadéro in Paris. Non-Western carving had conceptual principles of representation – the figure was represented emblematically rather than naturalistically, in terms of simple signs for facial features, limbs and other parts of the body. Picasso was perhaps aware of the magical and ritualistic elements. The Demoiselles was painted in a jarring and savage style with the violent dismemberment of the female body and a disregard for single point perspective. Even the space, which should recede, comes forward in jagged shards, like broken glass. In the still life at the bottom, a piece of melon seems to cut into the space around it.

- Five nude or near nude females. The two right hand figures were repainted in response to African masks. The one seated/squatting seems to face in both directions. Figure above her has lozenge shaped breast and striations on mask-face. Face of left-hand figure raising the curtain was repainted. ‘Standing’ figure, with almond eyes, one in from the left may actually be a reclining nude seen from a bird’s eye view. This and the central figure derive from ancient Iberian sculpture and multiple viewpoints show the influence of Cézanne. The picture presents at least two or perhaps three ways of representing the human body and face – which has a jarring effect. Rather ugly and unattractive prostitutes – perhaps associated with Picasso’s fears of transmitted venereal disease. Earlier sketches for the painting more clearly link sexual pleasure to mortality.
- Les Demoiselles is not fully developed Cubism – it is perhaps best to refer to it as ‘proto-Cubist’. Its position as the painting that opened the way to Cubism is based above all on the exaggerated changes of viewpoint applied to the figures, especially the crouching nude on the right, whose head appears almost to have swivelled free from the shoulders so that it can be confronted in three-quarter view. The use of contrasting vantage-points for different features became a central factor in the practice of all Cubists, leading to the assertion that Cubist art was essentially conceptual rather than perceptual. Les Demoiselles was experimental and remained unfinished.
- The primitivism of Les Demoiselles d’Avignon was more shocking than the African-inspired works that immediately preceded it. While it grew out of a series of preparatory drawings and underwent major over paintings during its production, it does not so much summarise Picasso’s previous work as announce a major re-think about his understanding of painting. He called it his ‘first exorcism picture’. Braque remarked “it’s as if someone had drunk kerosene to spit fire”.
- Unlikely that the painting demonstrated Picasso’s indignation at French colonial policy.
- It was not seen by the public until 1916 – when André Salmon gave it its name. Prior to this it had been viewed by friends in his studio and called by a number of different names. It was purchased by the couturier Jacques Doucet in 1924 and acquired by the Museum of Modern Art, New York, in 1939 at the time of Picasso’s retrospective.

Other valid points to be considered.

Topic 6

5. Why did painters of the early twentieth century in France take inspiration from so-called ‘Primitive’ art? You should use specific examples in your answer.

For Band 4 and above, candidates must attempt to give reasons for painters borrowing from ‘Primitive’ art and discuss relevant examples of paintings that demonstrate this influence.

- While modernist ideals in the early 20<sup>th</sup> century were shaped on the one hand by principles of simplification, reduction to essence and organic gracefulness, and on the other by a more agitated desire to accelerate artistic progress through an espousal of the outlandish and extravagant, some of its standards of formal evolution were set by the arts of peoples labelled ‘primitive’ or ‘barbaric’.
  - Non-European art provided valuable insights and alternatives as appealing to jaded aesthetic palettes seeking genuine expression and an unsophisticated and unselfconscious approach. Some borrowings from so called ‘Primitive art’ were based on direct brutality of form to Western eyes – though often context and purpose of the source work was unknown or ignored. Some philosophical debates about perception and the nature of reality. In some societies artists seen as visionaries or seers.
  - The term ‘Primitive’ is not used so much now – since it implies western cultural colonialism and a presumption of cultural superiority.
  - ‘Primitive’ also used in the sense of an early, non-sophisticated European art form – the Flemish and French ‘primitives’ were especially studied in France at the time.
  - Folk and ancient art (such as Iberian art) also fall into the category of what was considered ‘Primitive’ in Paris at this time.
  - Maurice de Vlaminck’s acquisition of some African sculptures c.1905.
  - From 1906 Picasso probed the fetishistic/totemic, magical and conceptually simplifying aspects of primitivism.
  - Picasso and Fernande Olivier spent the summer of 1906 in Gosol, a remote Catalan village in the Pyrenees where he came to terms with his experience of Iberian sculptures from Osuna, which he had seen in the Louvre in the spring. In his work he began to make reference to forms of archaic art and to make expressive use of distortion with insistently rhythmical repetitions and contrasts.
  - The stylizations and distortions of Les Femmes d’Alger seem to have come about in response to African sculpture, examples of which he knew in the collections of friends such as André Derain and in the Musée d’Ethnographie du Trocadéro in Paris, and to ‘primitive’ Iberian stone-carvings. ‘Negro Period’ of Picasso, 1907, influence of Kota reliquary figures in works such as Head and Nude with Raised Arms.
  - The relation to African art has also been associated with the conceptual view of Cubism, since such sculptures were held to represent the figure emblematically rather than naturalistically.
  - Small pictorial planes or facets in Picasso’s and Braque’s work seem related to the simplified geometric surfaces in figures from Ivory Coast, Gabon and New Caledonia.
  - Exhibition of Gauguin’s work in 1907 gave a recent example of how ‘primitive’ sources could be utilised.
  - Some painters express their interest in the ‘primitive’ via sculpture.
- Other valid points to be considered.

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**Topic 7 – Figure, Object, Idea and Installation – Modern British Art c. 1960 to the present day**

1. Discuss the controversial nature of the work of **either** Rachel Whiteread **or** Jake and Dinos Chapman.

For Band 4 and above, candidates must engage in a discussion of the particular type of controversy provoked by the artist(s) chosen.

**Rachel Whiteread (b 1963)**

- Untitled (House), (1993). Whiteread filled an entire house in Grove Road, East London with concrete and demolished the exterior bricks and walls leaving the internal space to view – an inside-out house solid and made entirely of concrete. The lump of concrete also created a lot of dismay within the art world and Whiteread was offered a prize of £40,000 (£20,000 more than the Turner Prize) for producing the year's worst body of work by the K Foundation (KLF pop group). House was demolished in 1994. Holocaust Memorial for the city of Vienna (2000). She cast an entire library presenting the concave spines of thousands of books, a symbol of the 65,000 Austrian Jews who were killed in the war. Monument, (2001) for the 4<sup>th</sup> plinth of Trafalgar Square upended mirror image of the 14ft high granite plinth, cast in two huge sections of clear resin which change colour with every change of light. A shock to many people's conception of monumental/commemorative sculpture at a site associated with national heroism.

**Jake (b 1966) and Dinos (b 1962) Chapman.**

- Often use controversial and inflammatory subject matter. They first came to prominence in the early 1990s with Hell, their three-dimensional recreations inspired by Goya's series of etchings, The Disasters of War. It depicts atrocities, acts of violence, carefully and playfully reconstructed with miniature and life-size figures. Later explorations on the aesthetic of horror. Tragic Anatomies, 1996, consists of a group of sexually-mutated child mannequins with genitalia sprouting from unlikely places, naked except for a pair of Nike/Fila trainers. The Chapmans challenge the very boundaries of taste with subversive wit and black humour. However, they employ craftsmanship and painstaking labour, which is evident in their execution. In Insult to Injury, (2003), they 'rectified' a set of Goya's etchings of The Disasters of War (printed in 1937) with hand-painted cartoon heads. Accusations of both publicity seeking and desecration of a celebrated work. However, supporters suggest that Insult to Injury is more about the inadequacy of art as a protest against war. At their Turner prize show in 2003 they displayed Death – plastic sex dolls cast in bronze. The companion piece is Sex – skeletons with their remaining rotting flesh eaten by maggots, flies, worms, snakes, etc; hanging from a stunted Goya-esque tree. Undoubtedly the Chapmans pose many questions but do not offer any answers.
- The work of Whiteread and the Chapmans, as Young British Artists, has attracted some hostility from more traditional critics who believe their work lacks craft, substance and the ability to stand the test of time.

Other valid points to be considered.

Topic 7

2. Discuss Damien Hirst's works on the processes of life and death.

For Band 4 and above, candidates must identify at least two relevant works and engage in discussion and not be content with description alone.

- Damien Hirst, (b 1965). 'I am aware of mental contradictions in everything, like: I am going to die and I want to live forever. I can't escape the fact and I can't let go of the desire.'  
'We get put into boxes when we die because it's clean, and we get put into a box when we are born. We live in boxes.'
- The Physical Impossibility of Death in the Mind of Someone Living, (1991). Tiger shark, glass and steel tank, 5% formaldehyde solution). An interest in the processes of life and death. Modern death rituals tend towards an avoidance of the subject, almost to the point of taboo. Tensions and paradoxes are created by the displacement of the shark from the natural environment into a gallery context, yet seen in a sea-like liquid. The spectator is to move around the tank, an active and participatory process. In popular culture the shark is a feared creature – the 'Jaws' effect – here it becomes part art work, part natural history specimen and the hunter and the prey meet.
- A Thousand Years, (1990). Steel, glass, flies, maggots, MDF, insect-o-cutor, cow's head, sugar and water. A life cycle piece. Twin glass box. In one half, in the white cube, maggots were breeding. Cube had holes so when the maggots developed into flies they would fly out. There were small holes cut in the glass between the two sections. They were attracted to the food; the rotting cow's head, the sugar and the water. They would feed but just above this food was one of the fly electrocutors. The flies would grow from maggots, feed and then get killed. Element of 'choice' and 'chance'.
- Isolated Elements Swimming in the Same Direction for the Purposes of Understanding, (1991). 31 different kinds of fish. 'What got me interested in the Shark piece and the fish piece, was the idea that you can take something out of it's original element, which is liquid, kill it, inject it with formaldehyde and put it back into the same situation.'
- Away from the Flock, (1994). Small lamb in formaldehyde solution and seemingly 'floating'. Vandalised when someone poured ink into the tank at the 'Some went mad ... Some ran away' exhibition at the Serpentine.
- Mother and Child Divided, (1993). A cow and her calf cut from head to tail, placed in tanks and so placed that the spectator can walk between the two halves.  
Nicholas Serota in 2000 Dimpleby Lecture 'Who's Afraid of Modern Art?'  
'Walking between the two halves and seeing the isolation of the calf from the cow encourages deeper readings of the work. Perhaps this is an essay on birth and death and on the psychological and physical separation between a mother and her child, especially given that the work was first made for an exhibition in Venice, a city filled with images of the Madonna and Christ child. For me Mother and Child Divided is an unforgettable image, at once raw and tender, brazen and subtle'.
- Some Comfort Gained from the Acceptance of the Inherent Lies in Everything, (1996). Two cows cut into sections and placed in 12 tanks. Arranged domino-like for the viewer to walk around.
- Some have suggested a childhood trauma lies at the root of Hirst's dead animals – for others they are little more than sensationalist statements.

Other valid points to be considered.



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 Topic 7

3. What themes are evident in the work of Gilbert and George? What technical methods do they use? Use specific examples in your answer.

For Band 4 and above, candidates should demonstrate an understanding of their major themes and consider the techniques by which they are presented to the public.

- According to Gilbert and George's manifesto What Our Art Means.

'The content of mankind is our subject and our inspiration. We stand each day for good traditions and necessary changes. We want to find and accept all the good and bad in ourselves. Civilisation has always depended for advancement on the 'giving person.' We want to spill our blood, brains and seed in our life-search for new meanings and purpose to give to life.'

'We want our art to speak across the barriers of knowledge directly to people about their Life and not about their knowledge of art. The 20<sup>th</sup> century has been cursed with an art that cannot be understood. The decadent artists stand for themselves and their chosen few, laughing at and dismissing the normal outsider. We say that puzzling, obscure and form-obsessed art is decadent and a cruel denial of the Life of People'.

- Gilbert Proesch, (b 1943) and George Passmore (b 1942) met in 1967 as students at St Martin's School of Art in London. They reacted against elitist approaches to sculpture which they considered poor at communicating to a wide audience.
- They act as one to produce their art. Most of Gilbert and George's art is a form of self-portraiture, since they almost always feature in their own work. But their art reveals little about their personalities or private lives.
- Although working in a variety of media and prints, paintings, drawings, video and photography, Gilbert and George refer to all their work as sculpture.
- They formed an equation between their art and their life in 'living sculptures', such as Singing Sculpture (Underneath the Arches), (1969), Flanagan and Allen's 1931 music-hall song about homeless London tramps. The pair stood on a table wearing identical grey suits, and faces decorated in bronze make-up. One held a cane, the other a glove. The performance was accompanied by the song, Underneath the Arches, played on a tape recorder. Focused attention on their own stylised, quirky actions and mannerisms – rather robotic – and their image as old-fashioned suited gentlemen. They turned themselves into sculpture – rather than make the art, they became the art.
- In 1971 Gilbert and George made their first 'photo-pieces', their dominant form of expression. Small fragments of black-and-white photographs arranged in irregular patterns – Balls of the Evening before the Morning after, (1972). Theme is their drunkenness and the images are distorted, fragmented and blurred to evoke the experience of being drunk.
- Gordon's Makes us Drunk, (1972). Video installation. Another drinking theme. Gin and Tonic became Gilbert and George's drink of choice in 1971. They are shown seated at a table, getting drunk to a soundtrack of Elgar and Grieg. Their deadpan expressions and repeated declaration that 'Gordon's makes us very drunk' created an absurd scene that ironically questioned identity, nationality and accepted notions of 'good behaviour'.
- Recent works deal with question of legalisation of (male) prostitution, 2001 New Horny Pictures – 16 huge pieces constructed from blown up photos of individual ads of men offering themselves for gay sex.

- Their subject-matter moved away from their own experiences of life into the inner-city reality and religion, class, royalty, sex, hope, nationality, death, identity, politics and fear. Many of their subjects confront taboos, most notably, bodily fluids and waste. They appear ‘normal’ and conventional while doing work which challenges. Though seemingly ‘establishment’ figures, their work is often much more radical and challenging than that produced by many younger artists who would like to be seen as controversial.

Other valid points to be considered.

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 Topic 7

4. Discuss the use of ‘found’ or ‘ready made’ objects in modern British art. Use specific examples in your answer.

For Band 4 and above, candidates should demonstrate a sound understanding of the terms ‘found’ or ‘ready made’ objects and discuss relevant examples.

- ‘Found’ (*objets trouvés*) and ‘ready made’ objects are both items that already exist (natural and manufactured) that enter the category of art by being selected by the artist. Both can either be exhibited unaltered (in a new rarefied context) or combined together/mixed with artistic media.
- Two very different twentieth century traditions drew sustenance from ‘found’ and ‘ready made’ objects. Picasso led the first and was always concerned to transpose the object found, to relate objects to life and thereby animate them.
- Concept of the ‘Ready Made’ was first advanced by Marcel Duchamp with his urinal signed R. Mutt (1917). Duchamp’s anti-art was later spawned as an offshoot of Surrealism and offered objects, as objects, unaltered intentionally to indicate the distinction between life and art as false.
- Growing dissatisfaction with painting – many practitioners and viewers felt that more dynamic and interactive media were needed. This led to the inventive and humorous use of found or ready-made objects.
- Witty juxtaposition of objects by Sarah Lucas, Two Fried Eggs and a Kebab, (photograph, fried eggs, kebab and table, 1992); Au Naturel, (1994) on a grubby mattress a bucket and two melons are alongside two oranges and an upright cucumber. Lucas utilises objects foreign to the gallery environment to explore issues of sexuality. Also use of commonplace, throwaway items such as pizza-delivery flyers and cigarettes in All We are Saying is Give Pizza a Chance, (2003).
- Tracey Emin, My Bed, (1999). The bed in which Tracey Emin claims she was drunk, miserable and suicidal for four days in summer 1999. Part of project to make the detritus of her life fit for public consumption. The transgressive quality of the work was not so much to do with its content but its claim to be ‘art’ – cf. Duchamp’s Fountain (1917).
- Many of Damien Hirst’s works take dead animals, sometimes dissected and place them in formaldehyde.
- Rachel Whiteread’s casts of objects and locations and the exhibition of these negative spaces.

Other valid points to be considered.

Topic 7

5. How have modern British artists responded to the experience of landscape? Use specific examples in your answer.

For Band 4 and above, candidates should consider the particular responses of the chosen artists to the experience of landscape. A variety of media and approaches are possible.

- The two main British landscape artists of this period are Richard Long and Andy Goldsworthy. They are sometimes called 'land artists' but the term 'environmental artists' might be more appropriate as their interventions are more ephemeral than earth-moving projects of American 'land artists'.
- Richard Long, (b 1945). In 1967 A Line Made by Walking – a photograph of the trail left in the grass by walking back and forth in a straight line. Another work, England, (1968); consists of an X shape made by cutting off the heads of flowers in a field, again presented in the form of a photograph.
- Long made his international reputation during the 1970s with sculptures made as the result of epic walks in remote parts of the world – African desert, Australia, Canada, Japan, Switzerland and Norway. Did not allow obvious exotic connotations to intrude into his work, although some of his sculptures evoked the mysterious connotations of ancient stone circles and other such monuments.
- A number of different kinds of presentation were used to bring his experience of nature back into the museum or gallery. These included, above all, photographs documenting the sculptures left behind in their original setting, such as A Somerset Beach, England, (1968), made by shifting stones, or Walking a Line in Peru, (1972), composed of crushed grass. Some combining photographs, maps and emblematic drawings to record a certain journey – Cerne Abbas Walk, (1975).
- Long broke with traditional sculptural methods both by conceiving his works outside of the studio, in nature itself, and by recording his intervention in photographs. Natural elements, mud, stones etc, brought into the gallery environment.
- There are many links with the English Landscape tradition of Constable and Turner and he directs the viewer to the most elementary relationship between people and their environment: which is a constant factor in English Landscape imagery.
- Andy Goldsworthy, (b 1956) works in the open air with natural materials such as stones, leaves and ice. He uses photographs to document the ephemeral structures he leaves at the locations.
- The changeable British weather gives both transience and urgency to sculptures that can melt, fall over or be blown away.
- In 1996 Goldsworthy embarked on a five-year public art commission, 100 Sheepfolds, based in Cumbria. One part of this was the project Arches, in which he travelled from Scotland through Cumbria to Lancaster erecting red sandstone arches and historic sheepfolds on the way.
- Most people experience Goldsworthy's work at second hand – few see its brief manifestations. Great care is taken over the way the work is photographed – the photos are not just documentary but taken to emphasise atmosphere and mood.
- Other landscape artists include the Boyle Family – intent on revealing the beauty and interest of traditionally banal materials, such as rock, earth and sand.
- Examples of painters also valid – John Nash.

Other valid points to be considered.