

General Certificate of Education
June 2006
Advanced Level Examination



HISTORY OF ART
Unit 6 Historical Study (2)

HOA6

Thursday 29 June 2006 9.00 am to 11.00 am

For this paper you must have:

- a 16-page lined answer book

Time allowed: 2 hours

Instructions

- Use blue or black ink or ball-point pen. Pencil should only be used for drawing.
- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is HOA6.
- Answer questions from **one topic only**.
- Do all rough work in the answer book. Cross through any work you do not want marked.

Information

- The maximum mark for this paper is 40.
- All questions carry equal marks.
- This paper assesses your understanding of the relationship between the different aspects of History of Art.
- You are not obliged to illustrate your answers unless the question specifically requires you to do so, but you may make diagrams, drawings, etc., if these help you to answer the questions more clearly.
- You are reminded of the need for good English and clear presentation in your answers. All questions should be answered in continuous prose. Quality of Written Communication will be assessed in all answers.

TOPIC 1 ART AND REVOLUTION

Answer **one** question from Section A and **one** question from Section B.

SECTION A

Answer **one** question from this section.

- 1 Discuss Goya's works produced in response to the French invasion of Spain. You should refer to **at least three** examples of his work in your answer. *(20 marks)*
 - 2 What different images of Napoleon do we gain from the work of Baron Gros? You should refer to **at least two** paintings of Napoleon by Gros in your answer. *(20 marks)*
 - 3 Discuss Delacroix's works on contemporary political themes. *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 4 Discuss the relationship between politics and Romanticism in the work of **three** artists active in this period. *(20 marks)*
- 5 How was art used as propaganda during this period? You should discuss **three** examples **and** the propaganda 'message' of each work. *(20 marks)*

TOPIC 2 EIGHTEENTH AND NINETEENTH-CENTURY JAPANESE PRINTS

Answer **one** question from Section A and **one** question from Section B.

SECTION A

Answer **one** question from this section.

- 1 How did Ukiyo-e prints capture the ephemeral aspect of entertainment and pleasure in Japanese society? *(20 marks)*

 - 2 What innovations did Hokusai introduce into Japanese prints? *(20 marks)*

 - 3 Discuss the various ways in which the sacred site of Mount Fuji was depicted in prints of this period. *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 4 What kinds of female figures are depicted in Japanese prints of the eighteenth and nineteenth-centuries? You should refer to prints by **at least two** artists in your answer. *(20 marks)*

- 5 How and why did Western artists derive inspiration from Japanese prints? *(20 marks)*

TOPIC 3 VICTORIAN NARRATIVE PAINTING

Answer **one** question from Section A and **one** question from Section B.

SECTION A

Answer **one** question from this section.

- 1 Discuss Dante Gabriel Rossetti's depictions of women in his narrative paintings. *(20 marks)*

 - 2 What do Frith's panoramic paintings tell us about Victorian society? *(20 marks)*

 - 3 Discuss the element of fantasy in the work of Richard Dadd. *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 4 What attitudes to the poor are found in Victorian narrative painting? You should discuss **at least three** images of the poor in your answer. *(20 marks)*

- 5 How were subjects from the ancient world treated by Victorian painters? You should refer to paintings by **at least two** artists in your answer. *(20 marks)*

TOPIC 4 THE IMPRESSIONIST PERIOD

Answer **one** question from Section A and **one** question from Section B.

SECTION A

Answer **one** question from this section.

- 1 Discuss Monet's work up to c.1880. Why was he called 'the first of the Impressionists'?
(20 marks)
 - 2 Discuss Caillebotte's paintings of the changing face of Paris. (20 marks)
 - 3 Compare and contrast Seurat's theories and techniques in *Une Baignades, Asnières* and *La Grande Jatte*. (20 marks)
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SECTION B

Answer **one** question from this section.

- 4 How did paintings of this period treat the experience of modern life? You should use **at least three** examples by different artists in your answer. (20 marks)
- 5 Discuss **three** works of the Impressionist period that dealt with the social issues of vice and poverty. (20 marks)

TOPIC 5 WOMEN IN TWENTIETH-CENTURY ART

Answer **one** question from Section A and **one** question from Section B.

SECTION A

Answer **one** question from this section.

- 1 What were the major themes in the work of Käthe Kollwitz? *(20 marks)*

 - 2 Discuss the flower and desert paintings of Georgia O’Keeffe. *(20 marks)*

 - 3 Discuss the installation art of Jenny Holzer. *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 4 How have twentieth-century female artists treated themes of war, violence and aggression? You should use **at least two** examples, each by a different artist. *(20 marks)*

- 5 Discuss **three** works of art that you consider to have a consciously feminist content. *(20 marks)*

TOPIC 6 PAINTING IN PARIS 1900–1914

Answer **one** question from Section A and **one** question from Section B.

SECTION A

Answer **one** question from this section.

- 1 What are the differences between Analytical and Synthetic Cubism? You should use examples by **at least two** artists in your answer. *(20 marks)*
 - 2 Discuss the influence of non-European art on Matisse's work up to 1914. You should refer to specific paintings by Matisse in your answer. *(20 marks)*
 - 3 What alternative forms of Cubism to that of Picasso and Braque emerged around 1911? *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 4 Discuss the form and content of **three** paintings produced in Paris between 1900 and 1914 that dealt with the theme of modernity. You should discuss the paintings of **at least two** artists in your answer. *(20 marks)*
- 5 Compare and contrast the Fauvist approach to the female nude with that of the Cubists. You should refer to specific examples in your answer. *(20 marks)*

Turn over for the next topic

**TOPIC 7 FIGURE, OBJECT, IDEA AND INSTALLATION –
MODERN BRITISH ART c.1960 TO THE PRESENT DAY**

Answer **one** question from Section A and **one** question from Section B.

SECTION A

Answer **one** question from this section.

- 1 Compare and contrast the portraiture of David Hockney with that of Lucian Freud.
(20 marks)
 - 2 Discuss **two** sculptures by Rachel Whiteread that were designed for public spaces. How does she seek to suggest monumentality?
(20 marks)
 - 3 Discuss Antony Gormley's sculptures of the human form.
(20 marks)
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SECTION B

Answer **one** question from this section.

- 4 How has modern British art been presented to the public over the past twenty-five years?
(20 marks)
- 5 Discuss the different kinds of self-portraiture created by British artists from c.1960 until the present day. You should refer to self-portraits by **at least three** artists in your answer.
(20 marks)

END OF QUESTIONS