



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
January 2014**

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## **History of Art**

**Assessment Unit AS 1**

*assessing*

**Module 1: Art**

**[AD111]**

**WEDNESDAY 8 JANUARY, MORNING**

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# **MARK SCHEME**

## General Marking Instructions

### Introduction

Mark schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

### The Purpose of Mark Schemes

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of students in schools and colleges.

The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes, therefore, are regarded as part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

## AS Generic Mark Scheme

Assessment Criteria	Level 1 0–12 marks	Level 2 13–24 marks	Level 3 25–36 marks	Level 4 37–48 marks	Level 5 49–60 marks
<b>Knowledge</b> Source, select, recall material to demonstrate knowledge effectively (AO1).	Insufficient knowledge. Recall lacking scope, depth, relevance and/or accuracy.	Limited knowledge. Recall problematic in scope, depth, relevance and/or accuracy.	Satisfactory knowledge. Recall mostly satisfactory in scope, depth, relevance and accuracy.	Good knowledge. Recall extensive, relevant and accurate, with minor lapses.	Excellent knowledge. Recall extensive, relevant and accurate.
<b>Understanding</b> Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments (AO2).	Insufficient understanding. Any relevant analysis, judgements, discussion and arguments unsubstantiated and/or unsustained.	Limited understanding. Any relevant analysis, judgements, discussion and arguments problematic.	Satisfactory understanding. Analysis, judgements, discussion and/or arguments mostly relevant and satisfactorily substantiated.	Good understanding. Analysis, judgements, discussion and/or arguments relevant, substantiated and sustained, with minor lapses.	Excellent understanding. Relevant and fully substantiated and sustained analysis, judgements, discussion and/or arguments.
<b>Communication</b> Present a clear and coherent response (AO3), addressing Quality of Written Communication requirements.	Insufficient communication. Unclear, incoherent and/or non-extensive, with inaccurate spelling, punctuation and/or grammar, and/or inappropriate vocabulary and/or form/style of writing.	Limited communication. Clarity, coherence, extensiveness, spelling, punctuation, grammar, vocabulary and/or form/style of writing problematic.	Satisfactory communication. Clarity, coherence, extensiveness, spelling, punctuation, grammar, vocabulary and form/style of writing mostly satisfactory.	Good communication. Clear, coherent and extensive, with accurate spelling, punctuation and grammar, and appropriate vocabulary and form/style of writing, with minor lapses.	Excellent communication. Clear, coherent and extensive, with accurate spelling, punctuation and grammar, and appropriate vocabulary and form/style of writing.
Marks available for each AC	1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16	17 18 19 20

Throughout this mark scheme:

- *insufficient* – clear that minimum required standard for an AS pass has not been achieved
- *limited and problematic* – unclear that minimum required standard for an AS pass has been achieved.

## AS 1 Mark Scheme

Candidates' demonstrated knowledge and understanding of the indicative content will be assessed against the assessment criteria and performance descriptors within the AS Generic Mark Scheme above.

For each question, candidates must demonstrate some knowledge and understanding of the relevant 'immediate context' – within their historical contexts, closely associated artistic styles, themes, centres, movements and/or practitioners, as identified within the particular subject content section. 'Immediate contexts' shown below reproduce in full content descriptions directly relating to the questions, with the less relevant contextual content shown in summary form. The major part of each answer should not be contextual but, rather, drawn from the subject content to directly address the question.

Principal practitioners and works relevant to the examination question should be dated on first mention. Basic biographies should be provided for these principal practitioners. (To assist examiners, information within the Mark Scheme may occasionally be extensive – more than expected from any single candidate's answer.)

For archiving purposes each question is given a six-digit reference, the first three digits identifying the year (09, 10...) and examination series (1, January; 2, May–June), and the second three the unit (1–4) and section number (01–10).

## AS 1 Section 1 – Greek sculpture

141.101: Who do you consider made the single greatest contribution to Greek sculpture? Establish contexts and critically appraise works in support of your choice.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context
  - **Archaic**, late 8thC–c. 480 BC; Egyptian, Mycenaean and Minoan influences; technical and aesthetic developments; limestone, marble, early use of bronze; emergence of Kouros, Kore and other free-standing figures; gradually freer treatment of drapery.

and/or

- **Classical**, c. 480–323 BC; aggressive colonization under Alexander the Great; technical and artistic mastery; treatment clear, harmonious, restrained, generalised, idealised; narrative; refined drapery treatment; free-standing and pedimental figures, metope and frieze reliefs. Myron, Phidias, Polykleitos, and early work by Praxiteles and Lysippus.

and/or

- **Hellenistic**, c. 323–27 BC; fall of Greece to Rome 146 BC; technical and artistic elaboration; shift from idealism to realism; movement, emotion, drama, group compositions; most practitioners unknown; late work of Praxiteles and Lysippus.
- and in summary
  - Archaic, Classical and/or Hellenistic, as not already covered.
- Identification of required practitioner(s) and works, and descriptions of works, e.g.:
  - Kritios (?) – limited evidence for attribution to the 5thC BC Athenian sculptor.
    - *Kritios or Kritian Boy*, c. 480 BC (marble, height 86.3 cm/34 in; Acropolis Museum, Athens).
      - Free-standing marble male nude, about half life-size. Most of the weight on the figure's left leg; right leg relaxed and slightly forward; hips and shoulders arranged naturalistically in response. Arms missing from just above the elbows (evidence of missing lower arms being physically supported at the thighs); left foot missing from just above ankle; right leg missing from just below knee.

or

- Polykleitos (also spelled Polycleitos, Polyclitus, Polycletus; active c. 450– c. 420 BC). From Sicyon/Sikyon and associated with Argive or Argos school. Renowned for his bronze sculptures of athletes, most notably the *Doryphoros* (see below) and *Diadumenus* (c. 430 BC; *Man Tying on a Headband/Fillet*), although both works known now only from copies. A master bronze caster, he also produced a colossal statue of Hera in ivory and gold for the Temple of Hera near Mycenae. He wrote on art in his highly influential treatise, the *Kanon* (*Canon*), discussing how, in pursuit of clarity, balance and completeness, each part of the body must be in proportion to all others and that there should be a dynamic balance between tense and relaxed body parts, between a sense of stillness and motion. His ideas on proportion draw upon mathematics, including Pythagoras's mathematical analysis of the musical scale.
  - *Doryphoros* (or *Doryphorus*, *Spear Bearer*), c. 450–440 BC; original in bronze, now lost; Roman copy, marble, 1.98m (6ft 6ins) high; Museo Archaeologico Nazionale, Naples.
    - Nude standing male with most of his weight on his right foot, the left drawn back and lightly touching the ground. His right arm hangs loosely by his side and the left is crooked, positioned as to hold a spear resting on his left shoulder.

or

- Praxiteles (active c. 370–330 BC).
  - *Aphrodite of Cnidus* (or *Cnidian Aphrodite* or *Aphrodite of Knidos*); Imperial Roman copy, marble, 2.03m (6ft 8ins) high; Vatican Museums, Rome.
    - Generally considered the best surviving copy from antiquity. Marble original, probably naturalistically coloured, now lost. Form of the figure softly rounded; frontal pose with weight principally on her right leg, left knee advanced, left foot withdrawn and right shoulder dropped. Her left hand grasps a discarded robe, draped over a large urn, and her right hand hovers before her genital region. To help physically support the figure, a roughly rectilinear section of marble bridges the gap between the robe, on the urn, and the figure's left hip. The figure's gaze slightly to her left.

## UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Kritios(?).
    - *Kritios or Kritian Boy*.
      - Key work exemplifying transition from Archaic to Classical. Compact upright, basically symmetrical, form with subtle but significant asymmetry – the contrapposto (counterpoise) pose – marking advance in naturalism. Subtle rendering of tensed and relaxed muscles throughout the body testifying to acute observation. More naturalistic facial expression than hitherto (no ‘Archaic smile’) but sense also of perfected, idealised image.
  - or
  - Polykleitos. Renowned for playing a major part in establishing the western ‘canon’ of representation and idealised beauty. His subjects usually mortals (as opposed to Phidias’s depictions of gods and goddesses).
    - *Doryphoros*
      - Prime example of his Canon, of finely proportioned idealised male beauty, use of a relaxed contrapposto pose, and the Classical concepts of artistic representation and idealised beauty.
  - or
  - Praxiteles.
    - *Aphrodite of Cnidus*.
      - Widely cited as earliest fully realised nude female in ancient Greek sculpture – nudity hitherto confined to males. A basic model for western depictions of the female nude. Intended to be viewed in the round. Ambiguous as to whether she is shown putting aside her robe, preparing to bathe, or reaching for it, in response to being viewed. Further example of use of contrapposto (counterpoise) pose, lending greater sense of naturalism after the stiffness of Archaic works, but sense also of perfected, idealised image.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 2 – Early Renaissance Italian art

141.102: Who do you consider made the single greatest contribution to Early Renaissance Italian art? Establish contexts and critically appraise works in support of your choice.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:
  - **Classical influence and rise of Humanism** Emergence from Gothic and Byzantine traditions; questioning, challenging; individualism; artist's status rises.
  - **Technical and aesthetic developments** In painting and sculpture; perspective, direct observation, personal expression, emergence of portraiture.
  - **Florence as centre** Also Padua and Siena; Duccio, Giotto, Lorenzo Ghiberti, Donatello, Fra Angelico, Paolo Uccello, Masaccio, Piero della Francesca, Andrea Mantegna, Sandro Botticelli.
- Identification of required practitioner(s) and works, and descriptions of works, e.g.:
  - Giotto di Bondone (c. 1267–1337). Based in Florence.
    - 'Crucifixion', from *Scenes from the Life of Christ* frescoes, 1304–06; Cappella Scrovegni (Arena Chapel), Padua.
      - Crucified Christ centrally placed within format that is slightly wider than it is high. Shallow pictorial space with inexpertly foreshortened angels shown against blue sky. A group of figures either side, figures on left with haloes; kneeling woman on left hand side at foot of Cross; soldiers plus one haloed figure in group on right.

or

- Masaccio (b. 1401 near Florence, d. 1428 Rome). Based in Florence, closely associated with Brunelleschi and Masolino.
  - *Trinity*, fresco, Santa Maria Novella, Florence, c. 1427–28.
    - Tall narrow format extending from ground level and containing life-size figures of God the Father, God the Son (Christ, on the cross), God the Holy Ghost/Spirit (in form of white dove/collar), Virgin Mary, St John the Evangelist, a male and a female donor, and a human skeleton.

or

- Sandro Botticelli (c. 1444/5–1510). Leading exponent of 'poetic' strand in Florentine Quattrocento painting.
  - *Adoration of the Magi*, tempera on panel, c. 1470–75; Uffizi Gallery, Florence.
    - One of at least five major treatments of this theme by Botticelli, two earlier ones being in the National Gallery in London. Commissioned by merchant, money-changer and embezzler Guasparre del Lama, who (with white hair, wearing a light blue robe and looking out at the viewer) is depicted amid the figures on the right. Botticelli himself probably the figure on the extreme right, in the same group, also looking out at the viewer. The Medici family also represented, including Cosimo the Elder (who had died in 1446) as the elderly king kneeling before the Virgin and infant Christ. Scholars differ on identifications of, possibly, Giuliano or Lorenzo (the Magnificent). The Holy Family shown amid the ruins of a classical building fitted with a makeshift timber roof.

#### UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Giotto.
    - 'Crucifixion'.
      - Example of shift from Gothic and Byzantine painting traditions into Early Renaissance realism. Gold background replaced by semblance of 'real' blue skies, landscape details, and perspective/foreshortening. Figures and expressions individualised, informed by direct observation.

or

- Masaccio.
  - *Trinity*.
    - Masaccio major figure in further progression from Byzantine/Gothic traditions to Renaissance realism. Classical influences/references in the work. Earliest

Renaissance painter to use Brunelleschi's discovery of scientific (vanishing point) perspective (or rediscovery; some Greek and Roman mosaics and frescoes arguably indicate knowledge of perspective), as best seen in the *Trinity*. Life-size religious figures seen from a single point in time and space corresponding with that of typical human observer standing in front of the painting (vanishing point/eye-level at foot of cross). Realistic life-size portraits of donors incorporated, at a slight remove, with the holy figures. Masaccio leading painter in use also of shading, realism, gesture, continuous narrative. Christian symbolism with Humanist influence.

or

- Botticelli.
  - *Adoration of the Magi*.
    - Increasing sense of individualism and personal expression – Botticelli's very distinctive, languidly poetic, painting style evident. High prominence given to images of the artist himself, his patrons (including at least one deceased) and their social circle, all in contemporary (Florentine) dress, within the Biblical scene (religious belief overcoming normal disjunctions of time and space).
- General, e.g.:
  - Gothic and Byzantine sense of godly omniscience (conveyed by generalised, idealised or otherwise stylized imagery) challenged by Renaissance human-centred observation from single point fixed in space and time, powerfully expressed in painting by adoption of scientific perspective.
  - General rise in artist's status as discerning patrons – for reasons of self-aggrandisement, aesthetic pleasure, connoisseurship, religious belief, or whatever – seek out, support and nurture artistic talent.
- Any other valid content to be identified at the standardising meeting and credited.



## AS 1 Section 3 – European art Renaissance to Rococo

141.103: Who do you consider made the single greatest contribution to European art Renaissance to Rococo? Establish contexts and critically appraise works in support of your choice.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context
  - **Netherlands** Emergence from Gothic tradition; technical and aesthetic developments; individualism, realism, some fantasy and grotesqueness; religious and secular subjects; Jan van Eyck, Hieronymus Bosch, Pieter Bruegel the Elder.
  - or
  - **Baroque Flanders and France** Baroque exuberance and sensuality in painting and sculpture, Peter Paul Rubens, Pierre Puget; classical tendency within Baroque, Nicolas Poussin; pioneering landscape genre, Claude Lorraine.
  - or
  - **Rococo France** Fête galantes and other aristocratic dalliances; Jean-Antoine Watteau, François Boucher, Jean Honoré Fragonard; intimate and tranquil domesticity, Jean-Baptiste Chardin.
  - or
  - **Rococo Britain** Satirical social commentary, William Hogarth; animal anatomy and 'portraiture', George Stubbs; portraits and landscapes of the gentry, Thomas Gainsborough.
  - and in summary
    - Netherlands, Baroque Flanders and France, Rococo France or Rococo Britain, as not already covered.
- Identification of required practitioner(s) and works, and descriptions of works, e.g.:
  - Jan (or Johannes) van Eyck (c. 1390–1441).
    - *The Arnolfini Portrait* or *The Arnolfini Wedding*, 1434; oil on panel; National Gallery, London.
      - One of the earliest surviving examples of oil painting.
      - Interior with couple, possibly Giovanni di Nicolao Arnolfini and his wife Costanza Trenta, who married in 1426, or, a cousin, Giovanni di Arrigo Arnolfini and Giovanna Cenami, who married in 1447 (six years after van Eyck's death). The Arnolfinis were from Lucca in Italy; in 1434, a number of the extended family were working as merchant bankers in Bruges, in the Netherlands. Identities of the two figures and the circumstances being depicted remain unclear – Costanza, for instance, was dead by 1433, so her 'portrait' would have had to have been posthumous (for detailed discussion, see, e.g., Carola Hicks, *Girl in a Green Gown; The History and Mystery of the Arnolfini Portrait*, Chatto, 2011). The man holds the woman's right hand, palm up, in his left hand. His right hand is raised as if in greeting or in the act of taking an oath. He wears a tabard of pine martin fur and a dark wide-brimmed hat. She a long green gown, much gathered at the waist, and trimmed or lined with squirrel fur. An embroidered white mantilla covers her head and shoulders. The room is plainly but expensively furnished. Overhead is a complex brass chandelier. To the left, a window with a cupboard below it. On the window sill and cupboard are some oranges (expensive commodities in the Netherlands at the time). On the back wall is a round convex mirror in which are reflected four people, one wearing blue. None of these is shown in the act of painting, despite the fact "Johannes de Eyck fuit hic/1434" (Johannes van Eyck was here/1434) is ostentatiously inscribed on the wall, just above the mirror. The mirror's frame has embedded in it glazed vignettes of the ten stations of the Cross. Under the mirror is a red-upholstered couch or bed, in front of which is a pair of red sandals and, towards the right, a Turkish(?) rug. A large four-poster bed, with canopy and bed covers also in red, is to the right. In the centre-foreground is a Brussels griffin (small terrier). And in the left foreground is another pair of sandals, these carved out of pale wood.
  - or
  - Jean-Baptiste Chardin (1699–1779). Painter of still lives and domestic scenes. Elected to the French Royal Academy on strength of *The Skate* (or *The Ray*), 1728.
    - *The Young Schoolmistress*, c. 1735–36.
      - Against a plain but delicately modulated grey background, a shallow interior scene

with, in the left foreground, a plain wooden cabinet behind which a child, aged about five, points intently at some papers on the cabinet. On the right is a teenage girl in left profile who gazes at the child's down-turned eyes and points to the papers with a stylus held in her right hand. She wears a blue and white dress, and pink and white cap. Muted pink and white is seen also in the child's cap.

or

- George Stubbs (1724–1806).
  - *Hambletonian, Rubbing Down*, c. 1800.
    - A famous bay racehorse shown in right profile. Active pose, accompanied by groom and stable boy and shown against expanses of grass and sky. Two small nondescript buildings in background.

## UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Van Eyck.
    - *The Arnolfini Portrait*.
      - Oil (mainly linseed oil) was used as a painting medium at least as early as the 13thC but its predominance over other mediums (tempera, fresco, watercolour...) in western painting in many respects only began with van Eyck. In this and other works he achieved hitherto unimagined levels of control and illusionary effect, especially in textures and semi-transparent glazes. Major influence on development of western painting techniques.
      - The mirror and the chandelier within the painting are especially potent symbols of van Eyck's naturalism. The latter is rendered in perfect perspective, a task that thoroughly defeated the painter David Hockney (b. 1937) when he tried to emulate it, freehand or unaided, whilst investigating painters' use of mirrors and other optical aids (see David Hockney, writer and presenter, *Secret Knowledge*, BBC2 Television, 2001; programme based on Hockney's book, *Secret Knowledge, Rediscovering the Lost Techniques of the Old Masters*, London, 2001, ISBN 0-500-23785-9).
      - Aesthetically influential. The work as a whole, with its supreme handling of texture and form, widely regarded as one of the greatest naturalistic paintings ever made. In the collection of Philip IV of Spain in Velázquez's time and considered to have been an influence on the Spanish painter's masterpiece *Las Meninas*, 1656 (King and Queen shown as reflections in a mirror centred on a back wall), which itself influenced many leading artists (Picasso, for instance, painted 58 versions of it).
      - Various interpretations: depicting a wedding, celebrating marriage, commemorating a dead spouse/beloved (the woman's facial features are quite generalised), or documenting and witnessing some kind of agreement (marital, business... ). Perhaps one or both was/were not free to actually marry for religious and/or legal reasons.
      - Heavy look of the woman's stomach reflects contemporary fashion and not necessarily that she was pregnant, or, if a posthumous depiction of Costanza, perhaps signifying she died in childbirth.
      - The painting significant in depicting a contemporary, middle class, domestic scene at a time when painting subjects were generally to do with church or state.

or

- Chardin.
  - *The Young Schoolmistress*.
    - Typical of his figure paintings (produced mainly between early 1730s and mid 1750s) and very different from other Rococo artistic approaches. World of middle-class domesticity, of servants and the commonplace; austere, simple, sober, dignified naturalism; some kinship with 17thC Dutch domestic scenes.

or

- Stubbs.
  - *Hambletonian*.
    - Acutely observed 'animal portrait' reflecting the artist's prolonged study of horse anatomy. Lively, energetic pose although also an unrealistic one in that both fore- and rear-right legs are off the ground simultaneously; an example of Stubbs' compromising realism for sake of artistic composition.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 4 – French painting 1780–1870

141.104: Who do you consider made the single greatest contribution to French painting 1780–1870? Establish contexts and critically appraise works in support of your choice.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:
  - **Neoclassicism** The Enlightenment; time of revolutions against religious and state establishments; Ancient Egyptian, Greek and Roman artefacts stimulate scholarly and popular interest; Academy and the Prix de Rome; reaction to Rococo; Jacques-Louis David, political as well as artistic involvement; Jean Auguste-Dominique Ingres, Neoclassical champion with Romantic tendencies.
  - or
  - **Romanticism** Church and state give ground to private patronage; literary and exotic themes favoured; 'cult of the individual' given expression in rise and fall of hero-leader Napoleon; challenge to Academic artistic methods and values; sketchiness, drawing with brush, strong colour; Théodore Géricault, Eugène Delacroix.
  - or
  - **Realism** Conflict with political and artistic establishments; egalitarian values; struggle to establish landscape genre; Barbizon School, Camille Corot, Gustave Courbet, Jean-François Millet, Honoré Daumier.
  - and in summary
    - Neoclassicism, Romanticism and/or Realism, as not already covered.
- Identification of required practitioner(s) and works, and descriptions of works, e.g.:
  - Jacques-Louis David (1748–1825). Leading French Neoclassical painter of his time. Strong supporter of both French Revolution, 1789, and Napoleon. Latterly exiled in Belgium and refused burial in France for political reasons.
    - *Oath of the Horatii*, 1784–85.
      - Ancient Roman theme of personal sacrifice for greater (social) good as dramatised in Corneille's play *Horace*, 1640. David invents shallow stage-like setting with three figure-groups framed by three Roman Doric/Tuscan arches; from left to right, three Horatii brothers, each with arm outstretched (foreground brother, right arm; other two, left); father holding up three swords; three seated women and two small children. Forms clearly delineated.
  - or
  - Théodore Géricault (1791–1824). Leader of early French Romantic painting. Independent means freed him from need to sell his work to live. His two great passions, painting and horses. Dies prematurely following riding accident.
    - *Raft of the 'Medusa'*, 1818–19.
      - Large make-shift raft with 20 or so figures, alive and dead, shown on dark heaving sea against yellowish, stormy sky; illustrating aftermath of the French frigate *Medusa's* foundering off Senegal, on west coast of Africa, 1816. Allegations of incompetence and cowardice against politically appointed captain who abandoned 150 to the raft, only 15 or so surviving when rescued, and 5 of them dying within a few months.
    - or
    - Eugène Delacroix (1798–1863). His father fought the 1789 Revolution cause and was later Foreign Minister under the Directoire, but ongoing speculation that his *natural* father might have been the statesman Talleyrand. Studied under Guérin at same time as Géricault. Following Géricault's early death, Delacroix championed Romanticism against Ingres' championing of Neoclassicism. His *Journals* testify to a fine and independent mind and are still valued for the insights they provide into the creative process. Literary influences (Dante, Shakespeare, Goethe, Byron...) often seen in his subject choice. Travels to England (1825) and Morocco (1832) influential on his work, the latter a vehicle for an exotic strand of his subject matter. His work frequently criticised by Academicians but he was nevertheless awarded many prestigious government commissions.

- *The Death of Sardanapalus*, 1827.
  - Based on Lord Byron's play *Sardanapalus*, 1821, which in turn was based on legend of a king of Nineveh (Assyria, c. 8thC BC) who, facing defeat, orders that his city and palace be burned, his wives, concubines and favourite horses put to death, before committing suicide himself. A scene of chaos, death and destruction in the king's bedchamber. Top left, Sardanapalus, in white robes and with a full dark beard, reclines on a large dusky pink bed, its near corners in the form of golden elephants' heads, whilst a servant carries in from the left a poisoned drink with which the king will end his life. Top right, a glimpse of the city walls amid smoke and fire. Bottom right, a servant stabs to death a nude woman. Bottom left, a black servant pulls on the reins of a richly harnessed white horse whilst stabbing it in the neck.

or

- Gustave Courbet (1819–77). Leading Realist artist, and activist against church, state and artistic establishments. His last years in exile in Switzerland on account of his political views.
  - *A Burial at Ornans*, 1849.
    - Long horizontal format, large, life-size, scale. Open grave centre foreground. Church and civic dignitaries on left. Deceased unnamed/anonymous in title. Larger group of ordinary mourners centre and right, mostly in black and facing away from church and civic dignitaries on the left. Courbet himself looks out of the painting from centre-back. Human skull and white dog prominent to right of grave.

#### UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - David
    - *Oath of the Horatii*.
      - Neoclassical severity of form and message – sacrifice for greater social good – contrast strongly with dreamy indolence of immediately preceding Rococo work. Classical influence apparent in form and theme. Product of lengthy and systematic academic painting method (preparatory studies, compositional drawings, composition transferred to painting surface, monochromatic underpainting, colour glazes gradually built up, details and highlights added). The work commissioned on behalf of Louis XVI but, in the view of many commentators, playing a part in stirring revolutionary feelings that climaxed 4–5 years later, eventually leading to the execution of Louis. Stressed social, rather than individual, dimension/issues.

or

- Géricault
  - *Raft of the 'Medusa'*.
    - Romantic focus shifts towards the individual and the darker side of nature, including human nature, but the *Raft of the 'Medusa'* also has contemporary, politically confrontational theme. Meticulously researched and observed forms passionately rendered, but arguably also less than completely truthful in glossing over the murders and cannibalism committed by some of the survivors. Criss-crossing diagonals and skewed, fractured pyramidal structure in the composition express survivors' alternating hope and despair; no reassuring verticals or horizontals; colour composition of 'bruised human flesh'.

or

- Delacroix.
  - *Death of Sardanapalus*.
    - A dynamic, turbulent and richly exotic scene, very different in subject, feel and treatment from what would be expected of Neoclassicism. Sense of 'drawing with the brush' – colour and form developed simultaneously. Brushwork very evident, emphasising personality/role of artist as intermediary between viewer and subject. Colour composition predominantly of reddish pink, gold and white offset against dark background. Languid figure of the king passively observing the violence and mayhem surrounding him. Erotic as well as exotic connotations; luxury and extravagance.

or

○ Courbet.

■ *A Burial at Ornans.*

- Notably large scale of work given over to an ordinary, unnamed person's funeral was widely interpreted at the time as tantamount to political incitement, challenging the established orders of church and state. Turbulent times: revolutions across Europe, including France, in 1848. Courbet's 'down-to-earth' socialism and realism emphasized by the horizontal format and, centre foreground, the open grave, a human skull and a dog. Notable also that Courbet shows himself and his fellow mourners mostly with their backs to the representatives of church and state on the left. His painting technique very direct, fresh, intuitive, and at odds with the prescribed academic method.

- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 5 – British painting 1780–1850

141.105: Who do you consider made the greatest contribution to British painting 1780–1850? Establish contexts and critically appraise works in support of your choice.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:
  - **Watercolour landscape painting** Dutch influence; working outdoors directly from nature; exploiting spontaneity, fluidity and aesthetic economy of watercolour medium; John Crome, Thomas Girtin, John Sell Cotman.
  - or
  - **Romantic landscape** Influenced by Claude Lorrain and Dutch landscapists; working outdoors directly from nature; challenge to Academic artistic methods and values with increasing importance given to the sketch and other aesthetic innovations; various reflections on landscape in an increasingly industrial and urban age; John Constable, J. M. W. Turner, Samuel Palmer.
  - or
  - **Academicism** Artists content for most part to work within the broad artistic and philosophical traditions associated with the High Renaissance; Henry Raeburn, William Etty, Edwin Landseer.
  - or
  - **Independents** Attention turned on inner worlds of fantasy, belief, obsession, dread; Henry Fuseli, William Blake, Richard Dadd.
  - and in summary
    - Watercolour landscape painting, Romantic landscape, Academicism or Independents, as not already covered.
- Identification of required painters and works, and descriptions of works, e.g.:
  - John Sell Cotman (1782–1842).
    - *Aqueduct of Chirk*, c. 1804; watercolour.
      - Watercolour composed of large flat planes of colour; clear, clean structures. Direct observation of the landscape motif.
  - or
  - J. M. W. Turner (1775–1851).
    - *Rain, Steam and Speed, the Great Western Railway*, 1844; oil on canvas.
      - Train approaching in sharp perspective over a bridge/viaduct. Another arched bridge/viaduct visible on the left. Train, sky, clouds, rain and steam very loosely rendered with little concern for fine detail.
  - or
  - William Etty (1787–1849).
    - *The Combat: Woman Pleading for the Vanquished*, 1825; oil on canvas.
      - Large horizontal-format shore scene with sea, dark blue sky and clouds in background. In immediate foreground, two men fighting. Figure on the left on his knees, with his broken sword on the ground before him, and about to be struck with a sword by the right-hand figure. A woman has her arms around the victor's waist and pleads for him to show mercy. Figures nude or semi-nude. White and dark pink silk draperies.
  - or
  - Richard Dadd (1817–86).
    - *The Fairy Feller's Masterstroke*, 1855–64; oil on canvas.
      - A small 'fantasy' work by the probably schizophrenic artist, showing a close-up of daisies and other small plants among which are some thirty 'fairies', one of whom wields an axe, about to split what looks like an acorn. Dadd had become mentally unhinged during an arduous journey through the Middle East, following which, in 1843, he murdered his father and spent the rest of his life in mental institutions. He continued to paint to the end of his life.

## UNDERSTANDING

- Analysis/interpretation/appraisal, e.g.:
  - Cotman.
    - *Aqueduct of Chirk.*
      - Sense of place married to Classical sense of pictorial structure and design. Austerely decorative, exploiting economy and vivacity of the watercolour medium. ‘Truth to materials’ attitude can be related to use of the medium by later painters, such as Cézanne, John Marin or Georgia O’Keeffe.
  - or
  - Turner.
    - *Rain, Steam and Speed, the Great Western Railway.*
      - Notably unacademic in painting method and disdain for detailed visual recording. Expressive brushwork, vibrant colour composition and dramatic diagonals affirm the artist’s Romanticism. Emphasis given to imagination and creative interpretation. Anticipating abstraction. Nature, the British landscape and weather used as pretexts for near-abstract approach. Man-made ‘cloud’ (of steam) produced by train also symbolic of driving force behind the Industrial Revolution. Turner’s technique and aesthetic approach informed by extensive studies directly from nature, and usually done in watercolour.
    - or
    - Etty.
      - *The Combat.*
        - Influence of Venetian school, and especially Titian, apparent in the colours and tones of the figures and drapery. Strong tonal contrasts; detailed, energetic, strained anatomies.
      - or
      - Dadd.
        - *The Fairy Feller’s Masterstroke.*
          - A miniaturist’s accomplishment of technique and sense of realistic detail put to service of a vivid/unhinged imagination. Various kinds of speculation possible on relationship between rationality and creativity. Dadd could be seen as anticipating Surrealism.
  - Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 6 – Lens-based art 1850–1945

141.106: Critically appraise two works by one practitioner of lens-based art 1850–1945, establishing relevant contexts.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:
  - **Pictorial photography** Technical limitations – gradually reduced – restrict early use mostly to landscape and portrait/figure studies; two dominant views, truthful visual record or means for artistic statement; informing and informed by painting; various exploratory, documentary and expressive agenda; William Henry Fox Talbot, Julia Margaret Cameron, Ansel Adams, Jacques Henri Lartigue, Edward Steichen, Alfred Eisenstaedt, Robert Capa, Weegee (Arthur Fellig), Bill Brandt, Henri Cartier-Bresson.

or

  - **Anti-pictorial photography** Informing and informed by abstract or semi-abstract painting; various exploratory and expressive agenda; El Lissitzky, Man Ray, Paul Strand, Alexander Rodchenko, Laszlo Moholy-Nagy.

or

  - **Selected film directors** Dominance late 1920s to early 1950s of Classical Hollywood (or ‘continuity style’) cinema, and studio and star systems; fictive narratives working from enigma to resolution through chronological cause-and-effect conventions; variously defined genres (such as: action, western, comedy, horror, thriller, science fiction, musical, social concern); Cecil B. DeMille, Charlie Chaplin, Fritz Lang, Buster Keaton, John Ford, Sergei Eisenstein, Alfred Hitchcock, Walt Disney.
  - and in summary
    - Pictorial photography, Anti-pictorial photography and/or selected film directors, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g.:
  - Henri Cartier-Bresson (1908–2004). French photojournalist, son of a wealthy textile dealer. Trained in painting and influenced by Surrealism. 1930, lived briefly as a hunter in Africa. 1931–32, bought the Leica 35mm camera that he would use throughout his photographic career; early adopter of 35mm format and “street photography” style. Renowned for capturing “the decisive moment” (title of a book he published in 1952). Unstaged, and also insisted on no post-event editing or manipulation of his images. As a photographer, interested only in people interacting with spaces (uninterested in sports, fashion, war or other such genres). 1972, ceased working as a photographer and returned to painting.
    - *Place de l’Europe, Behind the Gare St. Lazare or Gare Saint Lazare*, 1932–33.
      - Vertical format black and white photograph reportedly taken through a gap in a fence. Urban landscape with roofs, clock tower and railings in background. Against the railings, a poster or posters with the name “Railowsky” shown twice and the image of a leaping dancer shown twice. Also against the railings, beside a heap of large stones, is a workman and a wheelbarrow. Lower half, a large puddle and, lying across it, a short crudely made ladder. Off the right end of the ladder a middle-aged man leaps across the puddle, his heel and reflection just on the point of meeting. Left foreground, some broken hoops lie in the puddle. Posters, railings, workman, wheelbarrow and leaping man all reflected in the puddle against the light-toned sky.
    - *Prisoner of War Camp in Dessau, Germany or Gestapo Informer, Dessau, Germany*, 1945.
      - Horizontal format black and white photograph taken in a prisoner of war camp on the border between the American and Soviet zones, just after liberation, sometime between 21 April and 2 July 1945. An ex-prisoner, a woman in a dark dress centre right, confronts a Gestapo informer – a Belgian woman, centre left, wearing dark rumpled fatigues – who had had her sent to prison. A motley crowd of onlookers in the background, one on the extreme left still wearing his striped prison clothes, and another, centre composition, in a paramilitary-like jacket, belt and beret (resistance fighter?). Just visible behind the onlookers, a nondescript building. Centre foreground,



a plain table with identity cards of some description on it. Sitting impassively on the right is a neatly dressed, bespectacled, blonde-haired man with a pen and notepad.

or

- John Ford (1894/5–1973; also forenamed variously as Jack, Sean, Aloysius, O’Fearná, Feeney and/or O’Feeney). Pioneering American film director (having worked as a writer and actor before directing his first film, *Tornado*, in 1917), winner of six Academy Awards and the American Film Institute’s first Life Achievement Award. Renowned especially for his distinctive compositional sense and his myth-making, genre-shaping westerns, mostly filmed in Monument Valley in Arizona and Utah, examples being: *Stagecoach*, 1939; *My Darling Clementine*, 1946; *Fort Apache*, 1948; *She Wore a Yellow Ribbon*, 1949; *Rio Grande*, 1950; and *The Searchers*, 1957. Irishness was also a recurrent theme (his parents were Irish immigrants and he was their youngest child), most notably in *The Informer*, 1935, and *The Quiet Man*, 1952. Actors he regularly featured included: John Wayne, Henry Fonda, John Carradine, Victor McLaglen, Harry Carey Jr and Ben Johnson (the latter until 1949 when a minor quarrel soured the working relationship).
  - *Stagecoach*, 1939.
    - This was Ford’s first western since his *Bad Men*, 1926, and his first sound western. Writers: Ernest Haycox, Dudley Nichols and Ben Hecht. Music (including compilation of 17 American folk tunes from the 1880s): Gerard Carbonara. The film won two Academy Awards.
    - 1880 and with the Apache leader Geronimo on the warpath, a stagecoach travels east-bound from Tonto, in Arizona, to Lordsburg, New Mexico Territory, through the majestic Monument Valley landscape (artistic licence taken with the geography). The passengers are a colourful mix: Dallas (Claire Trevor), a prostitute driven out of town by ladies of the Law and Order League; an alcoholic doctor, Doc Boone (Thomas Mitchell); a timid whiskey salesman, Samuel Peacock (Donald Meek); a pompous bank manager, Henry Gatewood (Berton Churchill), absconding with his bank’s deposits; a genteel and pregnant southerner, Lucy Mallory (Louise Platt), travelling to meet her cavalry officer husband; and Hatfield (John Carradine), another genteel southerner, but also a gambler. Along the way they take on board the Ringo Kid (John Wayne, in the role that began his rise to stardom), a wronged fugitive out to avenge the murders of his father and brother. Dallas and Ringo warm to one another. An eventful journey includes a prolonged full-gallop Apache attack, culminating in rescue by the US cavalry. In Lordsburg, Gatewood is arrested and Ringo shoots the murderers of his father and brother. Expecting arrest, he, along with Dallas, are sent on their way back to his ranch.
  - *The Grapes of Wrath*, 1940.
    - Adaptation of John Steinbeck’s 1939 novel of the same name; screenplay by Nunnally Johnson; won Ford an Academy Award for direction. Jane Darwell, playing Ma Joad, won an Academy Award for Best Supporting Actress. The screenplay reduces the novel’s cast of characters, tones down its more extreme politics, and also ends rather more optimistically.
    - During the 1930s’ Great Depression Tom Joad (Henry Fonda) is hitchhiking home to the family farm in Oklahoma after being released from prison. He meets former preacher, Jim Casy (John Carradine), whose religious faith is giving way to communism. They find the farm deserted; like many in the area it has been repossessed by the bank. Tom finds his family and together they head west, to California, to find work. They encounter hardship, hunger, exploitation, corruption, violence and deaths, including Casy’s, before arriving at a workers’ transit camp run by the Department of Agriculture – the camp an exemplar of social reform. Tom leaves the family, committing himself to carry on Casy’s work for a fairer society. Ma Joad (Jane Darwell) ends the film with a powerful monologue on the ability of ordinary people to endure.

## UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Cartier-Bresson.
    - *Place de l'Europe*.
      - Often cited as one of the great photographic images and a superb example of capturing “the decisive moment” – timing themed in the clock, leaping man and dancer, and photographer’s capturing the moment just before the leaping man and his reflection touch. “Stalking” his subjects as he did animals when he was an African hunter. Gritty urban environment (behind the Saint Lazare train station) underlined by the “Railowsky” poster(s) and the general “building site” appearance. Broken hoops relate to forms within the dancer image but also suggestive of industry (the wheel), and the fact that they are broken could be interpreted as somewhat ominous (period leading up to WWII).
    - *Prisoner of War Camp in Dessau, Germany, 1945*.
      - Table is seen with one corner towards camera, creating arrow-like lead into the composition (similar to sharply angled table central foreground in Picasso’s *Les Demoiselles d’Avignon*, 1906–07). Two main protagonists divided by this ‘arrow’. Cartier-Bresson an ex-prisoner and resistance fighter himself. Blonde-haired clerical figure is Aryan looking, perhaps bringing to mind the obsessive documenting of the Nazis – bureaucracy that extended to the management of genocides. A snapshot on the individual human level of the regime change brought about by the Allies’ defeat of Nazism. The new order not entirely reassuring – the bullied now bullying, and beginning of Cold War era. Dessau also the 1925–32 home of the Bauhaus before the Nazis forced its closure.
  - or
  - Ford much admired for his prolificacy, artistry/craftsmanship as a filmmaker, storytelling abilities within the Hollywood tradition, and his significant role in helping shape the USA’s national self-image. In more recent years also criticised for a tendency to over-simplify complex historical events and/or social issues/themes. His vision of the American west, in his early and middle work at least, for instance, has been criticised as romanticised, male-dominated, and simplistic in its good/bad categorising of settlers/Indians (or ‘Native Americans’). His vision of Ireland similarly criticised.
    - *Stagecoach*.
      - A classic western widely acclaimed, by Orson Welles among others, as one of the most influential films, in technical and other ways, ever made. Probably more than any other single film, it helped establish the modern western genre and its mythical resonances, from the opening woodblock style credits through to the alternating action and characterisation scenes, evocative music, epic landscapes, clear cut themes/issues, and laconic hero.
    - *The Grapes of Wrath*.
      - A moving and powerful artistic statement on the plight of evicted sharecroppers, and the Great Depression’s dispossessed and unemployed in general. The severity and extent of this plight arguably justifies some over-simplification of the economic and political issues. In some respects the film a more nuanced and coherent treatment of the theme than the novel.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 7 – Painting 1880–1914

141.107: Critically appraise two works by one practitioner of painting 1880–1914, establishing relevant contexts.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:
  - **Fauvism** Active France c. 1899–1908; reaction to Impressionism; influences Post-Impressionism, Islamic art; aggressive, expressive, decorative use of intense colour; Salon d'Automne 1905 exhibition; Henri Matisse, Albert Marquet, André Derain, Maurice de Vlaminck.
  - or
  - **Cubism in France** Challenging Greek/Renaissance canon of beauty and representation; three main phases; Early, c. 1907–09; development of Cézanne's multi-viewpoint anti-perspectivism married to African tribal art influence; High/Analytic, c. 1910–12, multifaceted, monochromatic, use of letter-forms and collage; Synthetic, c. 1913–14, more individualistic, less fragmented formally, colour returns; Pablo Picasso, Georges Braque, Juan Gris.
  - or
  - **Futurism** Active Italy c. 1909–14; literary movement beginning; aggressively celebrating modernity, machines, dynamism, war; influenced by Cubism; Umberto Boccioni, Giacomo Balla, Carlo Carrà, Gino Severini.
  - or
  - **Expressionism** Unique experiences uniquely envisioned, arguably reflecting the North European's sense of introspection and isolation; celebrating various kinds of 'primitivism'. Independents c. 1880–1914: James Ensor, Edvard Munch, Paula Modersohn-Becker. Die Brücke (The Bridge), active Dresden c. 1905–13: Ernst Ludwig Kirchner, Emil Nolde, Karl Schmidt-Rottluff. Der Blaue Reiter (The Blue Rider), active Munich c. 1911–14: Wassily Kandinsky, Franz Marc.
  - and in summary
    - Fauvism, Cubism in France, Futurism and/or Expressionism, as not already covered.
- Identification of required practitioner and works, and descriptions of works, e.g.:
  - Henri Matisse (1869–1954), leader of Fauves (French for "wild beasts", so termed by Louis Vauxcelles at Salon d'Automne 1905 exhibition) and a leading artist in 20th century art as a whole. Studied under Bouguereau (briefly) and Gustave Moreau, 1892–6, along with Marquet and Rouault. Influenced by Post-Impressionists.
    - *Open Window, Collioure*, c. 1905–6.
      - Collioure, small fishing port on the south coast of France. Looking out through open orange coloured French windows to low balcony, with flowers in terracotta pots. Beyond, the harbour itself and six or so small sailing boats – black, blue, orange and green in colour – at anchor. Sea and sky, pale warm blues and pinks. Room interior, strong pink, blue and green-blue on left, dark green and orange above main windows, bright purple on right. Glass in windows rendered as mauve and dark green on left and strong green, pink and black on right. Conspicuously rough brushstrokes. Perspective in right-hand French window clearly incorrect or deliberately distorted.
    - *The Joy of Living*, 1905–6.
      - Semi-abstract depiction of sixteen female and male nudes reclining, embracing, dancing or playing music in idyllic forested landscape. Trees and other forms rendered mostly by sinuous lines and large flat areas of colour, with minimal tonal variations. Scale of figures not fully consistent with perspective recession. Main horizontal plane rendered in yellow. Green tree trunk leads into composition from bottom left, with foliage flat areas of red, ochre, orange and green, leading to greens, pinks and oranges on the right. Forms of some figures highlighted by red and green, as in the two reclining female nudes centre middle-distance and the six dancers, in a ring, centre background.

or

- *Dinner Table, Red Version or The Dessert: Harmony in Red*, 1908.
  - Woman, dinner table and chair shown schematically against flat bright red ground. Large arabesque forms of wallpaper carry through onto horizontal surface of the table itself. Also spatially ambiguous is the garden scene top-left – window, mirror or picture-within-a-picture?

#### UNDERSTANDING

- Analysis/ interpretation/significance/appraisal, e.g.:
  - Matisse.
    - *Open Window, Collioure*.
      - Conspicuous brushstrokes, ‘incorrect’ or distorted perspective and minimal realistic detail limit sense of pictorial depth. Some sense of spatial recession imparted by colours and tonal contrasts being generally stronger in foreground than in background (aerial perspective). Very strong colours in daring combinations but notably balanced throughout the composition (left and right, above and below). Unlike in a photograph (which would have to be exposed for either the dark interior or the bright exterior), strong colours shown simultaneously for both interior and exterior.
    - *The Joy of Living*.
      - Just as the scene evokes a Golden Age or Paradise, the figures appearing freed from work, clothes and social inhibitions, so Matisse here seems to celebrate his freedom as a painter from naturalistic constraints, using the pictorial elements of line, colour and tone to unashamedly aesthetic and decorative effect. As with Van Gogh before him, moving from north to south of France had major impact. The sixteen figures, including the ring of six dancers, can be seen as couples or multiple couples (the small, seemingly isolated, female figure centre foreground can be matched to the goat herder on the right, both playing pipes).

or

- *Dinner Table, Red Version*.
  - Restricting perspective/depth effect. Decorative two-dimensional forms held in balance with illusionary three-dimensional. Islamic influence evident in use of arabesques and flat, decorative colour planes, as also influence of Early Renaissance Italian ‘primitive’ Giotto. Challenging Renaissance and Eurocentric norms and celebrating various kinds of “primitivism” (see our *From Realism to Abstraction* study note).
- General context, e.g.:
  - Growth of science, technology, industry and commerce.
  - Developments in transport and communication systems.
  - Development of multi-national, multi-cultural, perspectives.
  - Questioning of religious, philosophical and – latterly – scientific certainties.
  - Influence of psychoanalysis.
  - Rise of liberal democracy.
  - Consequences of mass production, communication, and transport.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 8 – Painting 1910–1945

141.108: Critically appraise two works by one practitioner of painting 1910–1945, establishing relevant contexts.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:
  - **Abstraction** Representation of exterior world rejected; colour and form arranged according to formal rules; notion of 'universal visual language'. De Stijl: for the impersonal and mechanical; Piet Mondrian, Theo van Doesburg. Bauhaus: Wassily Kandinsky, Paul Klee, Josef Albers. Suprematism and Constructivism: Kasimir Malevich, El Lissitzky, Alexander Rodchenko.
  - or
  - **Surrealism** Active across Europe c. 1920–39; publicly launched Paris 1924; development from Dada; artistic exploration of irrational and subconscious; influenced by psychoanalysis of Freud and Jung; use of accident, chance, automatism; 'Automatic' Surrealism, Max Ernst, Joan Miró, André Masson; 'Dream' Surrealism, Salvador Dali, René Magritte, Paul Delvaux.
  - or
  - **School of Paris** Paris, progressive art centre; various figurative approaches; Amedeo Modigliani, Chaïm Soutine, Marc Chagall, Henri Matisse, Pablo Picasso.
  - or
  - **North American** Armory Show, 1913; influence of immigrant European avant garde; search for an artistic American identity corresponding with USA's rise to super-power status. Regionalism: aesthetically and politically conservative; Grant Wood, Thomas Hart Benton. Independents: Georgia O'Keeffe, Edward Hopper.
  - and in summary
    - Abstraction, Surrealism, School of Paris and/or North American, as not already covered.
- Identification of required practitioner(s) and works, and descriptions of works, e.g.:
  - Pablo Picasso (1881–1973). Co-founder of Cubism and widely considered the greatest visual artist of his time.
    - *The Three Dancers*, 1925; oil on canvas, 7 ft 1 in × 4 ft 8 in/ 215.3 × 142.2 cm; Tate, London.
      - A semi-abstract, severely flattened, depiction of three 'dancers' in front of a pair of French windows opening onto a balcony with iron railings and blue sky beyond, the room interior suggested by door panelling, skirting boards and wallpaper. The left and middle dancers are predominantly pink and the left is clearly female. The middle one is somewhat ambiguous, with boyish hips and a female left breast. The left dancer has her head thrown far back and a foot kicked up behind her. She has a frenetic appearance, lent by jagged edges and displaced and distorted body parts. Her manically grinning mouth is crudely outlined in red. The middle dancer is more conventionally formed, relatively serene in appearance; one leg shown almost vertical and arms raised in a V-shape. The right dancer, left leg gracefully raised, is formed of brown and white shapes set against a black overlarge silhouette head in left profile. Although difficult to tell, this dancer appears male. All three dancers clasp hands.
      - As the Tate catalogue entry records, Picasso himself disclosed that the right dancer and silhouetted head link to an old artist friend, Ramon Pichot, who had died a few months earlier. Pichot's widow was Germaine, the woman who had infatuated another friend of Picasso's, Casagemas. Casagemas had tried to shoot Germaine, in a Paris café in 1901, before turning the gun on himself. Fear of impotence apparently triggered his depression and suicide. Casagemas and Germaine feature in Picasso's enigmatic Blue Period *La Vie*, 1903, and Germaine appears with Picasso himself in *Au Lapin Agile*, 1905.
    - *Guernica*, 1937; oil on canvas, 11½ × 25½ ft/ 3.5 × 7.77 m; Museo del Prado, Madrid.
      - Historical context: Spanish Civil War, 1936–39, between Republican and Nationalist (or Fascist) forces.
      - 1936, the beleaguered Republican government commissions a Picasso artwork for the Spanish pavilion at the Paris International Exhibition of 1937. Picasso willing but without a subject, until 28 April 1937, when, supporting General Franco's

Nationalist/ Fascist forces, German and Italian warplanes bomb Guernica, the historic capital of the Basque region in Spain, killing about three thousand civilians, mostly women and children. Picasso rapidly produces an 'easel' painting of mural dimensions in semi-abstract monochrome, depicting, left to right: a mother wailing and holding the body of her dead child; a bull; a fallen and broken warrior; a wounded horse; an electric bulb emitting jagged rays of light; three distraught figures, one, seemingly, a woman with an outstretched right hand holding an oil lamp.

## UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Picasso
    - *The Three Dancers*.
      - Picasso had been working simultaneously in his late Synthetic Cubist and Neoclassical styles, c. 1913–25 and 1917–25 respectively. The generally decorative and contented qualities of his work in these years correspond with his marriage to Russian ballerina Olga Kukhova in 1918 and the birth of their son Paul in 1921. *The Three Dancers* introduces a new phase. Its general theme may connect with Olga's ballet background but the quiet family scenes and portraits have now given way to something more agitated, discordant, obscure, even monstrous and Surreal at times. Whether Picasso himself was committing infidelity – a 'threesome' – as early as 1925 is unclear but by 1927 he was seeing 17 year old Marie-Thérèse Walter, who had a daughter by him in 1935. Olga learned of the affair during the pregnancy. The couple separated and Olga was precipitated into a nervous breakdown, dying insane in 1955.
      - Picasso also seems to have had another, only slightly less personal, 'threesome' in mind: Germaine, Casagemas and Pichot. Casagemas's suicide had earlier prompted from him a series of works, including the major *La Vie*, 1903. *The Three Dancers* is widely regarded as another major work and here too the 'impotent' Casagemas arguably features, as the androgynous middle dancer, 'crucified' against the deepened blue 'cross' of the windows, the clasping fingers readable also as nails. Germaine's pouting red lips, seen in *Au Lapin Agile*, return too. A dance of life and a dance of death (see Tate catalogue entry, at <http://www.tate.org.uk/art/artworks/picasso-the-three-dancers-t00729/text-catalogue-entry>, for fuller treatment of this interpretation).
    - *Guernica*
      - Monochromatic treatment and areas of text-like patterning reminiscent of newspapers and news photographs, lending the painting an urgent and tragic quality. The bull and wounded horse strong associations with the Spanish bullfight and also with many Picasso works before and since 1937 – sometimes in the form of the man-bull or minotaur. The bull ambiguous, in symbolising maleness, life and power but also, in the bullfight, it is penetrated and killed. The wounded horse, a recurring symbol of the female for Picasso.
  - General context, e.g.:
    - Growth of science, technology, industry and commerce.
    - Developments in transport and communication systems.
    - Development of multi-national, multi-cultural, perspectives.
    - Questioning of religious, philosophical and – latterly – scientific certainties.
    - Influence of psychoanalysis.
    - Capitalism and communism; market-led and command economies.
    - Impact of two world wars.
    - Rise of liberal democracy.
    - Influence of Feminism.
    - Consequences of mass production, communication, and transport.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 9 – Sculpture 1870–1945

141.109: Critically appraise two works by one practitioner of sculpture 1870–1945, establishing relevant contexts.

### Indicative Content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:
  - **Cubism and Futurism** Challenging Greek/Renaissance canon of beauty and representation. Cubism: Picasso, Henri Laurens, Jacques Lipchitz, Constantin Brancusi. Futurism, Umberto Boccioni.
  - or
  - **Dada** Active Zürich, Berlin, Cologne, New York, c. 1915–22; break with all traditions of artistic creation, including manual craftsmanship; use of accident, chance, ready-made, performance; Jean (Hans) Arp, Marcel Duchamp.
  - or
  - **Surrealism** Active across Europe c. 1920–39; publicly launched Paris 1924; development from Dada; artistic exploration of irrational and subconscious; influenced by psychoanalysis of Freud and Jung; Max Ernst, Joan Miró, Jean (Hans) Arp, Alberto Giacometti.
  - or
  - **Independents** From Realism/Impressionism to Abstraction; Auguste Rodin, Henri Gaudier-Brzeska (Gaudier), Jacob Epstein, Pablo Picasso, Henry Moore, Barbara Hepworth.
  - and in summary
    - Cubism and Futurism, Dada, Surrealism and/or Independents, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g.:
  - Henri Gaudier-Brzeska (b. Henri Gaudier, near Orléans, France 1891; d. Neuville-Saint-Vaast, France 1915). French sculptor and draughtsman closely associated with London-based Vorticists and especially renowned for his 'primitive' style of direct carving. Son of a carpenter; no formal training. Influenced by Rodin, Cubism, Epstein, and Chinese and other ethnic art seen in visits to the British Museum and Victoria and Albert Museum. Visited London 1906 and 1908 before settling there, 1910–14, with Polish writer Sophie Brzeska. He and Brzeska combined their names c. 1911 but never married. Enlisted in French army at outbreak of WWI and received decoration for bravery. Killed in the trenches 1915.
    - *Torso*, 1914; white marble, 252 × 982 × 77 mm; Tate, London (reference no. T03731).
      - Female torso; from neck down to just below pelvic region; arms and head omitted. The painter Nina Hamnett, a friend of the artist's, modelled for the work.
    - *Seated Woman*, 1914; posthumously cast in bronze; 470 × 343 × 216 mm.
      - Simplified, primitive forms; proportions freely altered.
  - or
  - Pablo Picasso (b. Málaga, Spain 1881; d. Mougins, France 1973). Spanish painter, sculptor and graphic artist who dominated 20th century European art. Son of a professor of painting. Studied under his father and in Barcelona and Madrid. 1900, visited Paris for first time and, over next four years, divided his time between Paris and Barcelona before settling in France. In painting, further developed assault on Renaissance illusionism led by Manet, Cézanne and Gauguin. 1906–7, launched Cubism, which became the dominant movement in western art at least until outbreak of WWI in 1914.
    - *Head of a Woman (Fernande)*, 1909; plaster cast, 405 x 230 x 260 mm; long term loan from a private collection to Tate Modern (reference L01712).
      - Sharply faceted, semi-abstract, portrait head of Fernande Olivier, model and artist, who was lover/mistress to Picasso c. 1904–12. One of about 60 two- and three-dimensional studies he made of Olivier.
    - *Man With Sheep*, 1943–4; over-lifesize bronze.
      - Standing nude bearded man calmly holding a struggling sheep. Rough surface treatment but massing of forms quite conventional.

## UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Gaudier-Brzeska.
    - *Torso*.
      - Simple frontal pose; naturalistic/realistic; subtly modelled in classical tradition. Influence of Rodin suggested.
    - *Seated Woman*.
      - Free treatment of forms and massing anticipates developments in abstraction. Unbound by realist constraints; expressing emotions, feelings and aesthetic pleasure. Feeling of movement, dynamism.
      - Notable how in these two 1914 examples Gaudier-Brzeska moves freely between a classical representational style and a modernist/'primitive' one. The high level of skill in such a young, untutored and relatively inexperienced sculptor is also notable.
  - or
  - Picasso.
    - *Head of a Woman (Fernande)*.
      - Semi-abstract, three-dimensional equivalent of Picasso's predominantly two-dimensional Cubist work at the time. On the cusp between Early and High/Analytic Cubism. So-called 'primitivism', the predominantly three-dimensional art of other cultures – African, Iberian (ancient Spanish), Polynesian, South American, etc – a major acknowledged influence on Cubism in general. In this particular work, head, neck and hair retain their basic forms and relationships but minor features are simplified and their forms emphasised towards the flat and rectilinear or towards the curvilinear. The model's lively personality expressed, more than suppressed, by the semi-abstractness.
    - *Man With a Sheep*.
      - Sculpted (but not cast?) during WWII and the German occupation of France. Surprisingly traditional or conventional treatment from this most radical and revolutionary of artists. Life-affirming; reverential towards western artistic heritage. Firm, calm control being exercised over the struggling animal. Recalls the Archaic Greek *Calf Bearer*, c. 570 BC. Surface treatment recalls Rodin. Christian connotations of Christ as the 'Good Shepherd'. Sheep as symbol of connection with nature (nomadic herding or settled farming) and sacrificial animal.
  - General context, e.g.:
    - Growth of science, technology, industry and commerce.
    - Developments in transport and communication systems.
    - Development of multi-national, multi-cultural, perspectives.
    - Questioning of religious, philosophical and – latterly – scientific certainties.
    - Influence of psychoanalysis.
    - Capitalism and communism; market-led and command economies.
    - Impact of two world wars.
    - Rise of liberal democracy.
    - Influence of Feminism.
    - Consequences of mass production, communication, and transport.
- Any other valid content to be identified at the standardising meeting and credited.



## AS 1 Section 10 – Irish art 1900–1945

141.110: Critically appraise two works by one practitioner of Irish art 1900–1945, establishing relevant contexts.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:
  - **Academic painting and sculpture** Artists content for most part to work within the broad artistic and philosophical traditions associated with the High Renaissance; John Lavery, Rosamund Praeger, James Humbert Craig, William Orpen, John (Seán) Keating, Frank McKelvey, John Luke, Tom Carr.
  - or
  - **Modernist painting and sculpture** Artists questioning Eurocentric and Renaissance artistic values, conventions; ‘technically introverted’, emphasising aesthetic and formal elements; various avant garde influences. Post-Impressionism: William Conor, Roderic O’Conor, Grace Henry, Jack Butler Yeats, Paul Henry. Cubism: Evie Hone, Mainie Jellett, Norah McGuinness, Nano Reid; Surrealism, Newton Penprase.
  - and in summary
    - Academic painting and sculpture or Modernist painting and sculpture, as not already covered.
- Identification of required practitioner and works, and descriptions of works, e.g.:
  - (Sir) William Orpen (b. Co. Dublin 1878; d. London 1931), Irish/British painter loosely associated for a time with Irish Celtic Revival. Official War Artist during WWI. Highly successful portrait painter in Edwardian Britain. Critical reputation declined as his financial success grew, but now some signs of recovery.
    - *Summer*, c. 1910; oil on canvas, 760 × 510 mm.
      - Set in the artist’s studio with bright sunlight falling from upper left casting shadows of window frames onto the white walls. Right foreground, there is what appears to be the edge of a high fireplace inset with terracotta-coloured tiles; some ornaments on the mantelpiece. Floor tiled in an alternate light and dark diamond pattern. Centre foreground, a standing female semi-nude, with drapery held loosely around her lower half, stands in front of a large mirror which rests on the floor, her reflection looking out towards the viewer. Floor and dark background, along with a side view of a canvas on an artist’s easel, reflected in the mirror.
    - *The Holy Well*, c. 1915; tempera on canvas, National Gallery of Ireland.
      - One of his ‘allegorical’ paintings. Almost twenty figures, about half nude or semi-nude, shown against a barren landscape, with a strong blue of the sea or a lake in the middle distance. Corbelled-stone beehive huts and a Celtic cross on the right suggest this is a place of Irish pilgrimage, although the predominantly warm canvas-coloured hues resemble more a Mediterranean setting. Top-left, the painter Sean Keating (1889–1977), a prominent supporter of the Irish Celtic Revival and also Irish independence, truculently poses against a bare tree. Immediately beneath him the holy well. A monk or priest stands before it, hands and head uplifted whilst receiving naked penitents.
  - or
  - Jack Butler Yeats (1871–1957). Having begun as an illustrator, progressed through Post-Impressionism into a personal form of Expressionism similar to that of his friend, the Austrian Expressionist painter, Oskar Kokoschka (1886–1980). Sympathetic politically to Irish independence.
    - *The Liffey Swim*, 1923.
      - River, swimmers and bridge on right; crowded onlookers, seen from behind, centre and left. Top left, onlookers in an open-top double-decker bus. Scene in quite sharp perspective. Very loosely and broadly painted.
    - *Communicating With Prisoners*, c. 1924.
      - Historical context: probably painted during or shortly after the Irish Civil War, 1922–23 (the conflict between those supporting the Anglo-Irish Treaty of 1922, that established an independent Irish Free State within the British Empire, and those opposed to it).

Various women supporters of the anti-Treaty, or Republican, cause imprisoned in Kilmainham Jail.

- Centre foreground, a group of eight women, their backs to the viewer, are seen looking towards the top of a high round tower, part of Kilmainham Jail, where women prisoners have gathered at the windows. A poster covered wall or hoarding is in the left foreground; one partly visible advertising poster showing a female figure, dressed in orange with white collar and cuffs, pointing towards the right. Beyond the foreground women a muted blue silhouette of buildings against a hazy sky.

#### UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Orpen.
    - *Summer*
      - The broad, rather dry, brushstrokes limit the sharpness of detail; a degree of simplification, or 'abstraction', encouraging the viewer to enjoy the accomplished, and very painterly, establishment of tones and spatial relationships. Parallels in paint handling and use of mirror with Velázquez's *Rokeby Venus*, 1644–48, and *Las Meninas*, 1656. Interior similar tonal quality and ambience to those of Vermeer. Model draped in similar fashion to the *Venus de Milo*.
    - *The Holy Well*.
      - By Academic standards, somewhat flat and decorative treatment, reminiscent of the Symbolist paintings of Puvis de Chavannes (1824–98). Choice of tempera perhaps a factor in the slight 'primitivism' here. Painted at the outset of WWI and also at a time of great political tension in Ireland. Orpen himself had divided Irish/British loyalties and *The Holy Well* can be interpreted as critical of Irish Catholicism and Republicanism. The Mediterranean–Irish disjunction, like the religiosity–nudity references (also seen in Puvis de Chavannes), possibly reflects his feeling of no longer being at home in the country of his birth.
  - or
  - Yeats
    - *The Liffey Swim*.
      - A mid-career example of his work, could be classed as late Post-Impressionist–early Expressionist.
    - *Communicating With Prisoners*.
      - Attention directed towards the small and indistinct forms of the women prisoners and the distance between them and their supporters. Yeats uses various means to this end, including: the orange-clad pointing arm in the poster, the gazes of the supporters; warm foreground colours contrasting with bluish in the tower, distant buildings and sky; strong tonal contrasts in the foreground and weak in the distance; foreground detail contrasting with simplified forms in the distance. Paint quite freely and loosely applied, but not yet to the degree seen in his mature Expressionist style.
    - General context, e.g.:
      - Growth of science, technology, industry and commerce.
      - Developments in transport and communication systems.
      - Development of multi-national, multi-cultural, perspectives.
      - Questioning of religious, philosophical and – latterly – scientific certainties.
      - Influence of psychoanalysis.
      - Capitalism and communism; market-led and command economies.
      - Impact of two world wars.
      - Rise of liberal democracy.
      - Influence of Feminism.
      - Consequences of mass production, communication, and transport.
  - Any other valid content to be identified at the standardising meeting and credited.