



Rewarding Learning

ADVANCED
General Certificate of Education
2016

History of Art

Assessment Unit A2 1

assessing

Module 3: Art

[AD211]

TUESDAY 17 MAY, AFTERNOON

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.

A2 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
Knowledge Source, select, recall material to demonstrate knowledge effectively (AO1).	Insufficient non-synoptic knowledge. Recall lacking scope, depth, relevance and/or accuracy.	Limited non-synoptic knowledge. Recall problematic in scope, depth, relevance and/or accuracy.	Satisfactory non-synoptic knowledge. Recall mostly satisfactory in scope, depth, relevance and accuracy.	Good non-synoptic knowledge. Recall extensive, relevant and accurate, with minor lapses.	Excellent non-synoptic knowledge. Recall extensive, relevant and accurate.
Understanding Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments (AO2).	Insufficient non-synoptic understanding. Any relevant analysis, judgements, discussion and arguments unsubstantiated and/or unsustainable.	Limited non-synoptic understanding. Any relevant analysis, judgements, discussion and arguments problematic.	Satisfactory non-synoptic understanding. Analysis, judgements, discussion and/or arguments mostly relevant and satisfactorily substantiated.	Good non-synoptic understanding. Analysis, judgements, discussion and/or arguments relevant, substantiated and sustained, with minor lapses.	Excellent non-synoptic understanding. Relevant and fully substantiated and sustained analysis, judgements, discussion and/or arguments.
Communication 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.
Synopsis Apply knowledge and understanding of the relationships between elements of art historical study (AO4).	Insufficient synopsis. Lacking scope, depth, relevance, accuracy and/or substantiation.	Limited synopsis. Problematic in scope, depth, relevance, accuracy and/or substantiation.	Satisfactory synopsis. Mostly relevant, accurate and substantiated.	Good synopsis. Extensive, relevant, accurate and substantiated, with minor lapses.	Excellent synopsis. Extensive, relevant, accurate and fully substantiated.
Marks available for each AC	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15

Throughout this mark scheme:

- subject content specifically identified within any particular examination *question* and belonging to that particular A2 subject content section is deemed non-synoptic; all other content, synoptic
- *insufficient* – clear that minimum required standard for an A2 pass has not been achieved
- *limited* and *problematic* – unclear that minimum required standard for an A2 pass has been achieved.

A2 1 Mark Scheme

Candidates' demonstrated knowledge and understanding of the indicative content will be assessed against the assessment criteria and performance descriptors within the A2 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.

Subject content specifically identified within any particular *question* and belonging to that particular A2 subject content section will be deemed non-synoptic; all other content, synoptic.

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.)

References below to particular subject content are mostly by title, abbreviations sometimes also being used in the form of 'AS 1.1' for AS 1 subject content section 1 and 'A2 2.5' for A2 2 subject content section 5.

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).

A2 1 Section 1 – Roman sculpture

162.301: Critically appraise two examples of Roman sculpture, one relief and one in the round. Establish relevant contexts.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Republican** To 27 BC; very few early surviving examples; commemorative, portrait, narrative, public; relief and in the round; triumphal arches, honorific columns and altars.
 - and/or
 - **Imperial** From 27 BC; shift towards ostentation; Christian era introduced with Constantine who takes Constantinople (previously Byzantium, now Istanbul) as new imperial capital; western Empire falls 476 AD; commemorative, portrait, narrative, public; relief and in the round.
- Identification of required practitioners and works, and descriptions of works, for example:
 - Practitioner(s) unknown.
 - *Aulus Metellus (L'Arringatore)*, early 1st C BC lifesize bronze.
 - Portrait sculpture of southern Etruscan provenance; left arm with open palm projecting forward; toga (early kind) draped over left shoulder and arm; left foot slightly forward; short-cropped hair; quite naturalistic treatment.
 - Practitioner(s) unknown.
 - *Ara Pacis (Altar of Peace)*, 13–9 BC.
 - Portrait and/or narrative sculptural work. Raised altar with walled enclosure erected by Augustus on the Campus Martius to mark both his return to Rome from the western provinces and also the end of the civil wars that had brought the Republican era to an end. Entered by stairway on western side. Screening walls bear relief sculptures externally in two horizontal bands. Upper band on south wall represents Augustus and his family in procession at the dedication of the altar. Upper band on north wall represents senators and other dignitaries in the same procession. Upper bands of east and west walls show legendary and allegorical figures, including Romulus (Rome's warrior founder) and Numa (Rome's second, peace-loving, king), claimed as ancestors by Augustus, and Italia, flanked by personifications of the sea and inland waters. Lower bands contain decoration drawn from nature – flowers, fruit, birds and small animals.
 - or
 - Practitioner(s) unknown.
 - *Trajan's Column*, 106–113 AD.
 - Low-relief sculpted marble narrative (200 m/656 ft long), spiralling around column (38.1 m/125 ft high, including base). Depicting Emperor Trajan's victories over Dacians; narrative divided into more than 150 episodes; compressed spatial treatment.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, for example:
 - Practitioner(s) unknown.
 - *Aulus Metellus (L'Arringatore)*.
 - Naturalistic, quite closely and accurately observed and depicted. General pose probably influenced by Greek works such as *Doryphorus (Spear Bearer)*, c. 450–440 BC, by Polykleitos. Specific pose/gesture, denoting address/salutation, much used in later Roman portrait statues.
 - Practitioner(s) unknown.
 - *Ara Pacis*.
 - A sober and dignified monument referencing the religious and symbolic but also including convincing portrayals of real individuals in an actual moment in time – quietly conversing, a child holding onto its parent's cloak, etc. This combination of symbolic/religious referencing, realism and 'decorum' may be seen as creating a powerful political or propagandist statement on behalf of the new emperor and regime: Augustus the dignified father of the family and, by extension, of the Empire as a whole.

- or
- Practitioner(s) unknown.
 - *Trajan's Column*.
 - Monumentally impressive work but a vertiginous spiral band seriously flawed as a means of conveying a narrative. Prosaic military operational detail combined with representations of river and other gods. Complex history of Dacian Wars, from Roman perspective, rendered pictorially throughout. Scale/proportions of individuals freely altered according to social status. Ground plane tilted towards pictorial plane.
- SYNOPSIS
- Referencing one or more of, for example:
 - Roman sculpture
 - Etruscan and Greek influences
 - Greek sculpture
 - Roman architecture
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 2 – High Renaissance and Mannerist Italian art

162.302: Critically appraise two examples of Italian art, one High Renaissance and one Mannerist. Establish relevant contexts.

Indicative content

Answers should include the following:

- NON-SYNOPTIC KNOWLEDGE
- Immediate context
 - **High Renaissance painting and sculpture** Rome as centre, also Florence and Venice; philosophical, religious, scientific questioning; period of Reformation in Germany; Church patronage; period of technical and artistic mastery; Giovanni Bellini, Leonardo da Vinci, Giorgione (Giorgio Barbarelli), Michelangelo (Buonarroti), Raphael (Raffaello Sanzio or Santi), Titian (Tiziano Vecelli or Tiziano Vecellio).
 - **Mannerist painting and sculpture** Traumatic time for Italy with war and religious upheaval; Counter-Reformation, ostentation, emotional output; Correggio, Parmigianino, Giovanni Bologna (Jean Boulogne; Giambologna), Tintoretto (Jacopo Robusti).
- Identification of required practitioners and works, and descriptions of works, for example:
 - Giovanni Bellini (c. 1426/40–1516). Venetian school painter.
 - *Madonna of the Meadow (Madonna del Prato)*, 1505.
 - Traditional religious subject of Madonna and Child set against convincingly detailed representation of rural scene.
 - or
 - Leonardo da Vinci (1452–1519). Florentine school painter, sculptor, architect, engineer, botanist, anatomist, geologist – the supreme ‘Renaissance man’.
 - *Ginevra de’Benci*, c. 1474.
 - Early head-and-shoulders (possibly betrothal) portrait of young woman framed by a juniper plant; landscape receding into pale distance bottom right.
 - and
 - Tintoretto (b. Jacopo Robusti, Venice c. 1518; d. Venice 1594). Venetian Mannerist painter. His aggressive commercial competitiveness perhaps honed by arrival in Venice of artists from Rome, following that city’s sack in 1527. At the time, enriching flow of artistic influence to and from mainland Italy. His patrons tended to be of lower social class than those of fellow Venetian painters Titian and Giorgione.
 - *Last Supper*, 1592–94, oil on canvas, S. Giorgio Maggiore, Venice.
 - One of several versions of the subject by Tintoretto. Table recedes in strong perspective from bottom left to top right, dramatically lit against dark background. Light emanating from halo of the standing Christ, centre middle-ground, and to lesser extent those of 11 of the disciples, plus a burning lamp upper left. Judas, wearing orange and without a halo, to right of the table; Christ and the other disciples on the left. Ghostly flying presences to left and right above Christ. About nine servants attend, some flashes of strong colour in their clothing. A small second table, holding bread(?) and fruit, on extreme right. Right foreground, a kneeling woman servant, washing dishes, holds out a cup or chalice to a man servant on the right.
- NON-SYNOPTIC UNDERSTANDING
- Analysis/interpretation/significance/appraisal, for example:
 - Bellini.
 - *Madonna of the Meadow*.
 - Early example of carefully observed outdoor scene. Capture of natural light particularly effective. Comparatively early use of oil paint medium allowing for greater subtlety of effect than available with tempera or fresco.
 - or
 - Leonardo da Vinci. Archetypal ‘Renaissance man’; generally recognised as one of history’s great geniuses but also criticised for neglecting his art in favour of very wide ranging research and experiment; few completed paintings.

- *Ginevra de'Benci*.
 - With his other known paintings and several thousand surviving illustrated notebook pages, testifies to the artist also being a pioneering observational scientist of rare talent; his interests extending into areas such as human anatomy, optics, botany, hydraulics, civil and mechanical engineering, aeronautics. The juniper plant symbolic of chastity; also, in Italian, *ginepro*, a pun on sitter's name.

- and
- Tintoretto.

- *Last Supper*.
 - Vigorous, sketchy, confident paint handling and composition; powerful, fluent narration; form and colour dominated by light; visionary, supernatural emphasis, eschewing sober naturalism. Urgent, profound drama of sacramental transubstantiation theme matched to that of composition, lighting and paint handling. Curious positioning of the Holy table in the painting at least partly explained by fact that the painting was made for the right wall of the presbytery in San Giorgio Maggiore – the table could be seen as an extension of the high altar in the church, or vice versa. Christ, standing (like the servants), humbly administers to the disciples, expressing priestly role.

- SYNOPSIS
- Referencing one or more of, for example:
 - Early Renaissance Italian art
 - High Renaissance and Mannerist Italian architecture
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 3 – European art Renaissance to Romanticism

162.303: Critically appraise two examples of European art Renaissance to Romanticism, one each from Holland, Italy and/or Spain. Establish relevant contexts.

Indicative content

Answers should include the following:

- NON-SYNOPTIC KNOWLEDGE
- Immediate context
 - **Holland** Protestant, trading ethos; merchant-class patronage, primarily small-scale private, municipal or trade organisation commissions; Frans Hals, Rembrandt (Harmensz van Rijn), Jan (Johannes) Vermeer.
 - and/or
 - **Italy** Baroque: Counter-Reformation to Age of Enlightenment; shift from Church to private patronage; Caravaggio, Gianlorenzo Bernini, Canaletto (Antonio Canale).
 - and/or
 - **Spain** Mannerism to Romanticism/Realism; period of decline in Spanish power and influence, culminating in French occupation under Napoleon; El Greco (Domenikos Theotocopoulos), Diego Velázquez, Francisco José de Goya.
- Identification of required practitioners and works, and descriptions of works, for example:
 - Jan (or Johannes) Vermeer (b. Johannes van der Meer, Delft 1632, d. Delft 1675). Dutch genre painter, of limited output (about 34 paintings firmly attributed), largely unrecognised in his lifetime, dying young and leaving his widow and 11 children impoverished. Now widely regarded as one of the great European painters – French art critic Théophile Thoré-Bürger began his reappraisal in 1866.
 - *Girl With a Pearl Earring*, c. 1665.
 - As usual with Vermeer, the work is undated and little or nothing is known of its commissioning. Small oil-on-canvas head and shoulders portrait of girl in three quarters left profile, gazing directly out of the canvas. Her hair is enclosed in two scarves, one ultramarine blue and the other pale gold, hanging down her back to the right. A simple jacket or dress of muted golden brown is topped by a white collar. From the soft shade below her left ear glints a large pearl. Natural light falls from the upper left, the background densely black.
 - and/or
 - Caravaggio (b. Michelangelo Merisi [da Caravaggio], possibly in Milan, or Caravaggio, near Bergamo, c. 1571–73; d. Port'Ercole, Tuscany 1610). Italian painter whose startlingly dramatic use of chiaroscuro and naturalism – his models very far from idealised types – revolutionised Baroque painting. Orphaned about age 11. About 1582, entered studio of Simone Peterzano of Milan. About 1588–92, in Rome and already technically accomplished in the naturalism of Lombard and Venetian painting (as opposed to the idealism of Florentine painting). Impoverished, living in depressed neighbourhood of Campo Marzio and working as assistant to lesser painters. 1592–95 work usually small scale still lives and non-dramatic subjects with half-length figures. About 1595, established his own studio and began selling his work through the dealer Maestro Valentino, who brought it to the notice of Cardinal Francesco del Monte, who in turn became his patron and helped secure some major religious painting commissions. 1598–1601, three major works – *St Matthew and the Angel*, *The Calling of St Matthew* and *The Martyrdom of St Matthew* – produced for Contarelli Chapel in the Church of San Luigi dei Francesi in Rome, immediately establishing his reputation as a painter of considerable narrative power, dramatic effect, and controversial genius.
 - *The Taking of Christ*, c. 1598–1603, oil on canvas; National Gallery of Ireland, Dublin (probability original; possibly copy of version in Museum of Western and Eastern Art, Odessa).
 - Typically of Caravaggio, figures close to picture plane and dramatically highlighted by raking shafts of light (main light source from top left) against a very dark and shallow background. Phalanx of three heavily armoured and helmeted soldiers plus Judas Iscariot and a man holding a lantern (generally thought a self-portrait) lunge forward from the right. One soldier reaches for Jesus' throat. Judas vigorously embraces Jesus and thrusts his face forward to kiss. Jesus, dressed in red with a

dark blue wrap, recoils from the embrace, his eyes cast down and his fingers interlaced at hip height. Immediately behind and to left, St John the Evangelist flees with his mouth wide open in a cry or scream; his red cloak, over a green garment, billows up behind him, framing his own head and those of Jesus and Judas.

- and/or
- Velázquez (b. Seville 1599, d. Madrid 1660); Spanish Baroque; court painter to King Philip IV, based in Madrid.
 - *Las Meninas (The Maids of Honour)*, c. 1656.
 - Large scale oil on canvas showing room in royal palace; includes the infant Princess Margarita, accompanied by various maids of honour, a female court dwarf and a dog. Velázquez himself looks out of canvas on left, in act of painting. Small (mirror?) image of King and Queen in background. Possible images of works by Rubens in background.
- NON-SYNOPTIC UNDERSTANDING
- Analysis/interpretation/significance/appraisal, for example:
 - Vermeer.
 - *Girl With a Pearl Earring*.
 - In many respects the most modest of Vermeer's works but, as its epithet 'the Mona Lisa of the North' or 'the Dutch Mona Lisa' suggests, one that also manages to fully embody both the 'photorealism' and sense of poetic mystery now associated with the artist's name. That Vermeer's 'photorealism' may have been achieved with the help of a camera obscura, camera lucida, curved mirror or some other form of optical aid has been the subject of much speculation, including by: the painter David Hockney (*Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*, 2001), whose so-called Hockney-Falco Thesis remains controversial; Tim Jenison (recorded in the 2013 documentary film *Tim's Vermeer*); and Nigel Konstam (<http://nigelkonstam.com/cms/index.php/youtube-videos-by-nigel-konstam>) – see our *Perspectives on Realism* study note, 2014 version.
 - and/or
 - Caravaggio.
 - *The Taking of Christ*.
 - Powerfully realistic, brutal, concentrated and dramatic depiction of Judas's betrayal of Christ (although style of armour anachronistic). All extraneous elements eliminated. Single self-image stands for everyman. Aggression of soldiers and Judas contrasted strongly with the recoiling passivity of Christ, whose head forms an almost Janus-like image with that of St John the Evangelist. Film-set-like quality of Caravaggio's paintings often remarked upon, as also the lack of known drawings – both points supporting David Hockney's controversial thesis that Caravaggio and certain other western painters, from about 1430 on, availed of mirrors and lenses as optical aids (*Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*, 2001; see our *The Order Within* and *Perspectives on Realism* study notes for brief accounts).
 - and/or
 - Velázquez.
 - *Las Meninas*.
 - Fluent, masterly brushwork; convincing realism but mirror images do not tally with reality. Testimony to heightened status of artist. Access to various Italian and Flemish influences through royal collection. Highly influential.
- SYNOPSIS
- Referencing one or more of, for example:
 - European art Renaissance to Rococo
 - European art Renaissance to Romanticism
 - Germany
 - European architecture Baroque to Romanticism
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 4 – French painting 1860–1900

162.304: Critically appraise two examples of French painting 1860–1900, one Post-Impressionist and one Symbolist. Establish relevant contexts.

Indicative content

Answers should include the following:

- NON-SYNOPTIC KNOWLEDGE
- Immediate context
 - **Post-Impressionism** Influence of and various reactions to Impressionism; individualism; influence of other cultures, especially Japanese; 'primitive' techniques and themes; Paul Cézanne, Vincent van Gogh, Paul Gauguin, Georges Seurat.
 - **Symbolism** After Impressionism, return of meaning, imagination, fantasy; Odilon Redon, Paul Gauguin, Gustave Moreau.
- Identification of required practitioners and works, and descriptions of works, for example:
 - Paul Cézanne (1839–1906). One of the four major Post-Impressionists. Work falls into four main periods: Baroque-Expressionist, 1863–72, aggressively primitive in conception and execution, working primarily from imagination on themes of sex and violence; Impressionist, 1872–77, influenced by Camille Pissarro (1830–1903) to work in more disciplined manner from direct observation of nature; Constructive, 1878–87, Impressionist sense of colour allied to firm sense of structure in both the subject itself and in the pictorial composition; Synthetic, 1888–1906, new sense of resolution and harmony achieved.
 - *Vessels, Basket and Fruit (The Kitchen Table)*, 1888–90.
 - Still life of a kitchen table loaded with jars, jug, fruit, basket and a white tablecloth. Brush-work apparent; objects at odd angles and clearly not in 'correct' scientific or vanishing point perspective.
 - or
 - Vincent van Gogh (1853–90). One of the four leading Post-Impressionists.
 - *Peach Trees in Blossom*, 1889.
 - Warm Mediterranean-type view looking down on a yellow wooden fence with an orchard of blossoming peach trees beyond. Some isolated pale yellow houses with terracotta roofs in the middle distance, and a low line of blue hills in the far distance. The slightly cloudy sky depicted with distinct horizontal pale blue brushmarks. Heavy application of paint throughout the work.
 - and
 - Paul Gauguin (1848–1903). One of the four leading Post-Impressionists and also classed as a Symbolist.
 - *Vision After the Sermon, Jacob Wrestling With the Angel*, 1888.
 - Subject draws upon both a mysterious Old Testament story (Genesis 32:22–32), involving the third of the great Hebrew patriarchs (Jacob, renamed Israel after this incident and often seen as prefiguring Christ), and the artist's experience of life in Brittany, at the time an isolated region in north west France. Against a solid vermilion red ground, the simplified, strongly coloured (ultramarine, bottle green, chrome yellow and orange), figures of Jacob and the angel appear in the middle distance, top right. They are separated from other figures in the composition by a brown tree trunk – orange on its right edge – slanting top left to bottom right across the canvas. Dappled green foliage runs across the upper edge of the canvas. To the left of the tree trunk, in the middle distance upper left, is a small image of a calf(?). To the calf's left, a line of eleven traditionally dressed Breton women, in white bonnets and aprons over black dresses, sweeps down and across the immediate foreground, ending with the head of a priest in the bottom right corner. Priest and women have their eyes closed in prayer, with the exception of one woman, centre-left foreground, who looks directly at the wrestling figures.
- NON-SYNOPTIC UNDERSTANDING
- Analysis/interpretation/significance/appraisal, for example:
 - Cézanne.
 - *Vessels, Basket and Fruit*.
 - White tablecloth over middle of table disguises non-alignment of left and right sides

(similar treatments can be seen in many of his still life, figure, portrait and landscape paintings). This and the clear use of multiple viewpoints elsewhere in the painting underline Cézanne's rejection of Renaissance-style or snapshot-style pictorial representation: "We see the world, rather, through *two eyes, moving eyes, within heads and on bodies that also move. We are in the world: not disinterested observers of it*" (from our *Paul Cézanne* study note); Cézanne's interest lies essentially with the *classic* (what is unchanging, timeless).

○ or

○ Van Gogh.

- *Peach Trees in Blossom*. Mass production of artists' oil paints using new synthetic dyes, with a consequent fall in the cost of materials, encouraged experimentation in the way paint was applied, in Van Gogh's case, so thickly, straight from the tube, that it acquires a distinctive physical presence, adding significantly to the overall expressive effect, especially when allied to his characteristic use of vortices-like brushwork. The collapsible lead paint tube, invented c. 1841, also facilitated working outside the studio.

○ and

○ Gauguin.

■ *Vision After the Sermon*.

- Colour used for aesthetic and symbolic effect, the unnatural red ground and the strong colours of the wrestlers connoting a supernatural or spiritual dimension (the "vision"), whereas the basically black and white rendering of the women and priest corresponds with them within the material everyday world. The tree trunk – a nondescript brown except for its orange right edge – further separates the natural from the supernatural. Tellingly, aside from the wrestlers, only the priest, the spiritual intermediary and possibly a self-portrait, appears to its right. Gauguin a strong advocate of art needing to go beyond simple observation/realism and engage with ideas, symbols and meanings. Colour at this time was still a significant advantage painting had over photography – the black-and-white forms of the women and priest could arguably be associated with the realism of contemporary photography – but the symbolist painter's means generally (line, shape, colour...), he argued, were more capable of carrying symbolic and other meanings.

• SYNOPSIS

• Referencing one or more of, for example:

○ French painting 1860–1900

■ Impressionism.

○ French painting 1780–1870

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

A2 1 Section 5 – British painting 1850–1900

162.305: Critically appraise two examples of British painting 1850–1900, one Victorian Realist and one Fin de Siècle. Establish relevant contexts.

Indicative content

Answers should include the following:

- NON-SYNOPTIC KNOWLEDGE
- Immediate context:
 - **Victorian Realism** Height of British industrial and imperial power; work ethic made manifest; influence of John Ruskin; influence of and reaction to photography; some anticipation of Impressionist colour; Ford Madox Brown, John Brett, William Powell Frith.
 - **Fin de Siècle** Individualism; painterly values; George Frederick Watts, James McNeill Whistler, John Singer Sargent, Walter Richard Sickert.
- Identification of required practitioners and works, and descriptions of works, for example:
 - Ford Madox Brown (1821–93).
 - *Work*, 1852–65.
 - Painstakingly detailed painting on theme of *work*, inspired by hard working navvies (abbreviation of navigators, itinerant labourers employed in building industrialised Britain's infrastructure of roads, canals, railways, sewers...) seen laying water supply piping in a road near the artist's Hampstead studio. Theme extended to 'brainworkers': on the right, the historian and social critic Thomas Carlyle and, to his right, the Christian Socialist Rev Frederick Maurice – two critics of materialism and industrialisation, and campaigners for improved conditions for the working class.
 - or
 - William Powell Frith (1819–1909). Famous, and extremely popular and financially successful at the time, for his three large and detailed crowd scenes of 'modern life': *Life at the Seaside or Ramsgate Sands*, 1851–54 (bought by Queen Victoria), *Derby Day*, 1856–58, and *The Railway Station*, 1862.
 - *The Railway Station*, 1862.
 - In his 1887 autobiography Frith wrote of being attracted by the variety and conditions of people drawn together on such occasions.
 - and
 - James McNeill Whistler (b. Lowell, Massachusetts, 1834; d. London 1903). American-born painter, etcher, lithographer and designer who worked mainly in England and France and was associated with the Aesthetic Movement and Japonisme.
 - *Arrangement in Grey and Black, No. 1: Portrait of the Painter's Mother, or The Artist's Mother*, 1871–72. Horizontal format (144 x 162cm/ 56.8 x 64in).
 - Full-length left-profile depiction of an elderly woman – in black dress with white collar, cuffs and bonnet – sitting on a black chair and with her feet on a low stool. She is placed well to the right in the composition and is shown against a grey wall on which are two black-framed prints, one cut off by the right edge of the canvas. Across the base of the grey wall is a wide black band and below it a warm grey floor covering. A black and grey/silver curtain hangs down on the left.
 - NON-SYNOPTIC UNDERSTANDING
 - Analysis/interpretation/significance/appraisal, for example:
 - Brown.
 - *Work*.
 - Appropriate to theme, painstakingly detailed and laboured over (some 13 years in making); widespread Victorian view (shared by Ruskin and Brown but notably not James McNeill Whistler) that hard work equated to high quality and achievement. Industrialisation leading to enormous social changes (including major influxes of population from countryside and poorer regions), pressing issues and debate.
 - or
 - Frith.
 - *The Railway Station*.
 - Lively scenes with well observed detail. Quite accomplished grouping of figures within the broader compositions. Limited artistic imagination and creativity; appealing

to popular taste for technical skill and diligence, and explicit visual and narrative anecdote. Criticised by the Pre-Raphaelites for the vulgarity of his subject choice. He in turn criticised the Pre-Raphaelites for their idealism and aestheticism.

- and
- Whistler.
 - *Arrangement in Grey and Black, No. 1: Portrait of the Painter's Mother, or The Artist's Mother.*
 - In this case it was apparently only under protest – and facing rejection of the work by the Royal Academy of Art, shocked by the lack of filial feeling it implied – that Whistler added the subtitle *Portrait of the Painter's Mother*. From the 1860s Whistler often used for his titles terms more familiar in a musical context – *symphony*, *harmony*, *nocturne* and *arrangement*. This was consistent with the Aesthetic principle of “art for art's sake” – that, like music, painting had no obligation to serve any function, representational or other, beyond what was inherent to painting. This anticipation of abstraction is borne out by the severity of geometrical and colour composition in the work.
- SYNOPSIS
- Referencing one or more of, for example:
 - British painting 1850–1900
 - Pre-Raphaelitism.
 - British painting 1780–1850.
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 6 – Lens-based art 1945–present

162.306: Give a broad critical appraisal of either photography or film 1945–present, establishing contexts and referring to appropriate practitioners and works.

Indicative content

Answers should include the following:

- NON-SYNOPTIC KNOWLEDGE
- Immediate context
 - **Selected photographers** Photography now ubiquitous; colour practical proposition from 1930s; Cold War era; continuing interchange between photography and painting; various approaches; Bill Brandt, Henri Cartier-Bresson, Irving Penn, Arnold Newman, Diane Arbus, Richard Avedon, Elliott Erwitt, Annie Leibovitz, Cindy Sherman.
 - or
 - **Selected film directors** Various challenges to Classical Hollywood Cinema; John Ford, Alfred Hitchcock, Carol Reed, Akira Kurosawa, Federico Fellini, Stanley Kubrick, Ridley Scott, Steven Spielberg, Martin Scorsese.
- Identification of required practitioners and works, and descriptions of works, for example:
 - Bill Brandt (b. Hamburg, Germany, 1904; d. London 1983). British photographer born in Germany to a British father, an international merchant banker, and German mother. Mid 1920s, 2½ years in a Swiss hospital recovering from tuberculosis, also undergoing psychoanalysis in Vienna. 1929, worked in Paris studio of Dadaist/Surrealist Man Ray, his other acknowledged influences including Brassai and Cartier-Bresson. 1931, settled in London and began working as a photojournalist documenting all classes of British life, publishing a selection of these works as *The English At Home* in 1936. His photojournalism continued before, during and after World War II, also producing portraits and landscape studies. 1945, he acquired a Kodak police camera with a wide-angle lens and began producing his most distinctive body of work, black and white semi-abstract wide-angle close-ups of the female nude. He spoke of wanting to see like a mouse, a fish or a fly. He later acquired a Hasselblad with a Superwide lens. Two later publications were *Perspective of Nudes*, 1961, and *Shadow of Light*, 1966.
 - ‘Nude’, gelatine silver print 34.9 x 28.9 cm, from *Perspective of Nudes*, 1961, series (example reproduced in *20th Century Photography*, Museum Ludwig Cologne, Taschen, 2001, ISBN 3-8228-5867-6, p. 77).
 - Vertical format black and white print. On the right, cut off by the frame, the right front torso of a female nude against a black interior wall, very strongly lit from the left. The wall recedes in sharp perspective – accentuated by the skirting board and by a Turkish rug on the dark floor – bottom-right to upper-left where a corner is formed with a light-toned wall. In the corner is a clutter of photographic equipment, including two rolls of backing paper and a large-format camera (the Kodak police camera?) on a tripod, casting a shadow up and to the right onto the light-toned wall.
 - 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. 1940–43, German prisoner of war. 1943–45, escaped and joined French underground resistance movement. About 1945–72, returned to photography. Renowned for capturing *the decisive moment* (title of a book he published in 1952); his images un-staged and he also always insisted on no post event editing or manipulation. As a photographer, interested more in people interacting with spaces than in sports, fashion, war or other such genres. 1972, ceased working as a full time photographer and returned to painting.
 - *Prisoner of War Camp in Dessau, Germany* or *Gestapo Informer, Dessau, Germany*, 1945.
 - A prisoner of war camp on the border between the American and Soviet zones, just after liberation, sometime between 21 April and 2 Jul 1945. The horizontal-format black and white photograph records an ex-prisoner, a woman in a dark dress centre right, confronting the 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 prisoner 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 at this table, on the right, a neatly dressed, bespectacled, blonde-haired man with a pen and notepad.

- or
- Stanley Kubrick (b. The Bronx, New York, 1928; d. near St Albans, Hertfordshire, 1999). Director of some of the most acclaimed and varied films of the second half of the 20th century. Reputation for obsessive perfectionism, sometimes demanding hundreds of takes from his actors. Began as a photographer for *Look* magazine, 1945–50, before making several documentary shorts and, from these, progressing to feature films, these including: *Paths of Glory*, 1957; *Spartacus*, 1960; *Lolita*, 1962; *Dr Strangelove*, 1964; *2001: A Space Odyssey*, 1968; *A Clockwork Orange*, 1971; *Barry Lyndon*, 1975; *The Shining*, 1980; *Full Metal Jacket*, 1987; and *Eyes Wide Shut*, 1999.
 - *Dr Strangelove (or: How I Learned to Stop Worrying and Love the Bomb)*, 1964.
 - Black comedy/satire on Cold War theme. Script by Stanley Kubrick, Peter George and Terry Southern, and loosely based on Peter George’s novel *Red Alert*, 1958 (published earlier in England, under the pseudonym Peter Bryant, as *Two Hours To Doom*). Peter Sellers plays three roles: RAF Group Captain Lionel Mandrake; Dr Strangelove, a wheelchair-bound German nuclear scientist and Pentagon adviser; and USA President Merkin Muffey. USAF General Jack D Ripper (Sterling Hayden) unilaterally orders Major TJ ‘King’ Kong (Slim Pickens) to launch a nuclear bomb attack on the USSR – his reasoning clearly insane. Mandrake tries to stop the attack but is ineffectual. Later, in the Pentagon’s War Room, advisers Dr Strangelove and General Buck Turgidson (George C Scott), for equally twisted reasons, support the attack. USSR Ambassador de Sadesky, or Desadesky, (Peter Bull) advises of a new Soviet weapon, a ‘Doomsday Machine’, that will bring about global annihilation if the USSR is attacked. Film ends with Major Kong waving his cowboy hat as he rides the nuclear bomb falling to its target.
- Alfred Hitchcock (b. London 1899; d. Bel Air, California, USA, 1980). Often acclaimed as the ‘Master of Suspense’. Started in British film production as a title and set designer before becoming a screen writer and, by the mid 1920s, director. Early directed works include: *The Lodger*, 1926; *Blackmail*, 1929; *The Man Who Knew Too Much*, 1934; *The 39 Steps*, 1935; and *The Lady Vanishes*, 1938. In 1939 he moved to Hollywood, his works there including: *Rebecca*, 1940; *Spellbound*, 1945; *Notorious*, 1946; *Rear Window*, 1954; *Vertigo*, 1958; *North By Northwest*, 1959; *Psycho*, 1960; and *The Birds*, 1963.
 - *Torn Curtain*, 1966.
 - Spy/political thriller. American physicist Professor Michael Armstrong (Paul Newman) defects to East Germany. His scientist fiancée Sarah Sherman (Julie Andrews) unexpectedly follows him, despite her dismay at his defection. Armstrong’s intention, the audience soon realises, is patriotic, to infiltrate the East German scientific establishment to ascertain its knowledge of anti-missile systems. His plans, and the spy network supporting him, are threatened by Hermann Gromek (Wolfgang Kieling), a government security official. Armstrong kills Gromek but raises the suspicions of a taxi driver who reports him to the police. Armstrong reveals his mission to Sherman, goads the Soviet chief scientist into disclosing the required information, and eventually the couple escape back to the west.
- NON-SYNOPTIC UNDERSTANDING
- Analysis/interpretation/significance/appraisal, for example:
 - Brandt.
 - *Nude*.
 - Heightened contrast between: light (nude, skirting board, left wall, rolls of paper...) and dark (right wall, floor, camera...); and organic forms (nude, pattern in rug) and geometrical (lines of room and equipment).
 - Cartier-Bresson.
 - *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 of war and ex-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 the 1925–32 home of the Bauhaus, before the Nazis forced its closure.

○ or

○ Kubrick.

■ *Dr Strangelove (or: How I Learned to Stop Worrying and Love the Bomb)*, 1964.

- Generally acknowledged as one of cinema's great works, and a satire encapsulating the fear and paranoia of the Cold War era. Insanity theme connects with the Cold War's 'MAD' principle – peace through the threat of Mutually Assured Destruction. Recurring sexual references, including in the characters' names (Jack D Ripper, de Sadesky, Mandrake...) reinforce theme that war is a product of the male sex drive.

○ Hitchcock.

■ *Torn Curtain*, 1966.

- Hitchcock's consummate skills as a director apparent in this Cold War thriller. War photographs and films usually focus on the drama of killing or being killed. The Cold War required a different, if no less dramatic, approach and Hitchcock's usual mixture of psychological tension, suspense, violence (limited) and black humour serve his narrative well. The film did not have a Bernard Herrmann musical score (as had every other Hitchcock feature film from 1957 to that time) but, instead, on the studio's insistence and against Hitchcock's wishes, one by John Addison, a more "commercial" composer.

• SYNOPSIS

• Analysis/interpretation/significance/appraisal, for example:

○ Lens-based art 1945–present

■ Selected photographers or Selected film directors, as not already covered.

○ Lens-based art 1850–1945

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

A2 1 Section 7 Painting 1945–1970

162.307: Give a broad critical appraisal of either Pop or Independent painting 1945–1970, establishing contexts and referring to appropriate painters and works.

Indicative content

Answers should include the following:

- NON-SYNOPTIC KNOWLEDGE
- Immediate context:
 - **Pop** ‘Neo-Dada’, ‘New Realism’; Anglo-American axis; consumerism after post-war austerity; low-art subjects and techniques inserted into high-art context; Richard Hamilton, Peter Blake, David Hockney, Robert Rauschenberg, Jasper Johns, Andy Warhol, Roy Lichtenstein.
 - or
 - **Independents** Pablo Picasso, Henri Matisse, Francis Bacon, Lucien Freud.
- Identification of required practitioners and works, and descriptions of works, for example:
 - Richard Hamilton (1922–2011).
 - *Just What Is It That Makes Today’s Homes So Different, So Appealing?*, 1956; collage, 26 x 25 cm/10.25 x 9.85 in.
 - Small collage of magazine images and advertising copy – the title itself also from an advertisement. Left foreground, a male bodybuilder poses holding an oversize lollipop emblazoned with the word ‘Pop’. A nude burlesque model, with what appears to be a lampshade on her head, is seated on the right. Distributed across the room is an assortment of the latest home desirables (tape-recorder, vacuum cleaner, television, tin of ham...). Through the window, back left, can be seen a cinema advertising the early ‘talkie’ *The Jazz Singer*, 1927 – a billboard shows a blacked up Al Johnson in the title role. The ceiling opens to a black void almost completely filled with a section, apparently, of the earth seen from space (although the barrenness suggests more the moon). On the right of the back wall is an ornately framed Victorian portrait of a man. Left of this is a cover of *Young Romance*, complete with speech bubbles, and further left again is a black lampshade superimposed with the Ford Motor Company logo of the time.
 - or
 - Pablo Picasso (b. Málaga, Spain 1881; d. Mougins, France 1973). Through his prolific lifelong inventiveness dominated 20th century painting and drawing, with major contributions also in sculpture, printmaking and ceramics. His work generally semi-abstract and autobiographical, reflecting especially his complicated love life and post-1934 exile from Franco-controlled Spain. His father a painter and professor of drawing in Malaga and later in Barcelona. 1901–04, Blue Period. 1904, settled in Paris. 1904–06, Rose Period. 1906–07, launched Cubism with *Les demoiselles d’Avignon*, widely seen as single most significant 20th century painting, radically challenging Renaissance style illusionism and developing Cézanne’s multi-viewpoint anti-perspectivism. 1907–14, worked closely with Georges Braque (1882–1963), Cubism an active force until outbreak of WWI. 1917–25, his painting style changed frequently between Synthetic Cubist and Neoclassical, Russian ballerina and ambitious socialite Olga Kukhova (or Khokhlova), whom he married in 1918, an influence. 1925, a Surrealist influence began to be seen, as in his biomorphic bathers and recurring Minotaur imagery. 1927, left his wife and son for 17 year old Marie Thérèse Walter, the subject of some of his major works. 1936–39, Spanish Civil War, Picasso a republican supporter, and latterly Communist, opposed to Franco’s nationalist fascism. 1937, produced large scale painting *Guernica* in protest at fascists’ bombing of the Basque capital (German Luftwaffe acting on Franco’s request). 1943, began 10 year relationship with 21 year old art student Françoise Gilot, who bore him a son and daughter. 1950–62, extensive series of ‘free interpretations’ of the work of past masters (Velázquez, Poussin, Goya, David, Delacroix, Courbet and Manet, among others). 1954–73, with Jacqueline Roque, whom he married in 1961. Late work criticised at the time but now widely seen as anticipating Neo-Expressionism, his recurring theme a rueful, sometimes comical, reflection upon his physical decline.
 - *Las Meninas, After Velázquez*, 1957; one of a series of 58 free interpretations of Velázquez’s *Las Meninas*, 1656, donated by Picasso to the Museu Picasso, Barcelona, in 1968.

- Format altered from vertical to horizontal but characters and spatial relationships otherwise largely maintained. Monochromatic treatment; forms simplified in some respects and more complicated in others (for example, the painter’s head treated in a Cubist fashion, facing three ways simultaneously).
- NON-SYNOPTIC UNDERSTANDING
- Analysis/interpretation/significance/appraisal, for example:
 - Hamilton.
 - *Just What Is It That Makes Today’s Homes So Different, So Appealing?*
 - Seminal work of the Pop movement, celebrating consumerism and popular/low culture. ‘Space Race’ alluded to in the earth/moon image – the first artificial satellite, Sputnik 1, was launched by the Russians 4 October 1957.
 - or
 - Picasso:
 - *Las Meninas, After Velázquez.*
 - Complex relationships within the painting, and between painting and viewer. ‘Copying from the old masters’ normally associated with the academic tradition and with students of art but, here, a sustained programme by the leading Modernist; art, not life, becomes the subject.
- SYNOPSIS
- Referencing one or more of, for example:
 - Painting 1945–1970
 - Abstract Expressionism, Pop or Independents, as not already covered
 - Painting 1880–1945
 - Painting 1910–1945
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 8 – Painting 1970–present

162.308: Give a broad critical appraisal of either Super/Photo-Realist or Postmodernist painting 1970–present, establishing contexts and referring to appropriate painters and works.

Indicative content

Answers should include the following:

- NON-SYNOPTIC KNOWLEDGE
- Immediate context
 - **Super/Photo-realism** Fascination with convention of photographic realism; concern with method; Chuck Close, Malcolm Morley, Richard Estes, Gerhard Richter.
 - or
 - **Postmodernism** Sensitive to Modernism’s distancing from a general public but unsure how to reconnect; classical references, irony, scepticism, pastiches, parodies; Carlo Maria Mariani, Sandro Chia, Francesco Clemente, Paula Rego.
- Identification of required practitioners and works, and descriptions of works, for example:
 - Chuck Close (b. Monroe, Washington, USA, 1940).
 - *Phil III*, 1982.
 - Over-lifesize head and shoulders portrait based on black and white photograph of minimalist composer Philip Glass, using cast handmade grey paper.
 - or
 - Paula Rego (b. Lisbon, Portugal, 1935). London-based figurative painter and printmaker; early influences Mantegna, Goya, Surrealism. Wholly accessible and readable images, although with mysterious and often disturbing meanings implied.
 - *The Family*, 1988.
 - A man in suit and tie is seated on the foot of a bed on the left. A young girl behind him and another in front appear to be about to remove his jacket. On the right, another young girl in front of a sunlit window observes the scene, casting her shadow toward the other three figures. Back right, on what is perhaps some kind of wardrobe, is a small image of what appears to be two female figures, one about to strike with a sword something or someone on the ground under her foot.
- NON-SYNOPTIC UNDERSTANDING
- Analysis/interpretation/significance/appraisal, for example:
 - Close. His mainly portrait output is based on the conventions of photographic realism. Within this he has sometimes allowed himself no interpretative freedom and at other times has imposed severe artificial difficulties on his transcriptions, such as composing the image of pulped paper, fingerprints or abstract symbols. His paintings usually very large, gridded and ‘pixelated’ or ‘low in resolution’.
 - *Phil III*.
 - One of a series on Glass in which different approaches to copying photographic images are taken (earlier as: part of Close’s black and white series, 1969; a watercolour, 1977; and an image produced with stamp pad and fingerprints, 1978). Photograph and canvas are gridded, and individual cells masked and copied, emulating mechanical reproduction and minimizing ‘artistic interpretation’. Various degrees of reproductive detail according to chosen method.
 - or
 - Rego. Rego has been described by leading art critic Robert Hughes as “the best painter of women’s experience alive today” and she herself, in both her work and interviews, emphasizes a female perspective.
 - *The Family*.
 - Typical of the sinister and disturbing quality Rego brings to her pictorial narratives, often within a family home context but raising issues of sex, violence, religion and personal or political persecution.

- SYNOPSIS
- Referencing one or more of, for example:
 - Painting 1970–present
 - Super/Photo-Realism, Postmodernism and/or School of London, as not already covered.
 - Painting 1880–1945
 - Painting 1910–1945
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 9 – Sculpture 1945–present

162.309: In relation to sculpture 1945–present, give a broad critical appraisal of one of the following four categories: Pop and Super/Hyper-Realism, Earthworks and Land Art, Performance and Postmodernism, Independents. Establish contexts and refer to appropriate sculptors and works.

Indicative content

Answers should include the following:

- NON-SYNOPTIC KNOWLEDGE
- Immediate context
 - **Pop and Super/Hyper-realism** Pop: Eduardo Paolozzi, Edward Kienholz, Louise Nevelson, Claes Oldenburg. Hyper-realism: Duane Hanson, John de Andrea.
 - and/or
 - **Earthworks and Land Art** Robert Smithson, Richard Long, Christo, Andy Goldsworthy.
 - or
 - **Performance and Postmodernism** Performance: Joseph Beuys, George Segal, Stuart Brisley, Jim Dine, Gilbert and George. Postmodernism: Ian Hamilton Finlay, Robert Graham, Jeff Koons.
 - or
 - **Independents** Niki de Saint Phalle, Elisabeth Frink, Antony Gormley, Damien Hirst, Rachel Whiteread.
- Identification of required practitioners and works, and descriptions of works, for example:
 - John De Andrea (b. Denvir, Colorado, USA, 1941).
 - *Amber Seated*, 2007; painted lifesize bronze with mixed media; Louis K Meisel Gallery, New York City, New York. Life-casting, with oil painting, cosmetics and mixed media.
 - Highly naturalistic portrayal of a nude woman, with blond hair, sitting on a simple rectangular pedestal. Naturalistic colour, real hair, gold bangle on the right arm. Minimal visual evidence for the real materials and construction.
 - or
 - Robert Smithson (b. Passaic, New Jersey 1938; d. Amarillo, Texas 1973). Sculptor, painter, essayist, critic and filmmaker. Natural history a lifelong interest and reflected in his art. 1953–55, studied in evening classes at the Art Students League, New York. 1956, studied briefly at the Brooklyn Museum School. 1957, began painting in Abstract Expressionist style. 1961, visited Rome and developed interests in European history and religion. “Oppositions” a recurring interest – material/spiritual, celestial/demonic, sacred/profane... 1963, married sculptor Nancy Holt (1938–) and began to work more in sculpture than painting. Aside from Holt, Sol LeWitt (1928–2007) and Robert Morris (1931–) were acknowledged influences. 1964–65, produced what he considered his first mature works, minimalist sculptures using glass sheets and neon tubes. 1967–73, developed interests in, and published essays on, crystalline structures, the concept of entropy, 18–19th century landscape architecture (especially the “picturesque”, the “sublime”, and parks), and present day industrial excavations and their equivalence to ancient monuments. “A Sedimentation of the Mind: Earth Projects” essay published in *Artforum* magazine September 1968. 1967–68, earth and rocks, sometimes combined with mirrors or glass, exhibited as “non-site” artworks in galleries. “Site” works, in contrast, made for a specific outdoor locations. Smithson died in a plane crash in 1973 whilst surveying possible land art sites.
 - *Spiral Jetty*, 1970; “sited” Land Art example; some 6500 tons of basalt, salt and earth in Great Salt Lake, Utah, USA.
 - Large-scale landscaping to form a spiral jetty, without practical purpose. Fluctuating water levels cause the work to be sometimes submerged. On re-emergence it has a new layer of salt encrustation.
 - or
 - Robert Graham (b. Mexico City, Mexico, 1938; d. Venice, California, 2008). California-based sculptor specialising in the human figure, especially monumental human figures within architectural settings.
 - *Olympic Gateway*, 1984; cast bronze, gold leaf, zinc and granite; 25 × 15 × 5 ft. Commission to commemorate the Games of the XXIIIrd Olympiad in Los Angeles, and installed at the Los Angeles Memorial Coliseum.

- Severely geometrical post-and-lintel structure surmounted by bronze torsos of a male and a female athlete, each placed on an upturned gold cone. The two columns are decorated with inlaid line drawings, in zinc, of athletes' torsos in motion. Bronzes cast from torsos moulded in clay.

○ or

- Damien Hirst (b. Bristol 1965). Sculptor and painter, leader of the so-called Young British Artists (YBA), dominating the British art scene since the 1990s and renowned for his *Natural History* series featuring dead animals (maggots, flies, shark, sheep, cow, calf), his celebrity, financial success, and drink- and drugs-fuelled behaviour between about 1992 and 2002. (The death of close friend Joe Strummer in 2002 had a sobering effect.) Raised in Leeds, obtained an "E" grade in Art and was accepted into Leeds College of Art and Design on his second application. 1986–89, studied Fine Art at Goldsmiths College, University of London (again, rejected on his first application), and obtained a student placement in a mortuary. 1988, main organiser of independent student exhibition *Freeze* in a disused London Docklands building. Through the influence of Conceptualist and Goldsmiths' lecturer Michael Craig-Martin (1941–), visitors to *Freeze* included Charles Saatchi, Norman Rosenthal and Nicholas Serota – major forces in contemporary art world. 1990, *A Thousand Years*, installation comprising a large glass case of maggots and flies feeding off a cow's head, bought by Saatchi. 1991, Serpentine Gallery stages *Broken English* group exhibition, partly curated by Hirst. Signs with art dealer Jay Jopling, of the White Cube gallery, and is offered funding by Saatchi. 1992, first YBA exhibition staged at Saatchi Gallery and Hirst shows his vitrine shark-in-formaldehyde *The Physical Impossibility of Death in the Mind of Someone Living*. 1993, *Mother and Child Divided*, a cow and calf, each split and displayed in separate vitrines, shown in Venice Biennale. 1995, won the Turner Prize. 1996, *Hymn*, 20 ft high 6 ton polychromatic bronze enlargement of a 14in *Young Scientist Anatomy Set* toy, designed by Norman Emms and made by Humbrol (in 2000, Hirst was sued for breach of copyright and paid undisclosed sum to charities). 1997, *Sensation* exhibition staged at Royal Academy, London, signalling establishment approval of YBA. 2003–04, relationship with Saatchi cools. 2004, fire at Saatchi's Momart warehouse destroys much of his collection, including 17 works by Hirst. 2007, *For the Love of God*, a platinum cast of a human skull studded with 8,601 diamonds and real human teeth, sold for £50m to a consortium that included Hirst himself and his gallery, Jopling's White Cube. 2009, *No Love Lost* exhibition of 25 oil paintings, by his own hand, at the Wallace Collection in London. The influence of Francis Bacon was very apparent and freely acknowledged. Reviews were generally negative, most critics finding the work derivative and technically unaccomplished. A few critics applauded Hirst's courage in attempting to move from conceptualism/sculpture into painting.

- *The Virgin Mother*, 2005; partly painted bronze, 10.3 m/33.75 ft high; The Lever House Art Collection, New York.

- Colossal bronze figure of nude young pregnant woman, in left profile, as seen from public thoroughfare (Park Avenue); right side, from mid-thigh upwards, 'flayed', exposing polychromatic skull, muscles, foetus and flaps of turned back skin.

- NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, for example:

- John De Andrea. Tends to use friends as well as professional models for his subjects. Aiming for fullest possible record of the outward appearances of unique contemporary individuals. Recurring themes in his work include: attractive young women, amorous couples, sculptor (clothed) and model (nude), contemporary versions of ancient Greek sculptural works, and psychological conflict.

- *Amber Seated*.

- An extreme example of naturalistic art; all means/media and considerable technical skills employed to make the figure as life-like as possible. The model's bangle and the fact that she is named helps personalise the portrayal, taking it beyond a formal studio nude study. However, arguable that de Andrea's realism is compromised in that he tends to choose models in prime physical condition, well coiffed and made up, and presented with little or no wrinkles or blemishes. In other words, his subjects tend to be idealised to some degree. Use of life-casting and/or mixed media criticised by some as appropriate to waxworks or similar displays but not fine art. Hyper-Realism or Hyperrealism, in general, open to criticism that skill/technique and illusionism prioritised over artistic values.

- or
- Smithson:
 - *Spiral Jetty*.
 - Early example of sited Land Art. Influenced by monuments of antiquity. Desire to reconnect with nature and the landscape, and effort to escape gallery system and notion of art as consumer product.
- or
- Robert Graham.
 - *Olympic Gateway*.
 - As with De Andrea, tends to choose models in prime physical condition – in this particular case, fully consistent with the Olympic/athletic theme. The figures finely honed, ‘real’ in every detail, and the poses simple, frontal, monumental – typically, legs slightly parted and arms hanging loose. A sculptural approach reminiscent of that of Archaic and Classical Greece – physical specimens that are both real and ideal closely and unashamedly observed and represented. Use of torsos – partial or ‘abstracted’ figures – also reminiscent of how we experience Classical Greek sculpture, generally in a fragmented state. The athletes’ organic forms both echoed in and contrasted by the severely geometrical forms of the archway.
- or
- Hirst.
 - *The Virgin Mother*.
 - Figure modelled on Degas’ *Little Dancer Aged 14*, 1880, sculpture, but nude rather than dressed in a (real) tutu, colossally oversized, heavily pregnant, partly ‘flayed’, partly coloured. Stressed religious and art historical associations and comment on social issue of underage sex.
- SYNOPSIS
- Referencing one or more of, for example:
 - Sculpture 1945–present
 - Pop and Super/Hyper-realism, Conceptualism and Minimalism, Earthworks and Land Art, Kinetic Art, Performance and Postmodernism, and/or Independents, as not already covered.
 - Sculpture 1870–1945
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 10 – Irish art 1945–present

162.310: In relation to Irish art 1945–present, give a broad critical appraisal of either painting or other media, establishing contexts and referring to appropriate artists and works.

Indicative content

Answers should include the following:

- NON-SYNOPTIC KNOWLEDGE
- Immediate context
 - **Painting** Tom Carr, Colin Middleton, William Scott, Gerard Dillon, Louis Le Brocquy, T. P. Flanagan, Basil Blackshaw, David Crone, Joe McWilliams, Jack Pakenham, Neil Shawcross, Carol Graham, Rita Duffy.
 - or
 - **Other media** F. E. McWilliam, Alastair MacLennan, Carolyn Mulholland, John Aiken, John Kindness, Willie Doherty, Paul Seawright.
- Identification of required practitioners and works, and descriptions of works, for example:
 - Tom Carr (b. Belfast 1909; d. Norfolk 1999). Landscape and figure painter, known especially for his watercolour and oil scenes of Co. Down countryside and seaside scenes, the latter often with parents, children and pets at play. 1929, attended Slade School of Fine Art, studying under Henry Tonks and Wilson Steer. 1943, associated briefly with the Objective Abstractionists before reverting to representational painting.
 - *Ormond Quay*, 1938; oil on canvas, 63.5 × 76.2 cm; private collection, Belfast (reproduced in S. B. Kennedy, *Irish Art and Modernism, 1880–1950*, 1991, ISBN 0 85389 402 7, p. 260).
 - View of Ormond Quay, Dublin, looking from across the road almost square-on to a wall bordering the Liffey river, a number of figures on the pavement in front of the wall. On the left, in sunlight, a small tree. Also in sunlight on the left, a woman dressed in blue, with a small child by her side, pushing a pram. The baby, dressed in white, can just be seen. Figures further to the right are in shadow and quite darkly dressed. Left of centre, a man with a white dog converses with a woman. On the right, four figures sit on or lean against the wall. The Liffey appears milky grey-green behind them. Two white seagulls fly above it, just right of centre. On the far bank are tall Georgian buildings, all quite light in tone. The sky is a muted blue-green.
 - Gerard Dillon (b. Belfast 1916; d. 1971). Left school at 14 and worked as a (house) painter and decorator for about seven years, mostly in London, before taking up fine art painting. Largely self-taught. 1939–44 (during WWII), based in Belfast and Dublin. 1942, first one-man exhibition, in Dublin, the exhibition opened by Mainie Jellett. From the early 1940s, his subjects were mainly drawn from the west of Ireland – Connemara and the Aran Islands, and focusing on the people and their way of life rather than the landscape itself. Chagall was an acknowledged influence. 1958, represented Ireland at the Guggenheim International Exhibition and Great Britain at the Pittsburgh International Exhibition. 1967, suffered a stroke, and in hospital for six weeks. With three of his brothers already dead from heart disease, he realised he too would likely die young. He died of a second stroke in 1971.
 - *Yellow Bungalow*, 1954.
 - Naive painting style, with the scene, a room interior, simply and boldly portrayed in line and colour. Subjective viewpoint rather than one based on scientific perspective. The ceiling, walls and floor are boarded; ceiling and walls yellow; floor brown. The scene is tilted steeply down to the left. In the bottom left corner a young man in a blue jacket, sitting on a yellow wooden chair, holds a sheet of paper in his right hand, an accordion in his left, and looks directly out of the painting. Behind him are a blue door and low blue screen. To his right is a black range or stove, with decorative hinges picked out in blue, and to its right a box of turf (or peat) to feed the fire. To the right again, a woman in a red skirt and white top sits with her arms crossed, looking diagonally across the room at the man. On the extreme right is a red-curtained window through which can be seen some white houses and green grass. In front of the range is a blue rug with yellow patterning, and partially on the rug is a yellow wicker armchair, on which sleeps a white cat. In the bottom right corner is a table, covered in a yellow tablecloth with blue(?) patterning, and on which is a white plate with four or so fish. An oil lamp hangs from the ceiling on the right.

- Jack Pakenham (b. Dublin, 1938). Following the death of his mother when he was three weeks old, his Northern Irish Protestant father changed their names and relocated the family to N. Ireland, apparently to escape the influence of their Catholic maternal relations. In 1959 Pakenham graduated from Queen's University in French, Spanish and Philosophy. He lived for a time in Ibiza and Dorset before returning to teach English at Ashfield Boys' High School in Belfast. In 1990 he retired to devote himself to painting, at which he was self-taught.
 - *Peace Talks*, 1992.
 - Horizontal format with crowded, conflated urban landscape and indoor scenes. Scientific perspective clearly rejected, with ground plane tilted towards pictorial plane. Various seemingly allegorical figures, including a female figure on left whose upper body is separated from her lower, and some masked figures.
- Neil Shawcross (b. Kearsely, Lancashire, 1940). 1962–2004, taught art at Ulster Polytechnic/ University of Ulster and to children. Widely admired and inspirational teacher and painter.
 - *Nude*, 1993, pencil and watercolour on paper (reproduced <http://www.fineart.ac.uk/worksul0007/index.html>).
 - Delicately and loosely painted image of female nude, seen from the back, lying on red bed against a green background.
- or
- F. E. McWilliam (b. Banbridge 1909, d. 1992). Sculptor, joining English Surrealist group in 1938.
 - *Kneeling Woman*, 1947; cast stone, National Galleries of Scotland; commissioned by Surrealist artist and collector Roland Penrose.
 - Naturalistic drapery, head, arms and legs but torso omitted.
- Paul Seawright (b. Belfast 1965). Photographer and Professor of Photography at University of Ulster in Belfast. Best known for his 1988 *Sectarian Murder* series of colour photographs depicting sites of sectarian murders during the N. Ireland Troubles (the political and military, or paramilitary, conflict c. 1968–98 between the mainly-Protestant Unionists/Loyalists, who wished N. Ireland to remain part of the United Kingdom, and the mainly-Catholic Nationalists/Republicans, who wished it to unite with the Republic of Ireland). The photographs, usually without people and taken from very low viewpoints, are accompanied by newspaper reports of the murders, 'depoliticised' by withholding information on the victims' political/religious affiliations.
 - *Gate Belfast*, 1997; collection Irish Museum of Modern Art (<http://www.paulseawright.infobelfast.html>); colour photograph.
 - Colour photograph of heavy, crudely made, rusted steel gate, almost square and filling the photographic frame. The gate's square form bisected vertically, horizontally and diagonally by steel beams and overlaid by rusty mesh, battered and torn in places. A few patches of white or cream paint remain but the gate is almost completely rust-brown. Through it can be seen a muddy path through a derelict urban landscape, some patchy vegetation and puddles visible under a uniformly grey sky.
- NON-SYNOPTIC UNDERSTANDING
- Analysis/interpretation/significance/appraisal, for example:
 - Tom Carr.
 - *Ormond Quay*.
 - Quite narrow overall tonal range, with play on the white accents (baby, dog, seagulls) and the figures and wall in shadow on the right. Rather distanced view of the figures, and the simple geometrical forms of the buildings beyond, produces a slightly abstract effect. Typical of the artist's gentle, unassuming realism
 - Dillon.
 - *Yellow Bungalow*.
 - There is a sense of neat and cosy domesticity about the room but also, on two accounts, some tension. The man and woman are as far apart as they can be within the space and the man does not meet the (accusing?) gaze of the woman. Similarly, the cat is apparently quietly asleep but in the composition it has been placed next to the fish on the table. The (positive–negative) patterning on the screen, range, rug and tablecloth help unify the composition.

- Pakenham.
 - *Peace Talks*.
 - Example of the artist's long-term engagement with the N. Ireland conflict as subject, and example also of his familiarity with literary as well as visual uses of narrative, metaphor, symbolism, allegory and ambiguity.
- Shawcross.
 - *Nude*.
 - Line and wash treatment typical of the artist's direct and rapid painting technique, whether in watercolour or oils. Elimination of all unnecessary detail. Strong red lends warmth to the nude form, and green background adds vivacity to composition; both set off by the minimalist underlying drawing. Reminiscent of Matisse's *Odalisques*.
- or
- F. E. McWilliam.
 - *Kneeling Woman*.
 - Realistic or naturalistic only in parts. Missing torso can be seen as affirming Surrealist association. Also contrasts with the many sculptures of human form from Antiquity that have limbs and heads missing (here reversed). The fragment long recognised as peculiarly affecting and stimulating to the imagination, but other less happy connotations as well. Play between solids and space/void also recurring feature of work by other leading British sculptors of the time, Henry Moore and Barbara Hepworth.
- Paul Seawright.
 - *Gate, Belfast*.
 - The photographer's past work, the photograph's place and time (the Belfast, or Good Friday, Agreement and the ensuing peace are still a year off), and the brutally forbidding aspect of the image itself, create an uneasy atmosphere. This is reinforced by the gate's form, tightly framed within the photograph, echoing that of the Union flag – albeit, lacking the colours, apart from the white/grey of sky.
- SYNOPSIS
- Referencing one or more of, for example:
 - Irish art 1945–present
 - Painting or other media, as not already covered.
 - Irish art 1900–1945
- Any other valid content to be identified at the standardising meeting and credited.