AQA

ASSESSMENT and
QUALIFICATIONS
ALLIANCE

General Certificate of Education

History of Art 6251

HOA6 Historical Study 2

Mark Scheme

2006 examination – June series

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

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

HOA6-Historical Study 2

Maximum mark: 20

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

Topic 1

Art and Revolution

1   Discuss Goya's works produced in response to the French invasion of Spain. You should refer to **at least three** examples of his work in your answer.

Band 4 and above only if at least three examples are given and there is some contextual discussion of the French occupation. If only two examples are discussed the maximum is Band 3.
If one example is discussed the maximum is Band 2.

- The main examples are 2 and 3 May, 1808, (1814) and the Disasters of War although not published until 1863.

- Goya (1746 – 1828) 2 and 3 May 1808, (1814). Painted after the expulsion of the French. Goya said he wanted to 'perpetuate with his brush the most notable and heroic actions or scenes of our glorious insurrection against the tyrant of Europe'. He also said he was in absolute penury and asked for an advance payment to enable him to carry the work out.

- 2 May is not about defeat but certainly about the death of both the Spanish rebels and the occupying French, the cavalry and Mamelukes. It shows the confusion and turmoil of combat.

- 3 May is an unusually bleak image of heroism and the stark realities of death. Variety of reactions of the victims - despair, disbelief, defiance. Proximity of the firing squad and the dramatic quality of light from box-lantern. Bloody corpses in left foreground. Panic, fear and the brutal finality of execution by the faceless and de-humanised firing squad are emphasised and the central figure in the white shirt is deliberately meant to be reminiscent of a Christ figure, even down to suggestions of stigmata in the palms of his hands. Some authorities, however, do detect a note of optimism in the sense of defiance amongst the victims.

- The French occupation of Spain was dealt with in such works as Colossus, (c.1808–14) and Allegory of the City of Madrid, (1809).

- The pictures may have decorated a triumphal arch to celebrate the return of Ferdinand to Madrid on 13 May or served as decorations for the commemoration of 2nd May, celebrated for the first time in 1814.

- The full horrors of war and famine are shown in the Disasters of War, begun 1809/10. Originally planned to have 85 prints, but no edition in Goya's lifetime. First Edition 1863, with 80 plates (65 refer to War and Famine, 15 political and satirical allegories - the Caprichos Enfáticos - Emphatic Caprices which refer to the return of Ferdinand VII (1815 – 17). Goya's own title was Fatal consequences of Spain's bloody war with Bonaparte. And other emphatic caprices.

- The Water Carrier, The Forge, The Knife Grinder are probably connected with scenes Goya witnessed during the heroic defence of Zaragoza against the French, commanded by General Palafox, (1808 – 09).

- Other war related paintings are Colossus, (c.1808 – 14) though some Goya specialists doubt the authenticity of the Colossus.

- It is not known how much Goya actually witnessed. Although in Zaragoza at the time of the French siege, access to battle sites was limited and dangerous. He probably was not an eye witness at the 3

May executions.

Other valid points to be taken into consideration.

Topic 1

2   What different images of Napoleon do we gain from the work of Baron Gros? You should refer to **at least two** paintings of Napoleon by Gros in your answer.

For Band 4 and above candidates should offer more than one image of Napoleon and distinguish between the roles portrayed. Maximum Band 3 if only one image is discussed.

- Gros depicted him as a dashing leader (Arcola), humanitarian (Jaffa and Eylau), magnanimous victor (Madrid) and determined motivator of men (Pyramids).

- Gros painted Napoleon at Arcola, (1796) as a heroic young soldier. He said "Just as Charles Lebrun painted the former Alexander, I should paint the new one." Napoleon was active in promoting his own heroic image.

- The Plague House at Jaffa, (11 March 1799), 1806. Napoleon fearlessly touches the plague stricken to prove that their condition is not bubonic plague. Vivant Denon to Napoleon - There is a picture at the Salon that has captured everyone's imagination. Since it represents an episode from your life and an example of courage that, amongst heroes, distinguishes you in history: I will attempt to give you an account. It is Gros' picture representing Your Majesty visiting and touching the sick in the military hospital of Jaffa. This picture is truly a masterpiece. It is undoubtedly superior to everything Gros has previously done, so, by this single work, he will be counted amongst the most able artists of the French School.

- Napoleon at the Battle of Eylau, (8th February 1807) 1808. Napoleon shown as humanitarian, although Gros took trouble to show suffering of Prussian and Russian soldiers and showed work of French Army medical corps.

- After the Battle of Eylau Napoleon said "If all the Kings on this earth could see this spectacle, they would be less eager for war and conquest. A father who loses his children tastes none of the glamour of victory. When the heart speaks, glory itself holds no more illusions".

- 15,000 French dead, battle a stalemate and inconclusive, though declared a glorious victory to the people of France. Gros given Legion of Honour for the picture.

- The Surrender/Capitulation of Madrid, (4th December 1808 – 1810). Napoleon takes the surrender of the city while the Spanish bow their heads and bow down for mercy. Some features were based on the model of Velázquez's Surrender at Breda, (c.1634), which showed an honourable surrender, but left the spectator in no doubt as to who were the winners and who were the vanquished. Napoleon was often seen as magnanimous in victory.

- Napoleon haranguing the Army before the Battle of the Pyramids, (July 21, 1798) (1810). General Bonaparte, on a white horse points to the distant pyramids and exhorts his troops. Enemy dead and wounded are trampled under the horse's hooves.

Other valid points to be taken into consideration.

Topic 1

3   Discuss Delacroix's works on contemporary political themes.

For Band 4 and above candidates should discuss at least two of Delacroix's political themes. Maximum Band 3 if only one work is discussed.

- His contemporary works were <u>Scenes of the Massacres at Chios</u>, (1824), <u>Greece on the ruins of Missolonghi</u>, (1826) and <u>Liberty leading the People</u>, (1830). Although recently it has been argued that <u>The Death of Sardanapalus</u>, (1827/8) is an adverse comment on the weak and corrupt kingship of Charles X.

- Delacroix's father, Charles, had held office under the revolutionary government and Napoleon. At the return of the Bourbons Delacroix could expect no favours from the royals.

- After the restoration of the Bourbon monarchy Delacroix had produced caricatures against the Allied forces that occupied Paris.

- The first two relate to the popular cause of Greece fighting for freedom from the Turks. At Chios April – May 1822 the Turks carried out massacres and ethnic cleansing, only 900 of the population of 90,000 remained. About 20,000 had been killed and the rest sold as slaves. Title of "Scenes' meant it was an amalgam of incidents. <u>Chios</u> was highly criticised, perhaps because it gave a negative image of the once proud Greeks, but <u>Missolonghi</u> was reasonably well received. The style of <u>Chios</u> was also condemned- "It's the massacre of painting", Baron Gros.

- <u>Chios</u> was unlikely to have been motivated by political engagement and from the start Delacroix saw it as a topical subject likely to have public appeal and consolidate his 1822 Salon success <u>Dante and Virgil</u> (<u>The Barque of Dante</u>).

- <u>Missolonghi</u>, however, was both a tribute to the heroic but doomed defenders of the city and an appeal for French support in the Greek struggle for freedom. The city fell to Turkish siege 22-23 April 1826 and the last defenders blew up the arsenal. Main figure taken from ancient Greek *tyche*, a statue that served as a protective personification of a city. The erroneous title often given <u>Greece expiring on the ruins of Missolonghi</u> suggests a defeatism that was not in Delacroix's mind.

- Although Delacroix took no part in the 1830 Revolution <u>Liberty on the Barricades</u>, (<u>Liberty Leading the People</u>) was more than simply a deliberate and perhaps cynical attempt to ingratiate himself with the new regime, and is more than neutral reportage or empty, luke-warm rhetoric.

- Although the painting was not such an impassioned and committed statement as many works from the French Revolution such as David's <u>Marat</u>, it had a patriotic basis. Delacroix denoted its significance by calling the work 'an allegorical picture about the events of July 1830' and invested it with a visual impact and a spirited optimism and belief in the righteous self-determination of the French.

- It is a mixture of the real, the invented and allegorical.

Other valid points to be taken into consideration.

Topic 1

4   Discuss the relationship between politics and Romanticism in the work of **three** artists active in this period.

For Band 4 and above candidates should comment on the links between politics and Romanticism. Maximum Band 3 if only 2 artists are discussed, maximum Band 2 if only one artist is discussed.

- Romanticism was, in many ways, a reaction to the upheavals of the French Revolution and the Napoleonic period.

- Romantic elements include modern subject matter (often linked with a 'cause' or 'issue'), which was expressed with an intensity of emotion, subjectivity, animation of subject matter and dramatisation by effects of colour and atmosphere.

- The <u>most</u> obvious examples are Goya, Géricault and Delacroix, although a case could be made for including Gros.

Géricault

- The relationship between Romanticism and politics can include references to both the positive and negative aspects of the Napoleonic campaigns (victory and defeat), the controversy and possible (but not likely) political motivation behind The Raft of the Medusa. It could also be argued the 5 surviving <u>Portraits of the Insane</u> record states of mind triggered by the huge changes in French society during the Revolution and Empire.

- 1812 <u>An Officer of the Imperial Guard</u>
  'Where does that come from? I do not recognise that touch' David. A bold Salon debut that captured the excitement and vigour of the Napoleonic adventure, (as well as Géricault's equine obsession).

- 1814 <u>The Wounded Cuirassier</u>. The dismounted Cavalryman, (called a Cuirassier because of his metal breastplate), stumbles down a bank while his horse snorts with wide-eyed fear. The only injury is a slight reddening around the neck and temple and it is more of a mental than a physical wound, he looks nervously into an uncertain immediate future. Géricault did not paint a great hero or general, but an anonymous regular soldier who stood for the whole French nation. His colour scheme and painting style differed completely from the smoothly sculptural and even urfaces of David's works. As the <u>Imperial Guard</u>, it was painted on large scale. However, as it was a genre painting such a large format was considered inappropriate by many critics.

- Between the two paintings Napoleonic France had been defeated, and the <u>Wounded Cuirassier</u> was redolent of defeat and represented the loss of confidence of a whole nation. It was also a modern and up to date image of defeat compared to David's ancient Greek <u>Leonidas at Thermopylae</u>, (1814).

- <u>The Raft of the Medusa</u>, (Shipwreck July 1816. 150 on raft for 13 days - 15 rescued, 10 survived). Painted on massive scale of a history painting with preparatory work similar to David's practice. Although the event was a political scandal, the disaster blamed on the incompetence of the captain, a Royal appointment, Géricault did not spend a lot of time and money to make a political point. He painted an epic representation of human misery. The painting is also linked to the issue of colonisation.

Delacroix

- <u>Scenes of the Massacres at Chios</u>, (1824) (Refer to question 3 Mark scheme for the details).

   <u>Greece on the ruins of Missolonghi</u>, (1826) (Refer to question 3 Mark scheme for the details).

   <u>Death of Sardanapalus</u>, (1827/8). Delacroix at his most 'Romantic' and Rubensian. Dramatic scene of blood letting and slaughter while Sardanapalus lies back and watches impassive. Element of autobiographical identification with Sardanapalus. Suggested that that subject is a critique of the weak and unpopular reign of Charles X.

   <u>Liberty on the Barricades</u> <u>(Liberty leading the People)</u>, (1830). See question 3.

- Goya <u>2nd</u> and <u>3rd May 1808</u>, (1814). See question 1.

- Gros' depictions of Napoleonic campaigns might be considered 'proto-romantic' in their depiction of the contemporary, their use of colour, their exotic settings and pathos.

Other valid points to be taken into consideration.

Topic 1

5   How was art used as propaganda during this period? You should discuss **three** examples **and** the propaganda 'message' of each work.

For Band 4 and above candidates should discuss three relevant examples and discuss what the particular issue being promoted actually is and whether it supports or undermines the dominant political or social structure. (In most examples it will tend to show support). Maximum Band 3 if only two examples are discussed, Maximum Band 2 if only one example is discussed.

•   There are many possible examples from the French Revolution, Napoleonic Empire, Peninsula War, Greek War of Independence, 1830 Revolution. The most effective examples will be those that demonstrate the relationship between the image and the propaganda issue in question.

•   French Revolution
David; Marat at his Last Breath, the brutal assassination of a political martyr by a traitorous woman.

•   David's earlier work, Oath of the Horatii, (1784) and Brutus, (1789) had no specific links with the Revolution but the former has been considered as 'subversive' and the latter as a supreme /fanatical example of patriotism.

Napoleonic Empire

•   David: Sacre - the inauguration of a new dynasty;
David: Eagle Standards - the new Emperor declaring his faith in the armed forces in a conscious re-enactment of Roman military ritual;
Gros: Jaffa - compassion and bravery of Napoleon;
Gros: Eylau - the humanity of the Emperor and the devoted care of the medical corps.

Peninsula War

•   Goya 2 and 3 May 1808, (1814). The confusion of war, the brutality of execution and (possibly) the heroic defiance of the victims.

Greek War of Independence

•   Delacroix: Greece on the Ruins of Missolonghi, a plea for help and a homage to the Greek defenders.
Delacroix: Scenes from the Massacres at Chios, (1824) is generally assumed not to have been a call for support and intervention on behalf of the Greeks.

1830 Revolution.

•   Delacroix Liberty on the Barricades (Liberty Leading the People) - a patriotic testament to the self-determination of the French people.

Other valid points to be taken into consideration.

Topic 2

Eighteenth and Nineteenth- century Japanese Prints

1 How did Ukiyo-e prints capture the ephemeral aspect of entertainment and pleasure in Japanese society?

For Band 4 and above candidates should identify the ephemeral nature of the subject, content, style and narrative methods of the prints.

- The word Ukiyo-e was originally applied to 'painting of the floating world', a derisory name for the pleasures of money, material possessions and sensory pleasure the transitory attractions of this life as opposed to the spiritual quest of the soul for perfect harmony with the universe. This was a popular art form that recorded the tastes, fashions and way of life of the entire urban class of Edo (modern Tokyo). Pure landscapes with no human presence do not really fit into the category of Ukiyo-e.

- The subject matter of most commercially produced prints of the Edo period depicted the twin concerns of popular culture: *kabuki* actors and the women of the entertainment quarters, the Yoshiwara brothel district in Edo.

- Kabuki was the popular theatre of the Tokugawa period. Although it had its origins in the dance and mime of the aristocratic No and Sarugaku theatres, it developed into a lavish and dramatic expression of the lives and aspirations of common people. In scenes from the Kabuki theatre prints most often celebrated leading actors in their latest 'hit' shows, but also commemorated an actor's change of name, return to the Edo stage from a provincial tour, or his death. Female impersonators were also favourite subjects and in such scenes there was a mixture of realism with caricature but the actor needed to be easily recognisable. In order to ensure this, from the third quarter of the 18th century schools of print designers established and strictly adhered to standardised likenesses (*nigao*).

- Theatrical presentations combined the arts of drama, dance, song and music, delivered with broad gestures that used mime, exaggerated facial expression and spoken oratory, aided by elaborate costumes, often they would last an entire day. The plays were well known to their patrons and repeated over and over, with families of actors often playing a certain character for generations, much in the same manner as the *Commedia dell' arte* tradition in Europe.

- Ukiyo-e prints and Kabuki theatre had a symbiotic relationship. Kabuki producers sought the publication of prints that would advertise their productions and build the reputations of their actors. Ukiyo-e publishers looked to the Kabuki for new subject matter that would appeal to their customers.

- Many scenes of elegant prostitutes were produced, some of them forming a series, such as Utamaro's Twelve Hours of the Green Houses, (brothels). There are also some extremely explicit scenes of sexual activity.

- In the Edo period, *Sumo*, previously principally a religious ritual, became a sport fervently followed by the general public and therefore an apt subject for the *Ukiyo-e* print designer. Independent prints of *Sumo* tournaments, wrestlers were relatively unusual before the sport gained popularity in the 1780s. Subjects were taken up by Katsukawa Shunsho (a great fan of the gargantuan wrestler Tanikaze).

- The prints were ephemeral items, published in large editions for a broad audience. They were not

'high art' and were consciously commercial and exploited novelty and bright visual appeal. The elite considered them vulgar. The content was also monitored by the authorities, in case of dissident political views. Subject matter was aimed at the lower ranks of society, especially the burgeoning urban lower class of Edo (modern Tokyo).

- Artists include: Shunsho (1726 –1792); Shunko (1743 –1812); Buncho (active 1765 – 1780); Hokusai (1760 –1849); Utagawa Toyokuni I (1769 –1825); Kunisada (1786 –1864) and Kuniyoshi (1797–1861).

Other valid points to be taken into consideration.

Topic 2

2   What innovations did Hokusai introduce into Japanese prints?

For Band 4 and above candidates should discuss the innovations in subject matter and techniques achieved by Hokusai, particularly in his treatment of landscape.

- Katsushika Hokusai (1760 – 1849). "The Old Man Mad for Painting", the greatest Ukiyo-e master of the early nineteenth- century. Hokusai incorporated, in his woodcuts, both the techniques of Japanese and Chinese brush painting, clouds seem to float in and out of the foreground. He also modified techniques of Western perspective, distant features have slightly receding lines.

- Hokusai assimilated western ideas of perspective and grafted this onto the Japanese artistic traditions and an understanding of Chinese conventions. Western prints and books filtered into Japan via the Dutch outpost at Nagasaki in the late 18th century. Hokusai studied the brushwork and imagery of the Kano school of painting of the 17th century, who combined Chinese brush techniques with Japanese pictorial devices and the ink paintings of the Zen Buddhist priest Sesshu.

- He produced an ambitious set of notebooks, known as the <u>Manga</u>, (1814) fifteen volumes of sketches which covered all forms of subject matter: landscapes; animal and nature studies; ghost pictures; studies of the human form in all poses and many grotesque distortions, and even schematic studies of Western theories of perspective. In the <u>Manga</u> Hokusai hoped to provide a source book for artists as well as a record of his own studies. This <u>Manga</u>, when it finally made its way to Europe, had an extraordinary influence on European artists.

- Although Hokusai was the greatest Ukiyo-e master of the early nineteenth-century, he turned to landscapes and changed the way in which they were depicted. His <u>Thirty-Six Views of Mount Fuji</u> (actually 46 prints,1831) shows the sacred mountain in all seasons and moods, from every distance and angle and was the first set of landscape prints destined for the general public. The colour intensity of some scenes was increased by the use of Prussian Blue pigment which was permanent, unlike fugitive native dyes. Later, he also produced <u>One Hundred Views of Mount Fuji</u>. His response to nature was deeply felt and this was combined with a flair for decorative pattern making and composition. This end result is elegant and sophisticated stylisation. In Hokusai's work, landscape was no longer a backdrop to human activities, rather it was the human figures which became part of the harmonious grandeur of landscape.

- He did not take his landscapes directly from nature, but constructed them from his imagination and the results were very personal and original. Many examples of weather and the elements, most notably <u>The Great Wave off Kanazawa</u>, (1823 – 29) and <u>Storm Under Fuji</u>.

Other valid points to be taken into consideration.

Topic 2

3   Discuss the various ways in which the sacred site of Mount Fuji was depicted in prints of this period.

For Band 4 and above candidates should give a range of examples of how Mt Fuji was depicted from the land, from the sea and in different weather conditions and seasons and how designs were framed around it. Some reference to its sacred status is also needed. If only one image of Mount Fuji is discussed the maximum is Band 3.

- Mount Fuji, a dormant volcano, is Japan's highest mountain and is worshipped as sacred, the name means "unique high mountain."

- The mountain is central in Shinto beliefs about the divine spirit being present in trees, mountains, stones and plants, all of which are venerated.

- Nature and its beauty, and all related to it, are considered divine. Such ideas permeate Japanese life in its religious customs and also through architecture, daily rituals, music and art.

- In Fuji imagery this can be irregularity or the savouring of an irretrievable passing moment or seeing the mountain as a solid and permanent presence in the face of life's impermanence.

- People had little opportunity to travel due to restrictions and images of Fuji had a commemorative, nationalistic and religious significance.

- Hokusai <u>Thirty-Six Views of Mount Fuji</u>, (actually 46 prints published from 1823 for about ten years) the study of the sacred mountain in all seasons and moods, and from every distance and angle was something entirely new to Ukiyo-e prints. Many of the prints are composite views as if seen from several directions and in varied circumstances and demonstrate the artist's extensive knowledge of his subject-matter.
  <u>Fuji from the Ryogoku Bridge</u>, (late 1820s);
  <u>Fuji from the Aoyama Pine Tree</u>;
  <u>Fuji in Lightening</u>;
  <u>Fuji on a clear morning</u>;
  <u>Mt Fuji from the Offing in Kanagawa</u> (The Great Wave).

- Hiroshige also produced <u>Thirty-Six views of Mount Fuji</u>, (1858). Where the sacred mountain can be seen as a consistent background presence.

  Sometimes looming, sometimes distant, centrally placed (<u>The Pine Forest of Mio in Suruga Province</u>) and to one side (<u>The Izu mountains</u>), framed by, and glimpsed through, elements such as trees (<u>Koganei in Musashi Province</u>, <u>Koshigaya in Musashi Province</u>), boats (<u>Off Tsukuda Island in the Eastern Capital</u>), waves (<u>The Sea off Satta in Saruga Province</u>), street scenes (<u>Suruga District in the Eastern Capital</u>) and figures (<u>The Sumida Embankment in the Eastern Capital</u>).

- Hiroshige demonstrated a lyricism, intimacy and harmony of his landscape prints which was achieved by beautiful and sensitive observations. His images of Fuji are less inventive in their design and composition than those of Hokusai.

- In the late 18th and 19th centuries urban artists of many schools left the cities in search of new landscape subjects and Mount Fuji presented a ready symbol both for 'Nature' and for the

growing ideology of Japan as a modern nation-state.

- Eisen (1790 –1848) also produced Fuji images and produced indigo blue prints before Hokusai. View of Mt. Fuji from Nihonbashi. The print shows Nihonbashi to Edo Castle and the distant Mt. Fuji. Work and activities are expressed through the line of warehouses and the gathering of boats. The alphabetical characters around the border are an attempt to make it look western.

- Utagawa (1769 –1825), Enoshima, from the series Thirty-six views of Mt. Fuji, (early 19th century). Enoshima is famous as a place for providing a view of Mt. Fuji in just the right proportions. The print shows a variety of landscapes, the sandy beach and the island, but dominated by Mt.Fuji. Contrast between the monumentality of Mt. Fuji and the implied motion of the waves.

Other valid points to be taken into consideration.

Topic 2

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

For Band 4 and above candidates should give examples by more than one artist of the different ways in which women appear. Maximum Band 3 if only one artist's prints are discussed.

- Women played a central role in Ukiyo-e subjects. They appear as sophisticated creatures of fashion with great emphasis on their splendid clothes. They are mostly seen as passive creatures of sensual pleasure and the (male) spectator often seems like a voyeur. Many scenes of elegant prostitutes, were produced-some of them forming a series, Utamaro's Twelve Hours of the Green Houses (brothels). There are also some extremely explicit scenes of sexual activity. Scenes from the Kabuki theatre were also popular and female impersonators were favourite subjects. In such scenes there is a mixture of realism with caricature.

- Harunobu (1724 – 70), produced delicate subjects and depicted oiran (courtesans) of the Yoshiwara district as well as girls who worked in tea-shops or lived locally.

- Utamaro produced many portraits of fashionable, high-ranking courtesans, popular geishas, women engaged in elegant pastimes and celebrated beauties such as Ohisa, the hostess of the Edo tea house of Takashimaya near Ryo̅goku Bridge (e.g. the Beauty Ohisa, c.1792 – 93). These popular courtesans and famous beauties of Edo were represented in a sensuous and stylish manner that reflected the aesthetic of *iki*, an Edo consciousness of beauty that emphasised coquetry, a fresh angle on conventional themes, lightness, suggestion and incompleteness.

- Later he devoted many series to portraits of unidentified ordinary women going about their daily activities (for example the *o̅ban* triptych Drying or the *o̅ban* diptych of Kitchen Beauties .The representation of an unknown woman, sensitively observed with expression and feeling, was new and such studies ceased to be ephemeral popular culture and achieved a higher level of artistic significance.

- Rather than employing conventional poses and angles, Utamaro often captured almost snapshot-like moments of human action, as in Courtesan Writing a Letter from the half-length series Six Poets of the Yoshiwara published after the turn of the century. But Utamaro depicted women as ideals of feminine beauty rather than delineating individual features that would make his subjects recognisable. His reasons were partly aesthetic, partly attributable to censorship laws.

- Utamaro's main rival was Chobunsai Eishi (1756 –1829). He was of the Samurai class rather than coming from the merchant class. His view of women was strongly influenced by the idea of ideal women among samurai. Eishi produced works of great originality. His Ukiyo-e women are elegant and refined often in all female groups undertaking innocent or worthy activities. In later work, Eishi elongated his women until their heads were only one-twelfth the height of the rest of the figure. Unlike Utamaro's women, Eishi's women do not show their feelings, they are motionless or even doll-like.
  Examples might include:
  Women in Boats near the Mimeguri Shrine on the Sumida River, (c.1790);
  Two Women on a Balcony, (c.1790 –1793);
  Women Beside a Stream Chasing Fireflies, (date uncertain);
  Poetess in a Carriage, (date uncertain).

- Women also appear as objects of pleasure in *shunga* (erotic picture) representations.

Other valid points to be taken into consideration.

Topic 2

5 How and why did Western artists derive inspiration from Japanese prints?

For Band 4 and above candidates should be able to make a distinction between Japonaiserie (the use of Japanese items for decorative effect) and Japonisme (works derived from an understanding and appreciation of Japanese aesthetics). It was Japonisme that was the direct expression of a formal influence. If only one Western artist is discussed the maximum is Band 3.

- Japanese prints first began to arrive in the West after July 1853 when Commodore Perry's squadron steamed into Kurihama Bay.

- In 1856 Bracquemond came across a volume of Hokusai's <u>Manga</u> in Paris. Japanese prints first arrived in France in the 1860s, but they were the very cheapest type, not the work of the leading Ukiyo-e masters. They arrived in France as ballast or wrapping paper. Very cheap and plentiful.

- In 1862 the Boutique Desoye opened in the Rue de Rivoli. Clients included Manet, Degas, Zola, Tissot, Whistler, Fantin-Latour. Japanese Woodcuts were shown at the 1867 Exposition Universelle.

- Hiroshige significantly influenced European, especially French, artists from the 1870s onwards: his shadowless drawing; mastery of telling detail; starkly geometric compositions; and above all the overall 'arrangement' of form were emulated by van Gogh, Degas, Toulouse-Lautrec, Monet and Manet among others. Whistler also borrowed elements of Hiroshige's style.

- Manet both Japonaiserie <u>The Balcony</u>, (1868) and Japonisme <u>Portrait of Zola</u>, (1867 – 68) with its flattened form, overlapping shapes in the background, print of sumo wrestler by Kuniakii II, a follower of Utamaro and part of a *byobu* (movable screen) in the manner of Korin on the left. Zola in profile against a background of mainly dark tones. The example of Japan assisted Manet in his appreciation of form and colour for its own sake.

- Japanese prints assisted the Impressionists in achieving a painted equivalent to the sensation of vision. Japanese methods were seen as appropriate because they were seen as representative of a 'primitive culture' and examples of a naive vision. In 1878 Duret wrote ' As soon as people looked at Japanese pictures in which the most vivid, piercing colours were set side by side, they finally understood that there were new methods for reproducing certain effects of nature which till then were considered impossible to render.'

- Japanese prints were seen as aesthetically novel and had a refreshing concern for everyday life and ordinary experience, depicting urban life. Ukiyo-e was also seen as a popular form, distinct from the exclusive art of the Imperial court, a state analogous to how the Impressionists saw themselves in relation to the Academy.

- Major compositional devices of Japanese prints that appealed to European artists were: extreme vertical format; the truncation of major parts of the subject; use of large, empty space; unexpected high and low viewpoints, to bring foreground and background towards the same   plane. Regular, geometric division of composition.

- Monet also uses Japanese sources in both a decorative ('Camille in Japanese Costume') and a formal way (Terrace at St Adresse). (Monet called this his 'Chinese painting with flags in it'- the Impressionists often said Chinese when they were actually referring to Japanese art). <u>Portrait of his wife in a Kimono</u>, (1876), derived from *bijin-e* 'pictures of beautiful women' is Japonaiserie. She wears an extravagantly patterned kimono, blonde wig and poses against a background of massed fans. Monet later came to dislike the work. In 1880s used Japanese landscape prints, Hokusai

Manga, for jagged rocks and outcrops, Belle-Ile-en Mer, (1886). At Giverny he placed a Japanese bridge over the lake, which he painted several times. However, while Impressionism is descriptive, Japanese prints were decorative.

- Although Degas produced some Japonaiserie Hortense Valpinçon, he more often demonstrated a deep understanding of, and absorption in, Japanese aesthetics, so much so that its presence and influence is almost unrecognisable at first sight. He became interested in Japanese art from the 1870s and a Kiyonga bath-house scene always hung over his bed. Japanese compositional devices, croppings and cut-offs of figures helped him in his quest for an appearance of spontaneity. 'A painting is an artificial work existing outside nature and it requires as much cunning as the perpetration of a crime.' Other Japanese features are asymmetrical compositions, bold use of vertical/horizontal bands of composition and high view points. Woman with Chrysanthemums, Mme Hertel, (1865), decentralisation of main subject and unusual view point. Many cafe concert scenes show truncations and flattenings. Some Manga borrowings in the Ballet pictures.

- Van Gogh copied prints by Hiroshige and others during his time in Paris, making adaptations to the original colours and inventing borders with Japanese characters. His mature style depended very heavily on Japanese devices such as bold, flat areas of colour combined with areas of black outline. Motifs were also borrowed - 'The Sower' and subjects of trees and bridges. Example of Ukiyo-e enabled van Gogh to eliminate conventional modelling and introduce larger areas of a single colour. The move to Arles was because van Gogh falsely imagined that the landscape there would be like Japan, and the people like the Japanese. He painted a Self-portrait in January 1889 after his self-mutilation with a Japanese print in the background. There are also very many references to Japanese art in van Gogh's letters.

- Gauguin Vision after the Sermon, (1888). Use of flat decorative composition and strong unrealistic colours. The tree, which divides the composition into two and the wrestlers are derived from Hokusai.

- Seurat's seascapes influenced by Hokusai Le Bec du Hoc, (1885). Overlapping of shapes in Honfleur paintings is also reminiscent of Japanese motifs.

Other valid points to be taken into consideration.

Topic 3

<u>Victorian narrative painting</u>

1   Discuss Dante Gabriel Rossetti's depictions of women in his narrative paintings.

For Band 4 and above candidates should fully engage with a range of Rossetti's female types discussing their roles and moving beyond descriptions. Maximum Band 3 if only one image is discussed.

- Dante Gabriel Rossetti was, with William Holman Hunt and John Everett Millais, a principal member of the Pre-Raphaelite Brotherhood. Founded in September 1848 by students at the Royal Academy in London. Their friends James Collinson, F. G. Stephens, Thomas Woolner and Dante Gabriel's brother, William Michael Rossetti were soon recruited.

- Reasons for PRB formation (according to William Michael Rossetti):
  to have genuine ideas to express;
  to study nature attentively , so as to know how to express them;
  to sympathise with what is direct and serious and heartfelt in previous art;
  to the exclusion of what is conventional and self parading and learned by rote ;and most indispensable of all , to produce thoroughly good statues and pictures.

- They wanted to restore in British art the freshness and conviction that they found in early Italian painting before the era of Raphael, hence their title 'Pre-Raphaelite' (at the time a term of abuse, since the early Italians were generally regarded as primitive).

- Rossetti's images of females mainly encompass religious characters and later femme fatale figures from medieval literature.

- Rossetti's first painting bearing the secret initials 'PRB' was exhibited in 1849, <u>Girlhood of Mary Virgin</u>, (1848 – 49). At the same time Hunt showed <u>Rienzi</u>, (1848 – 49) and Millais his <u>Isabella</u>, (1849). The meaning of the initials was revealed in 1850, to much critical outrage.

- The Bible and religious subjects were favourite PRB subject. Rossetti also produced <u>Ecce Ancilla Domini!</u>, (1849 – 50). In his religious subjects Rossetti created new iconographic types which revived the language of symbolism and typology, especially in Rossetti <u>Ecce Ancilla Domini!</u>.

- The work of 1848 – 50 was characterised by deliberately angular figures, with simple, almost shadowless, modelling. Based on the study of engravings after early Italian murals, and original early Netherlandish paintings in the National Gallery, London.

- Social observation of <u>Found</u>, (unfinished) (1854 – c.1859). A cautionary tale of how a young farmer delivering a calf to market in London finds his former sweetheart reduced to prostitution.

- Series of works inspired by model of Elizabeth Siddall, although some of these are single non-narrative figures. <u>Beata Beatrix</u>, (1864 – 1870), which features her as the trance-like figure of Dante's Beatrice, 'suddenly rapt from Earth to Heaven'.

- Single figures with Fanny Cornforth as a model (from 1862) are not good examples of narrative as they are single figures of female voluptuousness.

Other valid points to be taken into consideration.

Topic 3

2 What do Frith's panoramic paintings tell us about Victorian society?

For Band 4 and above candidates should demonstrate an understanding of the different strata of Victorian society that are depicted in at least two of his three major contemporary 'panoramas'. Maximum Band 3 if only one panoramic painting is discussed.

- Ramsgate Sands (or Life at the Seaside), (1852 – 1855), RA 1854. Lively, amusing and richly anecdotal depiction of the new phenomenon of leisure, made possible by the railways. Crammed with detail and akin to the narrative tradition of Hogarth and Wilkie. Highly successful and bought by Queen Victoria.

- In Derby Day, (1858). Frith painted a representative section of the huge crowd, which gathered annually on Epsom Downs, introducing every familiar human type and social class associated with the races. Robert Howlett was employed to provide photographs on which he based his group studies.

- The Railway Station (Paddington), 1862, nearly 100 figures. Children in the foreground are portraits of his own family, the father has Frith's own features. Two police officers are portraits of well-known detectives. The Times published a lengthy description of the cast of characters in April 1862. The Times called it a work of art 'natural, familiar and bourgeois' rather than ideal, epic or heroic. Linked to the interest in the modern city as seen in novels of the time.

- Derby Day and The Railway Station were both huge commercial successes, Jacob Bell paid £1,500 for the former and £5,250 (including copyright and exhibiting rights) from Flatlow for the latter.

- Frith had a self-confessed interest in the city crowd, its physiognomy and expression. His dramatic grouping of large numbers of people into coherent units, his eye for the anecdotal and his unabashed inclination to appeal to sentiment were exploited and enhanced by his precise technique.

- Subjects are more concerned with leisure than work.

- Lack of rural and industrial subjects and presence of working class.

- Frith's moral subjects are not admissible.

Other valid points to be taken into consideration.

Topic 3

3   Discuss the element of fantasy in the work of Richard Dadd.

For Band 4 and above candidates should consider how fantasy was incorporated into Dadd's work via style and technique.

Richard Dadd (1817–1886)

- From the start Dadd devoted great attention to surface detail.

- Fairy Feller's Master Stroke, (1855 – 56) and Contradiction: Oberon and Titania, (1854 – 58) are both shallow compositions, with a huge proliferation of detail painted with an almost microscopic exactness and distinctive colouring. Both suggest a strange unreality. Great sense of pattern contained within natural forms, gives a rich tapestry-like effect. In the Fairy Feller's Master Stroke the subject is inexplicable, but the main figure in the centre swings an axe to crack a hazel-nut, while watched by the white bearded arch-magician sitting to his left. Fairy types come from all conditions of life, from men about town to an ostler and a dairymaid. Oberon and Titania hordes of tiny creatures, some human, some grotesque are found in the vegetation. Scene from Shakespeare's *A Midsummer Night's Dream*, Act II, Scene I where the fairy king and queen quarrel.

- First real success Titania Sleeping and Puck, (1841). Dramatically lit and theatrical with tiny scaled-down figures. Themes drew together Victorian interest in Shakespeare and fairies which was also explored by other artists such as Maclise, Paton Fitzgerald etc. Influences from Reynolds and Venetian art.

- Come unto these Yellow Sands (Tempest), (1842). Ariel's song, a Bacchanalian scene of dancing sprites.

- July 1842 – May 1843 travelled through Europe and the Middle East. On return showed signs of mental illness, unpredictable, bizarre and violent behaviour.

- Dadd believed he was persecuted by devils and that he was under the power of the Egyptian god Osiris. On 28 August 1843 he stabbed his father to death, believing him to be the devil.

- August 1844 certified insane and confined for the rest of his life in Bedlam, and from 1864 in Broadmoor.

- Dadd's work has a strange, remote yet overwrought and intense quality. Sense of withdrawal into the private world of his own memory and imagination. Appearance of a number of incidental and inconsequential elements, visual ambiguities and curious juxtapositions of objects.

Other valid points to be taken into consideration.

Topic 3

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

For Band 4 and above candidates should select and discuss at least three appropriate examples that focus on such issues as social concern, morality, unemployment, emigration. Maximum Band 3 if only two images of the poor are discussed, maximum Band 2 if only one image of the poor is discussed.

- Social realism was concerned with large-scale representations of the suffering and misery of the (mostly urban) poor. These solemn and serious statements did not resort to melodrama and were often produced by painters that also worked as illustrators for *The Illustrated London News* and *The Graphic*. Some links with contemporary novels and movements for social reform. These scenes brought to public consciousness issues that had been hitherto hidden and the middle classes were moved by the dramatic illustration of such problems.

- Frank Holl (1845 –1888). His first success was <u>The Lord Gave and the Lord Hath Taken Away</u>, (1869), a socially aware subject that depicted a family gathered at prayer in a humble cottage after the death of their father. Holl worked on *The Graphic* from 1872 to 1876. He visited Newgate Prison, observed the conditions and produced <u>Newgate: Committed for Trial</u>, (1878) where the women stand or sit on the other side of the prison bars from their husbands. Holl's most touching social realist work was <u>The Song of the Shirt</u>, (1875), three young exhausted sempstresses in a drab interior, from the very successful and poignant social realist poem by Thomas Hood that appeared in the Christmas 1843 issue of *Punch* and which condemned the exploitation of desperate, impoverished women forced into the sweated labour of clothes making. Holl also dealt with maternal grief in <u>Her First Born</u>, (1877).

- Sir Hubert Herkomer (1849 –1914). Bavarian by birth, his family went to America in 1851 and then settled in England in 1857. From 1870 his animated and expressive illustrations, of poverty and distress, began to appear regularly in *The Graphic*.

    His fame was assured with the touching and boldly realistic depiction of a group of Chelsea pensioners seated at a service in the Chelsea Hospital chapel <u>The Last Muster: Sunday at the Royal Hospital, Chelsea</u>, (1875) based on his wood-engraving that had appeared in *The Graphic* (1871) as <u>Sunday at Chelsea Hospital</u>.

    Herkomer wrote of his '…sympathy for the old and the suffering of mankind' and a number of his pictures showed compassion and understanding for the poor and disadvantaged.

    <u>Eventide: A Scene in the Westminster Union</u>, (1878) showed the gloomy interior of the dayroom of the St James's workhouse with sad and frail old women seated and shuffling around.

    <u>Hard Times</u>, (1885) showed an unemployed country labourer and his family in a country lane, he stands with his pick, spade and shovel at his feet while his wife slumps exhausted with their two children.

    <u>On Strike</u>, (1891) the striking worker has a monumental figure who grips his cap and pipe with tense fingers while his wife sorrowfully leans on his shoulder carrying their infant son.

- Luke Fildes <u>Applicants for Admission to a Casual Ward</u>, (1874). Livid colour, huge scale and the extended frieze of tragic figures with deep pathos and heightened emotionalism.

- Ford Madox Brown <u>Work</u>, (1852 – 65). Presented work in all its forms. Picture composed around

the British excavator, at left a ragged wretch who has never been taught to work, and behind the rich who need not work. In foreground group of scruffy children. Prominent at the right stand 'the brainworkers', portraits of Thomas Carlyle and F.D. Maurice. Moralistic contrasts between labour and idleness.

- Wallis The Stonebreaker, (1857). As a consequence of poor laws paupers were frequently employed to break stones to repair parish roads. This man is dead, the victim of social mistakes and injustice. At his feet a stoat scents death. Melancholy autumnal twilight and the figure seemingly blend into the earth itself.

- Brett The Stonebreaker, (1857 – 58). A healthy cheerful young boy, working on a sunny day in an idyllic landscape while his puppy frolics. Difficult to think of a greater contrast to this and Wallis' work.

- Redgrave The Governess, (originally titled The Poor Teacher) and The Sempstress (both 1844), virtuous sincerity of hard toil of poor middle class and working class women. Redgrave's daughter recalled of The Governess "All could feel touched by the representation of a young and pretty girl, just at the time when she would naturally rejoice in gaiety and merriment, immured in a vacant schoolroom to take her solitary tea, and left, when worn out with her day's work, to muse over and long for home and happiness."

  Lack of jobs forced emigration.

- Ford Madox Brown The Last of England, (1852 – 55). Focuses on a middle class couple, dignified but despairing as they take a last look at their country. Other classes in background, green grocer and a reprobate who shakes his fist and curses the land of his birth.

- Redgrave The Emigrant's Last Sight of Home, (1858). Though a mournful subject, the picture is dominated by a verdant, sunlit landscape.

Other valid points to be taken into consideration.

Topic 3

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

For Band 4 and above candidates should discuss the ways in which subjects concerned with the ancient world (Egypt, Greece and Rome) were treated by more than one artist. Maximum Band 3 if only one artist is discussed.

- Treatments ranged from the moral and didactic to the titillating, to the panoramic and genre.

- Greece was the main aesthetic model for much Victorian art, thanks to the influence of the Elgin marbles and the discovery of their polychromy. 1854 Crystal Palace at Sydenham had a Greek Court with a vividly coloured cast of the frieze. (Both Leighton and Watts had uncoloured casts of the plain frieze).

- Frederic, Lord Leighton (1830 – 1896) was the most eminent 'classical' Victorian painter and presented somewhat ideal and detached visions of the ancient Greek world. (Very disparaging about Roman subjects that were associated with authoritarianism and decadence). Continental influences, and he studied under the Nazarene artist Edward von Steinle between 1850 and 1852. Travelled to Italy and greatly influenced by what he saw there and had great success with Cimabue's Celebrated Madonna Is Carried in Procession through the Streets of Florence, (1855), NOT an ancient subject. Also in Paris 1855 – 59 and inspired by Ary Scheffer and Joseph Nicolas Robert-Fleury.

    He visited Greece in 1867 and was PRA 1878. Some themes from Greek myth of struggle and melancholy, and peace and solace in sleep - Hercules wrestling with Death for the body of Alcestis, (1871), Captive Andromache, (1888), Return of Persephone, (1891), Perseus and Andromeda (also 1891). His best known Self-Portrait shows him in front of the Parthenon Frieze.

    Works such as The Garden of the Hesperides, (c.1892) and Flaming June (c.1895) with their rich colour and sleeping and static figures place Leighton in the Aesthetic Movement.

- George Frederic Watts (1817–1904) once said his 'only teachers were the Elgin Marbles' and throughout his life and professed complete devotion to Pheidias. Works such as Ariadne on Naxos (1875) have Elgin Marble motifs and reflect his knowledge of the Classical Greek wet drapery style.

- Albert Moore (1841–1893) never visited Greece but was very influenced by ancient Greek art. His highly decorative and 'subjectless' pictures of impassive and slumbering women in vaguely classical draperies are the purest expression of the Aesthetic Movement.

    Swinburne described one of Moore's paintings thus: 'such a painting has no reason for being except its beauty, its melody of colour and "symphony of form"'.

    Like similar subjects by Watts and Leighton, his figures are placed frieze-like parallel to the picture plane. His upright figures appear to be like caryatids and tangara figurines and the sleeping ones are like the seated figures on the Parthenon's East pediment. Also influence of Japanese prints for decorative effects and patterns and subject matter of single 'beauties'. He consistently used the Greek anthemion motif as a signature and badge of allegiance.

    Pomegranates, (1866);
    Sapphires, (1877);

Blossoms, (1881);
Dreamers, (1882);
Reading aloud, (c.1883);
Midsummer, (1887);
A Summer Night, (1890).

- Sir Lawrence Alma Tadema l (1836 – 1912) was the major painter of Roman scenes, although there were Greek scenes as well. Dutch by birth, in 1863 travelled to Italy, and after experiencing Pompeii turned his attention to the Ancient World. He also met the Néo Grec painter Jean-Léon Gérôme on a visit to Paris in 1863.

   He settled permanently in London in 1870 and his reputation was based on such major paintings as Pheidias and the Parthenon, (1868), Pyrrhic Dance, (1869) and Vintage Festival, (1870). Detailed interiors and rich 'Pompeian' colouring were typical of his style and Vintage Festival shows the illusionistic portrayal of marble. The pictures showed a concern with the reality of materials and the human interest of the past- a combination of archaeology and genre had little in common with the detached idealism of English classical painters such as Leighton.

   In later years Alma Tadema continued his ancient subjects but with less concern for illustrating actual historical events and more interest in scenes of a domestic and sentimental nature. A mild eroticism also became more apparent in his later work, such as In the Tepidarium, (1881).

- D.G.Rossetti Dîs Manibus (Roman Matron), (c.1873). Loyal widow and virtuous Roman woman. But the figure type remains characteristic for Rossetti, pouting mouth and exaggerated neck.

- Edward Poynter Faithful unto death, (1865). As Vesuvius erupts a Roman soldier remains at his post. A message about obedience and duty but also a glorification of the British Empire in Roman disguise.

   Ancient Egyptian subject Israel in Egypt, (1867). Children of Israel in slavery, pulling a cart with a stone lion against a backdrop of a pylon, obelisk and pyramid.

Other valid points to be taken into consideration.

Topic 4

The Impressionist Period

1   Discuss Monet's work up to c.1880. Why was he called 'the first of the Impressionists'?

For Band 4 and above candidates should discuss Monet's innovations in technique and subject matter that led to him being termed 'the first of the Impressionists'.

- Claude Monet (1840 – 1926) has the reputation of being the first of the Impressionists not only thanks to his painting Impression Sunrise, (1872) being used to baptise the group but also due to his pursuance of plein-air technique, his concern for painting out of doors in natural light and his desire to capture unique and individual ephemeral impressions and sensations of vision and preserve the vitality and freshness of those experiences.

- Monet met Renoir, Sisley and the short-lived Bazille (1842 – 1871) in Charles Gleyre's studio in 1862, studio closed in 1863. They then painted motifs in the Forest of Fontainebleau. Some influence from the Barbizon School, but more animated brushwork and direct observation. Lighter tones began to be employed.

- Monet had bold project of his own Déjeuner sur l'Herbe, (1865 – 66) gathering of middle class figures in natural setting outdoors, with dappled light. Never finished and cut into fragments. Women in the Garden, (1866 – 67) concern with fashion and painting in natural light, with coloured shadows on path.

- In the summer of 1869, Monet and Renoir worked side by side on the banks of the Seine near Bougival, at a swimming place called La Grenouillère (The Frog Pond). Monet Bathers at La Grenouillère and Renoir La Grenouillère both seem to have decided together to create a kind of competition.

- Painted out of doors, in front of the motif, often in a single sitting to capture particular light effects. Outdoor painting made easier by paint in tubes and lightweight easels. Grains of sand have been found in the paint of Monet's The Beach at Trouville, (1870).

- Monet employed colour theory, complementary contrast from Chevreul, aesthetic theories and inspiration from Japanese prints and combined these with small-scale working out of doors in a single sitting and the spontaneity of broken brushwork to capture the ephemeral motion of light and water.

- Term 'Impressionism' coined after the title of one of Monet's works shown at the first exhibition- Impression, Sunrise, (1872). Critic Louis Leroy and others seized on this title to exemplify the 'unfinished' character of the works. 'Impression' had been in current use for some little time, to describe the immediate effect of a perception.

- Monet depicted cityscapes and the new spaces of leisure and suburbia.

- 1872–76, much Impressionist activity at the suburb of Argenteuil.

- First series of paintings - about a dozen views of the Gare Saint Lazare, (1877). A subject at once modern, atmospheric and ephemeral.

- Financially insecure 1878 – 80 he returned to exhibit at the Salon in the hope of financial success.

- 1881 Normandy coast paintings at Fécamp - rugged and dramatic scenery and weather.

Other valid points to be taken into consideration.

Topic 4

2   Discuss Caillebotte's paintings of the changing face of Paris.

For Band 4 and above candidates should discuss the views of Paris presented by Caillebotte and pay particular attention to the sites chosen and the technique and compositional methods. If only one appropriate painting is discussed the maximum is Band 3.

Gustave Caillebotte (1848 – 1894).

- In 1874 Degas asked Caillebotte to take part in the First Impressionist Exhibition. However, it was only at the time of their second exhibition in April 1876 that, at Auguste Renoir's invitation, Caillebotte joined the Impressionist group. From then on he was one of the most regular participants in their exhibitions (1877, 1879, 1880, 1882). Having inherited a large fortune from his parents, Caillebotte had no need to sell his pictures and could afford to provide crucial financial assistance for his artist friends. He purchased their work, much disparaged at the time, and amassed the famous collection of Impressionist masterpieces that he left to the State.

- He was considered one of the painters most responsive to the ideas of French Realist writers. There is a particularly close correspondence between the theories on the representation of contemporary life expressed by Edmond Duranty in *La Nouvelle Peinture* (1876) and such pictures by Caillebotte as Young Man at his Window, (1876).

- His two great Parisian street scenes were exhibited at the Impressionist exhibition of 1877, Pont de I'Europe, (1876) and Paris Street: Rainy Weather, (1877), illustrate his highly individual use of plunging recession and firmly Realist choice of contemporary urban subject-matter. He was always conscious of the unexpected, sometimes peculiar angles that his chosen subject might offer.

- In 1878 Caillebotte moved to 31 Boulevard Haussmann behind the Opera, a district recently transformed by the urban planning of the Second Empire. His earlier Realist painting gave way to more sensitive interpretations of the Parisian scene. His chosen subjects dealt with the play of light and shade and are reminiscent of contemporary cityscapes by Monet and Renoir. Caillebotte was less interested in the movement of crowds under the shade of great trees than in the architectural rhythm expressed in the rigorous alignment of tall apartment blocks, seen for example in Boulevard des Italiens, (c.1880). Figures in top hats, sometimes seen from the rear, with their back to the light or framed in windows, appear on long balconies that emphasise the rising perspective, (e.g. Balcony, 1880). Two works appear to have been painted from a point overhanging Caillebotte's apartment on the Boulevard Haussmann: Traffic Island, Boulevard Haussmann, (1880) and Boulevard Seen from Above, (1880). Perhaps the boldest spatial interpretations of the Impressionist era.

- Caillebotte took little part in Parisian artistic life after 1882 and settled in Petit-Gennevilliers near Argenteuil.

Other valid points to be taken into consideration.

Topic 4

3 Compare and contrast Seurat's theories and techniques in *Une Baignades*, *Asnières* **and** *La Grande Jatte.*

For Band 4 and above candidates should discuss the points of difference and similarity in the two works, including subject matter, technique and application of colour theory. Maximum Band 2 if only one painting is discussed.

- Une Baignade Asnières, (Bathing, Asnières). Begun summer 1883. Huge scale for Salon (2.01 x 3.01m) but rejected and shown at the Salon des Independants in May-June 1884. A group of carpenters and other workers relaxing by the Seine near the Parisian industrial suburb of Asnières not wholly developed Divisionist variety of brushstrokes- 'Impressionist' for the water and sky, *balayé* (sweeping, brushed application of paint) for the grass and (in the *Bathers*) a smoother, fused stroke recalling that of Puvis de Chavannes for the figures. Some sections re-painted in this style around 1887.

- Une Dimanche d'été à l'île de la Grande Jatte, (1884 – 86), (A summer's Sunday afternoon on the Island of La Grande Jatte) also on large-scale 2.07 m x 3.08 m. About 50 figures on the island opposite Asnières enjoying a Sunday afternoon stroll. The subject matter has echoes of Courbet's Young Ladies on the Banks of the Seine, (1856) and Manet's Déjeuner sur l'herbe, (1863).

- Increased complexity of colour theory and its application in La Grande Jatte. Seurat reworked the La Grande Jatte in the technique that he called 'chromo-luminarism', now known as Divisionism in the winter 1885 – 86. A more scientific approach, knowledge of Rood's Modern Chromatics as well as Chevreul. Recognition that pigmented colour could never achieve the intensity of colour as rays of light.

- Frieze-like monumentality of these two suggests classicist tendencies and seriousness of intent. Seurat wanted to 'make the moderns pass by...in their essential aspect like figures on a Panathenaic frieze'.

- There are also obvious class differences between the relaxed working class on one side of the river and the stiff and immobile middle class on the island. Might be social commentary on the differing sorts of leisure enjoyed by the workers and the bourgeoisie. Also critique of falsity of society and Seurat achieved this by subverting the conventions of grand history painting.

- Seurat exhibited La Grande Jatte at the eighth Impressionist Exhibition in May 1886 and established himself as the leader of a new avant-garde.

- Seurat thought his large figure paintings represented a complex synthesis of modernist procedures (painting large-scale colourist paintings of contemporary life) with academic practices, producing idealised, symbolic and didactic works on a substantial scale.

Other valid points to be taken into consideration.

Topic 4

4   How did paintings of this period treat the experience of modern life? You should use **at least three** examples by different artists in your answer.

For Band 4 and above candidates should choose three representative images by different artists. If only two valid examples are discussed the maximum is Band 3, if only one valid example is discussed the maximum is Band 2.

- Paris was re-planned from 1852 under the direction of the Prefect Baron Georges Haussmann. The work lasted 17 years and involved the cutting of new boulevards, installation of street lighting, new water and sewer systems and the creation of parks and squares. The old centre of Paris was re-developed and this also meant the elimination of many central working class districts and the displacement of about 350,000 people, mostly to tenements on the outskirts and suburbs. A 'new' city emerged with many types and places of entertainments. Increased concept of leisure had new social types. New spaces were unfamiliar and people had to discover how to act and behave. Baudelaire was especially acute with his observations and comments on them.

- Many works showed the changing face of Paris after the Hausmannisation, with wide boulevards, apartment blocks, squares and places of entertainment. The boulevard, the café, the cabaret and the café-concert became places in which to see and be seen. Depictions of the detached, well heeled observer, the Flâneur and also the casualties of drink and the alienation caused by the destruction of old 'quartiers'. Some works show a sense of isolation/pathos/ennui amidst enjoyment.

- Rapid notational strokes of pure colour used to suggest transitory bustle of city life and the variety of responses within nocturnal interiors. Blurring of forms, halation, from early photography, e.g. Monet, Boulevard des Capucines, (1873).

- Off-centre and cropped compositions could suggest rapidity and fragmentation of experience-Degas.

- In many of these interior settings the gaze and its exchange were of great significance.

- Differences in social spaces and social activities between men and women, women more restricted and respectable women and girls needed chaperones.

- Cityscapes and Views

  Caillebotte: Pont de I'Europe, (1876); Paris Street: Rainy Weather, (1877); Boulevard des Italiens, (c.1880); Traffic Island, Boulevard Haussmann, (1880); Boulevard Seen from Above, (1880);
  Manet: The Universal Exhibition of 1867;
  Monet; Boulevard des Capucines, (1873 – 74); Tuileries Gardens, (1876), Rue St Denis, Festival of 30 June 1878;
  Degas: Place de la Concorde, (Vicomte Ludovic Lepic and his daughters) (1875);
  Renoir: Les Grands Boulevards, (1875); Place Clichy, (c.1880);
  Morisot: View of Paris from the Trocadero, (1872).

- Railway stations and factories

  Monet: Gare St Lazare series, (1877); Le Pont de I'Europe, (1873);
  Manet: The Railroad, (1877);
  Pissarro: The Factory near Pontoise, (1873) (Many of Pissarro's scenes along

Boulevards are from the 1890s, outside the period).

- Entertainment:
  Manet: <u>Music in the Tuileries Gardens</u>, (1862); <u>A masked ball at the Opéra</u>, (1873 – 74); <u>Café-Concert</u>, (1878); <u>Corner of a Café-Concert</u>, (1878 – 9), <u>A Bar at the Folies Bergère</u>, (1881–82);
  Monet: <u>Déjeuner sur l'herbe</u>, (1865 – 66);
  Degas: <u>The Song of the Dog</u>, (c.1878); <u>Miss La La at the Cirque Fernando</u>, (1879);
  Cassat: <u>Woman in Black at the Opera</u>, (1879); <u>TwoYoung Ladies in a Loge</u>, (1882);
  Renoir: <u>La Loge</u>, (1874); <u>Ball at the Moulin de la Galette</u>, (1876).

  Outdoor settings of new suburban leisure, La Grenouillère, Monet and Renoir;
  Argenteuil, Monet and Manet.

- Prostitutes
  Manet: <u>Olympia</u>, (1863);
  Degas: <u>Women on a Café terrace</u>, (1877); <u>Waiting</u>, (1876 – 77).

- Dispossessed
  Manet: <u>The Absinthe Drinker</u>, (1859); <u>The Old Musician</u>, (1862); <u>A Bar at the Folies-Bergère</u>, (1881–2);
  Degas: <u>L'Absinthe</u>, (1875 – 76);
  Manet: <u>The Plum</u>, (c.1878).

Other valid points to be taken into consideration.

Topic 4

5 Discuss **three** works of the Impressionist period that dealt with the social issues of vice and poverty.

For Band 4 and above candidates should select three representative works (which may or may not be by the same artist) which dealt with the relevant issues. If only two works are discussed the maximum is Band 3, if only one is discussed the maximum is Band 2.

- The re-planning of Paris from 1852 – 69 under Baron Georges Haussmann involved the cutting of new boulevards, installation of street lighting, new water and sewer systems and the creation of parks and squares.

- It also meant the elimination of many central working class districts and the displacement of about 350,000 people, mostly to tenements on the outskirts and suburbs. An increase in vice and poverty.

- The modern experience of the city, often as expressed first in literature, prompted artists to encounter new subject matter.

- Depictions of the detached, well heeled observer, the Flâneur and also the casualties of drink and vice and the alienation caused by the destruction of old 'quartiers'. Some works show a sense of isolation/pathos/ennui amidst enjoyment.

- Vice and prostitution
  Manet: Olympia, (1863);
  Manet: Déjeuner sur l'herbe, (1863) (construed as immoral by many);
  Manet: Nana, (1877);
  Degas: Women on a Café terrace, (1877); Waiting, (1876 – 77).

  Degas' sculpture The Little Dancer of Fourteen-Year's Old, (1879 – 81). Exhibited in glass case, like an anthropological specimen. Real cotton tutu, hair from a doll-maker, satin ribbon. Simian features, Degas had been studying the physiognomy of vice.

- Poverty, dislocation and alienation was sometimes the consequence of Haussmannisation
  Manet: The Absinthe Drinker, (1859); The Old Musician, (1862);
  Degas: L'Absinthe, (1875 – 76);
  Manet: The Plum, (c.1878).

- Possible combination of vice and poverty in the hard physical labour and bare flesh of the series of laundresses by Degas.

Other valid points to be taken into consideration.

Topic 5

Women in twentieth-century art

1 What were the major themes in the work of Käthe Kollwitz?

For Band 4 and above candidates should discuss Kollwitz's major themes of social and political protest and her powerful images of sorrowing mothers.

- Käthe Kollwitz (1867–1945) gave up painting and devoted herself to graphic work and sculpture after 1890.

- Predominantly concerned with representations of the human body in a sculptural and expressive manner. Kollwitz learnt the basic principles of sculpture in 1904 at the Académie Julian in   Paris, began to create her own sculptures from 1910.

- Socially engaged subject matter started with three lithographs and three etchings, A Weavers' Revolt, (1895–98), inspired by Gerhard Hauptmann's play *Die Weber*. Concerned with the emerging workers' movement - stark contrasts of black and white. Continued with Peasant War, (1902 – 08).

- Etching Woman with Dead Child, (1903) almost sculptural monumentality a crouching, naked female figure with her child on her lap.

- After the death of her son in WW1 she devoted much time to mother and child subjects. The Parents' Monument, (granite,1924; finished and erected 1932, Eessen-Roggevelde (now Vlasloo-Praedbosch), nr Diksmuide, Belgium) was dedicated to her son. Her works betray an intense emotional involvement and investment.

- Numerous Pietà images followed, concentrating on grief, loss and poverty. In WW1 and WW2.

- Continued interest in the politics of social justice, woodcut Memorial to Karl Liebknecht, (1919 – 20), to commemorate the Spartacist leader who had been murdered in 1919.

- Kollwitz wanted to use her art to work for a cause and designed posters on a variety of occasions. Her most famous poster is probably War-Never Again!, (1924).

- Her oppositional stance after Adolf Hitler's accession to power in 1933 meant she was asked to leave the Prussian Academy of Art and lost her studio. In the late 1930s she was increasingly concerned with the protective role of motherhood and against the sacrifice of the nation's young image of mothers standing close together in Tower of Mothers, (bronze sculpture) (1937 – 38). Her final print was Seeds for Sowing Should Not Be Milled, (lithograph, 1942).

Other valid points to be taken into consideration.

Topic 5

2   Discuss the flower and desert paintings of Georgia O'Keeffe.

For Band 4 and above candidates should discuss relevant examples and also consider issues such as abstraction and sexual metaphor. Maximum Band 3 if all examples given are either all flower paintings or all desert paintings.

- Georgia O'Keeffe (1887–1986). Through Alon Bement (1876 –1954) at the University of Virginia in Charlottesville she became interested in the anti-academic system of art education, developed in the 1890s by Ernest Fenollosa (1853 –1908) and Arthur Wesley Dow (1857–1922) during the 1890s. Based on Japanese principles of two-dimensional design and laden with Symbolist notions of 'visual music' and synaesthesia.

- O'Keeffe was aware of European modernism and saw work by Picasso, Georges Braque and Francis Picabia. She also read Kandinsky's *Concerning the Spiritual in Art.*

- In late 1915 she produced a breakthrough series of large charcoal abstractions, with references to the plant and wave motifs of Art Nouveau. The organic geometries in this series of ovoid, ellipse, vertical stalk, spiral, seedpod, tendril and arabesque, return to underpin the later landscapes, flowers, skyscrapers, stars and trees.

- In the 1920s she produced the themes that dominated her future work, scenes of the New York skyline, The American Radiator Building, (1927). New Mexico landscapes of intense colour and studies of single flowers.

- In 1924 she married the photographer and great supporter of Modernism, Alfred Stieglitz. As a result of her experience of photography she started to isolate certain elements from the photographic process to serve the goal of 'objectivity', cropped images, isolated detail, telephoto, magnified close-up and the lens malfunctions common to old view cameras such as convergence, halation and flare. She used them for abstraction and expression, however, not verisimilitude.

- By 1925 O'Keeffe had developed a style from a personal amalgam of Symbolism, abstraction and photography.

- The earliest large close-up flower painting was Petunia No. 2, (1924). Because of the intense focus on corollas, calyxes, petals and stems, O'Keeffe was soon given Freudian and erotic interpretations which she denied. She was also termed a highly 'feminine' artist in the *New York Times* by Edmund Wilson. Many possible examples: Yellow Calla, (1926), Two Calla Lillies on Pink, (1928), White Trumpet Flower, (1932).

- From 1929 she spent most summers painting in New Mexico, with the colours, forms and themes of the Southwest. Juxtapositions of scorched animal bones and desert Cow's Skull with Calico Roses, (1932), Summer Days, (1936), Pelvis with Shadow and Moon, (1943).

- Sense of abstraction in paintings of desert buildings. Fragment of the Ranchos de Taos Church, (1929), Bell/Cross, Ranchos Church, (1930). She became fascinated by the large wooden crosses that dotted the landscape Black Cross, New Mexico, (1929).

- She affectionately referred to the land of northern New Mexico as "the faraway"...a place of stark beauty and infinite space.

- Subjects were simplified and stylised but abstracted rather than abstract.

Other valid points to be taken into consideration.

Topic 5

3   Discuss the installation art of Jenny Holzer.

For Band 4 and above candidates should discuss Holzer's use of commercial signage and words to provoke thought and response.

- Jenny Holzer (b.1950) stresses art as information and is renowned for her aphoristic inventive use of commercial signage.

- She is now best known for her anonymous posters of "Truisms" and "Inflammatory Essays." Originally printed in black italic type on white paper they initially appeared as slogan stickers in telephone boxes and fly-posted 'essays' and later appeared as billboards, T-shirts, on benches, and as computerised moving signs for example, <u>Jenny Holzer</u> Solomon R.Guggenheim Museum, (1989 – 90), extended helical tricolour Light-Emitting Diodes signboard and 535 ft long moving message snaking around the first three rings of the museum's spiral core. 17 Indian red granite benches in circles carved with messages and 27 white granite benches arranged like grave stones. Ideas about communal rituals.

- <u>Words of Love and Loss</u> commissioned by the Guggenheim Museum, Bilbao (1997), 9 vertical LED signboards with messages in Basque, Spanish and English.

- Texts are often banal and/or inflammatory, Holzer calls them "mock clichés". When people ordinarily read LED signboards", says Holzer, "they find news/world events, they find advertising, and they find money matters. I suspect it will be a surprise to encounter something as emotional as this piece in this medium." "The individual statements may be simple, but the entire series is not, and the way single sentences play off each other is not."

- The AIDs epidemic provided the context for these writings, they also evoke universal themes of intimacy deception, sex, death, and loss.

- The frequent use of the pronouns "I" and "you" tempts viewers into identification with one role or the other, and the actions or emotions she describes equally draw them into uncomfortable complicity and engagement with the work.

- Holzer's messages seem to offer information, but the "Truisms" are mostly opinions and the "Essays" demands. The topics range from the scientific to the personal and include "thoughts on ageing, pain, death, anger, fear, violence, gender, religion and politics." Although the words seem familiar, they are invented by Holzer and they take on the authoritative "voice" of mass culture. "Morals are for little people/ Mostly you should mind your own business? A little knowledge goes a long way/ Action causes more trouble than thought."

- During the late 1970s and the 1980s, a number of artists, male and female, tried to decentre language within the patriarchal order, exposing the ways that images are culturally coded, and re-negotiating the position of women and minorities as "other" in patriarchal culture. Some of these strategies were feminist.

- Their effectiveness as interventions and their potential to change the structures of viewing and image consumption remain controversial. Jenny Holzer's "Truisms" are part of a decision to appropriate and deconstruct the dominant language of mass media and advertising. Holzer believes that in order to criticise a tradition the codes of that very tradition must be employed.

Other valid points to be taken into consideration.

Topic 5

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

For Band 4 and above candidates should discuss relevant examples by two different female artists. Maximum Band 3 if only one example is discussed.

- Many responses to war and violence have been to show their consequences on victims rather than showing conflict as glorious and heroic, Kollwitz.

- Aggressive warriors of Elizabeth Frink (1930 –1993) evolved a unique interpretation of the male form and raised questions about the nature of masculinity. Examples of male figures include soldiers' and warrior heads; the Judas series; standing and equestrian figures; goggled heads and the Dorset Martyrs.

- She concentrated on bronze outdoor sculpture with a scarred surface created by repeatedly coating an armature with wet plaster; each coating is distressed and broken, eliminating detail and generalising form.

- Many of Frink's nude men are barrel-chested, with mask-like features, attenuated limbs and a pitted surface, <u>Running Man</u>, (1976). Her sculpture drew on archetypes expressing masculine strength, struggle and aggression.

- Violence of bus crash and its legacy of pain used in Frida Kahlo's autobiographical work <u>The Broken Column</u>, (1944).

- Natalia Goncharova. During World War 1 her lover Mikhail Larionov was serving at the front and her work was affected both by her fears for his safety and by a series of Russian defeats. In 1914 she produced <u>Mystical Images of War: Fourteen Lithographs</u>, (1914). They combine her earlier Primitivism with the Russian icon tradition. Angels mingle with airplanes, troops, cannons and the bones of the dead. Part of an ongoing Russian tendency to use religious imagery for secular subjects and they have both a divine and a pessimistic content e.g. <u>Angels and Aeroplanes</u> and <u>A Common Grave</u>.

- Many late 20th century performance and protest works about the Vietnam war, issues of male aggression and rape.

- Cindy Sherman. Her series of <u>Sex Pictures</u>, (1982) which show mannequins and body parts from medical catalogues. Focus on male and female genitalia and their fragmentary nature suggests violence.

- Barbara Kruger borrows the iconography and slogans from mass media and advertising and deconstructs them visually and verbally. Existing photographs are given pithy, provocative and aggressive texts that involve the viewer in the struggle for power and control that her captions speak to. Her texts interrogate and provoke the viewer about many issues including male power. Trademark black letters against a slash of red background. <u>Your body is a battleground</u>, <u>Hate like us</u>, <u>Sex/lure</u>.

- Jenny Holzer also manipulates language and the printed word. Subjects include fear, violence and gender.

Other valid points to be taken into consideration.

Topic 5

5 Discuss **three** works of art that you consider to have a consciously feminist content.

For Band 4 and above candidates should give reasons for their choice of each work as having feminist content. If only two works and their content are discussed the maximum is Band 3, if only one work is discussed the maximum is Band 2.

- Feminism' a term denoting 'advocacy of the claims and rights of women' (OED).

- The seven demands of the W.L.M. were formulated between 1970 and 1978 and included equal pay for equal work; equal education and job opportunities; legal and financial independence for women; the right to a self-defined sexuality and an end to discrimination against lesbians; freedom from intimidation by male violence and an end to the laws and institutions that help to perpetuate male dominance and men's aggression towards women.

- In art issues and themes included transformation, role reversal, issue of the body and health, inequalities of opportunity, the 'objectification' of women, domestic drudgery and the rhythms, pleasures and reproductive capacities of the female body that could be released into creativity.

- Much feminist work was exhibited in libraries, women's centres or other non-gallery spaces, sometimes from necessity but often as a matter of principle. For some, 'art' was primarily a form of expression and communication between women rather than something to put in a gallery.

- Judy Chicago's most famous piece is The Dinner Party, a monumental testament to the collective historical and cultural contributions of women. Begun in 1974 it is a 48 ft equilateral triangle with 39 place settings (originally 13 were planned) commemorating women in history and legend and 999 names inscribed on the marble floor. Each place had a ceramic plate with an appropriate motif. Over 100 women worked on the project. The work affirmed the participation of women in history and commanded respect for women's productions. Place settings include the Egyptian Queen Hatshepsut and Georgia O'Keeffe. Chicago claimed that she had 'wanted to speak out of my femaleness, to make art out of the very thing that made me the "other" in male society'.

- The main 'feminist' aspect of Cindy Sherman's work is her use of photography as a critique of the fixed position of femininity. She uses images of herself taken from advertising to act out the psychoanalytic notion of femininity as a masquerade. Although all of the photographs are self portraits they do not reveal anything about the personality of Cindy Sherman. For her the photograph is the equivalent of the mask. A cast of characters in various settings are taken from popular culture: old movies, television soaps and pulp magazines. In the late 1970s and early 1980s Sherman created a series of around 130 Untitled Film Stills including portraits of Sherman in the role of such screen idols as Sophia Loren and Marilyn Monroe that recreated the look of female characters in imaginary black and white movies.

- Mary Kelly's Post-partum Document, (1973 – 79) considers the processes by which, in the early years of motherhood, an unstable femininity is provisionally secured. Six sections, 165 part work that uses multiple representational modes (literary, scientific, psychoanalytic, linguistic, archaeological) to chronicle her relationship with her son.

Other valid points to be taken into consideration.

Topic 6

Painting in Paris 1900-1914

1. What are the differences between Analytical and Synthetic Cubism? You should use examples by **at least two** artists in your answer.

   For Band 4 and above candidates must discuss and explain the differences between the two forms of Cubism rather than simply describe examples of both. If the differences between the two forms are only exemplified in the work of one artist the maximum is Band 3.

- Multi-faceted monochrome Analytical Cubism (1910 –12) with monochromatic intersecting planes, suggestive of a low relief and some visual clues, Braque Violin and Pitcher, (1910). This involved the part by part, viewpoint by viewpoint dissection of the subject.

- Preceded by Early or 'Facet' Cubism of Braque Houses at L'Estaque, (1908) and Picasso, House on the Hill, Horta de Ebro, (1909) and works produced at Cadaqués in 1910. Gertrude Stein considered that Picasso's landscapes at Horta de Ebro 1909 (now called Horta de San Juan, near Tortosa) were the start of Cubism. Faceting of planes and blurring of distinctions between solid form, space, foreground and background. This technique was later called 'passage'.

- Term 'Cubes' was coined by unsympathetic Louis Vauxcelles after seeing some of Braque's L'Estaque landscapes especially Houses at L'Estaque, (1908). The word 'Cubist' first appeared in print on 24 March 1909, and Cubism was used a few weeks later.

- Les Demoiselles d'Avignon is NOT Analytical Cubism, it is a proto-Cubist work.

- Analytical Cubism rejected single point renaissance perspective and concentrated on ways of seeing and knowing the world. Braque felt that Cubism gave a fuller experience of space than the false distancing effects of Renaissance perspective, medieval art sometimes cited as a source. Stressed multiple viewpoints (Braque used architectural analogy of plan, elevation and section), planar faceting, intersecting planes and used the model, landscape or still-life as a starting point. Created a 'manual space', a preference for the effect of carving over modelling. Limited monochrome palette, some works appear like low-reliefs with some visual clues. Braque, illusionistic nail in Violin and Pitcher, (1910).

- By 1911 Cubism was an autonomous and internally consistent style, some nearly abstract paintings in the spring of 1911, (sometimes labelled Hermetic Cubism- implying that it was sealed and totally self-referential). Deliberate ambiguity employed and viewpoint of spectator uncertain, but compositions often held together by loose or spontaneous grid-like structure. A new set of stylistic conventions was invented not reliant on renaissance perspective.

- 1911–1912 also marked a transitional phase as Picasso and Braque began to introduce lettering, numbers and musical notes into their paintings perhaps to remind viewers that just as musical notes and letters stand for sound and language, the arcs and planes of Cubist paintings stood for reality. Interest in competing modes of representation.

- Braque took the lead Le Portugais (The Portuguese Man), (1911–12) with the introduction of stencilled letters and numbers in the upper part of the canvas, which suggested the backdrop of the café where the guitarist plays. But Braque wrote that it shows "an Italian emigrant standing on the bridge of a boat with the harbour in the background." But no difference between the sea and the fabric of the man's coat and whatever the case, the clean-edged letters do not seem to be in the background and sit on the surface and it is only with some prolonged reading of the code

that one disentangles the figure from the space behind. The almost abstract quality of this work places it in the Hermetic phase of Cubism.
Also <u>Homage to Bach</u>, (1912) with use of decorator's comb to create wood effect.

- Picasso <u>Woman with Guitar ('Ma Jolie')</u>, (1911–12) [Ma Jolie was his nickname for Eva Gouel (Marcelle Humbert)]. Picasso used a pictorial scaffolding that coincided more clearly with the placement of still-life objects, and also used a vibrant touch close to Neo-Impressionism. The stencilled lettering allowed verbal puns, masked meanings and multiple readings. Picasso also introduced colour in monochrome works and used Ripolin industrial enamel for the flags in two oval canvases.
  Also <u>Souvenir of Le Havre</u>, (1912) and <u>The Scallop Shell: Notre avenir est dans l'air</u>, (Our future is in the air), (1912).

- Synthetic Cubism (1912–14) reintroduced colour and used collage, papiers collés, tactile effects and witty word play. A way of describing visual reality without resorting to illusionism and a way of replacing conventional forms of representation with fragments of images that functioned   as signs. Such collages were completely flat with no suggestion of modelling. Some element of spatial ambiguity by the overlapping of paper. Great freedom of formal organisation for the artist based on the construction or invention of representational signs using elementary and sometimes geometric shapes.

- Probably in spring 1912 Picasso glued a factory-made piece of oilcloth printed with a realistic chair-caning pattern on to a small still-life, <u>Still-life with Chair-caning</u>. This is generally regarded as the first Cubist collage. This oval picture suggests a café table and the oil cloth pattern was commonly used as a table-covering in working-class kitchens and eating places. The three letters written just above the chair-caning, JOU, can be interpreted both as a fragment of the noun JOURNAL and as a verb indicating Picasso's perception of his activity as a form of play.

- Later in 1912 Braque stuck a piece of cut-out wallpaper printed with wood-grain patterns on to a still-life drawing, <u>Fruit-dish with Glass</u>, (Sept 1912) the first Cubist papier collé. Papier collé differed from collage in that there was a more arbitrary relationship between the cut-out and stuck-on shapes and the things depicted: newspaper could stand for itself, but it could also depict anything from a glass to a soda-syphon; wood-grained wallpaper could depict the surface of a guitar or violin without being cut to the shape of either.

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

- The designation of two phases of Cubism was first made by Kahnweiler in *Der Weg zum Kubismus* (Munich, 1920), which distinguished between an analytical description of objects and a synthesis of information about an object into a more unified self-sufficient structure.

- Both Analytical and Synthetic Cubism shared mundane subject matter.

- Some works of the period resist clear classification as examples of either Analytical or Synthetic Cubism. <u>Woman in an Armchair</u>, (Autumn 1913), includes traces of Analytical Cubist colour and faceting as deliberate signs of other systems of representation within a Synthetic Cubist matrix.

 For Gris - see mark scheme for question 3.

Other valid points to be taken into consideration.

Topic 6

2   Discuss the influence of non-European art on Matisse's work up to 1914. You should refer to specific paintings by Matisse in your answer.

For Band 4 and above candidates should identify the non-European sources used by Matisse and show how they influenced his art.

- Matisse's pictorial vocabulary was enhanced by exposure to non-European cultures. Parisian artists had begun to collect African sculpture around 1906 and in that year Matisse visited Biskra in Algeria. During his 1910 visit to Munich he saw Islamic art and Persian miniatures. From mid November through to mid January 1911 he travelled in Spain, concentrating on the Moorish cities of the south: Seville, Córdoba and Granada. He spent the winter months of early 1912 and 1912 – 1913 in Morocco. Pictures from 1912 are larger, more exotic and richer in colour. Also some influence of Japanese prints.

- The richness and decoration of non-European sources contributed to Matisse' sense of pattern, colour intensity, direct expression and simplification in his own works.

- Some 'second hand' experience of the primitive via encounter with Gauguin's work.

- Though Matisse experienced African sculpture and appreciated its formal qualities as much as its totemic value it appears in his art in combination with an understanding of Cézanne's Bathers.

- Music and Dance produced 1910 for the Russian collector Sergei Shchukin who wanted two large decorative works for the staircase of his palatial Moscow home. The primitive and unsophisticated origins of both music and dance may be represented in Music and Dance, nudes are used in both. In the Dance Matisse wanted to "summon up energy" and "give a feeling of lightness", dance as an expression of life itself. In Music all five figures face the front, piper and fiddle player and three seated singers.

- Forms were simplified and naturalistic detail was eliminated. Great emphasis on rhythm of these simplified yet monumental figures. Colours were intense yet harmonious. Idea of the synaesthetic, achieving the effect on one sensation through another, in this case sound and rhythmic movement through shapes and colour harmonies. The flattened, decorative effects and directness of presentation are reminiscent of non-European art.

- Works produced in response to the Algerian and Moroccan trips include:
  Blue Nude - Souvenir of Biskra, (1907). Vauxcelles called it a 'masculine nymph';
  Algerian Woman, (1909);
  Window at Tangier, (1912);
  Kasbah Gate, (1912);
  Zorah standing, (1912).

- The paintings of the second stay are flatter and more abstract, often an emphatic use of blue:
  Moorish café, (1912–13);
  The Riffian, (1913).

Other valid points to be taken into consideration.

Topic 6

3   What alternative forms of Cubism to that of Picasso and Braque emerged around 1911?

For Band 4 and above candidates should discuss Cubists other than Picasso and Braque - notably Gris and the Salon Cubists, Léger, Delaunay, Gleizes, Metzinger and perhaps Duchamp.

• Juan Gris (1887–1927). Settled in Paris in 1906 and was involved with the Montmartre Cubism of Braque and Picasso. His first Cubist paintings are from 1911/12. His knowledge of technical drawings may have affected approach to Cubism, which has sometimes been called scientific in its control, logic and precision. His Cubist fragmentations were not as extreme as Picasso's and Braque's, but he used linear grids and arbitrary patterns of light and shade. Bottles and Knife, (1912), Still-Life with flowers, (1912). Homage to Pablo Picasso, (1912) reveals not only Gris' friendship with Picasso but also his austere and finely ordered approach to faceting. Apollinaire called Gris' approach 'Integral Cubism'. His calm and tightly organised still lifes were sometimes compared to the crisp Spanish Baroque still-lifes of Zurbarán. In 1912 he was introduced into the circle of the Puteaux group, which included, Marcel Duchamp and his brother Jacques Villon, Francis Picabia, Gleizes and Metzinger. Elegant, witty and technically controlled Cubism of Man in a café, (1912). Late in 1912 Gris signed a contract with Kahnweiler. This led to a retreat from Cubist Salons and closer links with Picasso and Braque. In 1913 produced several monumental still-lifes, The Three Cards. He also used papiers collés The Coffee Packet, (1914). Precise draughtsmanship, intricate paper cut-outs and a combination of lucidity and playful ambiguity.

• In spring 1911 a much wider group of Cubist artists exhibited at room 41 of the Salon des Indépendants. They have had the name Salon Cubists applied to them. They produced a much wider, more inclusive form of Cubism than that developed by Picasso and Braque from 1907 to 1910 in Montmartre (who have been termed 'True', 'Essential' or 'Gallery' Cubists).

• Most important of the Salon Cubists were Fernand Léger (1881–1955), Robert Delaunay (1885 – 1941), Albert Gleizes (1881–1953), Jean Metzinger (1883–1956) and Henri Le Fauconnier (1881– 1946), based largely in Montparnasse. Marcel Duchamp (1887–1968) also associated with them for a while and produced works concerned with non-Euclidean Geometry and the 4th Dimension.

• To the public, Cubism was not the art of Picasso and Braque, but that of the Salon Cubists,   whose methods were too distinct from those of the 'true' Cubists to be considered merely   secondary to them. Picasso, Braque and Gris made almost no published statements on the subject before 1914.

• Vauxcelles detected a common doctrine in the work exhibited by Gleizes, Metzinger, Delaunay, Léger and Le Fauconnier in 1910 and denounced them as "…ignorant geometricians who reduce scenery and the human body to dull cubes."

• The 'manifesto painting' of 1911 was Le Fauconnier Abundance, (1910 –11). Standing nude woman carrying a pannier of apples on head with young child at side, heavy Cézanne proportions, some faceting and brown/ochre palette. Easily legible and only superficially Cubist.

• Léger showed large Nudes in a Forest. Hard to decipher with muted colour. Three figures (Apollinaire thought they were woodcutters), probably female nudes who have taken on wooden form themselves. The term 'Tubism' was coined, he was obsessed with the dynamic arrangement of cylindrical forms. Nudes in the Forest is a lively and jostling work, which also conjures up a mysterious and almost primeval world.

• Delaunay showed two Eiffel Tower paintings. Instigated in 1909, but mostly after 1910, this series of 30 pictures showed the tower as a symbol of the modern. He called this his 'Destructive' phase

and many of the series were dramatic and fractured visions of the vertiginous structure. Some points of similarities with Futurism.

- Metzinger Tea-Time (Le Goûter) Room 8 of 1911 Salon d'Automne. Dubbed 'The Mona Lisa of Cubism'. Combination of multiple viewpoints gathered over time supposedly gave a more convincing notion of reality.

- Gleizes and Metzinger wrote, Du Cubisme, (Paris, 1912; English translation London, 1913) not necessarily to explain Cubism but to persuade a general audience that their intentions were serious. The main theoretical ideas were the debts of the Cubists to Cézanne and the anti-decorative yet autonomous qualities of a cubist painting. Henri Bergson Creative Evolution, (1907) probably influenced Gleizes and Metzinger.

- Delaunay City of Paris, (1912) vast version of the Three Graces, with Seine and bridge on the left and Eiffel Tower on right. Delaunay moving away from Cubism to his 'constructive' phase. Simultaneous Windows on the City, (1912). Fragments of buildings are blended almost imperceptibly into the overall pattern of coloured shapes. The style was christened Orphism by Delaunay's friend Guillaume Apollinaire. Delaunay found this designation too poetic, and preferred the term 'pure painting'.

- Great differences in the styles displayed at the Salon Cubist show in October 1912 at the Salon de la Section d'Or (Golden Section). Work by Gleizes, Metzinger, Gris, Picabia and Duchamp's Nude descending a staircase No.2. Ranging from the semi-figurative, Cubist fragmentation to near abstraction and Delaunay's Orphism.

Other valid points to be taken into consideration.

Topic 6

4   Discuss the form and content of **three** paintings produced in Paris between 1900 and 1914 that dealt with the theme of modernity. You should discuss the paintings of **at least two** artists in your answer.

For Band 4 and above candidates should discuss three relevant examples by **at least two** artists and identify the elements of modernity in them, be it subject matter, theme or technique. If three examples come from the same artist or only two examples of different artists are given the maximum is Band 3. Maximum Band 2 if only one example is discussed.

- Modern subjects were often selected by avant-garde artists, painters and poets.

- Favourite themes were the intense rhythm and pace of the modern city; new modes of transport and new landmarks, especially the Eiffel Tower, constructed in 1889 to celebrate the centenary of the French Revolution.

- Sense of a new visual language used to express new human experiences, Delaunay and 'Simultaneity'.

- From the time of the Romantics it was conceded that each period produced its own art and its own visualisation of society. To the early modernists this also included scientific discoveries and new philosophical propositions about perception.

- Futurist Manifesto by Marinetti published in *Le Figaro*, 20 February 1909, celebrated the speed and mechanisation of the modern world and the city.

- Delaunay's series of 30 pictures of the <u>Eiffel Tower</u> instigated in 1909 showed the tower as a symbol of the modern and reveals the seeming destruction of solid objects by light and colour that appear as fragmented and interpenetrating planes. He called this his 'Destructive' phase.

- In April 1912 Delaunay inaugurated his 'constructive' phase with a series of window paintings where fragments of buildings are blended almost imperceptibly into the overall pattern of coloured shapes. This style was christened Orphism by Delaunay's friend Guillaume Apollinaire and evoked ideas on colour, light, music and poetry. Delaunay found this designation too poetic, and preferred the term 'pure painting'.

- Delaunay considered the <u>Window</u> series as a new type of painting based entirely on colour contrasts, as equivalents to the interaction of light, space and movement. He used the term 'Simultaneity', also favoured by the Futurists, not only to describe the technique of simultaneous contrasts of colour but also as a model of the forces at work in the universe at large.

- <u>Homage to Blériot</u>, (c.1914). Among the abstract circular forms can be recognised the Eiffel Tower with a biplane flying overhead, a reference to Louis Blériot, the first man to cross the English Channel by air. A more symbolic representation of an aeroplane appears at the top left, and in the lower left corner are the clearly rendered propeller and wheels of a machine at rest. Everything is unified in a colour-intensive vision, a celebration to light, colour and modernity.

- Léger, 'tubism', dependent on dynamic shapes of his geometrical forms, cones and cylinders.

Theme of time is taken up in Duchamp's <u>Nude descending a staircase</u>, (1911) machine-like imagery and debts to chromophotography. Not a figure in motion, but the movement of a figure. Image is barely contained within the frame. The nude is a traditional subject.

- Much modern art actually used traditional genres and subject matter and so are not good examples of modernity unless elements of modernity are identified in their treatment.

Other valid points to be taken into consideration.

Topic 6

5   Compare and contrast the Fauvist approach to the female nude with that of the Cubists. You should refer to specific examples in your answer.

For Band 4 and above candidates should discuss relevant examples and compare and contrast the expressive and emotive colourist approach of the Fauves with the more formalist approach of the Cubists. As Les Demoiselles d'Avignon is not considered Cubism proper, it cannot form the only Cubist example in a Band 4 answer. If description of Fauvist and Cubist nude alone is given the maximum is Band 3.

- Though they are often contrasted as instinct versus intellect, colour versus monochrome, free form versus structure, the Fauve and Cubist approach to the female nude had a common source in Cézanne's <u>Bather</u> paintings, particularly around 1907. However, they were working independently.

   Fauve Female Nudes
- Many Fauve nudes were concerned with creating a timeless Arcadian, pastoral ideal.
  A still and serene sensuous world where order and beauty reigned.

- Matisse <u>Luxe, Calme et Volupté</u>, (1904 – 05) still has some references to the contemporary world. Demonstrates a free and bold interpretation of pointillist technique. Subjective and imaginative use of colour. Forms have more of a decorative than a descriptive function, the nudes are radically simplified, more shapes than human bodies.

- Matisse <u>Joy of Life (Bonheur de vivre)</u>, (1905 – 06). Painted in the tradition of Golden Age or Arcadian paintings such as Bellini <u>Feast of the Gods</u> and, more recently, Ingres <u>The Golden Age</u> and Puvis de Chavannes <u>The Pleasant Land</u>. Its optimistic and hedonistic content perhaps prompted Picasso's <u>Demoiselles d'Avignon</u>.

- Matisse and the Fauves saw Gauguin's work and from him derived an anti-naturalistic and decorative use of colour arranged in flat planes and enclosed by a contour line.

- Inconsistencies in the relative scale of figures have been understood to emphasize the symbolic and literary overtones of the work, which seems to hover between dream and reality.

- <u>Joy of Life</u> is a move beyond 1905 Fauve works. It is more controlled, calm and tranquil, yet still with elements of the savage. However, even Matisse's own supporters were shocked. Pure, flat colours had been seen before, but not on such a large scale.

- Matisse <u>La Luxe I</u>, (1907) and II (1908), increasing degree of calm and simplicity.
  Matisse <u>Blue Nude (Souvenir of Biskra)</u>, (1907).

- The Shchukin <u>Music</u> and <u>Dance</u> contain mostly male figures.

- Like Matisse, Derain was interested in the bathers and nudes of Cézanne and Ingres Bathers and Gauguin's Tahitian works. He also looked at the nudes of Delacroix and was more interested in African masks.
  Derain: <u>Composition</u>, (L'age d'or) (1905);
  Derain: <u>The Dance</u>, (1906);
  Derain: <u>Bathers</u>, (1907)- influence of Cézanne;
  Derain: <u>Bather</u>, (1908)- further debts to Cézanne, increased modelling at the expense of
  the two-dimensional.

- Derain's combination of Cézanne and Negro art pointed the way for Cubism. Arguable how close he was to Cubism at this time as he burnt some of the work in a fit of self-doubt.

- In their exploration of African art and sculptural qualities both Derain and Matisse produced their own directly carved sculptures.

- Vlaminck <u>Bathers</u> (1908). He was the first of the Fauves to own African sculpture.

   Cubist Female Nudes
- <u>Picasso Les Demoiselles d'Avignon</u>, (1907) was painted in a jarring and savage style with the violent dismemberment of the female body and a disregard for single point perspective. Even the space, which should recede, comes forward in jagged shards, like broken glass. In the still life at the bottom, a piece of melon seems to cut into the space around it.

- <u>Demoiselles</u> is not fully developed Cubism, it is perhaps best to refer to it as 'proto-Cubist'.

- Move to more 'sculptural' rendition of the nude, the faceting of planes and a conceptual rather than perceptual approach.

- Picasso <u>Three Women</u>, (1907– 08). Influence of Cézanne and African sculpture.

- Braque <u>Grand Nu</u>, (1907 – 08). Solid and bulky presence, mask-like face, faceted handling of background.

- Picasso <u>Woman with mandolin</u> (1910). Sculptural solidity is suggested in the modelled forms of the body but they are reduced to semi-geometrical shapes that are broken or dislocated. Prominent right breast, but that is intersected by other planes. Figure seems like a low relief.

- Le Fauconnier <u>Abundance</u>, (1909 – 10). Naked woman in a landscape with a child. Allegory of pastoral fertility. Heavy monumental figure with debts to Cézanne. Consistent light source.

- Picasso <u>Nude Woman</u>, (1910). Close to abstraction and only a vestigial figural appearance, composition held together by a grid-like structure. It has been suggested that Picasso was emulating X rays.

- In most Analytical Cubist paintings by Picasso and Braque of women, the viewer is not always aware of whether the subject is clothed or not, except by the information provided by the title.

- Léger <u>Nudes in a Forest</u>, (1911). Figures are presumably female but they seem to be made of wood themselves. Uniformly cylindrical vocabulary with firm boundaries between figures and space, unlike in Picasso and Braque's works of post 1910.

Other valid points to be taken into consideration.

Topic 7

Figure, Object, Idea and Installation- Modern British art c.1960 to the present day

1   Compare and contrast the portraiture of David Hockney with that of Lucian Freud.

For Band 4 and above candidates must make genuine points of comparison and contrast between the two, in terms of subject matter, technique and strategies for presenting sitters.

Lucian Freud (b.1922)

- Since 1970 portraiture has formed the bulk of Freud's work. Subjects are usually depicted alone, in isolation. Allows for total concentration and presentation is usually bold and frontal with little distance between the spectator and the sitter. Intense scrutiny of the sitter, almost to the point of distortion. Emphasis on the physical quality of paint, analogous to the palpable quality of flesh.

- Increasing tendency to show sitters naked, which sometimes suggests vulnerability and a stripping of their outward everyday appearances. Naked man with rat, (1977/8); Naked man with a Friend, (1978/80); Naked Girl with Egg, (1980-81); Pregnant Nude, (1980/81); Leigh Bowery (Seated), (1990), the performance artist is given a casual yet aggressive pose that records the sags and bulges of this bulky body. Figures are in a long realist tradition, going back to Rembrandt, Degas, Schiele and Dix. Sometimes combines monumentality of scale with intimacy of pose.

- Difference between the naked and the nude nude is an artistic and posed convention naked is to be deprived of clothes.

- Freud more interested in establishing character than physiognomy, "I know my idea of portraiture came from dissatisfaction with portraits that resembled people. I would wish my portraits to be of the people, not like them." Both high and low vantage points are used.

- Naked Portrait, (2002). Shows a pregnant Kate Moss a model without clothes and someone who was renowned for a wispy, ethereal (even anorexic) seen as flesh and blood.

David Hockney (b.1937)

- Double portraits a recurring theme, American Collectors (Fred and Marcia Weisman), (1968); Mr and Mrs Clark and Percy, (1970 – 71) intimate portrait; My Parents, (1977). Interest in psychology, body language and the way sitters relate to one another. Combination of likeness and artistic interpretation.

- Continued interest in double portraits Sir George Christie and his wife Mary, (2003) commissioned by the National Portrait Gallery. Watercolour on four sheets of paper. Watercolour uses to capture the connections between the two sitters in a single sitting- instead of the separate individual sittings often employed for double portraits.

- 1964 – 68 in America, first swimming pool and shower paintings. Portraits of semi- clad/naked pretty men and evocations of sunny California Portrait of Nick Wilder, (1966) The Room, Tarzana, (1967) (his then lover, Peter Schlesinger).

- Hockney has produced many portraits of friends and lovers and there are possible autobiographical links. Sur la Terrasse, (1971) depicts Schlesinger turning his back on the painter as their relationship came to an end. Is this significant or, as Hockney observed "…I could just have been thinking, "Doesn't he look cute from the back?".

- From 1982 began to make composite Polaroids and Photo Collages, shattered images which bear a superficial resemblance to Cubism, <u>Henry Cleaning his Glasses</u>, (1982) looks rather like Picasso's <u>Portrait of Vollard</u>, 1910. Aiming to complete an all inclusive and comprehensive panoramic record.

- Interest in lenses and optical instruments used by artists culminated in his controversial book <u>Secret Knowledge</u>, (2001).

- <u>Twelve Portraits After Ingres in a Uniform Style</u>, (1999 – 2000), uniformed National Gallery attendants. Each drawn in a single session lasting between three and five hours.

- Hockney also interested in the traditional theme of the artist and model, <u>Model with unfinished Self-Portrait</u>, (1977).

- In 2003 Freud and Hockney displayed portraits of each other. Freud's of Hockney is a head-only close up and intense scrutiny, in Hockney's <u>Freud</u> he sits in a swivel chair and it forms a pair with the portrait of Hockney's assistant David Dawson. While Freud required Hockney to sit for 120 hours, Hockney's portrait of Freud was completed in a single sitting. Hockney said that Freud was too restless and wouldn't co-operate.

Other valid points to be taken into consideration.

Topic 7

2   Discuss **two** sculptures by Rachel Whiteread that were designed for public spaces. How does she seek to suggest monumentality?

For Band 4 and above candidates should discuss two relevant pieces of work and give some consideration of monumentality, via shape, size, volume and by the choice of items cast and of Whiteread's ideas about time, remembrance and the transitory.

- Rachel Whiteread (b.1963) casts the spaces around objects and rooms, such as the space beneath and around the bed rather than the bed itself. Her works deal with space and volume and about looking at familiar objects or spaces in a new way.

- Untitled (House), (1993). Whiteread filled an entire house in Grove Road, East London with concrete and demolished the exterior bricks and walls leaving the internal space to view, an inside-out house solid and made entirely of concrete. The lump of concrete also created a lot of dismay within the art world and Whiteread was offered a prize of £40,000 (£20,000 more than the Turner Prize) for producing the year's worst body of work by the K Foundation (KLF pop group). House was demolished in 1994.

- Water Tower, (1998 – 2000). A cast of a Manhattan water tower relocated from its anonymous downtown rooftop to New York's Museum of Modern Art.

- Memorial to the Victims of the Holocaust for the Judenplatz, Vienna (2000). The memorial is designed as a library turned inside out. The concave spines of thousands of closed books face inwards. An inscription on the memorial reads: In commemoration of the more than 65,000 Austrian Jews who were killed by the Nazis between 1938 and 1945. Around the base of the monument are the names of the camps to which Austria's Jewish population was deported. Whiteread takes notice of other sculptures and monument, Alfred Hrdlicka Street-scrubbing Jew, (1988) and Siegfried Charoux Monument to Lessing, (originally placed there 1935, destroyed, remade 1965, returned 1981).

- Monument, (2001) for the 4th plinth of Trafalgar Square, upended mirror image of the 14ft high granite plinth, cast in two huge sections of clear resin which change colour with every change of light. A shock to many people's conception of monumental/commemorative sculpture at a site associated with national heroism. The clear cast works against many conventional ideas about sculpture, weight, mass, permanence etc. and reminded the spectator of ice. Whiteread also said that she wanted the sculpture to be a 'pause' in the frantic life of the city 'a quiet moment for the space.'

- Accept Embankment (2005) since its location in the Turbine Hall of Tate Modern is freely accessible to the public without admission fee. 14,000 white ethylene casts of the inside of different boxes stacked in the space. The box is used to evoke idea about personal storage and a sense of mystery about what might be inside.

Other valid points to be taken into consideration.

Topic 7

3   Discuss Antony Gormley's sculptures of the human form.

For Band 4 and above candidates should consider the ways in which Gormley uses the human body. Maximum Band 3 if only one example is discussed.

- Gormley (b.1950) won the Turner Prize in 1994 and in 1997 was awarded the OBE for services to sculpture. All his work concerns the human figure and each piece is either cast directly from his own body or from volunteer models. He attempts to convey what it feels like to be in a body. The body is presented in various positions, standing, lying, crouching, and falling. The body's relation to architecture and nature is also explored. Some of the most recent work explores the collective body and the relationship between the self and other in large-scale installations.

- Relationship between inner and outer, and material and spiritual are central to his conception of the human form.

- The figures often have specific local references and relevance. Inhabitants 'model' for installations that will be displayed in their own area.

- The Angel of the North, (1995) at 20 metres (65 feet) high, wings 54 metres (175 feet) wide. The Angel of the North forms a new landmark at the entrance to Tyneside. Its silhouette at the head of the Team Valley greets visitors as they reach Gateshead. Suggestions that, despite the title, and iconography, it is not Christian in spirit. This is a generalised, humanist icon which is most clearly a beacon of support. The Angel looks as if it could have been around for hundreds of years. In terms of scale it manages to be both overbearing and personal, just as it is universal and uncannily local in theme, being implicitly a protective blast against South-centric attitudes and government policies.

- Field, (1991) New York which consisted of 35,000 hand-sized terracotta figures made with the Texca Family in Cholula, Mexico who were brick makers by trade.

- Field, (1996) for the British Isles. The installation is a sea of 40,000 miniature terracotta figures, standing close together. Each one was handmade by a team of 100 volunteers, aged seven to 70, from a community in St Helen's, Merseyside. Gormley has described it as '...twenty-five tons of clay energised by fire, sensitised by touch and made conscious by being given eyes...a field of gazes which looks at the observer making him or her its subject.' The small figures are often called 'Gorms'.

- Allotment, (1997). Gormley worked with the residents of Malmo in Sweden. Precise measurements from 15 specified points on each individual's body were taken to create a series of personalised concrete "rooms", with the positions of orifices appearing as openings on the concrete surface of each of the forms. Gormley called it an architectural model of the human condition. The "rooms" are arranged on a grid in a labyrinth-like cityscape or street plan.

- Critical Mass, (1998), 60 life-size solid cast iron figures installed in the Royal Academy courtyard for the Summer Exhibition of 1998. Moulded from Anthony Gormley's own body (a frequent technique of his) and weighing over three quarters of a tonne each, the figures were scattered around the courtyard and hung from the façade of Burlington House creating the impression of the aftermath of a disaster.

- Domain Field, (2003), 250 sculptures in which the figure is described by a cloud like aura of welded stainless steel bars. Commissioned by the Baltic Art Centre in Gateshead. Volunteers aged from two to eighty-five were moulded in plaster. These moulds were then used to construct the individual

'Domain' sculptures by a process of welding the steel elements together inside each mould. An individual 'Domain' is constructed of stainless steel bars of various lengths, with the finished installation including a collection of more than 250 sculptures. Gives an impression of a vast energy field made up of clusters.

Other valid points to be taken into consideration.

Topic 7

4   How has modern British art been presented to the public over the past twenty-five years?

For Band 4 and above discussion should include either the Turner Prize or the Saatchi Collection.

- The Turner Prize was first awarded in 1984. In recent years it has assumed much greater importance and media coverage, live on Channel 4 Awards have favoured non-painterly practitioners, conceptual artists, sculptors and installation artists. The trend to ignore painting was reversed (perhaps predictably) with the 1998 prize going to the exuberant, humorous and irreverent paintings of Chris Ofili. The award to such artists as Rachel Whiteread (1993), Damien Hirst (1995) and Gillian Wearing (1997) provoked much controversy in the popular press. The purpose of the Turner Prize is to honour an outstanding British artist under fifty for a major exhibition or other presentation of their work. Every year, the awarding of the Prize attracts widespread media coverage, much of it in the form of notoriety and controversy.

Winners	Malcolm Morley 1984	Douglas Gordon 1996
	Howard Hodgkin 1985	Gillian Wearing 1997
	Gilbert and George 1986	Chris Ofili 1998
	Richard Deacon 1987	Steve McQueen 1999
	Tony Cragg 1988	Wolfgang Tillmans 2000
	Richard Long 1989	Martin Creed 2001
	Anish Kapoor 1991	Keith Tyson 2002
	Grenville Davey 1992	Grayson Perry 2003
	Rachel Whiteread 1993	Jeremy Deller 2004
	Antony Gormley 1994	Simon Starling 2005
	Damien Hirst 1995	

- Advertising mogul and art collector Charles Saatchi is estimated to spend £2 million a year buying contemporary art. In 1985 Saatchi founded his own private museum, the Saatchi Gallery in a former paint factory in St John's Wood, North London and his collection of YBA was famously displayed at the Royal Academy at the Sensation exhibition. At the time of the Sensation exhibition he had one of the largest collections of contemporary art in the world – about 1,500 pieces.

- Sensation Exhibition of BritArt from Saatchi Collection, Royal Academy, September –December 1997. The exhibition brought 'BritArt' to a wider public and featured works by Hirst, Quinn, Emin, Ofili, Jake and Dinos Chapman, Whiteread, Lucas etc.

- Opening of Tate Modern in 2000 provided huge exhibition space of the Turbine Hall which is frequently used for contemporary installations.

- Some artists, such as Tracy Emin resent their art being in the personal collection of a man whose advertising company helped mastermind Margaret Thatcher's Conservative party election campaigns.

- From 2003 until autumn 2005 the Saatchi Collection was put on display at County Hall, the old headquarters of the GLC. It is to move to new premises in the Duke of York's HQ building on Kings Road, London, near to Sloane Square in 2007.

- Commercial galleries have also had a significant effect in establishing 'stables' of artists, Jay Jopling at White Cube (opened 1993).

Other valid points to be taken into consideration.

Topic 7

5 Discuss the different kinds of self-portraiture created by British artists from c.1960 until the present day. You should refer to self portraits by **at least three** artists in your answer.

For Band 4 and above candidates should discuss self-portraits by at least three artists. If only two artists are discussed the maximum is Band 3, if only one is discussed the maximum is Band 2. Issues to be explored include status, identity, use of facial features versus metonyms and ciphers.

- Examples range from the traditional self-portrait paintings by Bacon, Hockney and Freud, to the use of the self as subject in performance by Gilbert and George.

- Francis Bacon produced dozens of Self-Portraits during this period. Most are heads only with characteristic 'mobile' facial features and elision of elements.

  Self-Portrait, (1971).

  Self-Portrait with injured eye, (1972). Emphasis on swollen and grotesque injured left eye.

  1973 Self-Portrait. Within a stark interior, seated with right arm in a washbasin.

  Bacon said 'My painting is a representation of life, my own life above all, which has been very difficult. So perhaps my painting is very violent, but this is natural to me.'

- Lucian Freud Reflection with Two Children (Self-Portrait), (1965). Painted by looking down at his reflection in a mirror placed by his feet. Extreme foreshortening, and the halo-like ceiling light just above his left shoulder. The two children are Freud's daughter and son, Rose and Ali Boyt.

  Freud's own self-portraiture can be as stark, direct and 'merciless' as his other portrait and figure work. However, his self-portraits engage directly with the viewer, the other portraits and figures rarely do.

  Nude Self-Portrait, (1993). Only wears boots to protect his feet.

  Self-Portrait, (2002). Standing in front of a canvas, some reminiscences of Rembrandt's late self-portraits and an unflinching record of the ageing process.

  The painter surprised by a Naked Admirer, (2005). Freud in his studio while the woman clutches his leg. Caused much media controversy as the octogenarian artist is shown with a much younger model – cf. Picasso's late Painter and Model series (1963 – 64). Suggestion of the aphrodisiac effect of the studio as the domain of the creative artist.

- David Hockney is well aware of how to manipulate the media with his colourful personality. 1974 film about him A Bigger Splash.

  The Second Marriage, (1963). One of a number of works Hockney produced in the early 1960s when he was examining domestic life, in particular marriage. The box-like composition indicates a critical comment on the concept of marriage. The couple are on show for the public and there is an uncomfortable sense of self-consciousness. It has been suggested that the male figure is a self-portrait.

  Model with unfinished Self-Portrait, (1977). Sleeping young male figure in foreground while the artist draws on a table in the background. Hockney has his trademark features, fair hair and

spectacles. Part of traditional artist and model genre of self-portraiture.

He appears in the same position in <u>Self-Portrait with Blue Guitar</u>, (also 1977), as a homage to Picasso also with sculpture of a woman with two noses on the table.

- Most of Gilbert and George's art is a form of self-portraiture, since they almost always feature in their own work. But their art reveals little about their personalities or private lives. Although working in a variety of media, prints, paintings, drawings, video and photography, Gilbert and George refer to all their work as sculpture.

  They formed an equation between their art and their life in 'living sculptures', such as <u>Singing Sculpture (Underneath the Arches)</u>, (1969), Flanagan and Allen's 1931 music hall song about homeless London tramps. They turned themselves into sculpture, rather than <u>make</u> the art, they <u>became</u> the art.

  <u>Gordon's Makes Us Drunk</u>, (1972). Seated at a table, getting drunk to a soundtrack of Elgar and Grieg. Their deadpan expressions and repeated declaration that 'Gordon's makes us very drunk' created an absurd scene that ironically questioned identity, nationality and accepted notions of 'good behaviour'.

- <u>Antony Gormley</u> often uses casts from his own body, but this creates a particular kind of self-portrait where the character of the individual is not the purpose but rather a recognition of the human qualities we all possess. <u>Critical Mass</u>, (1998), 60 life-size solid cast iron figures.

- Many other examples are possible.

Other valid points to be taken into consideration.