



## **General Certificate of Education**

# **History of Art 6251**

**HOA6      Historical Study 2**

## **Mark Scheme**

*2008 examination - June series*

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**HOA6****Maximum mark: 20**

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

## Topic 1

**Art and Revolution**

- 1 How did David's depictions of republican martyrs promote the cause of the French Revolution?

For Band 4 and above candidates should relate how ideas of republican duty and patriotism were incorporated into at least two out of David's three martyr paintings. If only one example is discussed the maximum is Band 3.

- David painted three revolutionary martyrs.
- Lepelletier de St Fargeau, (1793, destroyed and known by a torn engraving and drawing). Lepelletier was a former aristocrat who joined the revolutionary cause. Assassinated on 20 January 1793, the eve of king Louis XVI's execution. When killed he was hailed as a martyr of liberty and given an impressive state funeral. His body was displayed in the Place Vendôme, with a laurel crown on his head and his torso uncovered so that the fatal wound could be seen. David originally proposed a marble monument, but then decided to produce a painting. In a speech to the Convention on March 29th 1792 he explained his intentions- "...the true patriot must seize any opportunity of enlightening his fellow citizens and must constantly show them the sublime face of heroism and virtue ... I shall have done my duty if one day I cause an old father surrounded by his large family to say 'Children come and see the first of your representatives to die for your freedom. See how peaceful his face is - when you die for your country, you die with a clear conscience. Do you see the sword hanging over his head by just a hair? Well, children, that shows how much courage Michel Lepelletier and his noble companions needed to rout the evil tyrant who had oppressed us for so long, for, had they set a foot wrong, the hair would have broken and they would all have been killed.'"

Lepelletier is shown at the public exposition of his body and appears like a nobly dead ancient warrior, not unlike Hector in David's Hector and Andromache, (1783). His decision to vote for the death of the king, with its attendant danger, is suggested by the assassin's sword suspended over the body, like the sword of Damocles.

- Marat at his last breath, (1793). The revolutionary journalist Jean Paul Marat, nicknamed 'The Friend of the People', called for the preservation of the revolution by violent means and was murdered in his bath by the moderate Girondin Charlotte Corday on 13 July 1793. Marat is reminiscent of fallen antique heroes or a republican saint. Corday is not seen but her presence and treachery is suggested by accessories, the fateful note in Marat's hand and the knife with a bloody handle. The inscription on the packing case acts as the memorial on a tombstone.

David wrote:

'On the eve of Marat's death the Jacobin Society sent us, Maure and me, to hear how he was. I was struck by the circumstances in which I found him. He had a wooden block beside him with ink and paper upon it, and his hand, stretched out of the bath, was writing down his latest thoughts on the salvation of the People...I thought it would be appropriate to show him in the attitude in which I saw him that day, writing for the greater good of the people.'

Bara, (1793, unfinished). A 13 year-old boy soldier in the revolutionary army, Joseph Bara was killed on 7 December 1793 for refusing to hand over some horses to royalist soldiers. The Convention, and Robespierre in particular, anxious for a young martyr to inspire the nation, made up an official account of the event whereby Bara met his death for refusing to shout 'Long live the King' and died exclaiming 'Long live the Republic' - defiant and

patriotic gestures. For Bara David probably had in mind the beautiful youths of antique sculpture, such as the Apollo Belvedere and he appears androgynous, almost feminine, a sinuous figure far removed from any conventional image of a soldier-patriot. Dies an ecstatic death, a sweet patriotic sacrifice.

- All three produced at a time when the French Republic was threatened by internal disorder that practically amounted to civil war and also had enemy powers on its borders.
- The deaths of all three relate to revolutionary rhetoric concerning 'liberty or death'.

Other points considered to be valid to be given credit.

Topic 1

2 In what ways might Delacroix's paintings of 1824 – 1830 be considered political?

For Band 4 and above candidates should discuss the political dimension of at least two relevant works. If only one example is discussed the maximum is Band 3.

- Delacroix's contemporary works were Scenes of the Massacres at Chios, (1824), Greece on the ruins of Missolonghi, (1826) and Liberty leading the People, (1830). Although recently it has been argued that The Death of Sardanapalus, (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 works referred to above 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. Chios was highly criticised, perhaps because it gave a negative image of the once proud Greeks, but Missolonghi was reasonably well received. The style of Chios was also condemned, 'It's the massacre of painting' Baron Gros.
- Chios 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 Dante and Virgil (The Barque of Dante).
- Missolonghi, 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 Greece expiring on the ruins of Missolonghi suggests a defeatism that was not in Delacroix's mind.
- Although Delacroix took no part in the 1830 Revolution Liberty on the Barricades (Liberty Leading the People) 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, lukewarm rhetoric.
- Although the painting was not such an impassioned and committed statement as many works from the French Revolution, such as David's Marat, 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 points considered to be valid to be given credit.

## Topic 1

3 Compare and contrast the battlefield paintings of Gros **and** Géricault.

For Band 4 and above candidates should compare and contrast relevant images by both artists. Maximum Band 2 if only one artist is discussed.

**Points of comparison might include:****Action scenes**

- Gros Napoleon at Arcola, (1796) the dashing young general leading a successful charge against the enemy. An example of senior officers leading by example in the new egalitarian revolutionary army.
- Géricault An Officer of the Imperial Guard, (1812). A bold image that captured the excitement and vigour of the Napoleonic wars.
- The Wounded Cuirassier, (1814). The dismounted Cavalryman, (called a Cuirassier because of his metal breastplate), stumbles down a bank while his horse snorts with wide-eyed fear. The only injury is a slight reddening around the neck and temple and it is more of a mental wound than a physical wound and he looks nervously into an uncertain immediate future. Painted on large scale. However, as it was a genre painting such a large format was considered inappropriate by many critics.

**Suffering/defeat**

- In the time between Géricault's two paintings France had been defeated, and the Wounded Cuirassier 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 Leonidas at Thermopylae, (1814).
- Gros depicted the wounded, dead and dying Russian and Prussian soldiers in Napoleon at the Battle of Eylau (8th February 1807), (1808).

**Colour and technique**

- In their desire to give atmospheric depictions of the drama of warfare, both Gros and Géricault employed livelier brushstrokes and a wider range of colour than David. Gros looked to the example of Rubens while Géricault's colour scheme and painting style differed completely from the smoothly sculptural and even surfaces of David's works.

**Differences**

- Heroes and named commanders and generals feature in Gros's works.
- Napoleon at the Battle of Eylau. 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 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.
- 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.
- Géricault depicts anonymous soldiers that stand for the whole of Napoleon's army.
- While Gros's works were official commissions, Géricault's were produced speculatively.

Other points considered to be valid to be given credit.

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 Topic 1

- 4 'You must understand...that my brother Napoleon takes an interest only in pictures in which he counts for something. It is his weakness and he has no objection at all to being in the limelight.' (Lucien Bonaparte).

With reference to this quotation discuss **three** Napoleonic paintings, each by a different artist.

For Band 4 and above candidates should discuss three relevant images by different artists that feature Napoleon in the 'limelight'. If only two relevant examples are discussed, or more than one by the same artist are discussed, the maximum is Band 3; if only one example is discussed, Band 2 maximum.

- Napoleon's artistic taste and understanding was very limited and his own Minister of the Interior, Jean-Antoine Chaptal, later wrote 'Napoleon did not care for the arts probably because nature had denied him the sensibility to appreciate their merit .....Nevertheless ....he always appeared to interest himself in the arts. ...He did this for political reasons in order to demonstrate his broadmindedness ... [he] gave commissions but was indifferent as to the manner of execution, because he lacked the taste to judge for himself, and being unable to appreciate any particular artist, he was disposed to believe the one he trusted was the best.'
- More than anything Napoleon liked paintings in which he was the main character. Napoleon also saw that the visual arts were valuable propaganda and was prepared to spend large amounts on them. The Consulate and the Empire became a boom-time for artists and commissions were not only distributed by the government and later the Imperial Household, but speculative works were also produced featuring Napoleon in the hope that they would be noticed and bought.
- David first painted Napoleon in 1797 and went on to paint him Crossing the St Bernard Pass, (1799-1800), at the Coronation, (1805-08); The Distribution of the Eagle Standards, (1809-1811) and finally Napoleon in his Study, (1810) for William Douglas, later the Duke of Hamilton.
- Ingres portrayed Napoleon twice - as First Consul and On the Imperial Throne, (1806), the latter dismissed as being too 'Gothic' and 'bizarre' in fact its vision of Napoleon as a latter-day Charlemagne was out of step with the image of the Emperor as a Roman Emperor which was then being promoted.
- Gros painted Napoleon at Arcola in 1796 as a heroic dashing 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.
- Gros The Plague House at Jaffa, (11 March 1799), (1806). Napoleon fearlessly touches the plague-stricken to prove that their condition is not bubonic plague.
- Gros Napoleon at the Battle of Eylau, (8th February 1807), (1808). Napoleon shown as humanitarian and benevolent.
- Gros The Surrender of Madrid, (4 December 1808), (1810). Napoleon takes the surrender of the city while the Spanish bow their heads and kneel for mercy.

Other points considered to be valid to be given credit.



Topic 1

- 5 Discuss **three** works, each by a different artist, that are concerned with military expeditions **and/or** colonisation.

For Band 4 and above candidates should identify and discuss relevant examples.

Maximum Band 3 if only 2 relevant examples are discussed, or more than one by the same artist are discussed and maximum Band 2 if only one example is discussed.

- David Napoleon crossing the St Bernard, (1801). Commissioned by King Charles IV of Spain. Commemorates Napoleon's second Italian campaign that began in May 1800. Napoleon told David that he wanted to be painted 'calm on a fiery horse'. Napoleon's name is inscribed with those of two other previous transalpine conquerors, Hannibal and Karolus Magnus [Charlemagne] to re-inforce the military credentials and achievements of the First Consul. Actually Napoleon did not lead his army galloping over the Alps riding a horse, he crossed a few days after the main advance and was led along a narrow track seated on a mule.
- Gros Napoleon at Arcola, (1796) the dashing young general leading a successful charge against the enemy during the first Italian campaign.
- Gros The Plague House at Jaffa, (11 March 1799), (1806). Napoleon fearlessly touches the plague-stricken to prove that their condition is not bubonic plague. However, a suggestion of the contagion and dangers of the East.
- Gros Napoleon at the Battle of Eylau, (8 February 1807), (1808). Napoleon shown as victorious, but humanitarian.
- Gros 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.
- Girodet Revolt (Riots) of Cairo, (1810) the brutal suppression of an uprising by the native populace.
- Goya 2nd and 3rd May 1808, (1814). The uprising in Madrid against the French occupation and the executions that followed.
- Gros The Surrender of Madrid, 4th December 1808 (1810).
- Géricault Raft of the Medusa, (1819) (shipwreck July 1816. 150 on raft for 13 days - 15 rescued, 10 survived). Painted on massive scale of a history painting with preparatory work similar to David's practice. Desire to monumentalise the topical. Although the event was a political scandal - the disaster blamed on the incompetence of the captain (a Royal appointment) Géricault did not spend a lot of time and money to make a political point. He painted an epic representation of human misery.
- Delacroix Scenes from the Massacre of Chios, (1824).  
Delacroix Greece on the ruins of Missolonghi, (1826).  
Two scenes of Turkish victory and Greek defeat from the Greek war of Independence.
- Ancient subjects are permissible, such as David The Oath of the Horatii, (1784), David The Intervention of the Sabine Women, (1799) and David Leonidas at Thermopylae, (1814).

Other points considered to be valid to be given credit.

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 Topic 2

**Eighteenth and Nineteenth-Century Japanese Prints**

- 1 Discuss the content of prints associated with the Kabuki theatre after the 1760s. Refer to specific examples.

For Band 4 and above candidates should demonstrate an understanding of the content of Kabuki prints and not just describe two or more images. Maximum Band 3 if only one example is discussed.

- 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.
- 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. Male actors would also play the female roles and female impersonators were favourite subjects. In such scenes there is a mixture of realism with caricature.
- Along with the Yoshiwara brothel district in Edo, the Kabuki theatre formed the basis of *Ukiyo-e*, pictures 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. Subject matter was aimed at the lower ranks of society, especially the burgeoning urban lower class of Edo (modern Tokyo). Such prints were not considered high art, but mass culture for popular taste. The craftsmen who worked on them were not given the status of fine artists. Prints cost about half the price of the cheapest admission to a Kabuki theatre.
- *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. 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.
- From 1842 as part of economic and political reforms the government forbade prints detrimental to public morals, including Kabuki actors. But the same actors were often shown and identified as 'loyal heroes from the past'.

**Artists include**

Katsuwaka Shunsho, (1726-1792), within the convention of standardised likenesses of actors (*nigao*) he introduced a new realism, showed the individual actor as he really looked and revealed personality and style of acting. Greater range of colour and indications of stage setting.

- Shunko, (1743-1812), pupil of Shunsho, introduced close-up prints showing actor's heads (*okubi-e*), big head pictures. Faces rendered in bold style with powerful lines and striking expressions.

- Buncho, (active 1765-80), of Samurai origin, trained in academic Kano tradition but turned to *Ukiyo-e*. Said to combine the colour and elegance of Haronobu with realism and expression of Shunsho. Prints have a tense nervousness and disturbing, almost mannerist quality.
- Sharaku, very brief career 10 months 1794-5, full length and face portraits of great boldness, expression and psychological depth. Printed in brilliant colour against a silvery mica background. He treated his subjects humorously, even grotesquely.
- Utagawa Toyokuni I, (1769 -1825) c.1795-95, views of actors on stage.

Other points considered to be valid to be given credit.

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## Topic 2

- 2 What innovations did Hokusai introduce into Japanese landscape prints? Refer to specific examples of his prints in your answer.

For Band 4 and above candidates should consider more than one innovation achieved by Hokusai in his treatment of landscape. Maximum Band 3 if only one aspect of innovation is discussed.

- Innovations might include those in subject matter, style and technique.
- Katsushika Hokusai, (1760-1849) 'The Old Man Mad for Painting', the greatest *Ukiyo-e* master of the early 19th 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, which 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 Manga (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 Manga Hokusai hoped to provide a source book for artists as well as a record of his own studies. This Manga, 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 19th Century, he turned to landscapes and changed the way in which they were depicted. His Thirty-six views of Mount Fuji (actually 46 prints, 1831) shows the sacred mountain in all seasons and moods and 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 One hundred views of Mount Fuji. 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 The Great Wave off Kanazawa, (1823-29) and Storm under Fuji, (1823-29).

Other points considered to be valid to be given credit.

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 Topic 2

## 3 What was novel about Utamaro's depiction of women in his prints?

For Band 4 and above candidates should consider at least two examples of Utamaro's prints of women and identify one or more aspects of novelty, such as psychological insight, stylised coquetry and informal and snap-shot poses.

- Kitegawa Utamaro, (1753-1806) played the key role in the depiction of women in the late 18th Century. Many of his prints are half-length portraits and bust portraits of women, which he began to produce in the early 1790s, sometimes in the 'pillar print' (*hashirae*) format.
- Utamaro brought the genre of *ukiyoe bijinga* (prints of beautiful women) to maturity with his close-up views ('large-head' portraits *o\_kubie*) of contemporary beauties, which demonstrate his insight into the psychology of his subjects, such as Ten physiognomical aspects of women, which continued as Ten physiognomical types of women.
- He produced many portraits of fashionable, high-ranking courtesans, popular geishas, women engaged in elegant pastimes and celebrated beauties. These popular courtesans and famous beauties of Edo were represented in a sensuous and stylish manner that reflected the aesthetic of *iki*, an Edo consciousness of beauty that emphasised coquetry.
- Later he devoted many series of portraits to unidentified ordinary women going about their daily activities (for example the *o\_ban* triptych Drying or the *o\_ban* diptych of Kitchen Beauties).
- Rather than employing conventional poses and angles, Utamaro often captured almost snapshot-like moments of human action, as in Courtesan Writing a Letter from the half-length series Six Poets of the Yoshiwara published after the turn of the century. But Utamaro depicted women as ideals of feminine beauty rather than to delineate individual features that would make his subjects recognisable.
- Other scenes of elegant prostitutes were produced, some of them forming a series, Utamaro's Twelve Hours of the Green Houses (brothels). There are some extremely explicit scenes of sexual activity.

Other points considered to be valid to be given credit.

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 Topic 2

- 4 Discuss the differences between Japonaiserie and Japonisme in the work of Impressionist or Post-Impressionist artists.

For Band 4 and above candidates should discuss the differences between the two genres and identify each in the work of relevant artists.

- Japonaiserie is the usage of Japanese items for decorative effect. Before the mid-nineteenth century there had been some examples of borrowings from Japanese art for fashionable effect or to denote exoticism.
- Japonisme concerns works derived from an understanding and appreciation of Japanese aesthetics.
- Japonisme was the direct expression of a formal influence of Japanese prints on French artists working in the second half of the nineteenth century.
- 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.
- In Manet's work both Japonaiserie and Japonisme exist. Portrait of Zola, (1867-8) 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. Bracquemond almost certainly introduced Manet to Japanese art. The example of Japan assisted Manet in his appreciation of form and colour for its own sake.
- Monet used Japanese sources in both a decorative and a formal way (Terrace at Ste Adresse). (Monet called this his 'Chinese painting with flags in it', the Impressionists often said Chinese when they were actually referring to Japanese art). Monet Portrait of his wife in a Kimono, (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 the 1880s he used Japanese landscape prints - Hokusai Manga - for jagged rocks and outcrops, Belle-Île-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 such as 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.
- 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'.

- Van Gogh, (1853-1890) copied prints by Hiroshige and others during his time in Paris, making adaptations to the original colours and inventing borders with Japanese characters.
- His mature style depended very heavily on Japanese devices, bold, flat areas of colour combined with areas of black outline. Motifs were also borrowed, The Sower (final version December 1888) and subjects of trees and bridges. Self-Portrait in January 1889 after his self-mutilation has a Japanese print in the background.
- The Bridge, (1887) (after Hokusai)  
Flowering Plum Garden, (1887) (also Hokusai)  
Japonaiserie: Oiran, (1887) (after Kesai Eisen, via a cover from Paris Illustré)  
All 3 are Japonaiseries as is the Portrait of Père Tanguy, (1887-88), the colourman/art dealer sits in front of *ukiyo-e* prints.
- Pear Tree in Blossom, (1888). The high viewpoint and the prominence of the dwarf tree in the foreground give this small painting a Japanese quality. The yellow butterfly among the flowers accentuates the Japanese character. As in Japanese prints van Gogh planned an orchard triptych.
- Self-Portrait as a Bonze, (1888) van Gogh probably derived the idea from Pierre Loti's novel Madame Chrysanthème, (1885) set in Japan.
- 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 points considered to be valid to be given credit.

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 Topic 2

- 5 Discuss how Japanese prints of the nineteenth century reflected a pride and delight in native landscapes. You should use examples from the work of **at least two** artists in your answer.

For Band 4 and above candidates should discuss relevant examples of pride and delight in the depiction of the landscape of Japan. If the work of only one appropriate artist is discussed the maximum is Band 4.

- Pride and delight may be interpreted in a number of ways including the representation of the national symbol of Mount Fuji, depictions of nature including flora and fauna, and scenes of travel that included shrines and places of natural beauty.
- In Japan nature and its beauty and all related to it are considered divine.
- 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.
- Prior to this period landscape only appeared as a backdrop or adjunct to the figures.
- 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 how the divine spirit is present in trees, mountains, stones, and plants - all of which are venerated.
- Landscape and views of the native land also satisfied the curiosity of people who had little opportunity to travel due to restrictions.
- Hokusai Thirty Six Views of Mount Fuji (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. The sacred mountain can be seen as a consistent background presence.  
Fuji from the Aoyama Pine Tree; Fuji in Lighting; Fuji on a clear morning  
Mount Fuji from the Offing in Kanagawa (The Great wave).
- Hiroshige also produced 36 views of Mount Fuji, (1858).
- Hiroshige's landscape series were his main claim to fame. His job of river inspector allowed him to travel to all the Tokaido provinces and study the landscape under varying conditions.
- Fifty-three stages on the Tokaido, (1833). Many of his buyers were travellers leaving Edo who wanted to take with them a souvenir of the administrative capital.
- Success of first series led to great demand and the production of:  
One hundred views of Edo, (1856-9)  
Eight views of (Lake Biwa) in Omi Province, (1834).
- The images were based on his own sketches of views that touched him. Using such elements as the wind, rain or snow, the moon and flowers, the pictures achieved a subtlety that struck a chord with the innermost sentiments of the Japanese. The lyricism, intimacy



and harmony of his landscape prints was achieved by beautiful and sensitive observations.

- Bird and flower subjects are also treated in a poetic and sentimental manner.
- Hiroshige's art echoes traditional Japanese classical themes with its love of peaceful harmony and contemplation. Hiroshige produced one distinct landscape style. His work is less complex and less inventive in design and composition than that of Hokusai.
- Eisen (1790-1848) also produced Fuji images and produced indigo blue prints. View of Mount Fuji from Nihonbashi.
- Utagawa (1769-1825), Enoshima from the series Thirty-six views of Mount Fuji (early 19th century). Enoshima is famous as a place for providing a view of Mount Fuji in just the right proportions. The print shows a variety of landscapes, the sandy beach, the island, but dominated by Fuji. Contrast between the monumentality of Mount Fuji and the implied motion of the waves.
- Kuniyoshi (1797-1861). His landscapes show the influence of western perspective-series Abridged biography of the Priest Nichiren, (c.1831). Compositions are often complicated and busy.

Other points considered to be valid to be given credit.

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 Topic 3

**Victorian narrative painting**

- 1 Discuss the imagery, symbolism and techniques used in **three** religious paintings produced by members of the Pre-Raphaelite Brotherhood.

For Band 4 and above candidates should discuss imagery, symbolism and techniques in three religious PRB paintings produced by at least two of the Brotherhood's members. If only one artist or only two paintings are discussed, or no mention is made of one of imagery, symbolism and techniques the maximum is Band 3. Aspects of imagery, symbolism and techniques need not be discussed in equal depth across all three paintings.

- The group was founded in September 1848 by its three principal members, all students at the Royal Academy in London, William Holman Hunt, John Everett Millais and Dante Gabriel Rossetti. Their friends James Collinson, F G Stephens, Thomas Woolner and Dante Gabriel's brother, William Michael Rossetti were soon recruited. These seven were motivated more by the impatient idealism of youth than by any clear programme.
- Reasons of PRB formation (according to William Michael Rossetti)
  - to have genuine ideas to express;
  - to study nature attentively, so as to know how to express it;
  - 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).
- The first paintings bearing the secret initials 'PRB' were exhibited in 1849: Rossetti's Girlhood of Mary Virgin, (1848-49), Hunt's Rienzi, (1848-49) and Millais' Isabella, (1849). The meaning of the initials was revealed in 1850, to much critical outrage.
- The Bible and religious subjects were favourite PRB subject. The question stipulates PRB, so only works by the members of the Brotherhood are acceptable. These include Rossetti Girlhood of the Virgin Mary; Ecce Ancilla Domini!, (1849-50); Millais Christ in the Carpenter's Shop or Christ in the House of his Parents, (1849-50); Holman Hunt A Converted British family sheltering a Christian priest from the persecution of the Druids, (1849-50); The Light of the World, (1851 - 53, retouched 1858); The Scapegoat, (1854-55, 1858); The Finding of the Saviour in the Temple, (1854-55 and 1856-60) and The Shadow of Death, (1870-73), the latter three the result of first-hand experience in the Holy Land. Hunt was there 1854-56 and 1869-72.
- In their religious subjects new iconographic types were sought which revived the language of symbolism and typology, Rossetti Ecce Ancilla Domini!.
- In the first few years of the Brotherhood, the leading painters worked closely together, developing a similar visual language. 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.
- In the early 1850s the style became more naturalistic, employing brilliant colours painted on a wet, white ground with a painstakingly minute touch, giving a dazzling effect of sharp

all-over focus.

- The precision of technique aided dense symbolism, prefiguration of the Crucifixion occurred, Christ in the House of His Parents and The Shadow of Death.
- References to baptism in A Converted British Family.
- Links to the high church Oxford movement. Millais's Christ in the Carpenter's Shop, (or Christ in the House of his Parents), (1849-50), was savagely criticised for alleged crudity of design and papist tendencies. In 1851 John Ruskin sprang to the defence of the movement.

Other points considered to be valid to be given credit.

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 Topic 3

- 2 Discuss Alma Tadema's works on subjects from the ancient world. Refer to specific examples in your answer.

For Band 4 and above candidates should discuss two or more relevant examples of Alma Tadema's works from the ancient world. The discussion should mention his treatment of ancient life in terms of archaeologically-detailed grand genre scenes. Band 3 maximum if the works are described without any discussion or if only one example is discussed.

- Sir Lawrence Alma Tadema (1836-1912), Dutch by birth. 1857-59 taught by Louis De Taye, Professor of Archaeology at the Antwerp academy.
- In 1863 Alma Tadema travelled to Italy, where his enthusiastic exploration of Pompeii turned his attention to the ancient world. His interest in this period was further strengthened both by his friendship with the Egyptologist Georg Ebers (1837-98) and by the success of his painting Pastimes in Ancient Egypt: 3000 Years Ago, (1863) which won a gold medal at the Paris Salon of 1864.
- Alma Tadema 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 Frederic Leighton. In England there was a lightening of tones and increased luminosity, Sculpture Gallery, (1874).
- 1873, Alma Tadema became a naturalised British citizen. Continuing success of his work at the Royal Academy exhibitions in London, Picture Gallery, (1874) and Audience at Agrippa's, (1876), ensured his election as ARA (1876) and RA (1879).
- 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).

Other points considered to be valid to be given credit.

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 Topic 3

- 3 How did the work of **either** Frank Holl **or** Luke Fildes draw attention to Victorian social issues? Refer to specific examples in your answer.

For Band 4 and above candidates must identify and discuss how the social issues are depicted within appropriate examples by either one of these artists. Band 3 if only one example is discussed.

- Both artists were concerned with social realism and representations of the suffering and misery of the (mostly urban) poor. These solemn and serious statements did not resort to melodrama and both worked as illustrators for The Graphic, a socially conscious weekly. 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 The Lord Gave and the Lord Hath Taken Away, (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 Newgate: Committed for Trial, (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 The Song of the Shirt, (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 and infant mortality in Her First Born, (1877).
- Luke (Samuel) Fildes, (1844-1927). Fildes's sympathy for the poor reflects his origins; he was brought up by his grandmother Mary Fildes, an active political reformer who was seriously wounded at the 1819 Manchester Peterloo Massacre.
- Applicants for Admission to a Casual Ward, (1874) based on his wood-engraving Houseless and Hungry that appeared in the first issue of the *Graphic* (4 Dec 1869). Engraving and picture showed a line of homeless paupers queuing outside the police station applying for tickets for the overnight stay. Fildes said he had witnessed such a scene, but it is also close to written descriptions. The picture was so successful that it required a rail and policeman to keep back the crowds of onlookers. Vivid colour, huge scale and the extended frieze of tragic figures brought an added pathos and heightened emotionalism to the small engraving. Exhibited with an extract of a letter from Dickens to Fildes, 'Dumb, wet, silent horrors! Sphinxes set up against the dead wall, and none likely to be at the pains of solving them until the general overthrow.'
- Other paintings by Fildes that dealt with social issues included; The Widower, (1876). A burly labourer holds a dead child, overlooked by his eldest daughter who is now the woman of the house with the death of her mother. Three small children play with a puppy, indifferent to the tragedy.

- The Doctor, (1891). Inspired by the death of his son in 1877, and the professional devotion of Dr Gustavus Murray who attended him. However, this painting shows the moment when, as dawn breaks, a child shows the first sign of recovery. Image of the quiet heroism of the ordinary doctor was a huge success with the late-Victorian public.
- Fildes's characterisations were often described as 'Dickensian'.

Other points considered to be valid to be given credit.

Topic 3

- 4 Discuss the treatment of Shakespearean themes by Victorian artists. You should refer to **three** examples, each produced by a different artist.

For Band 4 and above candidates should discuss the treatment of three Shakespearean subjects by three different artists. If only two relevant examples (just two paintings or three paintings two of which are by the same artist) are discussed the maximum is Band 3. If only one relevant example is discussed the maximum is Band 2.

- Victorian Shakespearean paintings often treated scenes where the subject was of contemporary interest, such as marriage, partings and the upholding of conventional morality by the visible rewarding of virtue and the punishment of vice and evil.
- Examples may come from the Pre Raphaelite Brotherhood,  
Holman Hunt Claudio and Isabella, (1850-53) *Measure for Measure*  
Holman Hunt Valentine rescuing Sylvia from Proteus, (1850-51) *Two Gentleman of Verona*  
Millais Ophelia, (1851-52) *Hamlet*  
Millais Ferdinand lured by Ariel, (1849) *The Tempest*  
Millais Mariana, (1851) although a Tennyson poem, derived from Shakespeare's Measure for Measure  
Deverell Twelfth Night, (1850)  
Madox Brown King Lear, (1848-49).
- Some consideration might be given to the relationship between the paintings and the texts they come from- are they simply illustrations?
- Dense symbolism and precise technique of the Pre-Raphaelites were well-suited to convey the complexity and detail of Shakespearean plots, they could allude to both past and future incidents and aspects of character above and beyond that of the gestures and poses of the figures.
- Non-PRB narrative artists also treated Shakespearean subjects  
Edwin Abbey Richard, Duke of Gloucester and Lady Anne, (1896) (*Richard III*).  
Egg The Winter's Tale, (1845)  
Leslie The Merry Wives of Windsor (Dinner Scene), (1838).  
These artists often produced far more illustrative works.

Other points considered to be valid to be given credit.

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 Topic 3

- 5 Discuss **three** Victorian narrative paintings, each by a different artist, that treat the theme of the breaking of moral codes.

For Band 4 and above candidates should discuss three relevant examples. If only two relevant narrative paintings are discussed the maximum is Band 3 and if only one is discussed the maximum is Band 2.

- Victorian narrative works often depicted subjects of contemporary morals or mores being broken. In most cases the consequence of such transgressive activity is punishment and ruin.
- Such paintings frequently cast women as the wrong-doers and confirmed the patriarchal nature of society. Prostitution and adultery were common subjects.
- Redgrave The Outcast, (1851) a stern patriarch evicts his errant daughter and her bastard child, despite the pleadings of the family. Snow is seen outside the open door, an obvious contrast between the warm glow of the house and the blackness of the cold night.
- Egg Past and Present, (1858). Full title-'August the 4th. Having just heard that B- has been dead more than a fortnight, so his poor children have now lost both their parents. I hear she was seen on Friday last near the Strand, evidently without a place to lay her head. What a fall hers has been!' Triptych. Central canvas shows the husband's discovery of his wife's infidelity. The flanking two show the same moment of night two weeks after his death. Two children and mother see the same sky. Highly symbolic with biblical references to the Fall.
- Watts Found Drowned, (c.1848-50), the body of a suicide lies under Waterloo Bridge.
- Rossetti Found, (unfinished) (1854-c.1859). A cautionary tale of how a young farmer delivering a calf to market in London finds his former sweetheart reduced to prostitution.
- Holman Hunt The Awakening Conscience, (1853) a moment of moral revelation for a 'kept' woman. The picture contains numerous symbols and allusions to her present way of life and its dire consequence.
- Women were almost always seen as the guilty party in illicit liaisons, very rare examples of the finger being pointed at men, Madox Brown Take Your Son, Sir, (1851, 1856-7, unfinished) which possibly depicts a kept woman presenting her illegitimate child to a reluctant father, with the father's face reflected in the convex mirror reminiscent of van Eyck's Arnolfini Marriage.
- As the provider, men's weaknesses were focused on the loss of livelihood or money often because of gambling or drinking.
- Martineau The Last Day in the Old Home, (1861). A feckless young aristocrat has gambled everything and lost his ancestral home. Seemingly uncaring or oblivious, he and his son drink a last glass of champagne. Every object in the room has a significance, sale catalogue, newspaper open on page with 'Apartments' on it.
- Frith The Road to Ruin, (1878). Frith admired Hogarth and this series of 5 works was a Victorian Gambler's Progress. 1. College - the start of gambling; 2. Ascot - eagerly placing bets; 3. Arrest - bailiffs arrive with warrant; 4. Struggles - family has fled to France; 5. The End - the gambler attempts to redeem his fortune by writing a play, having failed, he locks the door and turns to look at a loaded revolver on the table.

Other points considered to be valid to be given credit.



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 Topic 4

**The Impressionist Period**
**1 Discuss Renoir's paintings depicting places of leisure and entertainment.**

For Band 4 and above candidates should consider two or more of Renoir's paintings of places of leisure and entertainment, which might be indoor or outdoor. Band 3 maximum if only one example is discussed.

- In the summer of 1869 Renoir painted alongside Monet on the banks of the Seine near Bougival, at a swimming place called La Grenouillère (The Frog Pond). Renoir La Grenouillère and Monet Bathers at La Grenouillère. Renoir concentrated on describing the fashionable costume of the figures in the middle ground with free and delicately applied flecks of paint and was more concerned to suggest atmosphere and the effect of sunlight on rippling water than compositional structure or recession.
- La Loge, (1874) soft and blurred brushwork with the woman displayed as if for inspection by a flâneur in a box opposite. At the time her companion uses his opera glasses to observe the women in the upper galleries.
- Like Monet he also painted Sailboats at Argenteuil, (1874) with brilliant contrasts, and sun flooded patches of small, broken brushwork. In The Skiff, (The Seine at Asnières) (c.1879), Renoir shows an outdoor scene of leisure, two young women in hats row slowly along without ever venturing far away from the bank. The painting is dominated by the violent contrast of the orange boat and the blue water. Here he is at his closest to the works of the other Impressionists.
- Ball at the Moulin de la Galette, (1876). An ambitious scene of leisure and the mixing of different classes and which depicted a particularly 'modern' subject - the animated crowd at an open-air dance hall in Montmartre. Complex light effects are used.
- La Déjeuner des Canotiers (The Luncheon of the Boating Party), (1880-81). Painted in a palette of light and vivid tones, the scene was located on the terrace of the Restaurant Fournaise at Chatou, near Paris, beside the Seine. The subject recalls both the views of La Grenouillère painted in 1869 and the Ball at the Moulin de la Galette. However, this later picture shows a concern for precise drawing, and a new concern with composition and the distribution of masses. The faces of the figures are clearly individualised; in particular at the extreme left is Aline Charigot who Renoir married in 1890.
- Umbrellas, (c.1881 and c.1885) shows an outdoor street scene (arguably leisure) and is a transitional work. The right-hand side of the picture seems to have been painted around 1881 in the softer style of the mid-1870s. The right-hand side is handled differently with flatter tones, more emphatic modelling of drapery and faces and a more linear approach.
- Other street scenes, such as The Grands Boulevards, (1875) are admissible provided that there is some explanation as to how leisure is suggested. In this instance it is strolling groups and horse-drawn carriages on one of the newly-constructed wide Parisian boulevards.

Other points considered to be valid to be given credit.

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 Topic 4

- 2 Why has Degas sometimes been accused of misogyny in his depictions of women? Refer to specific examples in your answer.

For Band 4 and above candidates should give reasons for the accusation and use appropriate examples. Band 3 if only one example is discussed.

- Some art historians believe Degas to have been a misogynist because of the direct and unidealised way he presented women. But ambiguities arise and even his contemporaries were unsure as to whether his depictions were beautiful or ugly, admirable or base. Huysmans argued that never before had nudes been depicted with so few sexual implications, but designed to shock the bourgeoisie by their frankness. Also accused of voyeurism - as if seen through a keyhole (George Moore), but the odd angles and unconventional viewpoints were meticulously planned. Women are self-absorbed and might even be deriving pleasure from the act of washing.
- Degas wrote, 'But my women are simple straightforward women, concerned with nothing beyond their physical existence' but conceded 'Perhaps I looked on women too much as animals.'
- Degas said that 'No art is less spontaneous than mine. What I do is the result of reflection and study of the great masters; of inspiration, spontaneity, temperament, I know nothing'.
- Vision and viewpoint were at the core of his art and Degas took great care over their selection. Eye contact is not established with social inferiors.
- Japanese compositional devices, such as croppings and cut-offs of figures helped him in his quest for an appearance of spontaneity. He wrote 'A painting is an artificial work existing outside nature and it requires as much cunning as the perpetration of a crime'.
- Women appear in many guises and in different locations.
- Dancers, The Dance Class at the Opéra, Rue Le Peletier, (1872); The Dance Class, (1876); The Green Dancer, (1877-79); Sculpture, The Little Dancer of Fourteen-Years Old, (1879-81). Exhibited in glass case like an anthropological specimen. Real cotton tutu, hair from a doll maker and satin ribbon. Simian features, Degas had been studying the physiognomy of vice.
- Women at their toilette, The Tub, (1886); After the Bath, Woman drying her foot, (1885-86), sculpture The Tub, (1888-89), original sculpture had the woman holding a real sponge, a lead tub with 'water' made from plaster and real fabric around the base. Many scenes associated with hygiene and the preparations of prostitutes.
- Laundresses and Shop-Girls, Laundry Girls, (1882); Woman Ironing, (1873); At the Milliner's, (c.1883).
- Prostitutes, Woman on a Café Terrace, (1877); Waiting, (1876-77).
- Café-Concert Performers, The Song of the Dog, (c.1878); Miss La La at the Cirque Fernando, (1879).
- Portraits, The Belleli Family, (1858-60); Woman with Chrysanthemums, Mme Hertel,

(1865), Princess Pauline de Metternich, (c.1865); Hélène Rouart in her Father's Study, (c.1886).

Other points considered to be valid to be given credit.

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 Topic 4

## 3 Discuss Seurat's paintings of the inhabitants of Paris at leisure.

For Band 4 and above candidates should discuss at least two of Seurat's figural compositions of Parisians at leisure and commentaries might include an analysis of the class groupings and/or the technical methods used. Band 3 maximum if only one example is discussed.

- Une Baignade Asnières, (Bathing, Asnières). Begun summer 1883. Huge scale for Salon (2.01m × 3.01m), but rejected and shown at the Salon des Indépendants 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 Divisionism, 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 the Divisionist 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, 2.07m x 3.08m. 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 Dejeuner sur l'herbe, (1863). Seurat's colour theory was more complex in its application in Grande Jatte. Seurat reworked the Grande Jatte in the technique that he called 'chromo-luminarism', now known as Divisionism, in the winter of 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.
- Both have a frieze-like monumentality which suggests classicist tendencies and a 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 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 possible examples include The Seine at Courbevoie, (c.1886-87).
- Since the topic ends in 1886 works such as La Parade de Cirque, (c.1887-88), Le Chahut, (c.1889-90) and La Cirque, (c.1890-91) are not admissible.

Other points considered to be valid to be given credit.

Topic 4

- 4 What were the stylistic and technical innovations of the Impressionists? What did they learn from their French nineteenth-century predecessors? Refer to specific examples in your answer.

For Band 4 and above candidates must discuss the stylistic and technical innovations of the Impressionists as well as their debts to earlier French nineteenth-century artists. Maximum Band 3 if no discussion of debts to predecessors is given.

- Impressionist techniques were innovative when compared with accepted academic practice of high finish and of blending brushstrokes to give a flat surface that betrayed no sign of facture. Shadows were dark and contributed to a sense of sculptural modelling.
- Painted out of doors, in front of the motif, often in a single sitting to capture particular light effects. Rapid notational strokes and touches suggested a direct response to an observed effect. Outdoor painting made easier by paint in tubes and lightweight easels. Grains of sand have been found in the paint of Monet's The Beach at Trouville, (1870).
- Greater 'rainbow' palette range used for both landscapes and urban scenes. High-valued colours applied in juxtaposed touches and flecks or soft, blended brushstrokes to convey the appearance of reflected light on water or other transitory atmospheric or meteorological effects.
- Colour theory, complementary contrast from Chevreul, the influence of the formal and compositional devices of photography and Japanese prints, halation, cropping and unexpected viewpoints.
- Controversy over exactly how quickly landscape works were painted and as to whether or not they were also worked on in the studio.
- Departure from academic rules of composition that had a hierarchy of forms and emphasised the clear placement of elements in space. Human presence often subordinate to landscape, cityscape and overall harmonising of the *effet*, often weather or light conditions.
- Rapidity of procedure to capture ephemeral conditions challenged notions of what constituted a 'finished' painting.
- Impressionism grew out of traditions of landscape painting and Realism in France. The most influential of the immediate predecessors were Manet, Courbet and the painters of the Barbizon school.
- The Barbizon painters provided a model of observed, specific, non-historical landscape with attention to times of day and seasons, and often painted outdoors. Many Impressionists had direct contact with members of the older generation. Rousseau's and Corot's subjects of forest scenes, lanes, villages and fields, Boudin's and Jongkind's seascapes and Daubigny's river scenes provided the initial inspiration for such paintings as Bazille's Forest of Fontainebleau, (1865); Sisley's Village Street at Marlotte, (1866) and Monet's views of the Normandy coast, such as Terrace at Sainte-Adresse, (1867).

Other points considered to be valid to be given credit.

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 Topic 4

- 5 Discuss the technical and compositional methods used by the Impressionists to capture the changing face of Paris. You should discuss **three** examples of cityscapes in your answer, each by a different artist.

For Band 4 and above candidates should consider how the new spaces of Paris were treated by the Impressionists. The question calls for cityscapes and so does not include interiors, unless a view of the outside world can be seen from an interior. Maximum Band 3 if only two examples are discussed, maximum Band 2 if only one example is discussed.

- From 1852 under Baron Haussmann the old centre of Paris was re-developed. Wide boulevards (to prevent barricading and easy movement of troops to quell uprisings), apartment blocks, squares were constructed and new spaces for leisure and entertainment were created, the café, the cabaret and the café-concert and the figure of the *flâneur* emerged as the detached, well-heeled observer.
- Rapid notational strokes of pure colour were used to suggest the transitory nature of life in the modern city and cropped and off-centre compositions added to this effect.
- Movement suggested by the blurring of forms, halation, derived from early photography, e.g. Monet: Boulevard des Capucines, (1873).
- Many examples of the depiction of new spaces and new building types.
- Manet: The Universal Exhibition of 1867, (1867).  
Monet: Gare St Lazare, series (1877); Boulevard des Capucines, (1873-74); Tuileries Gardens, (1876); Rue St Denis, Festival of 30 June 1878, (1878).
- Degas: Place de la Concorde (Vicomte Ludovic Lepic and his daughters), (1875) a *flâneur*.
- Renoir: Les Grands Boulevards, (1875); Place Clichy, (c.1880) and an image of open-air entertainment, La Moulin de la Galette (1876).
- Morisot: View of Paris from the Trocadero, (1872).
- Pissarro: The Outer Boulevards, Snow, (1879). Most of Pissarro's boulevard scenes are from the 1890s and beyond the scope of the specification.
- Gustave Caillebotte: (1848-1894). His two great Parisian street scenes were exhibited at the Impressionist exhibition of 1877, Pont de l'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). These are perhaps the boldest spatial interpretations of the Impressionist era.

Other points considered to be valid to be given credit.

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 Topic 5

**Women in twentieth-century art**

- 1 What were the major themes in the work of Paula Modersohn-Becker and what style did she use to depict them? Refer to specific paintings in your answer.

For Band 4 and above candidates should identify two of Modersohn-Becker's major themes, such as peasant subjects, self-portraiture, motherhood and the female nude as well as noting the stylistic influence of Gauguin and French Modernism and discuss representative examples.

- Paula Modersohn-Becker, (1876-1907). At the age of 22 she encountered the artistic community of Worpswede, where artists, such as Fritz Mackensen (1866-1953) and Heinrich Vogeler (1872-1942) had retreated to protest against the domination of art academies and the pressures of urban life. Worpswede community sought a return to nature and to the primitive simplicity of peasant life and also celebrated the purity of youth.
- At Worpswede, Modersohn-Becker took painting lessons from Mackensen. Initially the main subjects were the life of the farmers and the northern German landscape.
- Peat Cutters, (1900) influence of Millet.
- In 1901 she married a fellow Worpswede painter, Otto Modersohn and became a step-mother to Otto's daughter, Elsbeth Modersohn, the child from his first marriage to Helene Modersohn.
- Idea prevalent at Worpswede of mothers as a personification of nature, but some opposition to female artistic creativity.
- The influence of Gauguin, the Nabis, Cézanne and pre-Cubist Picasso is evident and Modersohn-Becker went to Paris four times between 1899 and 1906, including time spent at the Académie Colarossi. She eventually settled there in 1906 separated from her husband. He joined her in Paris and they returned to Worpswede where she died in 1907, only three weeks after giving birth to a daughter.
- Also interested in Gothic art and ancient Fayum mummy portraits.
- Unusually for a female artist at this time, she confronted her own nudity and painted her own features, showing herself neither as a commodity nor as an artist but as a woman. She made herself into a consciously sexual being. She showed her body as a symbol of animal vitality, a life-giving vessel, less as an individual character than an image of femininity itself.
- Rejection of Gauguin's romantic nostalgia in favour of universal monumentality and close scrutiny of the female body.
- Modersohn-Becker used none of the motifs typical of male self-portraiture in the early twentieth century and did not present herself with any artistic tools or in her studio. She did not position herself as a 'special creative individual'. Neither did she emphasise the distinction of her social class or the refinement.
- Fruit often included as element of fertility and/or suggestion of ritual.



- Self-Portrait with amber necklace, (summer 1906). Frontal view, bare breasted with fruit against a floral background. Brings together images of woman as Earth Mother, as goddess of nature, in combination with ideas of fecundity, primitive spirituality and the controversial subject of nudity. Great emphasis on the head, so much so that the head and body seem strangely disconnected. Linked to avant-garde ideas about the nude female set within nature, where woman is seen as indissoluble from her biological capacity to procreate.
- Self-Portrait on her Sixth Wedding Day, (1906) painted during an existential crisis during her last stay in Paris. She painted herself pregnant at a time when, in fact, she was not pregnant. She inscribed the canvas with the words: 'I painted this at age thirty on my sixth wedding day. P.B.' The arrival at her thirtieth year had a special significance for her and in the painting, she confronted herself as a wife and an expectant mother at the age she had set as her deadline to dedicate herself fully to painting. She appears to pause at the crossroads in this triangle of potential roles. It is one of the few paintings where she appears almost full-length. Standing upright and dignified, she looks pensively at her naked upper body, one arm gently supporting her pregnant belly, the other resting upon it. This imagined self-image is examined with the detached and questioning expression of an observer. Perhaps suggesting new associations between procreativity and creativity, both artistic and biological fecundity.
- Modersohn-Becker's self portraits are early examples suggestive of the shifting and provisional nature of identity, rather than its unity or fixity.
- Created a number of female nudes on the theme of nurture and mother as heroic figure, Mother and Child Lying Nude, (1907) where the two figures lie in an instinctive embrace.
- Kneeling Mother and Child, (1906) or Naked Woman Breast-feeding her Child, (1907). Figures appear, like sacred beings in a ritualistic setting: the mother ceremoniously presents her baby, kneeling on a white circle surrounded by orange fruit. They are set against a simplified foliate background. Rejection the genre's sentimental tradition in order to convey the experience of giving new life while, perhaps already sensing one's own death.
- Her heroic mothers assume heavy protective dimensions and anonymous primitive features. Some became types rather than individuals and symbols of a mysterious life-giving process. Warm colour harmonies often give a visionary quality.
- These mother and child images are also linked to contemporary ideas about the woman as 'Earth Mother' and emphasis on the biological dimension of women.
- But Modersohn-Becker introduced a sense of ambivalence in her mother and child images, not always a great sense of bonding or connection as seen in the work of Morisot or Cassat. While bodies may be connected, gazes are not exchanged.
- Mathilde and Paula, (November 1907) just days before her death.
- Also other female images based on influence of primitivism, Figure Composition, (1907) three rhythmic figures appearing to perform a ritual.

Other points considered to be valid to be given credit.

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 Topic 5

- 2 Discuss the work of **either** Gwen John **or** Marie Laurencin. Why has the work of the artist selected been characterised as 'feminine'? Refer to specific examples in your answer.

For Band 4 and above candidates should identify and discuss the 'feminine' elements in the work of the artist selected via relevant examples. These might include the selection of subjects, style, media and scale. Maximum Band 3 if only one example is discussed.

### Gwen John

- Gwen John, (1876-1939). Trained from 1895-98 at the Slade School of Fine Art in London. One of a group of women students that also included her future sister-in-law Ida Nettleship, (1877-1907). In this stimulating environment her work developed rapidly, particularly after a trip to Paris in 1898, when she studied at the Académie Carmen under Whistler.
- Self-portraits and portraits of women are Gwen John's most common subjects. In these portraits, influenced by Whistler, the figure is built up in painstaking detail with smooth, fluid brushstrokes and limpid finish. After settling in Paris in 1904, (perhaps partly to escape the overbearing influence on her of her famous artist-brother Augustus) John produced further self-portraits in various media, as well as paintings of quiet, empty interiors, among them a Corner of the Artist's Room in Paris (with Flowers), (1907-09). She supported herself mainly as an artist's model for British and American women artists and for Auguste Rodin, who became her lover. As well as providing financial support, Rodin gave her great encouragement in her drawing and painting.
- She wrote of her quest for 'a more interior life' and became a Roman Catholic convert in 1913. A series of portraits of the nuns at a convent in Meudon was made, including paintings of the founder of the nuns' order, Mère Poussepin, such as Mère Poussepin (Hands in Lap), (1913-21). In the 1920s her subjects were chiefly local young women and still-life and interiors.
- The 'feminine' content of Gwen Johns' work could be said to reside in the quiet and intimate nature of the subjects placed in light and atmospheric settings, the reflective, withdrawn and emotionally self-sufficient poses of her isolated female sitters and the small dimensions of her oils and watercolours. Though she had contact with French Modernism her works are more akin to those of the Camden Town Group and there are also debts to 17th century Dutch masters, Girl reading at a Window, (1911).

### Marie Laurencin

- Marie Laurencin, (1883-1956). Her early training goes some way to explaining her 'femininity' - studying porcelain painting at the Sèvres factory (1901) and drawing in Paris under the French flower painter Madelaine Lemaire, (1845-1928). In 1903-4 she studied at the Académie Humbert in Paris where she met Georges Braque and Francis Picabia. In 1907 she met Picasso and through him was introduced to the poet Guillaume Apollinaire. Laurencin and Apollinaire were soon on intimate terms, their relationship lasting until 1912.
- Laurencin became a regular associate of the painters and poets associated with the Bateau-Lavoir - Picasso, Braque, Gris, Max Jacob and André Salmon. Despite Apollinaire's claim that Laurencin was a 'Scientific Cubist', she was never a true Cubist. He also wrote that she brought 'feminine art to major status.' She depicted herself and Apollinaire in The Muse inspiring the Poet, (1910). Apollinaire also wrote of her 'Though she has masculine defects, she has every conceivable feminine quality. The greatest error of most women artists is that they try to surpass men, losing in the process their taste and charm.'

Laurencin is very different. She is aware of the deep differences that separate men from women-essential, ideal differences. Mademoiselle Laurencin's personality is vibrant and joyful. Purity is her very element'.

- Apart from the Apollinaire work, there are very few men depicted in Laurencin's work, portraits of Nils Van Dardell, (1913); Martin Fabriani, (1939); André Salmon, (1942); Jean Cocteau, (c.1946).
- Laurencin's work was characterised by doe-eyed girls painted in a decorative arabesque manner, the use of pastel tones of pink, purple, blue, yellow and grey and a wistful and occasionally visionary or elusive Golden Age vocabulary expressed with a cautiously hinted sensuality. Faces become schematised and reduced to lips and burning almond shaped and pupil-less eyes. Women and young girls are often shown with gentle and passive, docile animals. Women with Dog, (c.1924-28).
- The wistful and languid portrait of Portrait of Mademoiselle Coco Chanel, (1923) with dog on lap and a fawn and bird to her left. Refused by the sitter as it was an allusive evocation of her psychological nature rather than a formal likeness.
- Laurencin's characterisation of females has also struck a chord with other cultures. Japan has the only museum in the world dedicated to her, with over 500 of her works. Arguably her image of women matches the Japanese vision of femininity.

Other points considered to be valid to be given credit.

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 Topic 5

- 3 In what ways might Cindy Sherman be considered a feminist artist? Refer to specific examples in your answer.

For Band 4 and above candidates should identify feminist themes/subject matter in Sherman's work via relevant examples. Maximum Band 3 if only one example is discussed.

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

Other points considered to be valid to be given credit.

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 Topic 5

- 4 Discuss the ways in which **three** female twentieth-century artists have used the self-portrait to present ideas of character and identity about themselves.

Accept a wide/flexible definition of what constitutes a self-portrait. For example, allow when an artist uses herself as a model. For Band 4 and above self-portraits and identity by three different female artists must be discussed. Maximum Band 3 if only two artists are discussed, maximum Band 2 if only one artist is discussed.

- Almost all twentieth-century women artists have produced some form of self-portrait. Concerned with a whole range of issues of identity and expressing/asserting responses of individuality, independence or even timidity. Some also deal with conspicuously feminine or stereotypical 'feminine' attributes.
  - Examples in many kinds of media are possible and include:
  - Gwen John, (1876-1939). Her most common subjects were self-portraits. These portraits were influenced by Whistler; the figure is built up in painstaking detail with smooth, fluid brushstrokes and limpid finish. John's self-portraits have a quiet and intimate nature often set in light and atmospheric settings, with a sense of the reflection, withdrawal and emotional self-sufficiency. Often painted on a small scale, so not physically imposing as objects either.
  - Paula Modersohn-Becker, (1876-1907) produced many self-portraits, sometimes of herself unclothed. The influence of Gauguin, the Nabis, Cézanne and pre-Cubist Picasso is evident and her heroic mothers assume heavy protective dimensions and anonymous primitive features. Some became types rather than individuals and symbols of a mysterious life-giving process. Warm colour harmonies often give a visionary quality. Fruit often included as element of fertility and/or suggestion of ritual. She confronted her own nudity and painted her own features, addressing herself not as a commodity, nor as an artist but as a woman. Her self-portraits are early examples suggestive of the shifting and provisional nature of identity, rather than its unity or fixity.
  - Frida Kahlo, (1907-1954). About a third of her works are self-portraits and depict her personal saga: the disabilities she suffered as a result of the accident; abortions; her turbulent marriage to Mexican muralist Diego Rivera; her involvement with Communism and the Mexican Revolution.
  - Some have seen these self-portraits as a sort of therapy to survive an alienation of suffering and physical pain from herself, a kind of repression of the ravaging action inflicted by external events on her body.
  - Kahlo did not idealise herself and there is a strong sense of projecting a distinctive image - a bold unibrow and moustache.
  - The Two Fridas, (1939). Her heart is extracted and identity split, shows the loneliness at the time of her divorce from Rivera in 1939. A double self-portrait painted shortly after Diego Rivera asked her for a divorce and indicative of emotional turmoil. Kahlo shows herself split in two: one Frida wearing native Indian costume, the other wearing European dress. They are connected by a bloodline that runs from heart to heart.
  - The Broken Column, (1944) soon after she had undergone surgery and when she was
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confined, as she had been in 1927, in a steel orthopaedic corset. To some observers, the column is analogous to a phallus; the painting alludes to the link in Kahlo's mind between sex and pain and it recalls the steel rod that pierced her vagina during the bus accident.

- Henry Ford Hospital, (1932); My Birth, (1932); Self-Portrait Dedicated to Leon Trotsky: Between the Curtains, (1937); The Little Deer, (1946).
- Cindy Sherman, (b.1954). Produces a very particular and certain kind of portrait that does not reveal character or personality and whose identity is stereotypical.
- Mona Hatoum, (b.1952). In Corps Étranger, (1994). Hatoum used endoscopy with the assistance of a physician to generate images of her body inside and out. The camera travelled into her body through her varied orifices and she used echography to record her heartbeat and breath. Though using her own body, the body becomes often genderless and completely classless through the construction of close up video shots.
- Jenny Saville, (b.1970). Her work challenges society's notions of the ideal female form. Her vertiginous, inflated figures, where she uses herself as a model, have a feminist agenda. Mountains of flesh are often marked or incised signifying surgery or self-mutilation. Branded, (1992); Propped, (1992); Plan, (1993). Some paintings have no mutilations or incisions, Ruben's Flap, (1999) has bulky body forms dissolving into each other with changes of scale and viewpoint and three different views of the artist's face.

Other points considered to be valid to be given credit.

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 Topic 5

- 5 How have female artists depicted male power **and/or** male experience in their work? You should give examples from the work of **at least two** female twentieth-century artists in your answer.

For Band 4 and above candidates should discuss male power and/or experience in the work of two or more relevant female artists. Band 3 maximum if only one artist is discussed.

- Male power and male experience can be conventionally seen in images of war, violence, authority/patriarchy. Male power as exerted by the male gaze should also be allowed.
  - Many responses to war and violence have been to show their consequences on victims rather than showing conflict as glorious and heroic.
  - Natalia Goncharova, (1881-1962). During WW1 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 Mystical Images of War: Fourteen Lithographs, (1914). They combine her earlier Primitivism with the Russian icon tradition. Angels mingle with airplanes, troops, cannons and the bones of the dead.
  - Elisabeth Frink, (1930-1993). In her male subjects she produced a peculiarly female view of masculine values and considered male myths.
  - Some early work gave a heroic vision Warrior's Head, (1954) rugged face, helmet and suggestive of the classical past. Later, male heads became less heroic and concerned with the brutality and futility of war and repression, Soldier's Head, (1965). Judas, (1963) as a personification of treachery with a massive body, hunched shoulders, helmet, goggles, leather jacket and gloves.
  - While living in France from 1967 to 1970 she began a series of threatening, monumental, goggled male heads. They represented the repression of people by totalitarian regimes. For her, they were the 'isms' of both the left and right, Communism and Fascism. Heavy features with 'goggles' though not as roughly textured as previous heads.
  - On returning to England, she focused on the male nude, barrel chested, with mask-like features, attenuated limbs and a pitted surface, for example Running Man, (1976).
  - In some of Frida Kahlo's autobiographical work there is the sense that she is the victim of Diego Rivera.
  - Many late 20<sup>th</sup>-century performance and protest works about the Vietnam war, issues of male aggression and rape.
  - Suzanne Lacy and Leslie Labowitz In Mourning and in Rage, (1977) scripted performance piece at a press event protesting against the media's sensationalist coverage of the Hillside murders of women and violence against women.
  - Maya Lin Vietnam Memorial, (1975) an austere granite wall inscribed with the names of thousands of American casualties.
  - Arguably Cindy Sherman's work is about the male gaze and male stereotypes of women.
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Her series of Sex Pictures, (1982) which show mannequins and body parts from medical catalogues. Focus on male and female genitalia and their fragmentary nature suggest violence.

- Similarly it can be argued that the mutilated and incised bodies of Jenny Saville are statements about male expectations and control.

Other points considered to be valid to be given credit.



## Topic 6

**Painting in Paris 1900-1914**

- 1 Discuss the development of Matisse's work from 1900 to 1914.

For Band 4 and above candidates should discuss the changes in Matisse's painting from the influence of Cézanne and Pointillism, to the Fauve period and the work immediately prior to World War 1 that displayed many non-European influences. Band 3 maximum if a sequence of works are described but no sense of development is given.

- At the start of the new century Matisse was pursuing the problem of how to depict the human form and looked to the example of Cézanne and Rodin. Carmelina, (1903) a brazen and challenging nude model in a full-frontal pose. His figures sometimes emphasise an elegant arabesque, or alternatively, represent weight and mass.
- Luxe, Calme et Volupté, (1904-05) demonstrates a free and bold interpretation of pointillist technique. Subjective and imaginative use of colour. Forms have more of a decorative function than a descriptive one, the nudes are radically simplified, more shapes than human bodies. The title comes from the repeated refrain of Baudelaire's poem *L'Invitation au voyage*. Produced after a stay in St Tropez with Paul Signac.
- He and Derain derived great inspiration from spending the summer of 1905 at Collioure, near Perpignan, with the Mediterranean sunlight illuminating intense, bright colours. Also saw Gauguin's works. The Open Window at Collioure, (1905)- fresh and spontaneous effects of saturated colour.
- Fauvism emerged at the Salon d'Automne of 1905. The name was coined by Louis Vauxcelles. In a review of the exhibition for Gil Blas, 17 October 1905, Vauxcelles noted a room where an Italianate bust by the sculptor Marquet, Portrait of Jean Baignères was surrounded by the brashly coloured works of Matisse, Vlaminck and Derain. He said the incongruity of the combination was like placing 'Donatello parmi Les Fauves' (Donatello amongst the wild beasts')
- The most shocking of 1905 exhibits was Matisse's Woman with the Hat, vivid colours and animated brushwork, deliberate disharmonies of colour. No drawing and modelling achieved by colour contrasts alone. Seen as eccentric, in bad taste and an affront to femininity, a brutal caricature of womanhood.
- Also 1905 Madame Matisse (The Green Stripe), modelled with broad colour planes, the two halves of the face are divided by a pea-green stripe. The line saves the face from being overwhelmed by the assertive background. Style and technique of both portraits seen as undermining, denying or caricaturing notions of femininity.
- Matisse owed a good deal to Signac and his Fauve works can be seen as an intensification and freeing up of the Neo-Impressionist dot. The gestural marks of van Gogh and the simplifications of flat colour by Gauguin were also very influential, as were the Nabis.
- The Joy of Life, (1905-06) in the tradition of Golden Age or Arcadian paintings, such as Bellini's Feast of the Gods and, more recently, Ingres The Golden Age and Puvis de Chavannes The Pleasant Land. Perhaps also related to Cézanne's late Bathers. Its optimistic and hedonistic content perhaps prompted Picasso's Demoiselles d'Avignon. Sun-drenched nude figures relax in harmony with themselves and nature. Landscape

studied at Collioure. Joy of Life not a Fauve work in the sense of the 1905 works, it is a move beyond and far more controlled, calm and tranquil. However, even Matisse's own supporters were shocked. Pure, flat colours had been seen before but not on such a large scale.

- Partly in response to Picasso's challenge for the leadership of the avant-garde and as a defence against adverse criticism, on 25 December 1908 Matisse published *Notes d'un peintre*, his artistic credo. Fundamental to his theory of art was an insistence that 'expression', as the ultimate goal of the artist, 'must not be considered as separate from his pictorial means' but that, on the contrary, it was the composition—'the entire arrangement' of the picture—that was expressive. 'What I dream of is an art of balance, of purity and serenity devoid of troubling or depressing subject-matter ... a soothing, calming influence on the mind, something like a good armchair which provides relaxation from physical fatigue'.
- 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, Blue Nude-Souvenir of Biskra, (1907). During his 1910 visit to Munich he saw Islamic art and Persian miniatures. In 1911 he visited Morocco.
- In 1910 Music and Dance were produced 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. Music derived from 1907 post-Fauve sketch. 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, piper and fiddle player and three seated singers, face the front.
- 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. Flattened, decorative effects.
- Matisse's response to Cubism was to make his paintings larger, more exotic and richer in colour. He spent most of 1911 on four separately conceived large paintings of roughly similar format, each treating the transformation of an interior (studio, home and holiday environment) into a monumental decorative display. The Pink Studio represents Matisse's own art and other props ranged along the back wall of his outdoor studio at Issy  
The Painter's Family places members around the fireplace in the living-room at Issy  
Interior with Aubergines -the largest and most decorative of the four  
The Red Studio  
Together, these four canvases are sometimes referred to as the 'symphonic interiors'.

Other points considered to be valid to be given credit.

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 Topic 6

- 2 Discuss the role of collage and *papiers collés* in Cubism. Refer to specific examples in your answer.

For Band 4 and above candidates must demonstrate an understanding of the technique of collage and *papiers collés*, give reasons for its incorporation into Synthetic Cubist works and discuss relevant examples. Maximum Band 3 if only one example is discussed.

- Synthetic Cubism (1912-14) employed collage and *papiers collés*, along with more colour, tactile effects and witty word play. These works were the product of a building up or synthesis, rather than a breaking down or analysis. A move away from the intellectual austerity of Analytical Cubism. The formal language of Synthetic Cubism was a way of describing visual reality without resorting to illusionism and replaced conventional forms of representation with fragments of images that functioned as signs. Also sense of creating an autonomous art object.
  - Such collages were completely flat with little or no suggestion of modelling. Some element of spatial ambiguity was created by the overlapping of paper. Great freedom of formal organisation for the artist which was based on the construction or invention of representational signs using elementary and, sometimes, geometric shapes.
  - Probably in spring 1912 Picasso glued (French word '*coller*'- hence 'collage') a factory-made piece of oilcloth printed with a realistic chair-caning pattern on to a small still-life, Still-life with Chair-caning. 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 the verb JOUER (to play) indicating Picasso's consideration of his activity as a form of play or the verb JOUIR (to enjoy).
  - *Papiers collés* differed from collage in that there was a more arbitrary relationship between the cut-out shapes 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-siphon; wood-grained wallpaper could depict the surface of a guitar or violin without being cut to the shape of either. Form and colour become disassociated.
  - Braque Fruit dish with Glass, (September 1912) was the first Cubist *papier collé* which used pasted pieces of wallpaper with a simulated wood-grain effect. The wallpaper stood both for the wood panelling in the background and also for the wooden drawer of the table on which the still-life stands. All of the other elements are drawn in charcoal. The fruit dish is crowned with a bunch of grapes. Rejection of Impressionism's and Post-Impressionism's idea that shape and light are expressed by intense colours alone. Braque also experimented with newspaper cut into shapes, for example that of a guitar in Collage with Newspaper, (1912).
  - The use of glued wallpaper paper, bus tickets, newspapers, playing cards and the like was a logical extension from the Cubist's interest in simulating textures and surfaces in paint.
  - Picasso's *papiers collés* were more intellectual, fanciful and imaginative and his works have a greater richness and exuberance. Guitar, sheet music and wine glass, (1912); Glass and bottle of Suze, (1912); Pipe, Glass, Bottle of Vieux Marc, (1914).
  - Braque's Synthetic Cubism was more severe than Picasso's with a single-minded and
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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.

Man with a pipe, (1912); Glass, carafe and newspaper, (1913); Still-life with ace of clubs, (1914).

- Gris's Synthetic Cubism contained precise draughtsmanship, intricate paper cut-outs and a combination of lucidity and playful ambiguity. He repeated views as black negative forms to assert the totality of objects and also used isometric views, so a kind of scientific perspective is created. Neither did he restrict his colour to descriptive function. Man at the café, (1914); The Tea cups, (1914); The Coffee Packet, (1914).

Other points considered to be valid to be given credit.

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 Topic 6

- 3 In what ways did Léger's work provide an alternative form of Cubism to that of Braque and Picasso? Refer to specific examples in your answer.

For Band 4 and above candidates should demonstrate an understanding of how Léger's work differed from the Analytical and/or Synthetic Cubism of Braque and Picasso.

- Fernand Léger, (1881-1955) was one of the so-called Salon Cubist, distinct from Montmartre - based Picasso and Braque - called Gallery Cubists. Léger worked on the left bank in Montparnasse.
- Léger's Cubism was dependent on the dynamic shapes of his geometrically based cones, cylinders. His art was much more approachable and less esoteric and alienating than that of Picasso and Braque. His work was frequently exhibited as one of the major public faces of Cubism.
- 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.
- Salon Cubists came to public prominence at Salon des Indépendents, April-June 1911. Works shown together in Room 41.
- Woman Sewing, (1909/10) shows response to austere colour of early Cubism. Monumental and spatially coherent figure with body and limbs as geometric solids.
- 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. Uniformly cylindrical vocabulary with the boundaries between figures and space are firm, unlike Picasso and Braque's works of post-1910. Léger wrote that he struggled for two years with the volumes in Nudes in the Forest and viewed the work as a struggle between these volumes. He emphasised these volumes at the expense of colour. 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.
- 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 Wedding, (1911-12). Energetic depiction of wedding procession through a town with tree-lined avenue. Procession fills centre from top to bottom. Hands and faces of people merge. Sense of subjective experience that was unified through the dynamic and angular planes.
- Contrast of Forms, paintings, 1913, are some of the earliest near abstract paintings. Colour distributed in bands and stripes across the picture's surface and lozenge shaped forms and cylinders are bounded by black lines. While starting point was the thing seen, it was transformed into a visual vocabulary that concentrated on formalist relationships.

Other points considered to be valid to be given credit.

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## Topic 6

- 4 Compare and contrast Cubist and Fauve still-lives. Refer to specific examples in your answer.

For Band 4 and above candidates should make valid points of comparison and contrast via appropriate examples. Band 2 maximum if only Cubist or Fauve still-lives are discussed.

- Both movements used the traditional and neutral genre of still-life to pursue investigations into expressive form and colour (Fauves) and space, perspective and conventions of representation (Cubism).
- Though Fauve artists mostly pursued the elements of colour, both dissonance and harmony, as well as pattern and texture in their still-lives, they too revealed a common debt to Cézanne with the Cubists.
- Numerically many more Cubist still-lives as such subjects were used particularly by Picasso and Braque as vehicles for technical experimentation in both the Analytic and Synthetic phases.
- Analytical Cubism. Objects and still-lives were often the starting point for methods of rendering three dimensions by shifting viewpoints and volume or mass in terms of flat faceted planes. This 'scaffolding' has been likened to early X rays. Although some visual clues were retained, there were a number of works that verged on the abstract, Hermetic Cubism. The major source for both the distortions created by the use of multiple perspective and for the depiction of forms in terms of planes is the late work of Cézanne. A major retrospective of his work was held at the 1907 Salon d'Automne. Examples might include:  
Braque Violin and Palette, (1909-10), Homage to Bach, (1912).  
Picasso Absinthe Glass, Bottle, Pipe and Musical Instruments on a Piano, (1910-11), Still-life with Clarinet, (1911).
- Synthetic Cubism, (1912-14) reintroduced colour and used collage, *papiers collés*, and words and word-play. A way of describing visual reality without resorting to illusionism and traditional pictorial space is finally abandoned. Materials are not illusory but must be understood as real objects, signifying themselves. 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; Still-life with Chair-caning 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.
- Later in 1912 Braque stuck a piece of cut-out wallpaper printed with wood-grain patterns on to a still-life drawing, Fruit-dish with Glass, (Sept 1912) the first Cubist *papier collé*.
- Other examples are possible, 1913-14 Gris produced a sequence of exquisitely sensitive and rich/sensitively coloured still-lives. He was interested in both decorative and formal effects and the playing off of one form against another and formal repetition. Violin and Guitar, (1913); Still-Life with Playing Cards, (1913); Still-Life with Pears, (1913); Still-Life with Glass of Beer, (1914); The Bottle of Banyuls, (1914). His work also owed something to Spanish Baroque still-life painting, especially that of Francisco Zurbarán.
- Fauve artists were interested in the expressive power of pure colour. Matisse wrote on his

*Notes of Painter* 'Composition is the art of arranging in a decorative manner the various elements at the painter's disposal for the expression of his feelings. In a picture every part will be visible and will play the role conferred upon it, be it a principal or secondary. All that is not useful in the picture is detrimental. A work of art must be harmonious in its entirety; for superfluous details would, in the mind of the beholder, encroach upon the essential elements.'

- Matisse also learnt much from the intimate domestic interiors and still-lives of Bonnard and Vuillard. Examples- Blue Still-life, (1907); Still-Life in Venetian Red, (1908); Harmony in Red, begun in spring 1908 as Harmony in Blue and then repainted in 1909; Still-Life with "The Dance", (1909); Oranges, (1912) painted in Tangier.
- Derain's Fauve still-lives reveal debts to Vlaminck, with robust chromatic harmonies and overstated and exaggerated perspective. Derain then turned to Cubist inspired works, Still-Life on a table, (1910) but in 1911 he replaced the fine scaffolding of Cubism with the tenebrism of 17th-century painting. In using playing cards in still-lives he may have referred to the *vanitas* symbolism of chance and fatality.

Other points considered to be valid to be given credit.

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 Topic 6

- 5 Discuss the depiction of the modern world by artists working in Paris between 1900 and 1914. You should refer to **three** examples in your answer.

For Band 4 and above candidates should select and discuss three appropriate examples of the modern world by more than one Paris-based painter. Maximum Band 3 if only two relevant examples (either just two examples are discussed or three examples by the same artist are discussed) and maximum Band 2 if only one example is discussed.

- While the 'modern world' might usually be considered as depictions of contemporary architecture, technology or human activity, conventional or traditional depictions of still-lives, nudes or figure groups can be accepted if the discussion links their mode of representation with modern perceptual or philosophic theories, such as Bergson or Einstein.
- Modern subjects were often selected by avant-garde artists, both 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 mechanization of the modern world and the city.
- Delaunay's series of 30 pictures of the Eiffel Tower 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 Window 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.
- Homage to Blériot, (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 Nude descending a staircase, (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 - Cubism and Still-Life.

Other points considered to be valid to be given credit.

## Topic 7

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

- 1 Discuss tradition **and** novelty in the portraiture of David Hockney. You should refer to **three or more** examples in your answer.

For Band 4 and above candidates should consider elements of both tradition and novelty and refer to three or more examples that support the observations made. Maximum Band 3 if only two examples are used or if only one of tradition and novelty are discussed. Maximum Band 2 if only one example is used.

- Traditional elements might include the investigation of identity and character, the presentation and format of his portraits and debts to old and modern masters, such as Ingres and Picasso.
- David Hockney, (b.1937). 1953-57 at Bradford School of Art; 1959-62 Royal College of Art- contact with Kitaj and other founders of British Pop art.
- Novelty resides in technique, acrylic paints and collages, and in the autobiographical elements of portraits which often involved naked or semi-naked characters.
- Like many other artists, Hockney first used family and friends as sitters Portrait of my father, (1955) one of his first oils and first sales.
- Double portraits a recurring theme, American Collectors (Fred and Marcia Weisman), (1968); Mr and Mrs Clark and Percy, (1970-71); My Parents, (1977). Interest in psychology, body language and the way sitters relate to one another as well as a sense of intimacy. Combination of likeness and artistic interpretation and style.
- 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 used 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 1964. 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). Los Angeles a kind of sexual paradise, imagery of one man washing the back of the other derived from homoerotic magazines. Use of acrylic paint gave brilliant and intense colours, water often highly stylised and patterned.
- 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. Hockney suggested that he might simply have wanted to show an attractive rear view of his lover.
- From 1982 began to make composite Polaroids and Photo Collages, what he called 'joiners'- shattered images which bear a superficial resemblance to Cubism, Henry Cleaning his Glasses, (1982) looks rather like Picasso's Portrait of Vollard, (1910). Similarly Nicholas Wilder studying Picasso, (1982) used the fragmented and faceted form of the collage and adds a reference to one of the founders of Cubism. Aiming to complete an all inclusive and comprehensive panoramic record.

- Twelve Portraits After Ingres in a Uniform Style, (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, Model with unfinished Self-Portrait, (1977).
- In 2003 Hockney and Lucian Freud displayed portraits of each other. Freud's of Hockney is a head-only close up and intense scrutiny and in Hockney's Freud 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 points considered to be valid to be given credit.

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 Topic 7

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

For Band 4 and above candidates must identify at least two relevant installations and engage in some discussion and not simply describe the works. Maximum Band 3 if only one example is discussed.

- Damien Hirst (1965). Created works which deal with the transitory nature of life and society's reluctance to engage with the realities of death.
- The Physical Impossibility of Death in the Mind of Someone Living, (1991, Tiger shark, glass and steel tank, 5% formaldehyde solution). An interest in the processes of life and death. Modern death rituals tend towards an avoidance of the subject, almost to the point of taboo. Tensions and paradoxes are created by the displacement of the shark from natural environment into a gallery context, yet seen in a sea-like liquid. The spectator is to move around the tank, an active and participatory process. In popular culture the shark is a feared creature - the 'Jaws' effect- here it becomes part art work, part natural history specimen and the hunter and the prey meet. (The shark is now rotting due to the solution of formaldehyde being too weak. Hirst has offered to replace it for the owner, Steve Cohen).
- A Thousand Years, (1990). Steel, glass, flies, maggots, MDF, insect-o-cutor, cow's head, sugar and water. A life cycle piece. Twin glass box. In one half, in the white cube, maggots were breeding. Cube had holes so when the maggots developed into flies they would fly out. There were small holes cut in the glass between the two sections. They were attracted to the food; the rotting cow's head, the sugar and the water. They would feed but just above this food was one of the fly electrocutors. The flies would grow from maggots, feed and then get killed. Element of 'choice' and 'chance'.
- Isolated Elements Swimming in the Same Direction for the Purposes of Understanding, (1991). 31 different kinds of fish preserved in formaldehyde and put back into the same environment from which they had been taken.
- Away from the Flock, (1994). Small lamb in formaldehyde solution and seemingly 'floating'. Vandalised when someone poured ink into the tank at the *Some went mad...Some ran away* exhibition at the Serpentine
- Mother and Child Divided, (1993). A cow and her calf cut from head to tail, placed in tanks and so placed that the spectator can walk between the two halves.
- Some Comfort Gained from the Acceptance of the Inherent Lies in Everything, (1996). Two cows cut into sections and placed in 12 tanks. Arranged domino-like for the viewer to walk around.
- Some have suggested a childhood trauma lies at the root of Hirst's dead animals, for others they are little more than sensationalist statements.

Other points considered to be valid to be given credit.

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 Topic 7

## 3 Discuss how Richard Long's work records the experience of landscape and nature.

For Band 4 and above candidates should discuss how Long's works record the experience of both landscape and nature, both for himself as he experiences them and in a more permanent form for exhibition.

- Richard Long, (b.1945) is closely associated with Land art. His art is about his relationship to the landscape and many of his works are based around walks that he has made, and often consist of photographs or maps of the landscape he has walked over. These maps, words and photographs record the things he has seen and also evoke the experiences he may have had on the walk, including those of time, space, movement, sight, sound and touch.
- In 1967 he produced A Line Made by Walking - a photograph of the trail left in the grass by walking back and forth in a straight line. Another work, England, (1968) consists of an X shape made by cutting off the heads of flowers in a field, again presented in the form of a photograph.
- Long made his international reputation during the 1970s with sculptures made as the result of epic walks remote parts of the world, such as the African desert, Australia, Canada, Japan, Switzerland and Norway. Guided by a great respect for nature and by the formal structure of basic shapes, especially circles, he never allowed obvious exotic connotations to intrude into his work, although some of his sculptures evoked the mysterious connotations of ancient stone circles and other such monuments.
- A number of different kinds of presentation were used to bring his experience of nature back into the museum or gallery. These included, above all, photographs documenting the sculptures left behind in their original setting, such as A Somerset Beach, England, (1968) made by shifting stones, or Walking a Line in Peru, (1972) composed of crushed grass. Some combining photographs, maps and emblematic drawings to record a certain journey, Cerne Abbas Walk, (1975). Some are made up of materials gathered together in specific environments River Avon Driftwood, (1976) Slate Circle, (1979).
- Like other land artists, Long broke with traditional sculptural methods both by conceiving his works outside of the studio, in nature itself, and by recording his intervention in photographs. Natural elements, such as mud, stones, etc brought into the gallery environment.
- There are many links with the English Landscape tradition of Constable, Turner etc. and he directs the viewer to the most elementary relations between people and their environment, which is a constant factor in English Landscape imagery which was about man and nature. He also points to the experience of the raw reality of nature.

Other points considered to be valid to be given credit.

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 Topic 7

 4 Why has the *Sensation* exhibition of 1997 been considered a key event in modern British art?

For Band 4 and above candidates must not only discuss the exhibition and the works exhibited but also give reasons for its reputation.

- *Sensation: Young British Artists from the Saatchi Collection*  
London: Royal Academy of Arts, September 17-December 28 1997  
New York: Brooklyn Museum of Art, October 2 1999-January 9 2000.
- The exhibition brought 'BritArt' to a wider public and featured works by Hirst, Emin, Ofili, Jake and Dinos Chapman, Whiteread, Lucas, and more. Many of these attended Goldsmiths' College, London in the late 1980s, under the tutelage of Michael Craig-Martin, Richard Wentworth and others.
- Awareness of Charles Saatchi as a major figure in modern British art. He had made his fortune in advertising and began to form his collection of art in the early 1970s. At the time of the exhibition he had one of the largest collections of contemporary art in the world about 1,5000 pieces. In 1985 Saatchi founded his own private museum, the Saatchi Gallery in a former paint factory in St John's Wood, North London.
- Challenging modern work was exhibited at the heart of the traditional British art establishment.
- Certain works in the exhibition were visually aggressive and sparked controversy and have become iconic of BritArt.
- The exhibition sparked some of the most serious debates on the role of art in society in recent years, notably the 'Decency versus Free Speech' debate.
- Hirst The Physical Impossibility of Death in the Mind of Someone Living, (1991, Tiger shark, glass and steel tank, 5% formaldehyde solution). An interest in the processes of life and death.
- Emin Everyone I Have Ever Slept With, 1963-1995, (1997). A tent with 102 names appliquéd on the inside, all the people Emin had slept with. It does not include just sexual partners but also family, friends, her twin brother Paul and her two aborted fetuses. It is a personal revelation of intimacy made public. It was destroyed in the Momart warehouse fire, (Leyton, East London, 24-25 May 2004).
- Lucas Au Naturel, (1994). Witty metonyms for male and female bodies. Folded old mattress with oranges and cucumber to represent the man and sideways-turned bucket and melons to represent the woman.
- Marcus Harvey's portrait of notorious child murderer Myra Hindley, (1995) which looks like a giant blow-up of a police photograph in black, white and grey but is actually done Chuck Close-style using hundreds of children's handprints. This piece was physically attacked at least twice, pelted with eggs and ink thrown at it. Harvey's approach to conservation was pragmatic- he cleaned the stains off the painting with a scouring pad.
- In New York public fury and disgust was focused on Chris Ofili's painting The Holy Virgin

Mary, which portrays an African Madonna and is accessorised by a lump of elephant dung. Mayor Giuliani called the work 'sick' and 'disgusting' and threatened action against the Brooklyn Museum unless it cancelled the show. A federal judge ruled against the mayor, saying that he and the City had no right to punish the museum because of the show.

- The New York furore caused the National Gallery of Australia in Canberra to cancel its planned exhibition of the show, which had been scheduled to open there in June 2000.
- The exhibition also has a lasting significance because the catalogue is still in print *Sensation: Young British Artists from the Saatchi Collection* (exh. cat by N. Rosenthal and others; London, RA; Berlin, Hamburg. Bahnhof; New York, Brooklyn Mus. A.; 1997-2000)

Other points considered to be valid to be given credit.

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 Topic 7

- 5 Discuss the various ways in which human emotion and experience have been interpreted by modern British artists. You should consider examples or works by **three** artists in your answer.

For Band 4 and above candidates should consider different approaches to the depiction or suggestion of human emotion and experience in works by three artists. Maximum Band 3 if only two relevant examples are discussed and maximum Band 2 if a solitary example is given.

- 'Interpretation' may involve investigating emotion and experience by figurative or metaphoric depictions of the body as self, as other, as machine or as meat. It can also relate to sensual and emotional experience and to body processes.
- Such ideas may be found in figure painting, portraiture, sculpture, installations and performance art.
- Freud- bulky, awkward, angular poses of his portrait sitters who are frequently nude. Emphasis on physicality and vulnerability and even the suggestion of flesh as meat.
- Jake and Dinos Chapman. Often use controversial and inflammatory subject matter. Hell, (1998-2000) three-dimensional recreations of Goya's series of etchings, The Disasters of War. Depicts atrocities and acts of violence, carefully and playfully reconstructed with miniature and life-size figures. (Destroyed in Momart fire).
- Although Gormley's sculptures are often cast from his own body, they are not self-portraits but seek to express inner feelings and truths about the human condition and the experience of inhabiting a body.
- Gilbert and George formed an equation between their art, life and experience in 'living sculptures', such as Singing Sculpture (Underneath the Arches), (1969), Flanagan and Allen's 1931 music-hall song about homeless London tramps. The pair stood on a table wearing identical grey suits, and faces decorated in bronze make-up. One held a cane, the other a glove. The performance was accompanied by the song, 'Underneath the Arches,' played on a tape recorder. Focused attention on their own stylised, quirky actions and mannerisms- rather robotic, and on their image as old-fashioned suited gentlemen. They turned themselves into sculpture, rather than 'make' the art, they 'became' the art.
- The content of some installations suggest emotion and experience. Hirst's vitrines that draw attention to life and death or the detritus of depression in Emin's My Bed that refer to bodily functions, some of which are the consequence of emotion. Also Everyone I Have Ever Slept With, 1963-1995, (1997).

Other points considered to be valid to be given credit.