

General Certificate of Education
June 2008
Advanced Level Examination



HISTORY OF ART
Unit 6 Historical Study (2)

HOA6

Tuesday 10 June 2008 9.00 am to 11.00 am

For this paper you must have:

- a 16-page lined answer book.

Time allowed: 2 hours

Instructions

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

Information

- The maximum mark for this paper is 40.
- All questions carry equal marks.
- This paper assesses your understanding of the relationship between the different aspects of History of Art.
- You are not obliged to illustrate your answers unless the question specifically requires you to do so, but you may make diagrams, drawings, etc., if these help you to answer the questions more clearly.
- You will be marked on your ability to use an appropriate form and style of writing, to organise relevant information clearly and coherently, and to use specialist vocabulary where appropriate. All questions should be answered in continuous prose. The legibility of your handwriting and the accuracy of your spelling, punctuation and grammar will also be considered.

TOPIC 1 ART AND REVOLUTION

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

SECTION A

Answer **one** question from this section.

- 1 How did David's depictions of republican martyrs promote the cause of the French Revolution? *(20 marks)*
 - 2 In what ways might Delacroix's paintings of 1824–1830 be considered political? *(20 marks)*
 - 3 Compare and contrast the battlefield paintings of Gros **and** Géricault. *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 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. *(20 marks)*
- 5 Discuss **three** works, each by a different artist, that are concerned with military expeditions **and/or** colonisation. *(20 marks)*

TOPIC 2 EIGHTEENTH AND NINETEENTH-CENTURY JAPANESE PRINTS

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

SECTION A

Answer **one** question from this section.

- 1 Discuss the content of prints associated with the Kabuki theatre after the 1760s. Refer to specific examples. *(20 marks)*

 - 2 What innovations did Hokusai introduce into Japanese landscape prints? Refer to specific examples of his prints in your answer. *(20 marks)*

 - 3 What was novel about Utamaro's depiction of women in his prints? *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 4 Discuss the differences between Japonaiserie and Japonisme in the work of Impressionist **or** Post-Impressionist artists. *(20 marks)*

- 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. *(20 marks)*

TOPIC 3 VICTORIAN NARRATIVE PAINTING

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

SECTION A

Answer **one** question from this section.

- 1 Discuss the imagery, symbolism and techniques used in **three** religious paintings produced by members of the Pre-Raphaelite Brotherhood. *(20 marks)*

 - 2 Discuss Alma Tadema's works on subjects from the ancient world. Refer to specific examples in your answer. *(20 marks)*

 - 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. *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 4 Discuss the treatment of Shakespearean themes by Victorian artists. You should refer to **three** examples, each produced by a different artist. *(20 marks)*

- 5 Discuss **three** Victorian narrative paintings, each by a different artist, that treat the theme of the breaking of moral codes. *(20 marks)*

TOPIC 4 THE IMPRESSIONIST PERIOD

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

SECTION A

Answer **one** question from this section.

- 1 Discuss Renoir's paintings depicting places of leisure and entertainment. *(20 marks)*

 - 2 Why has Degas sometimes been accused of misogyny in his depictions of women? Refer to specific examples in your answer. *(20 marks)*

 - 3 Discuss Seurat's paintings of the inhabitants of Paris at leisure. *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 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. *(20 marks)*

- 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. *(20 marks)*

TOPIC 5 WOMEN IN TWENTIETH-CENTURY ART

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

SECTION A

Answer **one** question from this section.

- 1 What were the major themes in the work of Paula Modersohn-Becker and what style did she use to depict them? Refer to specific paintings in your answer. *(20 marks)*

 - 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. *(20 marks)*

 - 3 In what ways might Cindy Sherman be considered a feminist artist? Refer to specific examples in your answer. *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 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. *(20 marks)*

- 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. *(20 marks)*

TOPIC 6 PAINTING IN PARIS 1900–1914

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

SECTION A

Answer **one** question from this section.

- 1 Discuss the development of Matisse's work from 1900 to 1914. (20 marks)
 - 2 Discuss the role of collage and *papiers collés* in Cubism. Refer to specific examples in your answer. (20 marks)
 - 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. (20 marks)
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SECTION B

Answer **one** question from this section.

- 4 Compare and contrast Cubist and Fauve still-lives. Refer to specific examples in your answer. (20 marks)
- 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. (20 marks)

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

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

SECTION A

Answer **one** question from this section.

- 1 Discuss tradition **and** novelty in the portraiture of David Hockney. You should refer to **three or more** examples in your answer. (20 marks)
 - 2 Discuss Damien Hirst's installations on the processes of life and death. (20 marks)
 - 3 Discuss how Richard Long's work records the experience of landscape and nature. (20 marks)
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SECTION B

Answer **one** question from this section.

- 4 Why has the *Sensation* exhibition of 1997 been considered a key event in modern British art? (20 marks)
- 5 Discuss the various ways in which human emotion and experience have been interpreted by modern British artists. You should consider examples of works by **three** artists in your answer. (20 marks)

END OF QUESTIONS