



**General Certificate of Education (A-level)
June 2012**

History of Art

HART3

(Specification 2250)

Unit 3: Investigation and Interpretation (1)

Final

Mark Scheme

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Unit 3 Marking Scheme

Mark range		AO1 Knowledge Source, select, recall material to demonstrate knowledge effectively	AO2 Understanding Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments	AO3 Communication Present a clear and coherent response	AO4 Synopsis Apply knowledge and understanding of the relationships between aspects of art historical study
Band 1 0	No attempt to address the question or meet assessment objectives				
Band 2 1 – 5	Inadequate response to the question	<ul style="list-style-type: none"> Poor sourcing, selection and recall Weak description 	<ul style="list-style-type: none"> Little or ineffective analysis and discussion Little or no argument and judgement 	<ul style="list-style-type: none"> Unclear and inaccurate use of language Ineffective organisation of material 	<ul style="list-style-type: none"> Inadequate application of art historical skills Ineffective understanding of art historical relationships
Band 3 6 – 10	Basic response to the question	<ul style="list-style-type: none"> Some relevant sourcing, selection and recall Basic description 	<ul style="list-style-type: none"> Basic analysis and discussion Simplistic argument and judgement 	<ul style="list-style-type: none"> Generally clear, coherent and accurate use of language Basic organisation of material 	<ul style="list-style-type: none"> Elementary application of art historical skills Rudimentary understanding of art historical relationships
Band 4 11 – 15	Limited response to the question	<ul style="list-style-type: none"> Limited sourcing, selection and recall Partial description 	<ul style="list-style-type: none"> Simplistic analysis and discussion Limited argument and judgement 	<ul style="list-style-type: none"> Limited clarity, coherence and accuracy of language Some appropriately organised material 	<ul style="list-style-type: none"> Limited application of art historical skills Simplistic understanding of art historical relationships
Band 5 16 – 20	Competent response to the question	<ul style="list-style-type: none"> Generally relevant sourcing, selection and recall Relatively comprehensive description 	<ul style="list-style-type: none"> Competent analysis and discussion Some meaningful argument and judgement 	<ul style="list-style-type: none"> Clear, coherent and accurate use of language Adequately effective organisation of material 	<ul style="list-style-type: none"> Competent application of art historical skills Adequate understanding of art historical relationships
Band 6 21 – 25	Good response to the question	<ul style="list-style-type: none"> Accurate and appropriate sourcing, selection and recall Comprehensive description 	<ul style="list-style-type: none"> Good analysis and discussion Germane argument and judgement 	<ul style="list-style-type: none"> Very clear, coherent and accurate use of language Competent organisation of material 	<ul style="list-style-type: none"> Effective application of art historical skills Good understanding of art historical relationships
Band 7 26 – 30	Excellent response to the question	<ul style="list-style-type: none"> Wholly accurate, detailed and appropriate sourcing, selection and recall Entirely inclusive description 	<ul style="list-style-type: none"> Excellent and sustained analysis and discussion Thoroughly relevant and well-considered argument and judgement 	<ul style="list-style-type: none"> Thoroughly clear, coherent and accurate use of language Sustained and wholly relevant organisation of material 	<ul style="list-style-type: none"> Thorough application of art historical skills Explicit understanding of art historical relationships

Questions that require at least three examples

- If only two examples are given the maximum is 20 marks (Band 5)
- If only one example is given the maximum is 10 marks (Band 3)
- If no examples, or inappropriate examples are given the maximum is 5 marks

Questions that require two examples

- If only one example is given the maximum is 15 marks
- If no examples, or inappropriate examples are given the maximum is 5 marks

Five marks are available for each mark band. From lowest to highest, the mark indicates that the candidate has

- **Unevenly** met the requirements described in that particular mark band
- **Just** met the requirements described in that particular mark band
- **Adequately** met the requirements described in that particular mark band
- **Clearly** met the requirements described in that particular mark band
- **Convincingly** met the requirements described in that particular mark band, but just failed to meet the requirements set out in the next band.

Topic 1 Art and architecture in fifteenth-century Europe

- 01 Discuss the renaissance characteristics of one painting **and** one sculpture **and** one building. (30 marks)

The question requires candidates to

- Select one fifteenth-century painting, one sculpture and one building.
- Identify and discuss the renaissance characteristics of the chosen examples.

Characteristics of renaissance art include

- Realism and naturalism.
- Perspective.
- Three-dimensional modelling.
- Illusionism.
- Individual expression.
- Debts to antiquity.
- New narrative methods.
- Move away from the stylisation and symbolic representation of the Gothic era.

Characteristics of renaissance architecture include

- Regularity and symmetry.
- Balance and harmony.
- Use of antique motifs and details.
- Move away from Gothic forms and spatial arrangements.

Possible examples might include

Rogier van der Weyden *Descent from the Cross* (c.1435)

- Figures have a weighty sculptural presence and express profound emotion.
- Sense of immediacy as the figures are almost life size and placed at the very front of the picture plane.
- This, when combined with the sense of compressed space, enhances the drama of the scene.
- As Christ's painfully angular body is taken down from the cross, Mary is overcome by emotion at the suffering and death of her son.
- The fallen Mary is held by Saint John and the Holy Women.
- On the extreme right, St. Mary Magdalene clasps her hands and lowers her head in anguish.
- Unusual format emphasises the narrative.

Donatello *Gattamelata* (1445-1453)

- Bronze equestrian statue on marble plinth.
- Highly individualised and characterised facial features.
- Powerful figure of armoured warrior on horseback.
- Association with ancient Roman emperors.
- Reference to antique equestrian statues such as *Marcus Aurelius* and *Regisole* at Pavia (now destroyed) and to nearby *Horses* of San Marco, Venice.
- Carries baton of a Roman general.
- Armour decorated with antique motifs.

Filippo Brunelleschi *The Pazzi Chapel, Florence* (c.1429-61)

- Use of the classical language of architecture eg interior Corinthian fluted pilasters, arches, pendentives, order realised as smooth-shafted columns with entrance arch.
- Centrally planned.
- Central square extended to rectangular plan.
- Modular proportions.
- Central plan associated with ideal form, and Heaven as a perfect circle.

- Clarity and lucidity of articulation - grey *pietra serena* elements off set against plain white plaster walls
- Triumphal arch motif of entrance carried through to altar space and unifying all parts of the design; altar faces door.
- Width of interior leads eye around church and back to altar.
- Humanist support for returning to the architectural language of the ancient Romans.

Other points considered to be valid to be given credit.

Topic 1

- 02** Analyse and discuss the representation of the Madonna (Virgin) in **three** fifteenth-century paintings **and/or** sculptures. (30 marks)

The question requires candidates to

- Select three examples of paintings **and/or** sculptures that represent the Madonna (Virgin).
- Analyse each work.
- Discuss the representation of the Madonna in each work.

Candidates may use examples by one, two or three artists.

Definition of representations of the Madonna (Virgin)

Painted or sculpted images of the Mother of Christ which may be

- The whole figure or part of the figure (including head and shoulders format).
- Alone or with other figures, notably the Christ Child.
- As part of an altarpiece or narrative scene.

Analysis and discussion

- Title, date and medium.
- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of context (eg time and place of creation, historical circumstances, etc).
- Devotional or narrative image.
- Iconography of the Virgin.
- Role of other figures.
- Notions of virginity, intercession and womanhood.

Possible examples might include

Andrea Mantegna *Death of the Virgin* (1461)

Analysis and discussion

- Tempera on panel 54 cm x 42 cm.
- Virgin is shown as physically dead.
- At her death the Virgin was miraculously surrounded by the Apostles - they appear to be reciting the Office of the Dead as they carry candles and a thurible and one has a palm.
- Emphasis on the liturgical aspect of Mary's passing.
- Painted for the Gonzaga family.
- View out of the window shows the lakes formed by the Mincio around the city of Mantua.
- Scene corresponds to an actual view from the Palazzo Ducale.
- Work was originally larger - Christ with the soul of the Virgin hovered above the arcade.
- A non-biblical apocryphal subject popularised by the 13th century Golden Legend.

Piero della Francesca *Madonna and Child with Saints (The Brera altarpiece)* (1472-74)

Analysis and discussion

- Oil and tempera on panel 248 cm x 170 cm.
- Intended for church of San Bernardino degli Zoccolanti, near Urbino.
- The impassive Madonna sits with the sleeping Christ Child on her lap. Child wears a red coral bead necklace which refers to Christ's redemptive sacrifice and may also refer to teething.
- The patron, Federigo da Montefeltro, Duke of Urbino (1422-1482) kneels in prayer at the right, wearing armour, but with his helmet and gauntlets removed and placed in the foreground. Federigo was both a *condottiere* and a patron of the arts.
- Directly behind the Virgin are two pairs of angels.
- Behind the kneeling Duke is his patron saint, John the Evangelist.
- St Jerome is also present, but the identities of the other saints are disputed.
- From a shell niche, an egg, probably that of an ostrich, is suspended above the Virgin's head - variously interpreted as a symbol of virgin birth, creation, new life and beauty.
- The background architecture is a renaissance apse- though not necessarily in a church.

- A *Sacra Conversazione* (Holy Conversation) - the Madonna and saints placed in a unified space without compartmental divisions. The figures are in a consistent scale, exist within a unified space and light and are seemingly in communication or partake of a shared experience.
- It has been speculated that the scene was commissioned to commemorate the birth of Federigo's first son Guidobaldo, born in 1472. Such readings also suggest that the Virgin may have the features of Federigo's wife Battista Sforza, who died six months after the birth.

Andrea della Robbia *Madonna of the Stonemasons* (1475-80)

Analysis and discussion

- Glazed terracotta, 134 cm x 96 cm.
- Madonna holds the infant Christ, who stands on her lap.
- Both figures have haloes.
- Devotional image for the Guild of Stonemasons.
- Hands of God the Father and Dove of the Holy Spirit above, flanked by cherubs.
- Implements of the Stonemasons in roundels at bottom of panel.
- Floral forms in frame - association of Virgin with nature and reference to virginity via the *hortus conclusus*.

Other points considered to be valid to be given credit.

Topic 1

- 03** Examine how patronage influenced the appearance of **three** sculptures **and/or** buildings from this period. (30 marks)

If three relevant examples are examined with no reference to patronage, the maximum is Band 4.

The question requires candidates to

- Select three fifteenth-century sculptures and/or buildings.
- Examine how the appearance of each example has been influenced by any form of patronage.

Possible ways in which patrons had an influence over appearance

- Choice of sculptor or architect and the style associated with them.
- Choice of sculptural subject matter – perhaps institutional, family or private significance.
- Scale, material and location.
- External and/or internal design and appearance of a building.

Possible examples might include

Nanni di Banco *Four Crowned Martyrs or Four Saints, (Quattro Santi Coronati)* (1408)

- Commissioned by the Guild of Wood and Stone Workers (*Maestri di Pietra e Legname*) at the guild church/ shrine of Orsanmichele.
- Figures represent four Christian sculptors who refused to make a pagan statue for the Emperor Diocletian and were executed.
- A highly appropriate subject for the Guild.
- Dignity of figures - semi-circle group is thoroughly classicised and appears like Roman senators.
- Richness of appearance - saints' hair and beards were once completely gilded, while the sandals and the borders of the Roman garments had gilded decoration.
- They are individualised and appear in conversation.
- Figures demonstrate the corporate camaraderie at the heart of the guild system.
- Nanni himself was a prominent guild member.

Michelozzo *Medici Palace, Florence* (begun 1444)

- Urban palace, fortress-like and symbol of Medici power and authority.
- Weighty, solid and monumental mass of masonry.
- Symmetry and mathematical arrangement, but no articulation by orders.
- Three storeys with large overhanging cornice to give shade.
- *Piano nobile* distinguished by string-course.
- Boldly rusticated blocks- suggestive of strength, an imitation of ancient Roman monuments and also very costly - demonstrate status and the moral dignity of the family.
- Degree of rustication decreases up the building.
- Originally an open ground-floor loggia which gave a setting for family ceremonies.
- Courtyard shows the influence of Roman antiquity - from Brunelleschi's architectural ideas.
- Original design by Brunelleschi rejected as being too grand and liable to provoke envy.

Pietro Lombardo Giovanni Buora and Mauro Codussi *Scuola di San Marco, Venice* (begun 1489)

- Commissioned for the Confraternity of San Marco - a social and charitable institution.
- Elaborate and ostentatious façade decorated with two pairs of huge carved perspective reliefs - one pair each side of the two doors.
- Two of the Lions of St Mark, standing in a fictive barrel-vaulted space, indicating possession by the Venetian state
- Two panels showing miracles of St Mark - the Healing and Baptism of Ananias
- Repetition of arches, semi-circular lunettes, coloured marble-inlaid roundels and niches on the façade also recalls the Byzantine tradition, specifically San Marco.
- Overall effect of the six bay façade highly picturesque and varied.
- Richness is a response and challenge to other *scuole*

- Interior featured great halls on the ground and first floor, and a monumental staircase, now demolished, but the first of its kind in Venice.

Other points considered to be valid to be given credit.

Topic 1

- 04** How were fifteenth-century architects influenced by classical antiquity? Refer to **three** examples of fifteenth-century architecture in your answer. (30 marks)

The question requires candidates to

- Select three examples of fifteenth-century architecture that were influenced by classical antiquity.
- Discuss the nature of that classical influence- formal, symbolic, typological, technical etc - on the selected examples.
- Borrowings or inspiration from Early Christian and Romanesque buildings that fifteenth-century architects thought to be examples of ancient Roman architecture are acceptable.
- Whole buildings and significant additions to buildings are both acceptable.

Influence of classical antiquity might be considered as

- Influence of surviving ancient buildings, such as the *Colosseum* and *Pantheon*.
- Classical motifs and details, especially the use of the classical orders.
- Inspiration of building types.
- Writings of Vitruvius - printed 1486 - regularisation of classical orders.
- Writings of Alberti *De Re Aedificatoria* completed 1452 - discussion based on Vitruvian concepts of strength, utility and beauty.
- Overall symmetry and proportion.
- Techniques of construction.

Possible examples might include

Filippo Brunelleschi *Dome of Florence Cathedral* (completed 1436)

- Feat of engineering based on a new blend of theoretical knowledge combined with practical studies.
- Dome inspired by Pantheon, though the pointed section of the double shell solution is more like a gothic vault than a hemispherical dome.
- Eight major ribs, a little like an umbrella, spring from the angles of the octagon and sixteen minor ribs set in pairs between each pair of major ribs. This idea very probably came from the Florence Baptistery- although Romanesque, then considered to be an ancient temple of Mars
- Herringbone brickwork of the dome's horizontal courses borrowed from antique buildings.
- Tribunes to buttress the dome's thrust are like circular Roman temples with shell niches and Corinthian order.
- Classical lantern, added by Michelozzo after 1446.

Leon Battista Alberti *Rucellai Palace, Florence* (begun c.1453)

- First attempt to apply the classical orders to palace façade and give a general feeling of antiquity.
- Orders are Tuscan, rich Corinthian and more correct Corinthian - reminiscent of the *Colosseum*.
- 8 bays wide - but last bay not completed.
- 2 entrances - bays 3 and 6, which are slightly wider than the rest. Gives an alternating rhythm.
- Horizontal division by finely carved entablatures.
- Short, squat Tuscan ground floor is given added height by a base which is also a seat and decorated with diamond pattern to imitate Roman *opus reticulatum*.
- Cornice is proportionate to upper storey, but with emphasised projection for shade.

Leon Battista Alberti *San Francesco, Rimini* (c.1450)

- Renovation of an existing church - building is encased in a virtually free-standing white limestone shell of classical design.
- Church functions as a memorial and funerary monument to Sigismondo Malatesta, his mistress (later wife) Isotta and his courtiers.
- First classical solution to Christian church façade of high central nave with lower aisles - a form of triumphal arch - suggests the idea of victory over death.
- Alberti planned a vast domed rotunda to the East end - not executed, but visible in foundation medal.
- Classical appearance and references led to it being called the 'Tempio Malatestiano'.

- Tombs of Sigismondo and Isotta originally to be located on the façade - but actually erected inside the church.
- Tombs of courtiers placed along the sides of the building.

Other points considered to be valid to be given credit.

Topic 2 Art and Architecture in seventeenth-century Europe

- 05** Analyse **three** seventeenth-century paintings **and/or** sculptures that are concerned with the lives of the saints. How is religious purpose conveyed in each work? (30 marks)

If no discussion of religious purpose the maximum is Band 4.

The question requires candidates to

- Analyse three seventeenth-century paintings and/or sculptures concerned with the lives of the saints, these might be individual images or narratives.
- Discuss how religious purpose is conveyed in each work.

Analysis

A full analysis should consider

- Title, date and medium.
- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances, etc).

How religious purpose is conveyed

- Discussion of how the form and content of the examples convey religious purpose.
- Discussion of contexts relevant to communication of religious purpose.
- Narrative element that reveals the life of the saint.

Possible examples might include

Francisco Zurbarán *St Peter Nolasco's Vision of the Crucified St Peter* (1625)

Analysis

- Oil on canvas, 179 cm x 223 cm.
- St Peter Nolasco, founder of the Mercedarian Order, had a vision of the crucified St Peter.
- St Peter told the young man not to leave for a pilgrimage in Italy, as his ministry in Spain had been so successful.
- Upside down saint and kneeling Nolasco face one another.
- Nolasco has a gesture of restrained surprise.
- Lighting and modelling give a sense of the supernatural intrusion of the apparition.

Religious purpose

- Painted as part of series for the cloister of the Monastery of the Merced Calzada, Seville.
- Associated with campaign for the elevation of Peter Nolasco to sainthood (1629).
- Vision appears as a tangible yet mystical experience.

Stefano Maderno *Sta Cecilia* (1600)

Analysis

- Marble, lifesize.
- Placed in church dedicated to Saint Cecilia in Trastevere, Rome.
- Body of the saint found there during renovations.
- Placed on her side, with cut in neck visible.
- Arms extended as if they were once bound together.

Religious purpose

- Interest in significance of early Christian saints - something the Protestant church did not have.
- Statue posed in attitude of saint's body as it was found.
- Martyrdom given a sense of actuality.
- Situated immediately in front of the high altar, like a shrine.

Gian Lorenzo Bernini *St Longinus* (1629-1638)

Analysis

- Marble, over lifesize.

- Placed on one of four great piers of the crossing of St Peter's.
- Longinus was the Roman centurion who pierced Christ's side at the Crucifixion.
- Saint looks up to top of the Baldacchino - where a statue of the Risen Christ was originally planned.
- He is in the act of exclaiming 'Truly, this was the son of God'
- Arms dramatically thrust outwards and animated drapery.

Religious purpose

- A moment of conversion.
- Viewer invited to share the rhetoric, emotion and drama of the moment.
- Longinus was the first in a long line of sinners and non-believers whose life was transformed by the revelation of Christ's divinity and sacrifice.
- Longinus was contemporary with St Peter and the sculpture therefore reinforces the long-standing authority of the catholic church.

Other points considered to be valid to be given credit.

Topic 2

- 06** Analyse **and** interpret **three** seventeenth-century still life **and/or** genre paintings. (30 marks)

Maximum Band 4 if no attempt at interpretation is made.

The question requires candidates to

- Select three examples of seventeenth-century still life and/or genre paintings.
- Analyse the examples.
- Interpret the examples.

Definition of still life

- Subjects that depict inanimate objects, both natural and manufactured.

Definition of genre painting

- Everyday scenes that do not depict a religious or historical subject.
- Portraits are not allowed as examples of genre painting.

Analysis

- Title, date and medium.
- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances, etc).

Interpretation

- Still-lives often have a meaning and/or significance over and above their immediate visual appearance such as, religious, moral, political etc.
- Genre scenes can often offer a social, moral, political or personal commentary.

Possible examples might include

Francisco Zurbarán *Still Life with Lemons, Oranges and a Rose* (1633)

Analysis

- Oil on canvas, 62.2 cm x 109.5 cm.
- Trio of objects are simply and directly presented on a table.
- Objects are at the very front of the picture plane and the most advanced surfaces are brightly illuminated against a plain dark background.

Interpretation

- Possible Christian interpretation - the Holy Trinity:
 - i. Oranges and lemons are fruits of paradise.
 - ii. Water in the cup associated with baptism.
 - iii. Rose is linked with the Virgin Mary.
- Arrangement invites contemplation.

Antoine (or) Louis Le Nain *Peasant Family in an Interior* (c.1640)

Analysis

- Oil on canvas, 113 cm x 159 cm.
- Three adult peasants and six children are grouped around a fire.
- Adults stare out at the viewer, while most of the children are absorbed in their own activities.
- Depiction of the worthy, virtuous and hardworking poor.

Interpretation

- No meal is seen, just wine, bread and salt - perhaps a suggestion of the Eucharist.
- Sense of moral or religious dignity.
- Woman at left has a jug and holds a delicate wine glass - although the latter seems incongruous in such a setting.

Jan Vermeer *The Milkmaid* (c.1658 - 60)

Analysis

- Oil on canvas, 45.4 cm x 40.6 cm.
- Simple figure of a woman engaged and absorbed in an everyday task.
- Though a tiny painting, she appears sculptural and monumental as the viewpoint is from below.
- Setting is a bare-walled room lit from a window on the left.
- Impasto effects give a palpability to the crust of the bread and the glazed terracotta jug and dish.

Interpretation

- At bottom right is a foot warmer, and behind are tiles of Cupid and a man with a pole. These perhaps suggest an aspect of her character or amorous daydreams.
- Lower class serving woman painted with dignity and empathy.
- She can be seen to embody domestic virtue within Dutch seventeenth-century society.
- Milkmaid wears bright clothes - the 'shot' colours of the three primaries and their secondaries - according to some critics she is an Allegory of Painting.
- Others suggest the pouring of liquid identifies her as Temperance.

Other points considered to be valid to be given credit.

Topic 2

- 07** Discuss how character and identity are conveyed in **three** seventeenth-century portraits of two or more figures. (30 marks)

Maximum Band 4 is no attempt to discuss character and identity.

The question requires candidates to

- Select three seventeenth-century portraits of two or more figures.
- Discuss how character and identity are conveyed.

Definition of a portrait

- A likeness of a known individual or individuals, usually created during their lifetime or within living memory.
- Self-portraits of artists are allowed.
- Funerary portrait effigies are acceptable.
- Donor portraits are also acceptable, although they often provide limited explorations of character since it was the status of the donor as a witness at a holy event that was emphasised.
- No images of biblical characters or of characters from literature are admissible.

How character and identity are conveyed

- Depiction of facial features and body.
- Composition, pose and gesture.
- Use of clothes and accessories.
- Setting.
- Relationship of the figures portrayed to one another.
- Relationship of spectator to image.

Possible examples might include

Peter Paul Rubens *Self Portrait with Isabella Brant* (1609-10)

Discussion of character and identity

- Oil on canvas, 178 cm x 136 cm.
- A double marriage portrait- almost a document.
- Rubens and his new bride sit under a honeysuckle bower - symbol of fruitful love.
- Isabella places her right hand on top of her husband's right hand - an emblem of marital fidelity.
- Underneath her straw hat Isabella wears a married woman's lace cap.
- Rubens has a sword - as befits a gentleman. No accessories to indicate that he is an artist.
- Couple appear well dressed and well off.
- Both stare out at the viewer.
- Intimate yet public declaration that conveys status, happiness and vows of perpetuity.

Frans Hals *Banquet of the Officers of the Haarlem Militia Company of St George* (c.1627)

Discussion of character and identity

- Oil on canvas, 179 cm x 257.5 cm.
- Eleven members of the militia, three of whom carry banners.
- All wear orange, white or blue sashes.
- Militia members were wealthy and established citizens.
- Man seated behind table in the centre is Jacob Olycan, part of a wealthy brewing family.
- Man in front of table, holding his glass upsidedown is Michiel de Wael, one of the militia captains and a tavern owner.
- De Wael's gesture is perhaps a request for a refill from a servant outside the picture plane - or alternatively an admonition to temperance.
- No single focus or dominant individual.
- An inventive, informal and animated solution to the problem of group portraiture - avoiding a stiff and monotonous arrangement.

Diego Velázquez *Las Meninas* (*The Maids of Honour*) (1656)

Discussion of character and identity

- Oil on canvas, 318 cm x 276 cm.
- It shows an event in the Alcázar palace in Madrid in a room once occupied by the Prince Baltasar Carlos, who had died in 1646, and which Velázquez then used as a studio.
- In the centre of the picture is the five year old Infanta Margarita, daughter and only heir of Philip IV and his second wife Queen Mariana.
- She is the focus of the attention of two ladies in waiting beside her - at the left María Agustina Sarmiento curtsseys and offers the Infanta a drink - on the right Isabel de Velasco seems about to speak.
- At the right are two court dwarves, Maribárbola and Pertusato, who treads on the dozing mastiff. Behind stands Marcela de Ulloa, dressed as a chaperone or widow, accompanied by an unidentified male escort.
- In the doorway is the Queen's Palace Marshal José Nieto.
- At the left we see Velázquez himself, brush in hand and facing a canvas.
- On the back wall is a mirror giving the reflections of Philip IV and Mariana.
- This court portrait is more concerned with identity than with an investigation of character.
- A summation of Velázquez's artistic pre-occupations with perspective, composition, likeness, light and colour.
- Simultaneously a group portrait, a document of Velázquez's court status and ambition as well as a demonstration of the resolution of the problems of representation.

Other points considered to be valid to be given credit.

Topic 2

- 08** Analyse **three** palaces **and/or** country houses that were built in the seventeenth century. Discuss how each communicates status. (30 marks)

If no discussion of status the maximum is Band 4.

The question requires candidates to

- Select three seventeenth-century palaces and/or country houses.
- Analyse the examples.
- Discuss how each example communicates status.

Definition of a palace

- A large-scale and elaborate residence for an important individual.

Definition of a country house

- A residence of some scale and importance constructed in the country.

Analysis

A full analysis of architectural characteristics should consider some of the following, as appropriate to the demands of the question

- Style.
- Plan, elevation and composition.
- Architectural elements and features, including decoration/ornament
- Materials and structure.
- Location/site.
- Scale.
- Situation within urban or rural contexts, eg parkland.

General ways of communicating status

- Scale and grandeur.
- Use of expensive and opulent materials.
- References to the authority of antiquity and its building types.
- Family coats of arms and emblems prominently displayed.

Possible examples might include

Inigo Jones and John Webb *The Queen's House, Greenwich* (1616-35 and 1662)

Analysis

- The first Palladian-style villa in England.
- Not articulated by classical orders.
- Ground floor has rusticated joints, first floor is smooth.
- Subtle detailing of balustrading, pedimented windows, and classical Ionic columns (on park side).
- Building faces Greenwich park on one side and looks out to the River Thames on the other.
- Park side façade has open first floor loggia.
- Jones' design began as an H-shaped house and fulfilled the secondary function of a bridge over the public road to Deptford, which divided the park in two.
- Building was eventually extended by John Webb in 1662 to form the square arrangement seen today.

Communication of status

- Originally commissioned by Queen Anne of Denmark, wife of James I, but by the time of her death in 1619, the house had only reached the first storey.
- Building re-started 10 years later and was for Queen Henrietta Maria, wife to Charles I.
- Plain, simple and elegant.
- Grand exterior entrance staircase.

- Impressive and grand entrance hall, a perfect 12.1 m (40 ft) cube. The grand internal circular staircase is of a type recommended by Palladio.
- Based on *Villa Medici* at Poggio a Caiano - an Italian renaissance precedent demonstrating advanced taste.
- Functions as a bridge for royalty over the public road.

Jacob van Campen and Pieter Post *Mauritshuis*, The Hague (1633-44)

Analysis

- A perfectly proportioned Palladian town-house.
- Lowest floor acts as a stylobate platform for the main structure.
- Two floors articulated with giant Ionic pilasters and triangular pediment at roof line.
- Interior contains a large formal room or Great Hall on each floor with smaller more intimate spaces.
- Originally the Great Hall on the upper storey had cupola with a walkway around it for musicians. Destroyed by fire in 1704.

Communication of status

- Built for Prince Johan Maurits van Nassau, cousin of the Prince of Orange and a general who served as governor of Brazil - a Dutch colony.
- Located facing the Royal Palace at the end of an oblong pond.
- Central entrance bay is faced in sandstone: contrast in materials.
- Staircase leads from front entrance into the entrance hall with grand double staircase directly accessing the second floor.
- Freestanding appearance gives a sense of monumentality.
- Elegant and refined with fine classical details and ornament.
- Palladianism demonstrated good taste.

Louis Le Vau *Vaux-le Vicomte* (1657-61)

Analysis

- Built for Nicolas Fouquet, Louis XIV's finance minister.
- Central pavilion of rusticated order with triangular pediment.
- Large Grand Salon beneath a domed roof.
- Flanking giant order wings and characteristic Mansard roofs.
- Garden front has a two level triangular pediment, that seems out of scale with giant order of flanking wings.
- Combination of pediment and bulge of dome also seems incongruous.

Communication of status

- Scale, magnificence and contrasts of surfaces and textures.
- Use of classical orders.
- Impressive entrance front.
- Apartments for Fouquet and Louis XIV.
- Symmetrical ponds, parterres and terraces designed by Le Nôtre.
- Communication of power and wealth was so effective that Fouquet was arrested for embezzlement and died in prison 19 years later.

Other points considered to be valid to be given credit.

Topic 3 Art and Architecture in nineteenth-century Europe

- 09** Analyse **three** nineteenth-century paintings of working people. What attitudes to work and labour are conveyed in each example? Select your examples from the work of **at least two** painters. (30 marks)

If no discussion of attitudes to work and labour the maximum is Band 4. If three examples by only one painter are analysed the maximum is Band 4.

The question requires candidates to

- Select three nineteenth-century paintings of working people by at least two painters. These may be people at work or working people at leisure.
- Analyse the examples.
- Discuss the attitudes to work and labour conveyed in the examples.

Analysis

A full analysis should consider

- Title, date and medium.
- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting, nature of work if appropriate etc).
- Analysis of context (eg time and place of creation, historical circumstances, etc).

Attitudes to work and labour might include

- Realist or social realist - the drudgery, degradation and physical cost of hard toil.
- Sympathetic - the heroism of work and labour.
- Documentary - neutral reportage.
- Images might reveal preconceptions about the working inhabitants of town and country.
- Work need not just be manual.

Possible examples might include

Jean-François Millet *The Gleaners* (1857)

Analysis

- Oil on canvas, 83.8 cm x 111.8 cm
- Three heavily-set females pick up the stray stalks and heads of wheat following the main harvest - which can be seen in the background, watched by an overseer.
- A form of charity which poor women and children were allowed to undertake.
- Figures seem solid and sculptural - some debts to Michelangelo.
- Figures are as immobile as the landscape features.
- Figures are generalised and anonymous, heads lowered and in shadow.
- Controlled and balanced composition and rhythmic relationship between forms.
- Warm earth colours.

Attitude to work and labour

- A picture about rural poverty.
- Linked to Realism.
- Suggestion of timeless, and the quasi-religious validity and moral beauty of labour.
- Some critics were unsettled by the monumental treatment of the rural poor.
- Millet rejected Socialist interpretations of his work.

Jules Breton *The Recall of the Gleaners (Artois)* (1859)

Analysis

- Oil on canvas, 90.5 cm x 176 cm.
- Gleaners are clean and individualised and carry large bundles of grain.
- At sunset the overseer calls the end of work.
- Figures are bathed in a suffused, golden light.
- Flock of sheep and shepherdess in left background.

- Evening sky occupies upper third of the canvas.

Attitude to work and labour

- No real suggestion of poverty or of the physical exertion of gleaning.
- Breton came from a land-owning family and wanted to suggest the stability and continuity of the social order in the countryside.
- A contemporary critic called the figures 'beautiful rustic caryatids'.
- Purchased by the Emperor Louis-Napoleon, indicating approval of this vision of country life.

Henry Wallis *The Stonebreaker (Thou wert our conscript) (1857)*

Analysis and attitude to work and labour

- Oil on panel, 65.3 cm x 79 cm.
- Rich and intense deep colour.
- Figure placed in foreground, with ambiguous spatial recession.
- The stone-breaker has dropped dead on the job.
- He sits on a pile of stones and seems to blend in with the earth and leaves.
- A stoat warily approaches the dead man's foot.
- Minute observation of natural detail.
- Death associated with the last light of the day.

Attitude to work and labour

- Stone-breaking was the most backbreaking and physically demanding form of manual labour - often performed by convicts or inmates of the workhouse.
- Autumnal melancholic landscape setting underscores the tragic event.
- An example of Victorian social realism.

Other points considered to be valid to be given credit.

Topic 3

- 10** Analyse and interpret **three** nineteenth-century paintings **and/or** sculptures of mythological **and/or** classical subjects. (30 marks)

The question requires candidates to

- Select three examples of nineteenth-century paintings **and/or** sculptures of mythological and/or classical subjects.
- Analyse and interpret the examples.

Analysis and interpretation

- Title, date and medium.
- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances, etc).
- Interpretation could include the relationship between ancient subjects and contemporary issues, tastes and concerns.

Definition of mythological subject

- Subject taken from ancient myths, usually from Greece or Rome, and frequently involving the loves of the gods.
- Myths from other centuries and non-European societies are acceptable.

Definition of classical subject

- Subject taken from the ancient classical world of Egypt, Greece or Rome.

Possible examples might include

Jacques-Louis David *Leonidas at Thermopylae* (1814)

Analysis and interpretation

- Oil on canvas, 395 cm x 531 cm.
- Subject comes from ancient authors including Herodotus and Plutarch.
- Leonidas contemplates the coming battle of his Spartans against the Persians - that will certainly end in death and defeat for him and his men.
- As the battle call sounds, an oath is sworn, a sacrifice made and figures take leave of one another.
- One Spartan climbs up to a rock and inscribes the words 'Go tell the Spartans, passerby, that here by Spartan law, we lie.'
- Principal figures are disposed frieze-like across the foreground of the painting.
- Smooth, sculptural figures and hard-edged definition of forms.
- Self-sacrifice and patriotism were a topical issue as Napoleon and his armies were defeated and France occupied.

Pierre Charles Simart *Minerva* (1843-55)

Analysis and interpretation

- Gilt bronze, ivory, enamel and semi-precious stones, height 274 cm.
- Polychrome reconstruction of Phidias' lost chryselephantine (gold and ivory) statue of *Athena Parthenos*.
- Composite work that used latest electro-chemical techniques.
- Commissioned by the wealthy Duke de Luynes who was also an antiquarian and amateur archaeologist.
- Part of the Duke's refurbishment of his château of Dampierre.
- Work was to demonstrate French superiority in jewellery and metalwork.
- Not well received as it was seen as an unsatisfactory amalgamation of the ancient and modern and neither art nor industry.

Alexandre Cabanel *The Birth of Venus* (1863)

Analysis and interpretation

- Oil on canvas, 130 cm x 225 cm.
- Venus lies provocatively in the spume while five winged putti fly above her, two of whom blow conch shells to announce her birth.
- In the background there is a distant view of the island of Cyprus.
- Polished surface finish.
- Almost rococo sensuousness.
- Venus does not engage with the viewer.
- Mythological subject used as a pretext for an erotic subject.
- Purchased by Emperor Napoleon III for his personal collection, indicating approval for such barely disguised erotica in high places.

Other points considered to be valid to be given credit.

Topic 3

- 11 Analyse **three** nineteenth-century landscape **and/or** cityscape paintings and discuss how they are associated with Romanticism **and/or** Impressionism. (30 marks)

The question requires candidates to

- Select three nineteenth-century landscape and/or cityscape paintings.
- Analyse and discuss the examples.
- Discuss the association of the examples with either Romanticism or Impressionism.
- Examples may be all Romantic or Impressionist, or a mixture of the two, but the candidate must indicate which style each example is associated with.
- In both landscape and cityscapes, the figures should not play the dominant role nor be the subject of the painting.

Definition of landscape painting

- The depiction of natural scenery, with or without figures. Seascapes, without any terrestrial features are not allowed.

Definition of cityscape painting

- The depiction of the urban environment, with or without figures.

Analysis and discussion of association with Romanticism – general points

- Title, date and medium.
- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg setting/location etc).
- Analysis of context (eg time and place of creation, historical circumstances, etc).
- Man, if present, may be in harmony with, or overwhelmed by, nature.
- Evocations of the scale, power and forces of nature.
- Lack of precise finish may suggest the spontaneity of experience.
- Religious or spiritual connotations of landscape and the bounty and wonder of creation.
- Romantic examples are more likely to be landscapes than cityscapes.

Possible examples might include

Romanticism

Caspar David Friedrich *The Cross in the Mountains* (1807)

Analysis and association with Romanticism

- Oil on canvas, 115 cm x 110 cm.
- Christ on cross silhouetted against the stylised rays of the setting sun.
- Originally painted for the King of Sweden, Gustav IV Adolf, whom Friedrich admired for his opposition to Napoleon and his religious convictions.
- Actually bought by Count von Thun-Hohenstein for his castle at Tetschen, after which it is sometimes named.
- Sun's rays suggest the blood of Christ's sacrifice and also a new day and the Resurrection.
- The mountain symbolises immovable faith and the fir trees are an allegory of hope.
- Placed in a frame designed by Friedrich.
- Friedrich's painting was one of the first to recognise that religion and spirituality could be contained in landscape alone.
- Friedrich felt that each person should arrive at their own particular (and subjective) image of God and His workings.
- An imaginary and poetic landscape that is not topographical.

John Constable *The Hay Wain (Landscape: Noon)* (1821)

Analysis and association with Romanticism

- Oil on canvas 130.2 cm x 185.4 cm.
- In the foreground, the hay wain, a type of horse-drawn cart, stands in the River Stour.
- Across the meadow in the distance on the right, is a group of haymakers at work.

- Willy Lott's cottage is shown on the left.
- A working and productive landscape.
- Created in Constable's London studio from outdoor sketches.
- Use of sketches helped preserve naturalism and spontaneity of the personally observed experience.
- Areas of impasto capture the dewy freshness of nature.
- Close observation of the sky and clouds.
- Celebration of the natural world and man seen to be in harmony with the environment.
- Modest topographical subject of little intrinsic significance, save for the artist.

JMW Turner *Snowstorm: Hannibal and his Army Crossing the Alps* (1812)

Analysis and association with Romanticism

- Oil on canvas, 146 cm x 237.5 cm.
- Violent vortex of a snowstorm with glimpse of sun.
- Diminutive figures of Hannibal and his army in foreground.
- Figures almost sucked into the chaos of the vortex.
- Dramatic power of nature.
- Futility of heroism and vulnerability of man in the face of nature.
- Turner reputedly inspired by his experience of a snowstorm at Otley's Chevin while staying at Farnley Hall.
- Some associations may be implied between Hannibal and Napoleon.
- The storm may symbolise the inevitable downfall of empires past and present.

Analysis and discussion of association with Impressionism – general points

- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg setting/location etc).
- Analysis of context (eg time and place of creation, historical circumstances, etc).
- Painted out of doors, in front of the motif, often in a single sitting to capture particular light effects.
- Rapid notational strokes and touches suggest a direct response to an observed effect.
- '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.
- Influence of colour theory - complementary contrast from Chevreul.
- Compositions show debts to the formal and compositional devices of photography and Japanese prints- halation, cropping, and unexpected viewpoints.
- 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.

Impressionism

Camille Pissarro *Hoar Frost, the Old Road to Ennery, Pontoise* (1873)

Analysis and association with Impressionism

- Oil on canvas 65 cm x 93 cm.
- Horizontal band of hill while ploughed furrows and path form diagonals.
- Figure at left performing seasonal task of gathering firewood.
- Cool colours suggest cold and bleak weather.
- Painted *en plein aire* to give sense of spontaneity and direct observation.
- Frost gives a unifying effect across the surface.
- Coloured shadows and broken brushwork, including use of palette knife.
- Considered an impression and therefore a sketch rather than a finished work.
- Exhibited at First Impressionist exhibition 1874 and criticised as '...palette scrapings placed uniformly on a dirty canvas' by Louis Leroy.

Claude Monet *The Boulevard des Capucines* (1873)

Analysis and association with Impressionism

- Oil on canvas, 79.4 cm x 59 cm.
- A view looking down on the new face of Paris as laid out under Haussmann.

- View is from the third floor of the building where the first Impressionist exhibition took place - former studio of photographer Nadar.
- Broken and sketchy brushwork.
- Cropping at sides and influence of Japanese prints.
- Effect of halation, from photography.
- Hostile criticism by Leroy who referred to the people on the boulevard as 'black tongue-lickings'.

Pierre-Auguste Renoir *The Umbrellas* (c.1881-1886)

Analysis and association with Impressionism

- Oil on canvas, 180.3 cm x 114.9 cm.
- Subject of Parisian leisure.
- Close-up view of activity in a bustling Paris street as it begins to rain.
- Cropped at sides, like a photograph.
- A transitional work that shows both soft Impressionist style and Renoir's later linear style.
- Right side figures are rendered in loose, rapid brushwork.
- Figures at left were repainted in a crisper style and in a more muted palette.
- A studio work - too large and complicated to have been painted outdoors.

Other points considered to be valid to be given credit.

Topic 3

- 12** Analyse **three** nineteenth-century public **and/or** institutional buildings **and** discuss the style of each. (30 marks)

If analysis does not consider style the maximum is Band 4.

The question requires candidates to

- Select three nineteenth-century public and/or institutional buildings.
- Analyse the examples.
- Discuss the style of each example.

Definition of public and institutional

- Building constructed for any public collective purpose or for some organisation or institution for administration, teaching, exhibitions, etc. Churches are allowed.

Analysis

A full analysis of architectural characteristics should consider some of the following, noting that a discussion of style is a requirement of the question.

- Plan, elevation and composition.
- Architectural elements and features, including decoration/ornament.
- Materials and structure.
- Location/site.
- Scale.

General discussion points on nineteenth-century architectural style

- The nineteenth century was a period of architectural historicism and the most likely past styles to be discussed are Classical and Gothic.
- Why such styles were considered appropriate might be discussed.
- The relationship between the function of a civic or institutional building and its style may also be discussed.
- Some relevant examples will not have a historicist style and their appearance will be more functional and dictated by the use of materials - *The Crystal Palace*.

Possible examples might include

Karl Friedrich Schinkel *Altes Museum* (1823-30, interior destroyed 1945, partially restored 1960s)

Analysis

- Main front on the Lustgarten is a colonnade of 18 sandstone Ionic columns *in antis*, 83.7 m in length and 19.4 m from the ground to the top of the cornice.
- The cubic attic has a dedicatory inscription to Friedrich Wilhelm III.
- The attic protects the masonry dome of the rotunda giving the Museum a simple dominating silhouette.
- Monumental portico/columnar hall open to the exterior.
- Portico may allude to the *Stoa Poikile* of Athens (although known to Schinkel only through literary sources).
- Interior of the building contains two courtyards as well as a magnificent central drum and rotunda, based on the Pantheon.

Style

- Greek classicism is adopted and Schinkel appreciated the power of simplicity of the classical style.
- The *Altes Museum* was an important building in the Greek Revival and embraced the notion of the Museum as a 'Temple of Culture'- thus the classical style became a blueprint for many museums and galleries.

Alfred Waterhouse *The Natural History Museum, London* (1860-1880)

Analysis

- Polychromatic and textured surface.
- Iron frame, concrete vaults, terracotta cladding.
- Symmetrical plan and façade.
- Rich sculptural decoration depicting animal and floral imagery.
- Iron and glass roofing allows natural light into galleries; services in towers to allow as much exhibition space as possible.
- Strong input from Museum's founder, Sir Richard Owen.
- Design and scale reflect Victorian confidence and also Victorian desire to educate the masses.
- Adaptation of use of iron in the construction of industrial buildings to its use in public buildings.
- Scale suitable to public buildings at the heart of an empire: typical of the period.

Style

- German Romanesque style with towers and round arches.
- Example of eclectic revival architecture typical of the period.

AWN Pugin *St Giles, Cheadle* (1841-1846)

Analysis

- A Roman Catholic church which benefited from the generosity of the Earl of Shrewsbury, at whose expense it was built.
- Axial and symmetrical plan. Single nave and two side aisles.
- Traditional materials and craftsmanship, use of local artisans.
- Squatness and heaviness is offset by sense of soaring and sharpness of the spire of 200 feet.
- Inside, every surface is painted, with coloured and gilded diaperwork and there is a great deal of high-quality stained glass.

Style

- Gothic revival building, a model parish church in the Decorated style.
- For Pugin the Gothic symbolised Christian concern for the heavenly.

Other points considered to be valid to be given credit.

Topic 4 Art and Architecture in Europe and the United States of America between 1946 and 2000

- 13** Analyse and interpret **three** works of art from this period that are concerned with social **and/or** political issues. (30 marks)

The question requires candidates to

- Select three works of art that are associated with social and/or political issues.
- Analyse and interpret these examples.

Definition of a social or political issue

- Concern with societal problems such as class, gender, inequality, poverty, race, religion, consumerism, the environment etc.
- Political issues might be international, national, local or personal.

Analysis and interpretation

- Title, date and medium.
- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject.
- Analysis of context (eg time and place of creation, historical circumstances, etc).
- The political or social meaning or significance of the work.
- How is the viewer expected to respond - if at all?

Possible examples might include

André Fougeron *Atlantic Civilisation* (1953)

Analysis and interpretation

- Oil on canvas, 380 cm x 560 cm.
- A modern history painting in a deliberately simplified, almost comic-strip manner.
- Critical and xenophobic condemnation of American cultural and political imperialism.
- A corpulent businessman pays homage to an American car.
- Soldier in car fires a rifle and wears a German helmet - association of America with fascism.
- An electric chair alludes to the execution of the spies Ethel and Joshua Rosenberg the year before.
- A GI enjoys a pin-up magazine.
- America is mocked as a land of freedom.
- French colonialism also commented upon - recruitment posters for the war in Indo-China, an Asian woman with a dead child, returning coffins and Algerians under corrugated iron at the bottom left.
- Also commentary that social care and family life in France was breaking down - neglect of the elderly and a mother and child living in a tent.
- Fougeron was a Communist.

Judy Chicago *The Dinner Party* (1974-79)

Analysis and interpretation

- A 14.63 m (48 ft) equilateral triangle table with 39 place settings (originally 13 were planned) commemorating women in history and legend and 999 names inscribed on the marble floor.
- Each place setting features a placemat with the woman's name and artworks relating to her life, with a napkin, utensils, a glass or goblet, and a plate.
- Each larger-than-life-size painted porcelain plate featured an image based on female genitalia.
- Place settings include the Egyptian Goddess Ishtar, Queen Hatshepsut, Sappho, Artemisia Gentileschi, Georgia O'Keeffe, Emily Dickinson and Virginia Woolf.
- Over 100 women worked on the project.
- Now in the Brooklyn Museum's Elizabeth A Sackler Centre for Feminist Art.
- A feminist piece affirming the participation of women in history and demanding respect for women's productions.
- To address the neglect of many figures in female creativity and history.
- *The Dinner Party* is an explosive collision between the high art of museums and the private domestic space of women's crafts.

David Wojnarowicz *The Death of American Spirituality* (1987)

Analysis and interpretation

- 205.7 cm x 223.5 cm, mixed media on plywood.
- Two-panelled work associated with the violence in, and hatred of, America.
- Each panel has two images associated with icons of lost faith and lost times.
- Bottom left, the all-American symbol of a cowboy rides a bull made of collaged newspaper reports of a mob killing, the AIDS epidemic and the Stonewall gay rights riots. Cowboy also relates to then US President Ronald Reagan.
- Above a kachina (native American) doll radiates bloody veins.
- Lower right panel has a green face of Jesus.
- Above is a skull-faced Hopi snake charmer with a snake in his teeth - a reminder of indigenous ancient American culture.
- The four panels are linked by the veins and by the overlapping of elements.
- An indictment of the state of America at the time.
- Influence of Warhol and Lichtenstein in use of popular iconography.
- Wojnarowicz was a political activist.

Other points considered to be valid to be given credit.

Topic 4

- 14** Discuss the characteristics of **either** Minimalist Art **or** Conceptual Art through an analysis of **three** examples. (30 marks)

The question requires candidates to

- Select three examples of either Minimalist or Conceptual Art.
- Discuss the characteristics of the chosen art form through an analysis of the examples.

Analysis of relevant examples

A full analysis should consider

- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances, etc).

Characteristics of Minimalist Art

- Approach developed during the 1960s, but in part derives from earlier approaches to abstraction.
- Pure, unadorned forms.
- Reduction of the artists' means to an absolute minimum.
- Use of undisguised industrial, non 'Fine Art', materials.
- Clarity and conceptual rigour.
- Impersonality and lack of self-expression.
- Art as an intellectual process.
- Three-dimensional works used predominantly rectangular and cubic forms.
- Sculptures are assembled, not carved or modelled.
- Geometry, rhythm and formal arrangements are often significant.

Possible examples might include

Dan Flavin 'Monument' for V Tatlin (1964)

- An assembly of neon tubes.
- Use of readymade objects.
- No direct involvement by artist to carve or to model.
- Object existed in its own right and did not appear to signify anything.
- Title evokes Tatlin's model for the *Monument to the Third International* (1919) and the arrangement suggests the form of a tower or skyscraper.

Carl Andre Lever (1966)

- 137 unjoined firebricks, extended along floor for 10.5 metres.
- Use of ready-made objects.
- Emphasis on horizontality.
- Sense of infinity and endlessness.
- Andre explained that it was like putting Brancusi's *Endless Column* on the ground instead of in the air.
- Some critics have identified a phallic or priapic reference.

Donald Judd *Untitled (DSS 120)* (1968)

- Ten rectangular units of stainless steel and coloured Plexiglas, each 15.2 cm x 68.6 cm x 61 cm.
- Made up of simple, interchangeable units, that can be stacked or stored.
- Part of a series of works by Judd referred to as 'stacks'.
- Stark and simple arrangement.
- Emphasis on the physical structure and the space around it.
- Boxes are cantilevered to the wall in a precise vertical line, seemingly floating in space.
- The sense of gravity that anchors traditional sculpture to the pedestal is defied.

Characteristics of Conceptual Art

- Concept or ideas in the work are more important than traditional aesthetic concerns.

- Any activity or thought could be a work of art without giving it physical form.
- Rejection of the creation or appreciation of a traditional art object.
- Art works are just the vehicle or residue used to communicate an idea.
- Commonplace and banal objects often used.
- Godfrey (1998) identifies four forms of Conceptual Art
 - i. Readymades.
 - ii. Interventions.
 - iii. Documentation.
 - iv. Photographs or Words.

Often these forms are combined in a single work.

Possible examples might include

Joseph Kosuth *One and Three Chairs* (1965)

- A real chair, a true-size photograph of the chair as it is installed and an enlarged dictionary definition of the word 'chair'.
- Investigation of the idea of 'a chair' and of the relations between the actual object and visual and verbal references.
- The piece is selected by the artist and requires no traditional artistic 'skill'.
- The 'recipe' can be passed on to galleries in different locations.

Sol LeWitt *Four Color Drawing (Composite)* (1970)

- Ink on paper, 36.2 cm x 54 cm.
- Combination of four colours (yellow, black, red and blue) with four types of line (horizontal, vertical, diagonal left and diagonal right).
- Simple mathematical idea.
- Work executed by a draughtsman following LeWitt's instructions.
- Lack of illusionism.

Richard Long *A Line Made by Walking, England* (1967)

- Photograph of a line made in the grass of a Wiltshire field by repeated walking.
- The act of walking was the art.
- Walking equated with drawing.
- A democratic process as anyone could do it.
- Photographs are a record of his physical intervention in the landscape.
- The work demonstrates Long's concerns with motion and impermanence.
- Absence of pathos and sentimentality.

Other points considered to be valid to be given credit.

Topic 4

- 15** Analyse and interpret **three** painted representations **or three** sculpted representations of the human figure made during this period. (30 marks)

The question requires candidates to

- Select three sculptural representations **or** three painted representations of the human figure.
- Analyse and interpret the examples.

Definition of painted representation of the human figure

- Any two dimensional image of the human form, whole or partial, made on a surface with pigment. (Warhol's screen prints on canvas supports are allowed - since Tate Modern catalogues them as 'paintings'.)
- Portraits that are only faces or busts are not admissible.

Definition of sculptural representation of the human figure

- A 'sculptural representation of the human figure' can be interpreted fairly broadly, but is essentially a three-dimensional depiction of the human figure (whole or part) that has been carved, modelled, moulded, constructed, or made from a found object or objects, etc.
- Sculptured portrait busts are not admissible.
- Live figures are only acceptable as sculpture if the intention is for the work to be a sculpture. A performance by Gilbert and George, *The Singing Sculpture* (1970), is acceptable because it claims sculptural status. Performance is generally not acceptable neither are films and photographs because they are not three-dimensional representations.

Analysis and interpretation

A full analysis should consider

- Title, date and medium.
- Analysis of form (eg materials, composition, textures, colour, scale, etc).
- Analysis of subject (eg type of figure, pose, gesture, setting, etc).
- Analysis of contexts (eg time and place of creation, historical circumstances, biographical influences, etc).
- Interpretation is concerned with meaning and/ or significance and related to how the human form has been manipulated, distorted, modified etc.

Possible examples might include

Painting

Willem de Kooning *Woman 1* (1950-52)

Analysis and interpretation

- Oil on canvas 192.7 cm x 147.3 cm.
- Central composition of the figure fills the canvas.
- Wide range of colour.
- Painterly brushwork; drips, gestural brushstrokes, etc.
- An unflattering image of a woman.
- Figure distorted and expressive - hulking, wild-eyed figure shows her teeth.
- Brushstrokes seem to be about the artist's feelings.
- Combination of voluptuousness and menace, reverence and fear.
- Some have accused de Kooning of misogyny.

Francis Bacon *Three studies for a Crucifixion* (1962)

Analysis and interpretation

- Oil with sand on canvas, three panels, each 198.1 cm x 144.8 cm.
- Figures are distorted and disturbing, appearing like meat or animal carcasses.
- Triptych form suggests a narrative and the title 'Crucifixion' evokes suffering and pain.
- Work has been interpreted as autobiographical.

- The left panel has Bacon's father and Bacon himself and seems to be depicting Bacon's expulsion from the family home.
- In the central panel Bacon is on a bed in Morocco.
- In the right panel an inverted figure is seen. Bacon said the idea came from a Cimabue Crucifix that seemed to him like a worm crawling down the cross. This has been interpreted as an emblem of the sublimation of personal pain.

Tom Wesselman *Great American Nude No. 57* (1964)

Analysis and interpretation

- Synthetic polymer on composition board, 1.22 m x 1.65 m.
- Nude is cropped, giving her a larger visual presence.
- Combination of pin-up imagery with a traditional reclining nude - Titian's *Venus of Urbino* or Manet's *Olympia*.
- No features on nude's face except for lips.
- Body has unmodelled surface.
- Tanned body bears the lighter traces of a bikini.
- Lies on a leopard skin - animal fur plays on the association of eroticism with exoticism.
- Perhaps the nude woman is a kind of trophy.
- Two stars on the rear wall evoke the American flag.
- Flowers perhaps indicate woman's traditional role of fecundity.
- Possible suggestion of the brash vulgarity of American popular culture.

Sculpture

Alberto Giacometti *Man Pointing* (1947)

Analysis and interpretation

- Modelled in wet plaster, cast in bronze; heavily scored, textured surface; life size
- Elongated male figure; slender limbs; 'action' pose - perhaps as a reference to the Greek classical bronze of *Zeus/Poseidon*.
- Traditional sculptural materials/techniques.
- A relatively untraditional representation which denies mass in favour of a linear portrayal.
- Scoring/modelling may symbolise the scarring of humanity in the immediate aftermath of World War II.
- Possible reference to the Holocaust - thin figure may be a reference to the emaciated victims of concentration camps.
- Possible comment on the general human condition of devastated Europe. Pointing finger may be accusative, or directional.
- Reference to Existentialism (Giacometti was friend of Sartre who published Being and Nothingness in 1943).

Henry Moore *Reclining Figure* (1951)

Analysis and interpretation

- Plaster and string, 105.5 cm x 227 cm x 89 cm. Bronze casts also exist.
- Skeletal, abstracted form of a female.
- Pose gives sense of stability.
- Plaster is polished, incised and has thin strings applied to the surface, giving it a bone-like appearance.
- Strings also serve to map the topography of the body.
- Interpenetration of solid and void - space and form are interdependent.
- Combination of gentle undulations and more tensed and flexed forms.
- Sense of the monumental.
- To be viewed in the round, so that changing views and internal silhouettes are created.
- Possible associations with fecundity and Mother Earth.
- Commissioned by the Arts Council for the 1951 Festival of Britain.

Jake and Dinos Chapman *Great Deeds Against the Dead* (1994)

Analysis and interpretation

- Three life-size figures with limbs and other parts of anatomy severed, tied to and displayed on a tree.
- Figures made of painted fibreglass, resin, real hair.
- Three-dimensional pastiche of Goya's etching of the same title from the *Disasters of War*. (Plate 39).
- Looks real at first glance but figures are a little like painted shop dummies with wigs.
- Perhaps anti-war meaning, or a comment on contemporary war or a general commentary on man's inhumanity to fellow man (as in Goya's etchings).
- Alternatively simply meant to shock the viewer.
- Symptomatic of the Chapman Brothers' concern with death, horror and provocation.

Other points considered to be valid to be given credit.

Topic 4

- 16** Analyse **three** public **and/or** institutional buildings from this period **and** discuss the relationship between the appearance and function of each. (30 marks)

If there is no discussion of the relationship between appearance and function the maximum is Band 4.

The question requires candidates to

- Select three examples of public and/or institutional buildings from this period.
- Analyse the examples.
- Discuss the relationship between the appearance and function of each example.

Definition of public or institutional buildings

- Building constructed for any public collective purpose or for some organisation or institution for administration, teaching etc. Churches are allowed.

Analysis

A full analysis of architectural characteristics should consider some of the following.

- Style.
- Plan, elevation and composition.
- Architectural elements and features, including decoration/ornament
- Materials and structure.
- Location/site.
- Scale.

Discussion of relationship between design and function

- How the building's appearance relates to its function - through shape, scale, decoration, symbolism etc.
- The expectations created in the viewer by the building's appearance

Possible examples might include

Mies van der Rohe *The Seagram Building, New York (1958)*

Analysis

- A 38 storey office block designed as the headquarters for the Canadian distillers Joseph E. Seagram's and Sons.
- Located at 375 Park Avenue in midtown Manhattan.
- Ground floor is on *pilotis*.
- Steel 'skeleton' with glass curtain wall and exposed 'I' beams.
- 'I' beams covered in bronze and act as mullions surrounding the large glass windows.
- Bronze and amber tinted glass provide colour.
- Elimination of all that is unnecessary and superfluous.
- Modern, yet based on classical principles of clarity, symmetry, order and restraint.
- Appears as a monumental and sculptural presence.
- At the time of construction, Park Avenue was lined with solid brick and limestone mansions.
- Set in a plaza.

Relationship between appearance and function

- High quality building gives a sense of corporate identity
- Repetition of elements suggests separate office spaces - units have been likened to the cells of a beehive and thereby activity.
- Clarity of construction perhaps implies honesty and integrity.

Frank Gehry *Guggenheim Museum, Bilbao (1991-97)*

Analysis

- High-tech appearance with curved and slanting forms clad in titanium.
- Use of water and glass to give a dynamic and ever-changing appearance.

- Sited along the Nervión River.
- Thanks to computer aided design, architectural complexities hitherto impossible to accomplish were possible.
- Building has a soaring atrium and three floors of galleries for both the permanent collection and temporary exhibitions.
- Atrium consciously evokes the central spiral ramp of Frank Lloyd Wright's Guggenheim in New York.
- 19 galleries. 10 have traditional rectangular spaces and are organized broadly by modern movements and can be identified from outside by their stone finishes.
- The nine irregularly-shaped galleries can be identified from the outside by their unusual architecture and titanium covering.

Relationship between appearance and function

- A striking modern building that was part of the post-industrial regeneration of Bilbao.
- Building evokes a ship or a fish - both of which refer to Bilbao's maritime heritage.
- Conspicuous contrast to concept of museums as 'temples of culture'- breaking down of elitist barriers.

Will Alsop and Jan Störmer *Peckham Library*, London (1998-2000)

Analysis

- Five storey building with a branch library on the upper two floors.
- Southwark Council advice unit is on the ground floor, and the council's Education and Training Advice Centre for Adults on the first floor.
- Building is essentially a giant inverted 'L' (Alsop himself describes it as a giant rectangle with a portion cut out).
- Library has a gravity-defying quality.
- Clad in greenish copper and steel mesh is used to re-inforce the building's external edges.
- Cantilevered upper storeys rest on seven thin, randomly-angled columns.
- North face of the building is completely glazed with a grid of clear and coloured glass.
- Within the library space are three enclosed timber clad 'pods' - a meeting room, a children's activity centre and an Afro-Caribbean study centre.
- Commissioned by the London Borough of Southwark as part of an urban regeneration project.
- Winner of 2000 Stirling Prize for the best new building in Britain.

Relationship between appearance and function

- While obviously a public building, it is not immediately recognisable as a library.
- The word LIBRARY in large bold letters on the roof signals the building's function.
- A striking and appealing presence.
- Cantilever forms a sheltered meeting area in the surrounding plaza.
- Library area situated on quieter upper levels - away from the hubbub of the ground.
- A reinvention of what is expected of a public library building.

Other points considered to be valid to be given credit.