



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

History of Art

HART4

(Specification 2250)

Unit 4: Investigation and Interpretation (2)

Final

Mark Scheme

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

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

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HART4

Aims

When you are marking scripts your aim should be:

- 1 to identify and reward the achievements of candidates;
- 2 to ensure consistency of assessment for all candidates, regardless of question or examiner.

Approach

Please be open-minded and *positive* when marking scripts, looking to reward relevant points that candidates make rather than to penalise what they don't know.

A specification of this type must recognise the variety of experiences and knowledge that candidates bring to the examination.

The Principles of 'Best Fit'

This paper requires candidates to make two extended responses in essay format.

A grid is used which, while recognising the need to consider different aspects of each response (AO1, AO2, AO3 and AO4), also attempts to consider the response as a whole.

Ultimately the response should be placed at a level that 'best fits' its qualities.

The Marking Grid

The marking grid covers the generic qualities of all essays written as responses on this paper in terms of their knowledge (AO1), their understanding (AO2), their ability to communicate (AO3) and Synopsis (AO4).

Guidance is also provided on how to select the correct mark within a chosen mark band.

Annotating Scripts

It is important that the way you arrive at a mark should be recorded on the script.

This will help

- you with making accurate judgements and it will help any subsequent markers to identify how you are thinking, should adjustments need to be made;
- annotate each script clearly and concisely with AO related comments and in a way that makes it clear to other examiners how you have arrived at the numerical mark you have given the script.

To this end you should:

- identify points of merit
- write a brief summative comment at the end of each response, in line with the chosen mark band descriptor to avoid ambiguity
- put a total in the margin at the end of each response.

NB: If you consider an example invalid you must check with your Team Leader or Principal Examiner before discounting it.

Unit 4 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 thirteenth- and fourteenth-century Europe

- 01 Analyse **three** examples of religious sculpture from the thirteenth century **and/or** fourteenth century and discuss the purpose of each. (30 marks)

The question requires candidates to

- Select three examples of religious sculpture from the thirteenth century and/or fourteenth century.
- Analyse the examples.
- Discuss the religious purpose of each.

Definition of religious sculpture

- A sculpture on a Biblical or Christian subject.
- Decorative sculpture that embellishes a religious building.
- Funerary sculpture.

Analysis

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, biographical influences etc).

Purpose of religious sculptures might include

- Stimulation to prayer and piety.
- Dissemination of sacred stories.
- Commemoration - eg funerary sculptures and effigies.
- Glorification of a corporate body, family or individual.
- Though a sculpture may be religious, its function might also have a secular aspect.

Possible examples might include

Christ treading on the Lion and the Serpent (Beau Dieu) Central Portal, Cathedral of Notre Dame, Amiens (c.1230-35)

Analysis and discussion of purpose

- Resurrected Christ appears triumphant, handsome and serene, the so called Beau Dieu (handsome god).
- Central trumeau of the main West portal.
- He holds a book in his left hand and blesses those entering the building with his right.
- He stands on a lion and also treads on a serpent - both represent the conquest of evil.
- The figure is fully modelled and weighty and the left hand hitches up the drapery and creates a diagonal cascade of folds that envelop His body from the waist down.
- The statue is freestanding and is independent of its architectural framework.
- Christ stands beneath a decorative crenellated canopy and below him is a figure in an arch - King David (composer of the Psalms) or, more likely, King Solomon - as the personification of Old Testament Wisdom.
- Within the context of the cathedral's West façade, Christ takes his place amongst an ideal gathering of apostles, prophets and saints.

Nicola Pisano Adoration of the Magi (1259-60)

Analysis and discussion of purpose

- Carved marble relief on Pisa pulpit.
- Virgin and Child receive gift from kneeling king, with two other kings kneeling and standing behind, Joseph's head is visible behind Mary as is angel Gabriel. Magi's three horses at left.
- Solid and weighty Madonna shows antique influence.
- Other heads also reveal study of antique - as does treatment of hair.
- V-shaped folds of drapery - French influence.
- Crowded composition.
- Foreshortening creates illusion of depth.

- A visual demonstration of the recognition of the infant Christ's majesty by powerful monarchs.
- Location on a pulpit adds to the impact and importance of the image.

Andrea Orcagna *Dormition and Assumption of the Virgin* (c.1352-59)

Analysis and discussion of purpose

- Carved marble relief with applied lapis lazuli, gold and glass inlay, at rear of tabernacle at Orsanmichele, Florence.
- In lower register the Virgin is gently laid to rest, surrounded by a crowd of mourning figures.
- Christ makes a blessing, holding a child, symbolic of the Virgin's soul.
- Sarcophagus has a cross on it - appears like an altar.
- Two figures at right in contemporary clothes.
- In upper register the Virgin is seated in majesty in a mandorla, supported by angels.
- She hands her girdle to the kneeling St Thomas.
- Both scenes are framed by elaborate colonettes and a traceried round-headed arch.
- Large cast of characters.
- In the Dormition there is a range of carving from almost fully-rounded figures to light relief.
- Two scenes are separated by the horizontal band of the ledge of the tomb - separating the earthly from the heavenly.
- Difference in carving between earth-bound heavier figures on the lower register and the lighter, heavenly figures in the upper register.
- A visual celebration of the Virgin's special status as the Mother of Christ.
- Madonna is honoured by application of gold leaf to her mandorla and use of lapis lazuli creates a heavenly realm.
- Tabernacle as a focus of prayer and devotion.

Other points considered to be valid to be given credit.

Topic 1

- 02 Analyse **three** religious buildings of the thirteenth century **and/or** fourteenth century and discuss the relationship between style and function of each. (30 marks)

The question requires candidates to

- Select three religious buildings of the thirteenth century and/or fourteenth century.
- Analyse the examples, discussing the relationship between style and function in each of these examples.

Definition of religious building

- A building dedicated to worship or housing a religious institution.

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.

Relationship between style and function

- How stylistic elements had both a functional and spiritual importance.

The Northern Gothic style is most likely to be discussed, perhaps along with Italian examples.

Possible examples might include

Reims Cathedral (begun after 1211, completed end of 13th century. West Front completed in the 14th century)

Analysis and relationship between style and function.

- High Gothic.
- Elevation of arcade on massive piers with engaged colonettes, an unlighted triforium, and a tall clerestorey with paired lancets.
- Cylindrical piers and colonettes with foliate capitals.
- Sense of gravity appropriate to place where kings of France were crowned.
- Rayonnant West front has three gabled portals, twin towers and a central rose window.
 - Clear horizontal and vertical subdivisions.
 - Use of bar tracery in the three rose windows of the portals.
 - Composition has two extra buttressed gables at sides.
 - Sense of three-dimensional movement.
 - Rich decoration.
- Soaring height and light-filled interior inspire piety and wonder and stimulate a spiritual response.
- Scale and magnificence of the building and its decoration prepare the worshipper for the religious experience.
- Length of nave and splendour of the architecture also linked to the cathedral's function as the setting for coronations.
- Highly developed sculptural programme, especially on west portal and interior of west front - both of which contribute to function and meaning.

Salisbury Cathedral (1220 - after 1258)

Analysis and relationship between style and function.

- Early English Gothic, the most stylistically unified English Gothic cathedral.
- Two sets of transepts and rectangular East end - a means of providing extra provision for altars.

- Compartmentalised plan - refers to Romanesque.
- West front has three doors, three lancet windows and small towers.
- Crossing has tower and impressive spire, added c.1334.
- Interior has low, horizontal emphasis.
- Internal storeys clearly separated into strong horizontal bands: extensive use of Purbeck marble to create a strongly coloured scheme.
- Low arcades.
- Lady chapel - like a miniature hall church.
- Lancet windows.
- Set in open countryside - worshippers had sense of a 'goal' from a distance.
- Interior gave sense of spirituality and mysticism.

Santa Maria Novella, Florence (constructed from 1279).

Analysis and relationship between style and function.

- Italian Gothic.
- Latin cross in plan, with flat East end.
- Interior is articulated by Gothic pointed arches.
- Relatively high side aisles leave little room for a clerestory and none for a triforium.
- Piers and supporting elements in stone, walls and vaulting are covered in intonaco and arches are striped.
- Lack of dramatic transition between nave arcade and wall above gives a sense of calm and repose.
- Simple oculi for windows.
- Founded by the Dominican Order and the clarity of the space is ideal for preaching.
- Only lower part of Tuscan Gothic façade was completed in the 13th and 14th century, using Gothic pointed arches, green and white striped marble and incorporating noblemen's tombs.
- Part of a monastery.

Other points considered to be valid to be given credit.

Topic 1

- 03 How did painters of this period convey religious narratives? Discuss with reference to **three** paintings. (30 marks)

The question requires candidates to

- Select three examples of religious narrative painting from the thirteenth and/or fourteenth century.
- A painting can be understood as either a single image or as an individual scene forming part of a larger narrative cycle or series eg Giotto Scrovegni Chapel, Padua, (c.1304-13).
- Discuss how narrative is conveyed in these examples.

Definition of a painted religious narrative

- A representation of a Biblical or holy story, sequence of events, or a particular scene from a Biblical or holy story or sequence of events.
- Individual images not associated with a religious story are not admissible eg the Madonna and Child.
- Examples may be from panel paintings, manuscript illuminations or frescos.

Methods of conveying religious narratives might include

- Storytelling might be a single scene or conveyed by continuous narrative.
- Arrangement of composition to assist in storytelling.
- Pose and gesture of characters to convey narrative meaning and the relationship between them.
- Clear identification of characters ensures narrative is comprehensible.
- Strategies for conveying narrative between two scenes within a cycle such as directional movement, figural repetition and continuation of landscape or architectural settings.

Possible examples might include

Giotto *The Lamentation* (c.1304-13)

Conveyance of narrative

- Fresco, 231 cm x 202 cm.
- Only loosely related to Gospel narratives.
- Part of narrative scheme in Scrovegni Chapel, Padua.
- Still body of Christ clasped by the Virgin. Her open eyes gaze at his closed eyes to convey loss and bereavement.
- Christ is further mourned by Holy Women and disciples, notably St John who extends both arms.
- Mary Magdalene, with long red hair, is at the foot of Christ.
- Figures have sense of weight and volume.
- Flying angels are convulsed in sorrow.
- Sense of depth achieved through overlapping of forms and rudimentary recession.
- Individual and unique expressions of grief and sorrow.
- Barren setting underscores sadness of event.
- Clear and direct narrative.
- Stark reminder that Christ died to save mankind.
- Barren and stylised landscape setting enhances the mood of pathos, suffering and anguish.

Simone Martini *The Annunciation* (1333)

Conveyance of narrative

- Tempera on panel, 184 cm x 210 cm.
- Narrative from Luke, Chapter 1.
- The Archangel Gabriel kneels before the Virgin Mary, who turns and twists her body and shrinks from the words that are tooled into the gold background - 'Hail Mary full of grace, the Lord is with you'.
- Figures are elegant and elongated.
- Much naturalistic observation - Gabriel's wings, the detailed draperies, Mary's half-open book and the inlaid decorations of her throne.
- Gabriel holds an olive branch and the lily, symbol of purity and virginity, appears in a vase at the rear.

- This action takes place in a panel topped by three pointed arches and a limited sense of space and recession is created by the marble floor and by Mary's ornate throne.
- At each side, a saint occupies another pointed arch and is separated from the main scene by colonettes.
- At the left, Ansanus, patron saint of Siena - he holds the banner of the Resurrection in one hand and the martyr's palm in the other.
- At the right, St. Giulitta, another martyr who was killed along with her son by the Roman Emperor Diocletian. Both may have been painted by Martini's brother-in-law Lippo Memmi.

**Master of Wittingau (Master of Třeboň) *The Agony in the Garden* (c.1380-1390)
Conveyance of narrative**

- Tempera on wood, 132 cm x 92 cm.
- Narrative is from Matthew 26:39 - Christ asks 'O my Father, if it be possible, let this cup pass from me'.
- One of three surviving panels from the altarpiece of the Augustinian canons for the church of St. Giles at Trebon (Wittingau) in the Czech Republic - then Bohemia.
- Panel divided into three by schematic landscape
 - Christ kneeling in prayer in the centre.
 - Sleeping disciples at bottom right.
 - Judas and the Roman soldiers at the top left.
- Christ's elongated body suggests doubt and torment and drops of bloody sweat form on his brow.
- Figures appear compressed into the space.
- Scene is viewed from above.
- Modelling achieved by skilful manipulation of light and colour - figures seem to shimmer.
- Mystical and visionary quality.
- Painted in the so-called 'beautiful style' or 'soft style' - a Bohemian version of the International Gothic.

Other points considered to be valid to be given credit.

Topic 1

- 04 Discuss how patronage affected the appearance of **three** works of art **and/or** architecture during this period. (30 marks)

The question requires candidates to

- Select three works of art and/or architecture from the thirteenth century and/or fourteenth century.
- Discuss how patronage affected the appearance of these examples.

Possible ways in which patrons had an influence over appearance

- Choice of painter, sculptor, architect.
 - For paintings and sculpture - choice of subject matter - perhaps institutional, family or private significance.
 - In architecture, institutional, family or private meanings can also be expressed by a building's location, size and adornment.
 - Choice of materials may reflect the patron's ambitions.
- This list is not definitive and credit must be given for other lines of argument.

Possible examples might include

Simone Martini *St. Louis Altarpiece* (1317)

- Tempera on panel, 200 cm x 138 cm.
- Commissioned by King Robert of the Angevin court at Naples - who kneels at the lower left and receives the earthly crown from his saint-brother. St Louis, a Franciscan saint, is enthroned against a gold leaf background and wears a bishop's mitre.
- He is crowned by a pair of miniature angels.
- Saint's drapery was originally decorated with real jewels.
- Saint is larger than his king-brother, indicating that spiritual power surpasses temporal power.
- This action is designed to answer rumours that Robert had usurped the throne.
- Faces are delicate and stylised, hands are long and thin.
- Attention to detail - such as the jewelled crozier and the robes of the saint and king.
- Frame has a background of the gold fleur de lys on a blue ground.
- Date of the commission coincides with the saint's canonisation (7 April 1317).

Andrea Pisano *South doors, Baptistery, Florence* (1330-1336)

- Bronze doors consist of 28 quatrefoil panels, with the twenty top panels depicting scenes from the life of St. John the Baptist.
- St John the Baptist is the patron saint of Florence, to whom the Baptistery is dedicated.
- Narrative shows the life, mission, and martyrdom of St John the Baptist.
- Commission paid for by the Arte di Calimala, the Guild of Cloth Finishers.
- Key scenes include *The Preaching of John the Baptist*, *The Baptism of Christ*, *The Dance of Salome*, and *The Beheading of the Baptist*.
- Drapery plays a significant role and has structural, decorative and expressive purposes.
- Holy and divine events shown as down-to-earth and human dramas.
- An ostentatious replacement of a set of wooden doors.
- Combination of monumental doors and small narrative reliefs that present an impressive unity.
- The eight lower panels depict the eight virtues of Hope, Faith, Charity, Humility, Fortitude, Temperance, Justice and Prudence.
- The South doors were originally installed on the East side, facing the Duomo, and were transferred to their present location in 1452.

English or French artist (?) *The Wilton Diptych* (1395-99)

- Diptych, tempera and gold leaf on wood, 53 cm x 37 cm.
- Right hand panel represents a standing Madonna holding the Christ Child, surrounded by standing and kneeling angels.
- In left panel King Richard II is presented to them accompanied by St John the Baptist, St Edward the Confessor and St Edmund the Martyr, each holding their attribute.

- Madonna and Child are off-centre; angels crowd around in what seems compressed space.
- Angel carries flag of St George - reference to England and the King.
- Angels have the device of Richard II on their shoulders - the white hart.
- Idea that the King rules by divine right, sanctioned by the Madonna and Child's presence and blessing.
- Madonna's and angels' robes are vivid blue (ultramarine).
- Detailed decorative naturalism on the angels' wings and on the flower-strewn grass in the right panel.
- Two angels seem to converse; Child leans towards figures in left panel in gesture of blessing.
- Decorated and tooled gold leaf background.
- Elegance of line, delicacy of colour and jewel-like sharpness.
- Madonna has doll-like features, as do angels; she is a little larger in proportion than them, thereby showing her religious importance.

Other points considered to be valid to be given credit.

Topic 2 Art and architecture in sixteenth-century Europe

- 05 Discuss the High Renaissance characteristics of **three** works of art, each by a different artist. You may choose your examples from painting **and/or** sculpture. (30 marks)

The question requires candidates to

- Select three High Renaissance paintings and/or sculptures, each by a different artist.
- Discuss the High Renaissance characteristics of each.

High Renaissance characteristics

For much sixteenth-century Italian art, especially in Rome and, to a lesser extent, Venice, the term High Renaissance is used to denote a further elaboration and refinement of the renaissance characteristics via:

- Harmony;
- simplicity;
- grandeur;
- assured handling of multi-figure compositions;
- technical mastery;
- artful simplicity;
- deeper investigation of and relationship with classical antiquity;
- development of more monumental forms and the creation of unified and harmonious compositions that rejected the decorative details of 15th-century art;
- High Renaissance characteristics also exist in northern European examples.

Possible examples might include

Michelangelo *David* (1501-04)

Discussion of High Renaissance characteristics

- Male nude.
- Technical virtuosity of figure carved from single block of white Carrara marble.
 - Undercutting in hair, drilled pupils.
 - Subtle carving of muscles and veins and smooth finish.
- Large, heroic scale.
- Relatively naturalistic but idealised style - in manner of Antique sculpture.

Raphael *Sistine Madonna* (c.1513-14)

Discussion of High Renaissance characteristics

- Naturalistic, although somewhat idealised.
- Centrally placed Madonna stands in contrapposto holding Child.
- Flanked by Saints Sixtus and Barbara with two putti at bottom.
- Madonna conveys human warmth.
- No halo or other attribute to identify her but her spirituality is indicated by the heavenly setting, her 'weightless' appearance and the flanking saints.
- Soft tonal modelling, especially on skin.
- Influences of Michelangelo (poses) and Leonardo (colour and tonal modelling).
- Sense of serene calm, equilibrium and mysticism.
- Technical assurance in modelling.

Jacopo Sansovino *Madonna del Parto* (*Madonna of Childbirth*) (1518)

Discussion of High Renaissance characteristics

- Placed in shell niche within a classical arch at Sant Agostino, Rome.
- Figure of the Madonna based on classical prototype of Apollo playing a citharode.
- Monumental figure but with an alert pose and refined features.
- Naturalistic and tender interaction between mother and child.
- Simple and clear composition.

Other points considered to be valid to be given credit.

Topic 2

- 06 Analyse **three** sixteenth-century religious paintings and discuss the purpose of each. (30 marks)

The question requires candidates to

- Select **three** examples of religious painting from the sixteenth century.
- Analyse the examples.
- Discuss the purpose of each.

Definition of a religious painting

- A painting on a biblical or Christian subject.
- Broadly speaking religious paintings fall into two categories - devotional images and religious narratives.

Analysis

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, biographical influences etc).

Purpose of religious paintings might include

- Stimulation to prayer and piety.
- Dissemination of sacred stories.
- Glorification of a corporate body, family or individual.
- Consideration of the placement and/or location of the painting - as an altarpiece or a fresco and its context within a building.
- Though a painting may be religious, its function might also have a secular dimension.

Possible examples might include

Sebastiano del Piombo *The Raising of Lazarus* (1517-19)

Analysis and discussion of purpose

- Oil on canvas, transferred from wood, 381 cm x 289.6 cm.
- Commissioned in 1516 by Cardinal Giulio de' Medici, Archbishop of Narbonne, as an altarpiece.
- At the request of the sisters Martha and Mary, Jesus visited the grave of their brother Lazarus and raised him from the dead.
- With his left hand Christ points at Lazarus and points upwards with his right hand, demonstrating resurrection.
- Christ's words were 'Lazarus come forth' - John chapter 11: verse 43
- Christ's majesty and authority is suggested by his columnar and heavily-draped form.
- Lazarus sits on his tomb, wearing his funeral shroud.
- Lazarus is bulky and muscular - painting was executed with the help of figure studies by Michelangelo.
- The twelve apostles gather around Christ while twelve Jews surround Lazarus.
- St Peter and Mary Magdalen kneel at Christ's feet.
- Martha recoils in revulsion - 'Lord, by this time he stinketh: for he hath been dead four days.'
- Other figures hold their noses.
- In the left background the Pharisees plot against Christ.
- Informative and dramatic biblical narrative illustrating Christ's power to make mankind live again, even after death.

Matthias Grünewald *The Crucifixion* (c.1510-15)

Analysis and discussion of purpose

- Oil on panel, 240 cm x 300 cm.
- Painted on the outer doors of the Isenheim Altarpiece.
- Altarpiece for the hospital chapel of the Monastery of St. Anthony in Isenheim near Colmar.
- Antonine Monks treated sufferers of skin diseases, such as St Anthony's Fire (Ergot poisoning).

- Crucified Christ is harrowingly twisted and contorted with elongated arms and the fingers strain convulsively in pain.
- Head is slumped forward; eyes closed and an open mouth after the last breath of life has escaped.
- Elongated arms also suggest the weight of the body.
- Body is bruised, scourged, and blood flows from the multiple wounds.
- Suggested that the body shows signs of the gangrene of St Anthony's Fire.
- At left, the mourning Madonna is comforted by St John the Apostle.
- Mary Magdalene kneels at the foot of the cross with hands clasped in prayer, her pot of ointment at her side.
- On the right, St John the Baptist points to the dying Saviour.
- At the feet of the Baptist is a lamb holding a cross, symbol of the 'Lamb of God' slaughtered for man's sins.
- Christ is larger than the other figures.
- Set in a darkened and bleak landscape.
- Sombre and moving spectacle - a reminder of Christ's sacrifice for Man's salvation - but perhaps a sign to the sick that illness can bring a state of spiritual grace.

Scipione Pulzone *Lamentation* (c.1591)

Analysis and discussion of purpose

- Oil on canvas, 290 cm x 170 cm.
- Originally painted for third chapel on the right in the church of the Gesù, mother church of the Jesuit order, which was dedicated to the Passion of Christ.
- Simple direct and decorous Counter-Reformation representation of the body of Christ taken down from the cross.
- Christ's body appears unviolated.
- Perhaps His suffering and ordeal is indicated by the red garment of Joseph of Arimathea, who supports Him.
- Blue mantled Virgin kneels and clasps her hands.
- St John the Evangelist looks at Christ.
- Three Marys at left, including blonde Mary Magdalene at Christ's feet.
- At right, Nicodemus holds a ladder.
- Close focus and naturalistic rendering.
- Careful and orchestrated poses.
- Figures are simplified versions of High Renaissance types.

Other points considered to be valid to be given credit.

Topic 2

- 07 Discuss how power and authority are conveyed in **three** sixteenth-century portraits of rulers **and/or** religious figures. (30 marks)

The question requires candidates to

- Select three sixteenth-century portraits of rulers and/or religious figures.
- Discuss how power and authority are conveyed in each example.

Definition of a portrait

- A likeness of a known individual usually created during their lifetime or within living memory.
- No images of biblical characters or characters from literature are admissible.

How power and authority are conveyed might include

- Composition, pose and gesture.
- Use of clothes and accessories.
- Setting.
- Relationship of spectator to image.
- Scale.

Possible examples might include

Raphael *Pope Julius II (c.1511-13)*

- Pope Julius II (whose pontificate lasted 1503-13) is seated and shown at an angle.
- Intimate and close-up view and a sense of simple dignity.
- Wears papal regalia of red cap (camauro) an ermine-lined red velvet mantle and white rochetto.
- Depicted with a beard, which he wore for eight or nine months summer 1510 - spring 1511 following the loss and re-capture of Bologna.
- Papal rings are in evidence and his left hand grasps the arm of the chair.
- Finials of the armchair show gilded della Rovere acorns.
- The 'warrior pope' is shown as pensive and with an unfocused gaze - perhaps suggesting it was posthumous?
- Pontiff seen as ageing and vulnerable, but with some symbols of the papacy and of his powerful family.
- Perhaps a touching tribute from Raphael to his powerful patron.
- Green cloth background originally had a cloth of gold embossed with a repeating pattern of the papal keys and tiara - visible in pentimenti. So references to the office of the pope were reduced.

Benvenuto Cellini *Cosimo I (1545- 47)*

- Bronze, over life-size bust, height 134 cm.
- Cosimo was the despotic ruler of Florence - Duke of Florence from 1537-74.
- Dressed in antique style with finely decorated armour and drapery.
- Fierce and intense expression - related to Michelangelo's *terribilità*.
- Deeply set eyes - perhaps once silvered or enamelled.
- Element of realism - hairy wart on left cheek.
- Associations with Roman Emperors - notably Julius Caesar.
- Armour suggests a warrior.
- Cuirass has Medici and civic symbolism.
- A winged Gorgoneion suggests Cosimo is the new Orpheus.
- Emblem of the Order of the Golden Fleece.

Titian *Charles V at Mühlberg (1548)*

- Life-sized equestrian portrait of the Holy Roman Emperor after his victory over the Protestant armies at Mühlberg.
- Painted a year after the battle and probably commissioned by Mary of Hungary, Charles' sister.
- Triumphant image of a victorious leader, holding a short combat lance in his right hand.
- Figure is alone and self-reliant - an absolute monarch and commander.

- Face is alert and determined with a sense of heroism and destiny.
- Charles stares straight forward and is oblivious of the viewer.
- He wears highly polished and gilt-inlaid armour.
- He is calm and erect, controlling a charging horse.
- Horse obediently bows its head.
- Light reflects from his armour and he advances from the dark trees and ominous clouds towards a radiant sky.
- Religious and specifically Catholic meaning - Charles shown as the Christian knight St George and the new Constantine, championing Catholic Christianity against false faith.
- Impact and significance also relates back to ancient Roman equestrian statues - Marcus Aurelius.

Other points considered to be valid to be given credit.

Topic 2

- 08 Analyse **three** sixteenth-century buildings and discuss the relationship between the form and function of each. (30 marks)

The question requires candidates to

- Select three sixteenth-century buildings.
- Analyse the examples.
- Discuss the relationship between the form and function of each.

Analysis

A full architectural analysis should consider some of the following-

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

Relationship between form and function

- How the formal elements of the building are designed to allow a particular function or purpose to take place.
- Allow meaning as a function - since the existence of some buildings is the purpose for their construction, rather than creating a space for any particular activity.
- Depending on the examples chosen, both exteriors and interiors may need to be discussed to achieve the higher mark bands.

Possible examples might include

Bramante *Tempietto* (1504-after 1510)

Analysis and relationship between form and function

- Martyrium marking the site of St Peter's crucifixion on the Janiculum, in the cloister of S Pietro in Montorio.
- Commissioned by Ferdinand and Isabella of Spain, with the support of the Spanish Pope Alexander VI.
- Exterior is a colonnade of sixteen Doric columns which surround a small cella, or enclosed interior sanctuary.
- Doric order appropriate for a male saint.
- In proportion, the width of the peristyle is equal to the height of the cella - a harmonious and visually satisfying solution.
- Cella is too small for a congregation and the building's existence was more important than its liturgical function - and so a centrally planned form was admissible.
- 48 metopes of frieze have Papal regalia and sacramental implements.
- Based on the examples of early Christian martyria and circular ancient Roman temples.
- Focus on exterior.

Cornelis Floris *Antwerp Town Hall (Stadhuis)* (1561-66)

Analysis and relationship between form and function

- Civic building situated on the western side of Antwerp's *Grote Markt* (Great Market Square).
- Focus is on the central imposing and decorative three-storey frontispiece, composed of successive Doric, Ionic and Corinthian half-columns in a continuous triumphal arch motif.
- Above, is a two storey pseudo gable, topped with a triangular pediment.
- Frontispiece projects in front of block.
- Sculptural decoration emphasises civic virtue and local identity. On the Corinthian level, statues of *Justicia* and *Prudentia* flank the arms of the Spanish King Philip II and on the first level of the pseudo gable there was originally a statue of the ancient Roman *Salvus Brabo*, the mythical founder of Antwerp.

- Set on an arcaded rusticated stone ground storey, which at one time housed small shops.
- Above, are two stories with Doric and Ionic columns separating large mullioned windows, and a fourth storey forming an open gallery under projecting eaves.
- Application of the classical orders of architecture to give authority and project the prosperity and taste of the great port city.

Giacomo Vignola and Giacomo della Porta, *Il Gesù*, Rome (1568-84)

Analysis and relationship between form and function

- The mother church of the Society of Jesus (The Jesuit Order), which had been founded by St Ignatius Loyola in 1540.
- Commissioned by Cardinal Alessandro Farnese.
- Basilican plan for a large auditorium and a setting for preaching to large congregations.
- Nave is 60 m in length (of the church's 75 metre length).
- Wide, tunnel-vaulted nave - for acoustic reasons.
- Nave articulated by huge double pilasters.
- Absence of aisles gave an uninterrupted view of main altar, in order to unite the congregation and clergy more closely.
- Deep side chapels allowed more than one mass to be celebrated at a time.
- Brightly lit nave, dimly lit chapels.
- Wide, domed, crossing and apse behind high altar.
- Diameter of the dome is equal to the width of the nave. Dome seems to rest on side wall, not the crossing piers.
- Focus on interior.
- Originally a very restrained setting - given a richer and more animated Baroque treatment in the seventeenth century.
- Baroque façade added by della Porta after death of Vignola.

Other points considered to be valid to be given credit.

Topic 3 Art and architecture in eighteenth-century Europe

- 09 Discuss the relationship between form and function in **three** eighteenth-century commemorative sculptures **and/or** monuments. (30 marks)

The question requires candidates to

- Select three eighteenth-century commemorative sculptures and/or monuments.
- Discuss the relationship between form and function in the examples.

Definition of commemorative sculpture or monument

- A sculpture designed to evoke the memory of an event, a person or a group of people.
- Categories of commemorative sculpture range from tombs and funerary monuments, to single figures, groups of figures and monuments that incorporate figures and architectural forms.
- Unbuilt projects such as Boullée's *Cenotaph to Newton* (1784) are allowed.

Points for discussion of relationship between form and function

- A variety of approaches are possible - depending on the exact nature of the event or person commemorated and the location.
- Use of visual language to provoke memory of events or of the individual.
- Use of realism/idealisation/allegory.

Possible examples might include

Joseph Wilton Monument to General James Wolfe, North Ambulatory of Westminster Abbey (1760-1773)

- Large pyramidal monument to the victor of the battle of Québec (13 September 1759), who died as the French were defeated. An important victory in the Seven Years War and in the acquisition of Canada.
- Wolfe is supported by a Grenadier and a Highland soldier in uniform in front of a tent.
- Wolfe's tunic, hat and rifle are on the ground to his left and his silver gorget is hung on the bedpost.
- Naked figure of Wolfe expires in front of his men - reminiscent of a pietà.
- Wolfe's nudity places him as an ancient hero and a secularised saint.
- Figure of Victory descends bearing the victor's laurel wreath and a palm branch.
- Wolfe's foot is on a captured French flag.
- Long and triumphant dedicatory inscription.
- Main subject and inscription is supported by two recumbent lions and below is a bronze relief showing British troops disembarking from boats at the foot of the cliffs along the St Lawrence river.
- Monument was the product of a 1759 competition, promoted by the Prime Minister Pitt the Elder who wanted to manufacture a hero and extend his own aggressive imperialist policy.
- Monument was not only bombastic patriotism, but also demonstrated sensibility and pathos.
- Placed within the context of a mausoleum of monuments to national heroes and significant individuals.

Augustin Pajou Monument to the Count de Buffon (1776)

- Marble, height 290 cm.
- Sitter was a celebrated natural scientist and had recently retired from the superintendancy of the King's Garden.
- Standing in commanding contrapposto, holding a stylus - as if ready to observe and record nature.
- Appears as an idealised heroic semi-nude figure, decorously draped, like an ancient philosopher.
- Buffon's writing tablet is placed on the terrestrial globe and at his feet are a lion with a writhing snake on it and a sheepdog licking his left foot. A piece of crystal is carved on the front left corner.
- Man is placed at the centre of the universe.
- Buffon has echoes of Adam and of Moses, the lawgiver and is an embodiment of noble mankind as a whole.
- Grandiloquent inscription - 'A genius equal to the majesty of nature'.
- A monument to a living person - an unusual occurrence.

Canova *Monument to Admiral Angelo Emo* (1792-95)

- A monument to the 'Captain-General of the Sea' (Naval commander) of the Most Serene Republic of Venice.
- His bust is being crowned by the Genius of Venice while Fame writes his name on the column and the 'I' of 'Immortality'.
- Realism of Emo's features is reminiscent of ancient Roman busts of patricians.
- Fame kneels on a raft, one of the floating gun batteries invented by Emo - which were instrumental in his naval victories against the Ottoman Turks.
- Waves splash against the raft.
- The column is like an ancient Greek naval trophy - with the beaks of two triremes in profile.
- Set against a plain marble stele surmounted with egg and dart mouldings and segmental pediment and acroteria.
- Modern naval hero celebrated as an ancient victor.
- Originally destined for the Palazzo Ducale, but never placed there and was located in the Arsenale.

Other points considered to be valid to be given credit.

Topic 3

- 10 Analyse and interpret **three** eighteenth-century works of art depicting mythological subjects. You may choose your examples from painting **and/or** sculpture. (30 marks)

The question requires candidates to

- Select three eighteenth-century works of art depicting mythological subjects.
- Analyse the examples.
- Interpret the examples.

Definition of a mythological subject

- Subjects taken from ancient myths, usually from Greece or Rome, and frequently involving the loves and exploits of the gods.

Analysis and interpretation

- 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).
- Mythological subjects sometimes had a moral meaning or were related to contemporary events.
- Mythological subjects could also have personal associations for the patron.
- Pleasure, delight and sensuality could be stimulated by mythological works.

Possible examples might include

François Boucher *Hercules and Omphale* (c.1730)

Analysis and interpretation

- Oil on canvas, 90 cm x 74 cm.
- Subject from Ovid's Metamorphoses.
- Hercules is represented as muscular, powerful type; Omphale as voluptuous.
- Sexual intensity of relationship is indicated by Hercules clutching Omphale's breast and her leg slung over his.
- Nudity, poses, bedchamber setting, dishevelled drapery, etc create scene of uninhibited carnal activity.
- Flowing brushwork (influence of Rubens) creates sense of movement.
- Bedchamber setting with bed, drapery and gilded, decorated furniture.
- Attendant cupids at bottom frolic with Omphale's distaff and spindle and Hercules' skin of the Nemean lion.
- Presence of cupids indicates scene as mythological; they also echo relationship between Hercules and Omphale.
- Hercules was sold into slavery for killing his friend Iphitus in a fit of madness - bought by Omphale, queen of Lydia.
- Hercules was gradually subjugated at the hands of Omphale and grew effeminate. However, there is no suggestion of this here.
- Lack of narrative - more an image of sexual attraction and such a display of mutual passion and intensity was unusual for 'high art'.

Antonio Canova *Daedalus and Icarus* (1778-79)

Analysis and interpretation

- Marble, life-size figures.
- Subject from Ovid's Metamorphoses.
- Craftsman Daedalus made wings and despite warnings not to fly too close to the sun, which would cause the wax holding them together to melt, his son Icarus did so and plunged to his death into the Aegean.
- Pair provide a contrast of youth and experience, impetuosity and wisdom etc.
- Canova contrasted the idealised supple youthful body and face of Icarus with the naturalistic older and wrinkly body and face of his father.

- Daedalus uses an actual piece of cord to attach the wings to Icarus. (Such a thin item would have been impossible to carve in marble).
- On the ground beneath the pair are a mallet and a wing - former interpreted as the emblem of the craftsman, the latter associated with the imagination and creativity of the artist.

Jacques-Louis David *Paris and Helen* (1788)

Analysis and interpretation

- Oil on canvas, 147 cm x 180 cm.
- Subject from Homer's Iliad.
- Commissioned by the King Louis XVI's brother, the Count d'Artois.
- Helen stands head inclined, attracted by the handsome Paris, submissive yet perhaps still harbouring doubts.
- Paris' passion is understated and simply suggested by the gentle grasping of Helen's arm.
- Figures are smooth and sculptural and in subtle light.
- Painting concerned with courtship and physical attraction.
- An elegant and refined treatment that is appropriate for the subject matter.
- Decorative motifs refer to earlier moments in story - on Paris' lyre.
- A statue of Venus is placed on a column at the left.
- Some have suggested a political dimension to the subject - as a satire on the Count d'Artois' well-known scandalous and licentious behaviour and a condemnation of royalty.

Other points considered to be valid to be given credit.

Topic 3

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

The question requires candidates to

- Select three eighteenth-century portraits of two or more figures.
- Discuss how character and identity are conveyed in the examples.

Definition of a portrait

- A likeness of a known individual usually created during their lifetime or within living memory.
- Self-portraits by artists are allowed, providing at least one other figure is depicted.
- No images of biblical characters or of characters from literature are admissible.

Discussion of character and identity in multi-figure portraits might include

- Depiction of facial features and body.
- Composition, pose and gesture.
- Relationship of figures to each other - establishment of story or narrative.
- Use of clothes and accessories.
- Setting.
- Relationship of spectator to image.

Possible examples might include

Sir Joshua Reynolds *The Montgomery Sisters 'Three Ladies Adorning a Term of Hymen'* (1774)

Discussion of character and identity

- Three sisters from an aristocratic Irish family.
- Painting celebrates the engagement of sister in centre, Elizabeth, to the MP the Right Honourable Luke Gardiner - who commissioned the work.
- She hands a floral garland to her married sister Anne who decorates a statue of Hymen, the Roman God of marriage.
- At left, is the unmarried and unattached sister, Barbara.
- Women wear classically-inspired clothing, to give a sense of timelessness.
- Portrait in the 'Grand Manner' of a history painting and on a similar scale.
- Group portrait as an ancient rite or ritual.
- Painting shows English taste for the classical world.
- Reynolds sometimes accused of lacking characterisation in his figures - some commentators suggest the painting appears more like a mythological or history painting than a portrait.
- Figures appear to be acting roles - no real revelation of true character.

Francisco Goya *The Family of the Infante Don Luis de Borbón* (1784)

Discussion of character and identity

- Group portrait of the disgraced younger brother of King Charles III, his family and courtiers.
- Don Luis and his wife, María Teresa Vallabriga, are centrally placed and seated at a table.
- Don Luis plays a game of patience and his son and heir Luis María imitates the pose of his father, suggestion of dynastic succession.
- María Teresa wears a peignoir and is having her hair dressed. Her two maidservants are at the top left.
- At the right are members of the Infante's court - including the composer Luigi Boccherini and the personal secretaries of the Infante and Infanta.
- At far right the rather disgruntled figure may be the Infante's court painter Alejandro de la Cruz, perhaps included by Goya as a rather malicious joke.
- Goya includes himself at left, and is observed by the Infante's eldest daughter, María Teresa.
- An inventive and informal solution to group portraiture.

Jacques-Louis David *Antoine Lavoisier and his wife Marie-Ann* (1789)

Discussion of character and identity

- Double portrait of the eminent experimental chemist, tax-farmer and a member of the liberal intellectual elite and his wife.
- Lavoisier is seated at a table with red drapery, writing.
- His wife engages the viewer and leans like an inspirational muse against her husband's shoulder.
- She was his indispensable assistant, and studied drawing with David in order to illustrate and record her husband's experiments - drawing portfolio rests on the chair.
- Lavoisier's experimental apparatus are given great prominence both for their unusual visual appeal and to locate the couple in their working environment.
- On the table, in the centre, is a gasometer and to the right a simple barometer and a pneumatic trough, at Lavoisier's feet is a glass flask with a stopcock.
- The precise observation present in the portrait is worthy of Lavoisier's own meticulous recording of scientific data.
- Portrait is almost a tribute from one enlightened and cultivated individual to a couple of equal rank and intelligence.

Other points considered to be valid to be given credit.

Topic 3

- 12 Analyse **three** eighteenth-century domestic buildings and discuss the relationship between the style and function of each. (30 marks)

The question requires candidates to

- Select three eighteenth-century domestic buildings.
- Analyse the examples.
- Discuss the relationship between style and function in each example.

Definition of a domestic building

- A building or buildings designed for living in (as opposed to staying in for a relatively short period of time).

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.

Relationship between style and function

- How stylistic elements had both a functional and symbolic/intellectual significance.
- Late Baroque, Rococo or Neo-Classical styles are the most likely to be discussed.
- Depending on the examples chosen, both exteriors and interiors may need to be discussed to achieve the higher markbands.

Possible examples might include

Colen Campbell *Mereworth Castle, Kent (1722-25)*

Analysis and relationship between the style and function

- Built for John Fane, later Earl of Westmoreland.
- Modelled on Palladio's Villa Rotonda - a stately residence of a domed square plan with four façades, each of which has a projecting portico of classical temple fronts with triangular pediments.
- Unlike the Villa Rotonda, which is on a hill-top, Mereworth is low lying, in a river valley.
- Campbell did not want his building to be a mere copy and made improvements - it has a steeper dome, without a drum, is larger, more light enters the interiors and the room sizes are more varied.
- For Campbell, the clarity and idealism of Palladio's architecture was both the model to which English architecture should aspire and an antidote to the 'licentious' and Catholic nature of the Baroque architecture of Bernini, Borromini and Fontana.
- Links between English Palladianism and the promotion of English national culture and identity by the Whig Party.
- A new anti-Baroque 'national' architecture should be formed from a well-informed classical taste.

Carlo Marchionni *Villa Albani, Rome (1751-1763)*

Analysis and relationship between the style and function

- Commissioned by Cardinal Alessandro Albani as a lavish pleasure palace for entertaining and to house his collection of antiquities.
- A relatively small villa, though with a garden containing a free-standing fanciful artificial ruin.
- Situated just outside the old city walls of Rome, on the ancient Via Salaria.
- Main pavilion is a two storey symmetrical, nine bayed structure with basement on garden side - the principal elevation.
- Lower level has rusticated pilasters, upper level has balustrade with windows having segmental pediments.

- Muted exterior with references to Michelangelo's *Palazzo dei Conservatori* and the loggia of the *Villa Mondragone* at Frascati - references to previous traditions of both authoritarian and domestic architecture.
- Also references to ancient architecture - pavilions in the form of temple fronts project from the lateral wings.
- Grand Saloon painting is *Parnassus* by Mengs, which celebrated the Cardinal as Protector of the Arts.
- Saloon acted as a kind of showroom.

Horace Walpole and others *Strawberry Hill, Twickenham (1752 - c.1777)*

Analysis and relationship between the style and function

- Commissioned by Horace Walpole, youngest son of Prime Minister Sir Robert Walpole. Walpole wanted to build 'a little gothic castle'.
- Situated in fashionable Twickenham, about 9 miles from central London.
- Great novelties in details - traceried panels and some rococo prettiness, but to Walpole and contemporaries this was genuine Gothic.
- Strawberry Hill extended westwards and became less regularly designed - great circular tower at south west corner and battlemented parapet. The deliberate irregularity of the west part of Strawberry Hill was an important innovation.
- Designed by a mostly amateur 'Committee of Taste'.
- Lack of symmetry and accretive construction gave a sense of development over time.
- Borrowings from French Gothic (Rouen Cathedral) and English Gothic - old St Paul's, Westminster Abbey and Canterbury Cathedral.
- Gothic style had very rarely been applied to domestic architecture since the Middle Ages - its application here was a declaration of aesthetics and taste.
- Some association with the perceived 'romanticism' of the medieval period.

Other points considered to be valid to be given credit

Topic 4 Art and architecture in Europe and the United States of America between 1900 and 1945

- 13 Examine and interpret **three** paintings that are concerned with modern urban life. (30 marks)

The question requires candidates to

- Select three paintings concerned with modern urban life.
- Examine and interpret the examples.

Definition of modern urban life

- Aspects of city life that were influenced by contemporary architecture, technology, inventions, entertainments etc.
- Conventional or traditional depictions of still-lives, nudes or figure groups can only be accepted if the discussion links their method of representation with modern perceptual or philosophic theories, such as Bergson or Einstein - that were concerned with new ways of viewing or experiencing modern urban life.

Examination and Interpretation might include

- Titles, dates, medium and, if relevant, location.
- Description and assessment of form (eg composition, textures, colour, scale, visual effect of medium etc).
- Description and assessment of subject (eg figures, setting etc).
- Description and assessment of contexts (eg time and place of creation, historical circumstances, patronage, biographical influences, etc).
- Meaning and significance of paintings of modern urban life.
- Both positive and negative evaluations of modern urban life are possible - from celebrations of the excitement and pace of urban life to alienation and the evils of consumerism and technology.

Possible examples might include

Giacomo Balla *Street Light* (c.1910-11, but dated on painting 1909)

Examination and Interpretation

- Oil on canvas, 174.7 cm x 114.7 cm.
- Inspired by one of the first electric lights to be installed in Rome.
- Intensity of central globe - almost like the sun at night.
- Use of highly coloured inverted 'v' forms to indicate the pulsating motion of light that moves to subdue the darkness.
- Bright and strong iridescence of the artificial light overwhelms that of the crescent moon.
- Supremacy of the man-made over the natural.
- Lamp post silhouetted against the intense luminosity of the light.
- Inspired by Marinetti poem that characterised the moon as feminine and the man-made light as masculine - the masculine overpowers the feminine.
- Associated with Futurism - an aggressively modern movement that praised the products of industry.

Edward Hopper *Nighthawks* (1942)

Examination and Interpretation

- Oil on canvas, 84.1 cm x 152.4 cm.
- Late night or early morning scene of a downtown diner with three clients and an attendant.
- Supposedly inspired by a diner close to Hopper's Manhattan home.
- None of the figures engage with each other - even though the man and woman at the counter appear to be a couple.
- Third man sits alone with back to viewer.
- Attendant seems to stare past the customers.
- Lack of engagement denies any narrative element.
- Harsh and eerie illumination provided by, recently introduced, fluorescent lighting.
- Diner appears as an oasis of light in the darkness.
- Large expanse of the curved glass of the diner.

- No apparent entrance to the diner - figures are 'trapped' behind walls of glass.
- No movement on streets outside.
- Modern urban life as anonymous, empty and lonely.
- Painting was begun shortly before Japanese attack on Pearl Harbour and some critics have associated the mood of the painting with the gloom and despondency that surrounded America's entry into World War 2.

Piet Mondrian *Broadway Boogie Woogie* (1942-3)

Examination and Interpretation

- Oil on canvas, 127 cm x 127 cm.
- More intense and animated version of Mondrian's 'grid' paintings of previous decades.
- Pulsating blocks of colour indicate pace of modernity - black is omitted.
- Sense of throbbing rhythm of Manhattan life and of electric lights and neon signs.
- Related to the grid planning of American cities and to the movement of traffic.
- Reference to syncopated rhythm of American jazz music.
- Mondrian escaped the war in Europe and went to New York in 1940.

Other points considered to be valid to be given credit.

Topic 4

- 14 Discuss the subject matter of, **and** the use of materials in, **three** sculptures produced during this period. (30 marks)

If only subject matter or only the use of materials is discussed the maximum is Band 4.

The question requires candidates to

- Select three sculptures produced between 1900 and 1945.
- Discuss the subject matter of the examples.
- Discuss the use of materials in the examples.

Definition of sculpture

- Three-dimensional object that might be carved, modelled, or cast.
- Found objects and assemblages are admissible.
- Memorials and monuments are allowed.

Discussion of subject matter and use of materials might include

- Figurative, still-life, naturalistic, abstract etc.
- How the materials are manipulated in naturalistic, symbolic or non-representational ways.
- Relationship between subject and/or function of a work and the materials used.

Possible examples might include

Pablo Picasso *Glass of Absinthe* (1914)

Subject matter and discussion

- Still-life subject matter - associated with café life.
- Absinthe was a popular but addictive drink, associated with 'Bohemian' lifestyle.
- Cubist desire to challenge conventions of art (sculpture), to explore spatial possibilities of form etc.
- Deformed, tilted form with solids and voids sometimes considered to be representation of a face and perhaps a suggestion of intoxication.

Use of materials and discussion

- Cast bronze 'glass' is painted with the addition of a real spoon - a found object.
- Silver-plated and perforated absinthe spoon identifies the 'drink' in the 'glass' as absinthe.
- Reference to, and influence of, Cubist collage.
- Formal relationship of modelled wax (bronze cast) and real object. Picasso stated that their mutual impact interested him.

Charles Jagger *Great Western Railway Memorial, Platform 1, Paddington Station, London* (1922)

Subject matter and discussion

- Monument to the employees of the Great Western Railway who died during the First World War.
- Figure of a British First World War soldier dressed in combat gear, wearing a helmet, woollen scarf, and a greatcoat draped over his shoulders.
- The soldier looks down and reads a letter from home.
- Act of reading suggests memory and thoughts of home and the values and way of life for which British servicemen were fighting.

Use of materials and discussion

- Stonework designed by the architect Thomas Tait.
- Bronze gives timeless and dignified effect and also allows for sharp realism and detailing.
- Darkness of bronze contrasts to light stonework.

Meret Oppenheim *Object: Fur Breakfast* (1936)

Subject matter and discussion

- Unconventional, unexpected, and deliberately unsettling/provocative object.
- Modern fetish object (as the displaced object of desire) - which both attracts and repels.

- Freudian fetish: juxtaposition of cup and fur sparks recognition of repressed desires; cup as fur void 'triggers' subconscious thoughts of female genitalia (Freudian symbolism).
- Work associated with Surrealism.

Use of materials and discussion

- Mass-produced teacup, saucer and spoon bought at shop, covered in Chinese gazelle fur.
- Combination of natural 'found object' and manufactured 'found object'.
- Desire to challenge the hegemony of traditional sculptural materials and forms.

Other points considered to be valid to be given credit.

Topic 4

- 15 Analyse and interpret **three** works of art that were influenced by 'primitive' **and/or** non-European art. You may choose your examples from painting **and/or** sculpture. (30 marks)

The question requires candidates to

- Identify three paintings and/or sculptures produced between 1900 and 1945 that were influenced by 'primitive' and/or non-European cultures.
- Analyse and interpret the examples.

Analysis and interpretation of influence from 'primitive' and/or non-European cultures might include

- 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).
- Early 20th-century Modernist principles of simplification and reduction to essence were assisted by inspiration from non-European sources - particularly African tribal carving and Oceanic sculpture. Islamic art and Japanese prints were also consulted.
- Non-European art provided valuable insights and alternatives as it appealed to jaded aesthetic palates seeking genuine expression and an unsophisticated and unselfconscious approach.
- Some borrowings from so called 'primitive art' were based on a perceived direct brutality of form to Western eyes - though often the context and purpose of the source work was unknown or ignored.
- 'Primitive' also used in the sense of an early, non-sophisticated European art form - the Flemish and French 'primitives' were especially studied in France in the first decade of the twentieth century.
- Folk and ancient art (such as Iberian art) considered 'primitive' in Paris at turn of twentieth century.
- The term 'primitive' is not used so much now - since it implies western cultural colonialism and a presumption of cultural superiority.
- Interpretations might include personal artistic motives, observations on the state of modern society and deliberate 'shock' tactics to provoke bourgeois taste.

Possible examples might include

Pablo Picasso *Les Femmes d'Alger (O.J.)* (1911)

Analysis and interpretation

- Oil on canvas, 244 cm x 234 cm.
- Five nude or near nude females, set in the Algiers Street brothel in Barcelona.
- Painted in a jarring and savage style with violent dismemberment of the female body and a disregard for single point perspective.
- Abstracted, angular, shallow picture space, no tonal modelling, faceting of planes crowded composition, planar and linear elements.
- Space appears solid and seems to come forward in jagged shards, like broken glass.
- The two right-hand figures were repainted in response to African masks. The seated/squatting one seems to face in both directions. Figure above her has lozenge-shaped breast and striations on mask-face.
- Face of left-hand figure raising the curtain was repainted. 'Standing' figure, with almond eyes, one in from the left, may actually be a reclining nude seen from a bird's eye view. This and the central figure derive from ancient Iberian sculpture and the multiple viewpoints show the influence of Cézanne.
- Conceptual rather than perceptual approach shows the influence of non-Western carving where the figure was represented emblematically rather than naturalistically, in terms of simple signs for facial features, limbs and other parts of the body.
- Not fully developed Cubism - it is perhaps best to refer to it as 'proto-Cubist'.
- Rather ugly and unattractive prostitutes - perhaps associated with Picasso's fears of transmitted venereal disease.
- Powerful, mythic or totemic image.

André Derain *The Dance* (1907)

Analysis and interpretation

- Oil on canvas 185 cm x 209 cm.
- Monumental, expressive and decorative work.
- Three rhythmic dancing figures with diminutive seated female nude in background.
- A coiled snake undulates in the foreground and there is also an exotic bird flapping its wings on arm of figure at left.
- Fauvist style, with debts to Gauguin.
- Figures derived from numerous sources - Romanesque art, Indian art and perhaps Bakst's decorations for the Russian Ballet.
- Figure at right partially based on black servant in Delacroix's *Women of Algiers* - but with Asian necklace and head-dress.
- An Arcadian scene, but not set in the usual Mediterranean environment - this is more exotic and the action is uninhibited.
- Figures seem ecstatic and their dance appears an almost frenzied ritual.
- Though seemingly a non-European subject, some authorities believe the picture to be an image of the opposition of Vice and Virtue or the expulsion of Adam and Eve, yet expressed in a consciously direct and 'primitive' style.

Henry Moore *Reclining Figure* (1929)

Analysis and interpretation

- Hornton Stone, length 83.8 cm.
- Monumental reclining female figure with simplified anatomy and small breasts.
- Surface textures of stone undisguised.
- Direct carving created solid and simple forms and were an authentic expression of creativity.
- Direct carving associated with honesty of materials and the integrity of artistic expression - also the technique practiced by many 'primitive' sculptors.
- Rectangular form of original block of stone preserved.
- Inspiration from a plaster cast of the Toltec-Mayan sculpture from Chichen Itzá known as 'Chacmool'.
- Suggestions of prehistoric 'Earth-Mother' figures.
- Moore thought that 'primitive' art had an intense vitality.
- Associations have been made between the rounded forms and hollows of the figure, the markings of the stone and the surface and undulations of a natural landscape.
- Figure seen as part of the landscape and created from a natural material.

Other points considered to be valid to be given credit.

Topic 4

- 16 What do you understand by the term 'modernism' when applied to the architecture of this period? Discuss with reference to **three** buildings. (30 marks)

The question requires candidates to

- Explain and discuss the term 'modernism'.
- Identify and discuss three modernist buildings.
- Discuss the examples.

Definition and discussion of modernism

- Radical simplification of form, a rejection of applied ornament, and adoption of glass, steel and concrete as preferred materials and acceptance of industrialised mass-production techniques.
- Architecture conceived as volume rather than mass and regularity rather than axial symmetry was preached.
- Honest expression of structure, clear relationship between form and function, and transparency of buildings.
- Cubic block-like shapes were common, as were large windows and white rendering.
- Rationalisation and standardisation and a determination not to rely on tradition.
- An anonymous style that did not rely on vernacular traditions and was not associated with any one country.
- Ideas about the social utility of architecture.
- These characteristics are also known as the Modern Movement and International Style.

Possible examples might include

Mies van der Rohe *Tugendhat House, Brno (1928-30)*

- A suburban villa on a high location overlooking the city.
- Monolithic cubic mass with upper level set back and incorporating a terrace and winter garden.
- Steel-framed and concrete construction.
- Framework enabled the architect to dispense with supporting walls.
- A grid system of cruciform columns is used.
- Entry area at street level with two bedroom pavilions set back from the main body.
- Living room, on the level below, is an enormous space, divided by fixed but free-standing screens of exquisite materials, onyx and ebony.
- Living room with continuous floor-to-ceiling plate glass windows on South and East sides. Windows are mechanically retractable.
- Panoramic views and sense of interpenetration between interior and exterior.
- Enhanced sense of transparency, space and light.
- Use of high quality and luxurious materials made the building very expensive.

Le Corbusier *Villa Savoye, Poissy (1928-31)*

- Modern country house 30 miles from Paris - as a weekend retreat for relaxation and entertaining.
- Reinforced concrete *pilotis*; rendered breeze block walls; ground floor entrance is a curved glass wall.
- Ramp and spiral stairs inside.
- Ribbon windows; ceiling to floor glass window of salon looking onto open air terrace.
- Two open terraces with planters.
- *Pilotis* and glass walled entrance give sense of a light-weight building.
- Glass walls of entrance hall allow light into space that is in shadow from overhanging/cantilevered upper floor.
- Strength of reinforced concrete *pilotis* allows for ribbon windows, large window of salon; windows allow more light into building.
- Concrete rendered breeze block infill encourages geometric, angular forms.
- Flexibility of interior wall divisions because of building's support on reinforced concrete *pilotis*.
- Angular and cylindrical forms of building relatively easy to achieve in reinforced concrete.
- Geometric forms painted white with no ornamentation gives clean, pure, modern appearance.

- Le Corbusier admired the simple forms and clarity of classical Greek architecture.
- **Berthold Lubetkin and Tecton *Highpoint One*, Highgate, London, (1933-35)**
- High-density high-rise housing, seven-storey double cruciform block, comprising 64 two and three bedroomed flats.
- Steel frame and reinforced concrete construction.
- Ground floor is on *pilotis* while the walls of the upper floors are poured-in-place concrete.
- The façades have alternating zones of steel strip windows and cantilevered balconies.
- Double cruciform plan allowed ample light to flow into the flats, even the hallways.
- Lubetkin had a highly developed sense of the social mission of architecture and of how architecture could mould and manipulate behaviour.
- Block was painted a bright white to emphasise the clear lines of the design and to suggest modernity and cleanliness.
- Though commissioned by the office equipment firm Gestetner as social housing for its workers, it was never used by its employees and the tenants were solidly middle class.

Other points considered to be valid to be given credit.