

A-LEVEL

History of Art

HART2 - Themes in History of Art
Mark scheme

2250
June 2015

Version 1.0: Final

Mark schemes are prepared by the Lead Assessment Writer 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 associates 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 associate understands and applies it in the same correct way. As preparation for standardisation each associate 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, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

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.

Further copies of this mark scheme are available from aqa.org.uk

Unit 2 Mark 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
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
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
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
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
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
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
Band 1 0	No attempt to address the question or meet assessment objectives			

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.

Subjects and genres

- 01** Compare and contrast **two** landscape or seascape paintings **or two** still-life paintings, each by a different artist.

(30 marks)

If only comparison or contrast is given the maximum is Band 5.

If description only and no comparison or contrast is given the maximum is Band 4.

If a combination of landscape/seascape and still life are discussed the maximum is Band 4.

If both examples are by the same artist the maximum is Band 4.

Students may compare and contrast one landscape with one seascape.

The question requires students to

- Select two paintings by two different artists from the period 500 BC – 2000 AD
- Compare and contrast either two landscape or two still-life paintings.

Definition of Painting

- Examiners should accept a painting in the broadest terms: as an essentially two-dimensional object, painted in any recognised paint medium (or media), on any support.

Definition of landscape and seascape

- The depiction of natural or marine scenery
- Human figures may be included for atmosphere or narrative
- Buildings, roads and ruins may be included but pure townscapes, with no natural features are not allowed, eg Jan Vermeer's, *View of Delft* is admissible his *Little Street* (c1657-1658) is not.

Definition of still life

- The depiction of a group of objects or study of a group of objects in a larger composition
 - Group of objects eg Willem Kalf, *Still Life with Silver Ewer*, c.1655-1660
 - Objects in a larger composition eg Edouard Manet, *A Bar at the Folies-Bergère*, 1881- 82

The chosen examples must, however, directly address the genre of still life.

General guidance on how the question should be answered

- Students should identify points of comparison and contrast in relation to both formal and/or interpretational aspects of their chosen paintings. This may involve formal analysis, iconographical considerations, stylistic features and interpretation.

Formal aspects might include

- Composition
- Subject
- Scale
- Use of colour
- Texture
- Media, techniques and materials
- Degree of finish and detail
- Use of light and shade.

Interpretational aspect might include

- Iconography
- Ideology
- Historical/social context
- Aesthetic qualities.

Possible landscape examples might include:

John Constable, *The Hay Wain (Landscape: Noon)*, 1821, oil on canvas, 130.2 cm x 182.4 cm

Joseph Mallord William Turner, *Rain, Steam and Speed – The Great Western Railway*, 1844, oil on canvas, 91 cm x 121.8 cm

Comparison

- Both are studio works, large oils on canvas intended for public display.
- Both are examples of English Romantic landscape painting.
- Both have recognisable sources. Constable: Willy Lott's cottage on the River Stour; Turner: the Maidenhead Railway Bridge, across the River Thames between Taplow and Maidenhead.
- Both involve evidence of human activity and incident. Constable: a horse drawn cart and in the distance on the right a group of haymakers at work; Turner: the steam train of the Great Western Railway crossing the bridge.
- Both evidence direct responses to nature, celebrating the natural world and the moment of vision.
- Both are constructed with a central horizon line and employ aerial perspective; the colours becoming lighter into the distance.
- Both were constructed from outdoor sketches that informed the production of the work.

Contrast

- Constable celebrates an idealised past with man in harmony with his environment (the bucolic experiences of his childhood); Turner hints at the destructive force of a new technology that threatens the sublime elements of nature (the railway changing the face of the countryside).
- Constable's painting has a modest topographical subject with little intrinsic significance except to the artist; Turner engages with the theme of modern technological developments and social change.
- Constable uses close observation of nature, a fidelity to the glint of sunshine, sky, clouds and leaves; Turner's painting has expressive, bold and broad brushwork, less distinct and more concerned with the atmospheric effects of light, weather etc.
- Constable is concerned with the natural landscape; Turner is concerned with the fleeting effects of light acting on the landscape.
- Both have a bravura handling of paint with use of the palette knife applied in a visibly conspicuous and expressive manner, although more evident in the Turner, the surface of the Constable bears clear brush marks.
- Constable uses colour in a conventional naturalistic way; Turner applies atmospheric and heightened colour manipulating opaque and translucent pigments with brush, palette knife and scumbling techniques.

Possible still-life examples might include:**Willem Kalf, *Still Life with Silver Ewer*, c.1655-60, oil on canvas, 71.5 cm x 62 cm****Paul Cézanne, *Still Life with Apples*, 1879-82, oil on canvas, 43.5 cm x 54 cm****Comparison**

- Both are oil on canvas, medium sized works and finished in the studio.
- Both represent a collection of containers (bowls, plates, flagons etc) and fruit set on the surface of a table.
- Both are set in a relatively shallow space with objects placed on the surface of a wooden table. However the space is less distinct in Kalf's work representing a space in which the objects merge into the brown ground.
- Kalf borrows Rembrandt's warm brown ground which emphasises the objects clearly delineated edges against the sepia coloured background.
- Cézanne maintains a clear edge throughout, but is concerned to articulate all of the space and includes a rendering of the wallpaper in his studio.
- Both engage with the fall of light on the surface of the objects.
- Both compositions engage with the viewer at eye level.

Contrast

- Kalf's work has a triangular composition; Cézanne's composition spreads across the picture plane.
- The containers in Kalf's work are luxury goods and speak of trade with the Far East and Holland's mercantile/maritime supremacy; Cézanne uses the domestic, everyday plates and bowls of his own environment.
- Kalf's objects are substantially contained within the rectangle of the canvas; Cézanne crops objects on the right and left of the canvas.
- Kalf's brushwork is hidden and finely worked, sumptuous, restful harmonies with illusionistic skill; Cézanne's brushwork is obvious, yet systematic and tapestry like, built from angled and considered brushstrokes.
- Kalf uses delicate gradients of colour rendering textures, reflections and transparencies; Cézanne is concerned with the visual structure of the still life and the local colour and texture.
- Kalf presents an accurate rendering of space; Cézanne distorts the objects, eg the ellipses of the two bowls that contain the fruit with a distortion of linear perspective.
- Kalf's work is painted on a pre-prepared ground designed to give a visual unity to the painted objects; Cézanne works on a white ground with direct and visible brushwork that increase the intensity of the colour informing the overall finish of the work.
- Kalf's composition invites the viewer into the shallow space; Cézanne tilts the objects towards the picture plane implying a reduced space.
- Kalf's work takes delight in the surfaces of the luxury goods, the gleam of the silver ewer, the sheen on the ceramics and the reflections on the shiny table top; Cézanne presents a monumentality and solidity to the objects that makes the viewer aware of the surface of the paint.

Other points considered to be valid to be given credit.

Materials, techniques and processes

- 02** Select **two** sculptures, each by a different artist, and comment on how the use of materials and techniques affects the appearance **and** meaning of each.

(30 marks)

If only appearance or meaning is discussed the maximum is Band 4.

If both examples are by the same artist the maximum is Band 4.

The question requires the student to

- Select two sculptures by different artists from the period 500 BC – 2000 AD.
- Comment on how the use of materials and techniques affects the appearance and meaning of the chosen examples.

Definition of sculpture

- Examiners should accept sculpture to mean any three-dimensional work, including relief.
- Sculpture can include installations, performance art, land art etc.
- Examiners should accept the widest interpretation of sculpture provided the choice is three-dimensional and students are able to analyse their examples in relation to their appearance and meaning.

Definition of appearance

- Appearance is the visual impact of the work, which may or may not conform to an identifiable style.
- The use of materials and techniques in relation to formal characteristics and the representation of the subject.

Definition of meaning

- Meaning is taken to be the message(s) conveyed by, or attached to, the work.
- Artworks typically may have more than one meaning inherent or evoked. Meaning may emerge from the subjective response of the spectator or retrospective critical appraisal, as much as the avowed intent of the artist.

General guidance on how the question should be answered

Students should examine the ways in which the materials and techniques employed affect the visual appearance and meaning(s) in their chosen works.

Possible examples might include

Charioteer, from the Sanctuary of Apollo, Delphi, c.478 BC or 474 BC, bronze, life-size
Appearance

- Standing figure, holding horses' reins in right hand.
- The high tensile strength of bronze allows an unsupported figure with outstretched right forearm creating a sense of movement and strength.
- Modelling and casting allows for clear-cut outlines, the play of light and shade and fine detail, evident in the fall of the draperies and in the subtle rendering of the face, hands and feet.
- The head is turned slightly to the right, the stance motionless.
- The face has an intensity and depth, a look of concentrated thought paying attention to the horses that he leads.

- The figure was cast in seven sections: head, two arms, the clothes above and below the belt and two ankles and feet, soldered together after casting. These joints are cleverly concealed giving a unity to the composition.
- The figure originally stood in a small two-wheeled chariot with four horses (evident from remaining fragments).

Meaning

- The Charioteer was produced to commemorate the victory of the chariot team at the four yearly Pythian Games in Delphi, which celebrated the cult of Apollo. The opulent appearance of the sculpture emphasises the importance of this chariot race to the Pythian Games.
- Status of figure enhanced by copper inlays on lips and silver eyelashes – a trace of silver inlay is also evident on the headband.
- Bronze allows for detailed rendering of the folds of the *xystis* (a racing garment which denotes rank).
- The choice of an expensive material like bronze contributes to the meaning emphasising the importance of the charioteer's victory. Intended for prominent public display in the sanctuary of Apollo at Delphi, the life-size scale, techniques and materials chosen by the sculptor would indicate a commission generated by a wealthy and important patron keen to mark a victory at the games and emphasise his own self-importance.
- The inscription on the limestone base is a dedication to *Polyzalus*, tyrant (ruler) of Gela a small Greek colony – it is assumed that this was to commemorate his (or his household's) victory in the games.

Venus de Milo, c.150 BC, marble, 208 cm high

Appearance

- Statue is a free-standing carved female figure, slightly larger than life-size.
- The creamy white opalescence of the marble is used to represent the translucency of the skin.
- The figure is idealised.
- The purity of marble contributes to the idealisation of the figure.
- The fine grain of the marble allows for delicate carving. The stylised hair is tied up and the neck is long and elegant.
- There is clarity and simplicity in the rendering of the anatomy of the torso and in the folds of the drapery.
- The bulk of the figure has a closed composition comprising a block for the torso, another for the draped legs, an inscribed plinth and smaller blocks for the left foot and remaining top part of the right arm all of which determine the pose and composition.
- The pose is *contrapposto*.
- The drapery clings around the form of the legs and the torso is smoothly carved with a high degree of anatomical detail.
- The head looks slightly upwards and outwards and the face has no individual expression.
- There is evidence that the goddess originally had metal jewellery; bracelet, earrings and headband but only the fixing holes remain.

Meaning

- The statue depicts the Greek goddess of love, beauty, sex, fertility and prosperity.
- The sculptor's carving skills and ability to create a perfect finish on the torso together with the inherent beauty of the materials is metaphor for the beauty of the goddess.
- The scale, choice of materials and virtuoso technique all contribute to the idealised meaning.

Other points considered to be valid to be given credit.

Form and style

- 03** Discuss the form and style of **two** paintings **and/or** sculptures, each by a different artist. **(30 marks)**

If the chosen examples are from the work of one artist then the maximum is Band 4.

The question requires the students to

- Select two paintings **and/or** sculptures, each by a different artist from the period 500 BC – 2000 AD.
- A combination of **one** painting and **one** sculpture is acceptable.
- Discuss the form and style of the chosen examples.

Definition of painting

- Examiners should accept a painting in the broadest terms: as an essentially two-dimensional object, painted in any recognised paint medium (or media), on any support.

Definition of sculpture

- Examiners should accept sculpture to mean any three-dimensional work, including relief.
- Sculpture can include installations, performance art, land art etc.
- Examiners should accept the widest interpretation of sculpture provided the artwork is three dimensional or addresses the criteria above, and students are able to analyse their examples in relation to form and style.

Definition of form

- Form is the intrinsic structures evident in the construction of the painting or sculpture. These may include: subject, composition, scale, colour, texture, light and shade, finish and detail, media, techniques and materials.
- A discussion of form might also include interpretational aspects such as: iconography, ideology and aesthetic qualities.

Definition of style

- Style refers to the distinctive visual appearance of the painting or sculpture, its 'signature'/identifiable characteristics of the artist's distinctive hand writing. Students should be expected to identify components of the painting's or sculpture's style without necessarily ascribing a name or label to it.

General guidance on how the question should be answered

Students should discuss the distinctive form and style of two paintings **and/or** sculptures.

Possible examples might include

Willem de Kooning, *Woman I*, 1950-52, oil on canvas, 192.7 cm x 147.3 cm

- A type of figurative abstraction associated with Abstract Expressionism in a 'signatory style' (Abstract Expressionism is not a unified style).
- The composition *Woman I* is based on the seated full-figure derived from European precedents, formulated in portraiture, placing the figure in a shallow space, referencing a range of European sources, Mesopotamian and near Eastern figures, Roman frescos and old master paintings.

- Woman as sex symbol is evident in the large breasts and the baring of the teeth. These were collaged onto the surface and 'An amalgam of female archetypes, from a Palaeolithic fertility goddess to a 1950s pin-up girl' (MOMA).
- The collaged lips from a Camel cigarette package were later removed and substituted with an aggressive rendering of the lips and features in thickly applied paint.
- De Kooning worked on an unstretched canvas, using broad, aggressive, gestural brush strokes and thick impasto. Black and scraped lines determine compositional scaffolding that owes much to Picasso's Analytical Cubism.
- The implied flattened surfaces that surround the figure and the lack of rendering of three-dimensional form constantly refer the spectator to the physical support and shallow space.
- The shallow space, the slicing and repositioning of the drawn image and suggested faceting are all references to Cubism.
- The work was subjected to constant revision with paint removed and re-worked over a period of eighteen months – evident on the surface of the canvas.
- De Kooning frequently prepared paint in large quantities with different viscosities to enable both translucency and opaque qualities to be used simultaneously – the application of the paint allows for a fluidity that encouraged both a controlled mark and dripping and running. The oil paint is applied wet into wet.
- The work was later stretched, 30 cm added to the right to ensure a balanced composition. The colour palette is full-range, usually bright primary colours frequently directly from the raw pigment, modified by over-painting and often juxtaposing complimentary colours.

Henry Moore, *Reclining Figure*, 1957-58, Roman Travertine marble, length approx 5 m

- The theme of the reclining figure was evident in Moore's work from his early career and became a 'signature form'. It is frequently associated with a type of biomorphic/organic abstraction associated with Surrealism and primitivism.
- The work shows the Toltec-Mayan influences eg Chacmool. Primitive sculpture was used to determine a curvilinear form with parts of the figure disproportionate.
- Facial features reduced giving the work anonymity and drawing attention to the elemental features of the female form.
- This work is monumental in scale, carved in marble and the torso is penetrated emphasising the pure round voluminous form and allowing the light to penetrate the space. The space and form are completely interdependent.
- Direct carving exemplifies 'truth to materials' - hence the textured surface and retained marks of the chisel.
- The holes allow the viewer to look through and engage with the setting. This is a site specific work designed to be viewed in relation to the building (UNESCO headquarters, New York). Moore often considered the setting of his work and this frequently determined the choice of material. In this case, Moore wanted the light colour of the stone to be seen against the façade of the building for which it was commissioned.

Other points considered to be valid to be given credit.

Form and function

- 04** Discuss the ways in which function is expressed in the form of **two** buildings.

(30 marks)

If function is not addressed a maximum of band 4.

The question requires students to

- Select two buildings from the period 500 BC – 2000 AD.
- Discuss the ways in which function and form is expressed in the chosen examples.

Definition of building

- Apart from obvious examples of built structures that enclose space, examiners should allow a broad understanding of the term building, to include
 - both permanent and temporary structures
 - structures such as bridges, dams, towers, etc
 - unbuilt projects where it is clear what was intended by the architect.

Definition of function

- The way in which the building is used eg its purpose; domestic, religious, commercial etc.
- Function may be singular or polyvalent within one building.
- The function may not necessarily be utilitarian so examiners should allow examples which are symbolic or aesthetic in intention.

Definition of form

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

General guidance on how the question might be answered

Students should discuss how function is reflected in the appearance of their chosen examples.

Possible examples might include

Andrea Palladio, *Villa Capra, Villa Almerica or Villa Rotonda, 1567-59*

- A rural retreat; set on a hilltop outside Vicenza, designed to be in perfect harmony with the landscape. It was commissioned as a country house by Paolo Amerigo on his retirement from Vatican service.
- The design has a square plan with four façades that have projecting hexastyle porticos with pediments.
- Status and authority of antiquity invoked by the pedimented classical temple façades.
- Unlike other villas by Palladio this was not intended to function as a working farm, nor used for permanent residence, but for occasional entertainment of guests.
- The function and form of the building are determined by principles of harmonious proportion related to humanist values of Renaissance architecture.
- The whole ground plan is contained within an imaginary circle that touches each corner of the building.
- The central circular domed hall functioned as a meeting place lit by an oculus.

- All principal rooms are on the second floor or *piano nobile* which form private apartments for the family. The *piano nobile* houses the Holy room or West salon, decorated with religious frescos, contrasts with the East salon which contains an allegorical life-story of Paolo Almerico. These function as images for contemplation but also emphasise the admirable qualities of its patron.

Frank Lloyd Wright, *Guggenheim Museum*, c.1943-59

- An unconventional and innovative approach to museum design.
- Commissioned by Hilla Rebay, art adviser to Solomon R Guggenheim, and sited on Fifth Avenue near Central Park, close to an open natural environment.
- The building is in the form of an inverted ziggurat, a stepped or winding pyramidal construction based on a Babylonian temple. The exterior structure is a tapered cylinder and the façade divided into a series of layers evident as broad bands on the outside.
- The design deliberately contrasts with the surrounding buildings through the white smooth concrete surface, construction techniques and the curvilinear exterior.
- The urban location emphasises the modernity.
- The spiral design allows for spaces to flow continuously and is based on the nautilus shell, but visitors were able to view different levels simultaneously and thus this functions to enhance the visitor experience.
- The side galleries are self-contained and divided like the segments of a citrus fruit.
- Hanging paintings on a continuous spiral was problematic and prompted criticism from the public.
- The rotunda is lit from the dome and each section of the exhibited work receives light from a series of windows.

Other points considered to be valid to be given credit.

Historical and social contexts

- 05** Select **two** works of art, each by a different artist, and comment on how each artist has responded to the time in which they lived or live. **(30 marks)**

If the examples are by the same artist then the maximum is Band 4.

If the context is not addressed then the maximum is Band 4.

The question requires students to

- Select two works of art by different artists from the period 500 BC – 2000 AD.
- Comment on how each artist has responded to the time in which they lived or live.

Definition of works of art

For art, examiners should allow

- Conventional forms (ie painting, sculpture)
- More recent forms (ie installation, performance, etc., photographs where displayed in art galleries and/or generally understood in a fine art context, etc).

Definition of time in which they lived or live

The time in which an artist lives or lived may be interpreted in relation to

- Broadly historical conditions, including events, scientific/technological developments, cultural conditions, etc.
- Social conditions, including class, belief, etc.
- Political circumstances and events.
- Economic conditions.
- Broadly psychological conditions, perhaps resulting from historical, social etc circumstances.
- Biographical circumstances that can be related to broader historical, social, etc conditions.

Examiners should accept ‘the time in which the artist lived or live’ in relation to both a specific set of circumstances (as illustrated in individual bullet points above) and a broader set of circumstances (involving a range of points).

General guidance on how the question should be answered

The candidate is expected to contextualise his/her chosen examples within one or more of the bullet points illustrated above, according to the artist’s response(s) to the time in which he/she lived or lives.

Possible examples might include:

Georges Seurat, *Bathers at Asnières*, 1883-84, oil on canvas, 210 cm x 300 cm

- Modern subject on the monumental scale of a history painting.
- A scene of contemporary working-class leisure on the bank of the Seine at Asnières and complements Seurat’s *A Sunday Afternoon on the Island of the Grande Jatte* 1884-86, which depicts middle-class Parisians at leisure.
- The figures are in contemporary costume associated with petit bourgeois and manual occupations.
- The man in the foreground wears a long linen jacket and bowler hat usually worn by a foreman.
- The youthful figure in the distance with the broad pink sash and baggy trousers is dressed in the traditional but outmoded dress of a carpenter (or boatbuilder). Contemporary maps show a boatyard partially concealed by the trees on the left hand horizon.

- Individual figures are isolated and do not engage with one another – suggestive of the alienation of modern life.
- Seurat was responding to industrial development and urbanisation, as evidenced by a factory and bridge in the distance (in Clichy). The factories would have been noisy and smelly as well as a source of pollution.
- Seurat reconciles academic discipline with an Impressionist concern for urban/contemporary life.
- This painting was developed from many small drawings and oil sketches done in situ.
- The scientific basis of Seurat's technique is related to the contemporary colour theories of Chevreul, Rood and Henry.

Jacob Epstein, *Rock Drill*, c.1913-1915, plaster figure mounted on rock drill, 205 cm x 141.5 cm.

- The first version of *Rock Drill* was produced at the outbreak of World War I. In 1916 Epstein dismantled *Rock Drill*, truncating the figure and removing the drill. This became *Torso in metal from Rock Drill* (exhibited 1916) – the torso re-cast in bronze and this work is much more benign, defenceless and melancholic, evocative of returning wounded soldiers from the trenches in France and Belgium.
- The aggressive qualities of the visored menacing figure of *Rock Drill*, almost mounted as a gunner, led Epstein to a more negative disposition as the horrors of the 1914-18 war became apparent.
- *Rock Drill* comprises a modelled plaster figure mounted on top of an actual rock drill – the drill itself referencing the concern amongst artists for the machine aesthetic much discussed in the period.
- Epstein's original intention was for a positive celebration of modern machinery and part of a concern for the machine aesthetic in the early 20th Century.
- The *Rock Drill* came to be seen as a timely reminder of the deadly efficiency of mechanised warfare and the potential for human destruction in the machine age. A reversal of the view of the machine as a force for human good.
- Epstein was not officially a Vorticist, although *Rock Drill* is often seen as the pinnacle of Vorticist art.
- Vorticism was a movement founded by the writer and artist Wyndham Lewis intended to engage with the 'vortex and dynamic of modern life' – aggressive in tone it celebrated movement and the machine.

Other points considered to be valid to be given credit.

Patronage

- 06** Examine the ways in which patronage contributed to the appearance **and** meaning of **two** religious paintings. **(30 marks)**

If only appearance **or** meaning is examined the maximum is Band 4.

The question requires students to

- Select two religious paintings that were the result of patronage from the period 500 BC – 2000 AD.
- Examine the ways in which patronage has contributed to the appearance and meaning of the selected paintings.

Definition of patronage

- Accept a wide definition of patronage.
- Patronage in this case is the commissioning of work with a religious theme by a private individual or group for display in a religious setting.

Definition of religious painting

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

Definition of appearance

- Appearance is the visual impact of the work, which may or may not conform to an identifiable style.
- The use of materials and techniques in relation to formal characteristics and the representation of the subject.

Definition of meaning

- Meaning is taken to be the message(s) conveyed by, or attached to, the work.
- Artworks may have more than one meaning. Meaning may emerge from the subjective response of the spectator or retrospective critical appraisal, as much as the avowed intent of the artist.
- However, for the purpose of this question, meaning should be understood to be a part of the agenda established by the patron or patrons.

General guidance on how the question should be answered

The student should aim to show how the motives of the patron have contributed to the appearance and meaning of their chosen examples.

Possible examples may include

Gentile da Fabriano *The Adoration of the Magi*, 1423, tempera on poplar panel, 300 cm x 280 cm

Appearance

- This altarpiece was commissioned by the leading Florentine humanist Palla Strozzi for a chapel in Santa Trinità, a site purchased for burial and family commemoration.
- In the late International Gothic or courtly style with a jewelled richness of colour and texture and closely observed naturalistic detail and intricate composition. Da Fabriano was the most

celebrated artist working in this style thus this commission emphasises the patron's importance and status.

- The use of gold leaf and ultramarine are conspicuous signs of the wealth of the patron. All the figures wear contemporary costumes, decorated with real gold and precious stones inserted into the panel.
- The inclusion of exotic animals and distant views of Florence are related to the Strozzi's wealth and taste, marking them out as important patrons and citizens of Florence.

Meaning

- The association with the Adoration of the Magi was an act of piety, the giving of a patron's wealth to the church to absolve sins and atone for the practice of usury (money-lending).
- The Strozzi family were bankers and the act of usury was seen as sinful and frequently the commissioning of works was a form of penance.
- The Adoration of the Magi was the one religious subject that legitimised wealth and was related to the donation of money to God.
- As patrons, the Strozzi family were depicted in this religious narrative.
- The subject of the painting allowed the problematic wealth of the merchant classes to be associated with the example of the Biblical kings transferring their precious goods to the infant Christ.

Masaccio, *Holy Trinity*, c.1425, 667 cm x 317 cm, fresco

Appearance

- Fresco in Santa Maria, Novella, Florence.
- The Trinity is set in an architectural space in an arched coffered barrel vaulted nave supported by columns, appearing like a hole through the wall of the church. The donors kneel in front of the painted architecture of a chapel that encloses the Holy Trinity, Virgin Mary and St John the Evangelist.
- The Trinity is positioned above eye level calling for the spectator to look upwards at the image of Christ on the cross and the donors.
- The theme of judgement is evident by the donors kneeling, engaged in endless prayers and professions of faith, which appears to separate two levels of reality – the temporal and eternal.
- The donors stand on top of the painted tomb, which has an inscription that translates as 'I was once as you are and what I am you also shall be'
- The two vanishing points (the Trinity and the tomb) emphasise the two different levels of existence – the living and the dead.
- The tomb that occupies the bottom third of the painting appears to project into the church in architectural space.
- Through the selection of Masaccio, the patrons associated themselves with progressive trends in Florentine painting

Meaning

- The patrons have been identified as members of the Lenzi family or the Berti family.
- The fresco was commissioned as a memorial and is a plea from the donors to pass from an earthly life to salvation in Heaven.
- The painted *momento mori* at the foot of the fresco, reminds the viewer of the transience of life.
- The male donor is dressed in the red cloak of a *gonfaloniere*, the highest office of the Florentine republic and a sign of aspiring social status.

Other points considered to be valid to be given credit.