AQA

A-LEVEL

History of Art

HART3 - Investigation and Interpretation (1)
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

HART3

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 students make rather than to penalise what they don't know.
A specification of this type must recognise the variety of experiences and knowledge that students bring to the examination.

The Principles of 'Best Fit'
This paper requires students 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 3 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	AO4 Synopsis Apply knowledge and understanding of the relationships between aspects of art historical study
Band 7 **26 – 30**	**Excellent response to the question**	• Wholly accurate, detailed and appropriate sourcing, selection and recall • Entirely inclusive description	• Excellent and sustained analysis and discussion • Thoroughly relevant and well-considered argument and judgement	• Thoroughly clear, coherent and accurate use of language • Sustained and wholly relevant organisation of material	• Thorough application of art historical skills • Explicit understanding of art historical relationships
Band 6 **21 – 25**	**Good response to the question**	• Accurate and appropriate sourcing, selection and recall • Comprehensive description	• Good analysis and discussion • Germane argument and judgement	• Very clear, coherent and accurate use of language • Competent organisation of material	• Effective application of art historical skills • Good understanding of art historical relationships
Band 5 **16 – 20**	**Competent response to the question**	• Generally relevant sourcing, selection and recall • Relatively comprehensive description	• Competent analysis and discussion • Some meaningful argument and judgement	• Clear, coherent and accurate use of language • Adequately effective organisation of material	• Competent application of art historical skills • Adequate understanding of art historical relationships
Band 4 **11 – 15**	**Limited response to the question**	• Limited sourcing, selection and recall • Partial description	• Simplistic analysis and discussion • Limited argument and judgement	• Limited clarity, coherence and accuracy of language • Some appropriately organised material	• Limited application of art historical skills • Simplistic understanding of art historical relationships
Band 3 **6 – 10**	**Basic response to the question**	• Some relevant sourcing, selection and recall • Basic description	• Basic analysis and discussion • Simplistic argument and judgement	• Generally clear, coherent and accurate use of language • Basic organisation of material	• Elementary application of art historical skills • Rudimentary understanding of art historical relationships
Band 2 **1 – 5**	**Inadequate response to the question**	• Poor sourcing, selection and recall • Weak description	• Little or ineffective analysis and discussion • Little or no argument and judgement	• Unclear and inaccurate use of language • Ineffective organisation of material	• Inadequate application of art historical skills • Ineffective understanding of art historical relationships
Band 1 **0**	No attempt to address the question or meet assessment objectives				

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

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

Five marks are available for each mark band. From lowest to highest, the mark indicates that the candidate has
- **Unevenly** met the requirements described in that particular mark band
- **Just** met the requirements described in that particular mark band
- **Adequately** met the requirements described in that particular mark band
- **Clearly** met the requirements described in that particular mark band
- **Convincingly** met the requirements described in that particular mark band, but just failed to meet the requirements set out in the next band.

Topic 1   Art and architecture in fifteenth-century Europe

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

The question requires students to
- Select three fifteenth-century paintings and/or sculptures.
- Analyse and discuss the representation of the Madonna (Virgin Mary) in each example. Students may use examples by one, two or three artists.

Definition of representations of Madonna (Virgin Mary)
Painted or sculpted images of the Mother of Christ which may be
- The whole figure or part of the figure (including head and shoulders format).
- Alone or with other figures, notably the Christ Child.
- As part of an altarpiece or narrative scene.

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

Possible examples might include
Donatello *Cavalcanti Annunciation* (1430s)
Analysis and discussion
- Gilded *pietra serena*, 218 cm x 168 cm.
- Tabernacle in Sta Croce, Florence.
- Life-size figures are almost freestanding.
- Angel Gabriel kneels and genuflects towards Mary.
- Mary stands, with book under her arm, as if suddenly disturbed.
- Disquiet of Mary's expression and *contrapposto* pose suggest that this is the moment of the Incarnation.
- Idealisation of faces comes from ancient art.
- Aedicule shape is reminiscent of ancient Greek *stelai*.
- Shingled pilasters are derived from ancient Roman funerary urns.
- Janus pilaster capitals are an invention by Donatello.
- Mary's virginity alluded to by the closed double door - absence of conventional symbols of virginity - Dove of the Holy Spirit and the Lily.
- Door and gateway imagery may also refer to death and re-birth and the crossing of boundaries.
- Doors block off recession and provide a foil for the figures.

Piero della Francesca *Madonna and Child with Saints (The Brera altarpiece)* (1472-74)
Analysis and discussion
- Oil on panel 248 cm x 170 cm.
- Intended for church of San Bernardino degli Zoccolanti, near Urbino.

- The impassive Madonna sits with the sleeping Christ Child on her lap. Child wears a red coral bead necklace which refers to Christ's redemptive sacrifice and may also refer to teething.
- Directly behind the Virgin are two pairs of angels.
- The patron, Federigo da Montefeltro, Duke of Urbino (1422-1482) kneels in prayer at the right, wearing armour, but with his helmet and gauntlets removed and placed in the foreground. Federigo was both a *condottiere* and a patron of the arts.
- Behind the kneeling Duke is his patron saint, John the Evangelist.
- St Jerome is also present, but the identities of the other saints are disputed.
- From a shell niche, an egg, probably that of an ostrich is suspended above the Virgin's head, variously interpreted as a symbol of virgin birth, creation, new life and beauty.
- The background architecture is a renaissance apse - though not necessarily in a church.
- A *Sacra Conversazione* (Holy Conversation) - the Madonna and saints placed in a unified space without compartmental divisions.
- The figures are in a consistent scale, exist within a unified space and light and are seemingly in communication or partake of a shared experience.

Andrea Mantegna *Death of the Virgin* (1461)
Analysis and discussion
- Tempera on panel 54 cm x 42 cm.
- Virgin is shown as physically dead.
- At her death the Virgin was miraculously surrounded by the Apostles - they appear to be reciting the Office of the Dead as they carry candles and a thurible and one has a palm.
- Emphasis on the liturgical aspect of Mary's passing.
- Painted for the Gonzaga family.
- View out of the window shows the lakes formed by the Mincio around the city of Mantua.
- Scene corresponds to an actual view from the Palazzo Ducale.
- Work was originally larger - Christ with the soul of the Virgin hovered above the arcade.
- A non-biblical apocryphal subject made popular by the 13th century Golden Legend.

Other points considered to be valid to be given credit.

Topic 1

02   Discuss how status and authority are conveyed in **three** fifteenth-century painted portraits. Select your examples from the work of **at least two** painters.

(30 marks)

The question requires students to
- Select three fifteenth-century painted portraits, created by at least two painters.
- Discuss how status 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.
- Group portraits, donor portraits and artists' self-portraits are allowed.
- No images of biblical characters or characters from literature are admissible.

How character and identity are conveyed
- Depiction of facial features and body.
- Composition, pose and gesture.
- Use of clothes and accessories.
- Setting.
- Relationship of spectator to image.

Possible examples might include
Jan van Eyck *The Arnolfini Portrait* (1434)
Status and authority
- Small (82.2 cm x 60 cm), full length portrait of a married couple.
- Some dispute over identity of couple - Giovanni di Nicolao Arnolfini and his wife or Giovanni di Arrigo Arnolfini and his wife.
- If the latter, the wife's presence may be posthumous and the portrait a memorial.
- The men, who were cousins, were Italian merchants, originally from Lucca but residing in Bruges.
- Scholars disagree on whether or not the painting commemorates a marriage, a betrothal or depicts an already married couple - with perhaps the wife deceased.
- Unlikely that the woman is pregnant. It might indicate future fertility or simply be a record of contemporary fashion for the gathering of cloth at the waist.
- Male figure greets the viewer by raising his left hand - an active gesture.
- He holds the right hand of his wife with his left hand - she is more passive and does not engage the viewer.
- Fine and high quality clothing is worn - expensive fur is visible in dress of both figures.
- Though costly, the colours of the clothes are restrained, perhaps appropriate for the merchant status of the male.
- Couple set in a comfortable and well-furnished room, including elaborate bed-hangings and a carved chair.
- Brass chandelier and convex mirror are indicative of wealth - as are the exotic imported oranges at the left.
- Reflected figures in mirror - as witnesses or summoned presences. Both indicate some high status for the sitters.
- Religious iconography found in chandelier (lit candle and presence of Holy Spirit) and in scenes of the Passion painted around the mirror - suggestive of Christian observance by the sitters.
- If a memorial portrait, the lit candle is on the man's side and the snuffed-out candle on hers.

- The Passion scenes on the man's side refer to Christ's life and ministry, those on her side to Christ's death and Resurrection.
- Specifically female religious imagery - the carved figure on the finial bedpost is probably St Margaret, patron saint of pregnancy and childbirth or possibly St Martha, the patroness of housewives. From the bedpost hangs a brush, symbolic of domestic duties.
- Dog in foreground is an emblem of (marital) fidelity, but may also indicate the luxury of mercantile life.
- Placement of figures and the range of intense colours create a sense of opulence and immediacy.

Leonardo da Vinci *Ginevra de' Benci (*c.1474-78)
Status and authority

- Sitter was the aristocratic wife of Amerigo de' Benci.
- Contemporaries considered her to have a great intellect.
- Head and shoulders format with sitter placed at front of picture plane gives a directness to the portrait.
- At the same time the sitter is aloof and distant. Porcelain-like skin and almond-shaped eyes suggest refinement.
- Delicate play of light and metallic glints on curls of hair, add to charm and delicacy.
- Background landscape and foliage frame the head and add to sense of melancholic detachment.
- Juniper plant is a pun on the sitter's name - Ginepro means 'Juniper'.
- Juniper a symbol of chastity - which might indicate that the portrait celebrated a marriage.
- Juniper was also the emblem of Bernardo Bembo - who dedicated poems to Ginevra.
- Almost contemporary writers (Magliabechiano and Vasari) thought the portrait beautiful and lifelike.
- On the reverse of the panel is the Latin motto - VIRTVTEM FORMA DECORAT, 'beauty adorns virtue' - referring to her intellectual and moral virtue.

Domenico Ghirlandaio *An Old Man and a Young Boy* (his grandson?) (c.1490)
Status and authority

- The old man is of some status, wearing a striking red coat with fur lining and a chaperon (hood).
- The boy wears a cap and tunic of a similar colour.
- Striking realism of details of old age and illness - grey hair, the wart on the forehead, the wrinkles around the eyes, and, especially, the nose deformed by rhinophyma.
- By contrast the young boy is unmarked and unsullied.
- An image of intimate and mutual tenderness.
- Perhaps as well as being a portrait, the pairing also has an allegorical significance about the stages of life.
- It has also been speculated that this is a posthumous, commemorative portrait concerned with family dynasty.

Other points considered to be valid to be given credit.

Topic 1

03   Examine how patronage influenced the appearance of **three** sculptures **and/or** buildings
from this period.

(30 marks)

The question requires students to
- Select three fifteenth-century sculptures and/or buildings.
- Examine how the appearance of each example was influenced by patronage.

Possible ways in which patrons had an influence over appearance
- Choice of sculptor or architect and the style associated with them.
- Choice of sculptural subject matter - perhaps institutional, family or private significance.
- External and/or internal design and appearance of a building.

Possible examples might include
Nanni di Banco *Four Crowned Martyrs* or *Four Saints,* (*Quattro Santi Coronati*) (1408)
Patronage and appearance
- Commissioned by the Guild of Wood and Stone Workers (*Maestri di Pietra e Legname*) at
the guild church/shrine of Orsanmichele, Florence.
- Figures represent four Christian sculptors who refused to make a pagan statue for the
Emperor Diocletian and were executed.
- A highly appropriate subject for the Guild.
- Dignity of figures - semi-circle group is thoroughly classicised and appear like Roman
senators.
- Richness of appearance - saints' hair and beards were once completely gilded, while the
sandals and the borders of the Roman garments had gilded decoration.
- They are individualised and appear in conversation.
- Figures demonstrate the corporate camaraderie at the heart of the guild system.
- Nanni himself was a prominent guild member.

Michelozzo *Medici Palace,* Florence (begun 1444)
Patronage and appearance
- Urban palace, fortress-like and symbol of Medici power and authority.
- Occupies a whole city block - sense of complete ownership.
- Weighty, solid and monumental mass of masonry - exudes power.
- Massive rustication and biforate windows link the building with earlier Florentine civic palaces
- notably the *Palazzo della Signoria*, giving it the sense of a seat of government.
- Boldly rusticated blocks - suggestive of strength, an imitation of ancient Roman monuments
and also very costly - demonstrate status and the moral dignity of the family.
- *Piano nobile* distinguished by string-course.
- Grandiose public benches in façade - evoke patrician benevolence and sense of
approachability.
- Originally an open ground-floor loggia - which gave a setting for family ceremonies.
- Courtyard shows the influence of Roman antiquity - from Brunelleschi's architectural ideas.
- Original design by Brunelleschi rejected as being too grand and liable to provoke envy.

Giovanni Amadeo, *Colleoni Chapel,* Bergamo (c.1472-76)
Patronage and appearance
- Bartolommeo Colleoni died 1475; he had been commander of Venetian armies.
- At death of illegitimate daughter (1470), he commissioned Lombard sculptor Amadeo to

design her tomb; while this work was on-going, he conceived plans for his own funerary chapel which he also entrusted to Amadeo.
- Persuaded church authorities to demolish old sacristy of Bergamo Cathedral so his funerary chapel could be built with a view of city's main piazza.
- Highly decorative exterior characteristic of Lombard sculpture (geometric decoration, coloured marbles) - reflects Colleoni's region of birth.
- Ornament and richness announce his importance.
- Decorative relief sculptures of Colleoni arms and Hercules (an associative conceit for Colleoni).
- Busts of Caesar and Hadrian - Colleoni associated himself with Roman emperors.
- Other classical motifs are included - eg putti.
- Chapel is statement of Colleoni's power and desire to be immortalised.

Other points considered to be valid to be given credit.

Topic 1

04   Analyse **three** fifteenth-century religious buildings **and** discuss how each building conveys its religious purpose.

(30 marks)

The question requires students to
- Select three fifteenth-century religious buildings.
- Make an architectural analysis of each building.
- Discuss how each building conveys its religious purpose.

Definition of religious building
- A building dedicated to worship or housing a religious institution.
- Independent chapels within larger religious buildings are acceptable.

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.
- Location/site.
- Scale.
- Situation within urban or rural contexts.

Conveyance of religious purpose
In discussing how the building's form and design enables worship and other religious activities to take place, some of the following should be considered -
- Symbolism of the form, style and decoration of the church
- Impressive grandeur of scale and richness of decoration, including religious artefacts
- Moulding of the worshippers' visual experience to heighten the spiritual response.

Possible examples might include
Giovanni and Antonio Rossellino *Chapel of the Cardinal-Prince of Portugal,* S. Miniato, Florence (1460-68)
Analysis
- Burial and memorial chapel to Cardinal James of Lusitania, a Portuguese prince, who died aged 26 in 1459. Financed by the Cardinal's mother, the Duchess of Burgundy, and the late Cardinal's sister Philippa.
- Greek cross plan.
- Three chapel walls have narrow barrel-vaulted niches, with flat back walls.
- Chapel is entirely open on the entrance side, framed by a triumphal arch motif with fluted Corinthian pilasters.
- Cardinal's coat of arms and dedicatory inscription over the entrance.
- Altar faces the viewer, sepulchre at left and bishop's chair at right.
- Central niche contains a polychrome marble altar.
- Carved marble tomb has a fictive marble curtain, originally painted and gilded, tied back from the arch.
- The left niche has a polychrome marble throne with graceful voluted arms and an arcuated back.
- Corinthian pilasters turn at the corners.

- Walls divided into geometric units - rectangles, circles and semicircles formed by pilasters, mouldings and entablature.
- Varieties of stone - marble, serpentine, porphyry - contrast with the grey structural elements - pilasters, wall frames and niche soffits.
- Arcuated windows in the lunettes of the upper walls, though two are blind.
- Chapel crowned by a smooth vault on pendentives.
- Architectural vocabulary and division of wall space is highly influenced by Brunelleschi - notably the Old Sacristy and Pazzi Chapel.
- Impressive blend of architecture, sculpture and ornament.

Conveyance of religious purpose
- Symbolic cruciform plan.
- Sumptuous, no expense spared commemoration of the deceased Cardinal.
- Antique references demonstrate humanism.
- Striking intensity of colour - gives optimistic and celebratory feel - unusual in a funerary chapel.
- Vault has five glazed terracotta roundels by Luca Della Robbia: Dove of the Holy Spirit in centre surrounded by the four cardinal virtues; Justice; Temperance; Fortitude and Prudence.
- Form of chapel is evocative of centrally-planned commemorative martyria and chapels of the Early Christian period - Cardinal is given implied martyr status.

Leon Battista Alberti *San Andrea*, Mantua (begun 1472)
Analysis
- Construction began at the west end in 1472, and the nave and principal façade were both largely complete by 1488.
- Church has a Latin-cross plan with a broad barrel vaulted nave and a domed crossing.
- On either side of the nave are three smaller domed chapels alternating with three larger chapels with transverse barrel vaults - rather than traditional continuous aisles.
- Nave walls are articulated with giant Corinthian pilasters to form a sequence of alternating small and large bays - small bays have low portals for the smaller chapels and broad open arches in the wide bays give access to the larger ones.
- The dome at the crossing rests on pendentives although this was not added until 1733 by Filippo Juvarra.
- Dramatic and monumental interior inspired by antique examples, notably the Basilica of Maxentius.
- The façade is articulated by four giant pilasters, with a wider bay at the centre and narrower bays at each side.
- Internal arrangement of the building is mirrored in the façade. Façade and portico are strikingly similar to the internal elevation of the nave walls and the internal disposition of spaces.
- Façade is reminiscent of ancient triumphal arches such as the *Arch of Titus*, and also linked to ancient temples as it is crowned by a pediment.
- Above the pediment an arched canopy known as the *ombrellone* - probably to reduce the amount of direct light entering the nave.

Conveyance of religious purpose
- The church housed a much-venerated relic of Christ's blood and was Mantua's foremost pilgrimage shrine. Magnificence and grandeur of ancient temples being used for Christian worship.

- Large scale to emphasise the building's importance as the holder of a relic of the Holy Blood and to accommodate pilgrims.
- Multiple chapels allow frequent or simultaneous celebration of the Eucharist.
- Symbolism of the pagan triumphal arch is adopted and adapted to a Christian context.
- Dark interior expresses Alberti's belief that churches should be dimly lit to concentrate the mind on the religious experience.

Pietro Lombardo and workshop *Santa Maria dei Miracoli*, Venice (1481-89)
Analysis
- Small scale, 33.5 m x 11.5 m on a constricted canal-side site; built by local citizens to house a miracle-working image of the Madonna.
- Primarily a votive chapel rather than a local parish or convent Church.
- Rectangular barrel-vaulted chapel with additional raised and domed choir housing the high altar at East end and terminating in a semi-circular apse; gallery at West for the nuns of St Clare (the convent established to look after the image).
- Venetian style; love of very lavish decoration; acknowledges both the Byzantine traditions in the use of marble decoration as well as Renaissance knowledge of classical forms.
- Lavish use of materials - marble facing used on all sides of exterior and on the interior, recalls the use of marble on iconic Venetian buildings such as San Marco.
- Rich and highly elaborate decorative effects are achieved in the use of coloured marbles split for symmetry.
- The decorative effects are brilliantly illuminated in the East end by the use of large round-headed windows and circular windows to echo those used in the West façade.
- Application of classical language in two stories of fluted pilasters carrying a blind arcade at the upper level; segmented pediment over entrance doorway; segmental pediment crowning the façade with one larger and three small circular windows and two roundels was probably chosen to echo the semi-circular Romanesque arches on the façade of San Marco.

Conveyance of religious purpose
- An overwhelming expression of religious faith through the sheer richness of decoration and materials - building seems like a jewel box or architectural reliquary.
- Opulence and small scale invoke a feeling of other-worldliness and of solemnity.
- An unequivocal expression of the religious piety and devotion of the local community.
- Very high elevation of the choir approached by a grand staircase emphasises the significance and drama of the Eucharist.

Other points considered to be valid to be given credit.

Topic 2   Art and architecture in seventeenth-century Europe

05   Analyse **three** seventeenth-century paintings **and/or** sculptures concerned with the lives of the saints **and** discuss how religious purpose is conveyed in each.

(30 marks)

Maximum Band 4 if no attempt to discuss religious purpose.

The question requires students to
- Select three seventeenth-century paintings and/or sculptures concerned with the lives of the saints.
- Analyse the examples.
- Discuss how religious purpose is conveyed in each work.

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, etc).

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

Possible examples might include
Caravaggio *St Matthew and the Angel (The Inspiration of St Matthew)* (1602-03)
Analysis
- Oil on canvas, 292 cm x 186 cm.
- The saint kneels at his desk, writing his gospel.
- The angel flies above him, enumerating or dictating the work to be done.
- Figures are illuminated by dramatic lighting and emerge out of a dark background.
- Painted to replace the first version that was rejected - presumably for a lack of decorum and for painting the saint as humble, unidealised and struggling over the challenge of writing his gospels.

Religious purpose
- Painted as the altarpiece for the Contarelli Chapel in San Luigi Francesi, Rome, dedicated to the name saint of Mathieu (Matthew) Cointrel.
- Side walls show the Calling of St Matthew and the Martyrdom of St Matthew.
- Image of the most famous act of Saint Matthew.
- Some sense of spectator involvement - the stool on which the saint rests seems to project into the viewer's space.

Francisco Zurbaran *St Peter Nolasco's Vision of the Crucified St Peter* (1625)
Analysis
- Oil on canvas, 179 cm x 223 cm.
- St Peter Nolasco, founder of the Mercedarian Order, had a vision of the crucified St Peter.
- St Peter told the young man not to leave Spain for a pilgrimage in Italy, as his labours there had been so successful.
- Upside down saint and kneeling Nolasco face one another.

- Nolasco has a gesture of restrained surprise.
- Lighting and modelling give a sense of the supernatural intrusion of the apparition.

Religious purpose
- Painted as part of series for the cloister of the Monastery of the Merced Calzada, Seville.
- Associated with campaign for the elevation of Peter Nolasco to sainthood (1629).
- Vision appears as a tangible yet mystical experience - linked to contemporary Spanish attitudes to worship and prayer.

Gian Lorenzo Bernini *St Longinus* (1629-1638)
Analysis
- Marble, over lifesize**.**
- Placed on one of four great piers of the crossing of St Peter's.
- Longinus was the Roman centurion who pierced Christ's side at the Crucifixion.
- Saint looks up to top of the Baldacchino - where a statue of the Risen Christ was originally planned.
- He is in the act of exclaiming 'Truly, he was the son of God'.
- Arms dramatically thrust outwards and animated drapery.

Religious purpose
- A moment of conversion.
- Viewer invited to share the rhetoric, emotion and drama of the moment.
- Longinus was the first in a long line of sinners and non-believers whose life was transformed by the revelation of Christ's divinity and sacrifice.
- Longinus was contemporary with St Peter and the sculpture therefore reinforces the long-standing authority of the Catholic church.
- Statue placed below a niche containing the relic of the Holy Lance of Longinus, acquired by Pope Innocent VIII in 1492.

Other points considered to be valid to be given credit.

Topic 2

06   Analyse and interpret **three** seventeenth-century paintings of still-life **and/or** subjects from everyday life.

(30 marks)

The question requires students to
- Select three seventeenth-century paintings of still-life and/or subjects from everyday life.
- Analyse and interpret the examples.

Definition of still-life
- Subjects that depict inanimate objects, both natural and man-made.

Definition of subjects from everyday life
- Everyday scenes that do not depict a religious or historical subject.
- Portraits are not allowed as examples of everyday life.

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).
- Still-lifes often have a meaning and/or significance over and above their immediate visual appearance- religious, moral, political etc.
- Scenes from everyday life can often offer a social, moral, political or personal commentary.

Possible examples might include
Francisco Zurbarán *Still-Life with Lemons, Oranges and a Rose* (1633)
Analysis and interpretation
- Oil on canvas, 62.2 cm x 109.5 cm.
- Trio of objects are simply and directly presented on a table.
- Objects are at the very front of the picture plane and the most advanced surfaces are brightly illuminated against a plain dark background.
- Light comes from the left and gives the objects a three-dimensional presence and creates reflections on the polished table surface.
- Possible Christian interpretations
  - three fruits evoke the Holy Trinity
  - oranges and lemons are fruits of paradise.
  - water in the cup associated with baptism.
  - rose is linked with the Virgin Mary.
- The whole painting could be a homage to the Virgin - the oranges, their blossoms and the cup of water symbolise her purity, and the thornless rose refers to her Immaculate Conception.
- Table might be viewed as a kind of altar.
- Arrangement invites contemplation.

Harmen Steenwyck *An Allegory of the Vanities of Human Life* (c.1640)
Analysis and interpretation
- Oil on oak, 39.2 cm x 57 cm.
- An accumulation of objects on a table.
- The books symbolise human knowledge.

- Musical instruments - a recorder, part of a shawn (wind instrument) and a lute - symbolise the senses.
- Collector's items of a nautilus shell and a Japanese sword symbolise wealth and also evoke travel and foreign lands.
- The chronometer and expiring lamp indicate the passage of time and the transience of life.
- The dominant form is the human skull - the symbol of death.
- Lit from the upper left.
- The painting draws attention to the transitory nature of human existence and to its struggles and ambitions.
- A 'Vanitas' picture, from the Old Testament book of Ecclesiastes (1:2): 'Vanitas vanitatum... et omnia vanitas' - 'Vanity of vanities, all is vanity'.

Jan Vermeer *The Milkmaid* (c.1658-60)
Analysis and interpretation
- Oil on canvas, 45.4 cm x 40.6 cm.
- Simple figure of a woman engaged and absorbed in an everyday task.
- Though a tiny painting, she appears sculptural and monumental as the viewpoint is from below.
- Setting is a bare-walled room, lit from a window on the left.
- Impasto effects give palpability to the crust of the bread and the glazed terracotta jug and dish.
- At bottom right is a foot warmer, and behind are tiles of Cupid and a man with a pole. These perhaps suggest an aspect of her character or amorous daydreams.
- Lower class serving woman painted with dignity and empathy.
- She can be seen to embody domestic virtue within Dutch seventeenth-century society.
- Milkmaid wears bright clothes - the 'shot' colours of the three primaries and their secondaries, according to some critics she is an Allegory of Painting.
- Others suggest the pouring of liquid identifies her as Temperance - one of the Four Cardinal Virtues.

Other points considered to be valid to be given credit.

Topic 2

07 Discuss the relationship between form and meaning in **three** seventeenth-century sculptures of the human figure.

(30 marks)

The question requires students to
- Select three seventeenth-century sculptures of the human figure
- Discuss the relationship between form and meaning in the examples

Definition of 'sculptures of the human figure'
- A 'sculpture of the human figure' is a three-dimensional (relief or freestanding) depiction of the human figure (whole or part) that has been carved, modelled, and/or cast.
- A presentation of the human figure that is part of a large work is admissible.

General points for discussion of relationship between form and meaning
- How the human body is sculpted or modelled.
- Pose of figures and how this relates to the meaning - narrative or symbolic.
- Use of materials to enhance meaning.

Possible examples might include
Gian Lorenzo Bernini *Apollo and Daphne* (1622-25)
Relationship between form and meaning
- Subject from Ovid's Metamorphoses, where nymph Daphne is turned into a laurel tree while Apollo is in amorous pursuit of her.
- Apollo places his left arm around her, while his right arm is extended backwards, to balance his action.
- Moment of transformation is shown and Daphne cries out in surprise and alarm, her fingers sprout leaves, her left leg turns into bark and her toenails become tree roots.
- Marked differences between the handling of the flesh, the hair and the bark and leaves of the laurel.
- The drapery of Apollo's tunic seems to move with the action and Bernini succeeds in making solid marble appear light and billowing.
- Apollo based on *Apollo Belvedere* - deliberate reference to the authority of antiquity and artistic ambition to surpass the ancients

Alessandro Algardi *Pope Leo I driving Attila from Rome* (1646-53)
Relationship between form and meaning
- Subject concerns the event of 452 AD when the army of Attila the Hun was turned back from Rome by Pope Leo I - with saintly intervention.
- Huge and impressive marble relief - 8.58 metres high.
- The two main figures - Leo I and Attila - are in such high relief that they are almost fully rounded figures.
- Both figures gesture upwards to St Peter and St Paul who fly in the sky with swords.
- A study of contrasting psychological states - the confident Leo summons saintly assistance while looking at Attila, whose twisted pose suggests alarm and retreat.
- Attila is the only mortal to see St Peter and St Paul.
- Other subordinate figures of the papal retinue and barbarian cavalry surround the main narrative.
- Gestures and dramatic draperies add to the narrative.
- Background details of battle horns, lances and leaves are in low relief.

- Pictorial qualities of marble are exploited by use of high, medium and low relief that creates dramatic shadows and a sense of opposing crowds of figures receding into the distance.

Pierre Puget *Milo of Croton* (1671-82)
Relationship between form and meaning
- The now elderly former athlete Milo tested his strength by pulling apart a split tree trunk with his bare hands.
- Hand became wedged and Milo was attacked and devoured by a lion.
- Milo's body is still muscular, though some slackness of musculature is evident.
- Expressive head of Milo - mouth open crying out in pain as he is attacked.
- Body writhes with pain.
- Lion's claws appear to sink into the flesh.
- Though knowledgeable about antique examples, such as the *Laocöon*, Puget moved from the idealisation of calm resignation to a depiction of violent suffering.
- Use of Baroque diagonals - Milo's body is a succession of diagonals, culminating in his head.
- Other diagonals formed by Milo's cloak and the lion's forelegs.
- Milo's body, the lion's fur and the bark of the tree are differentiated by texture created by the use of different tools.
- Moral dimension - pride punished and the victory of time over human strength.

Other points considered to be valid to be given credit.

Topic 2

08 Analyse **three** domestic buildings built in the seventeenth century **and** discuss how each communicates the status of the owner.

(30 marks)

Maximum Band 4 if no discussion of status of the owner.

The question requires students to
- Select three seventeenth-century domestic buildings.
- Make an architectural analysis of each building.
- Discuss how each building communicates the status of the owner.

Definition of a domestic building
A building or buildings designed for living in. In this period it is likely to be a town or country house, a villa or a palace.

Analysis
A full analysis of architectural characteristics should consider some of the following
- Style.
- Plan, elevation and composition.
- Architectural elements and features, including decoration/ornament.
- Materials and structure.
- Location/site.
- Scale.
- Situation within urban or rural contexts, eg parkland.

General points about status
- Status may be high or modest and the architectural means of expression may be consonant with that status or might even overstate or understate the patron's position in society

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

Possible examples might include
Inigo Jones and John Webb *The Queen's House,* Greenwich (1616-35 and 1662)
Analysis
- The first Palladian-style villa in England.
- Not articulated by classical orders.
- Ground floor has rusticated joints, first floor is smooth.
- Subtle detailing of balustrading, pedimented windows, and classical Ionic columns (on park side).
- Building faces Greenwich Park on one side and looks out to the River Thames on the other.
- Park side façade has open first floor loggia.
- Jones' design began as an H-shaped house and fulfilled the secondary function of a bridge over the public road to Deptford, which divided the park in two.

- Building was eventually extended by John Webb in 1662 to form the square arrangement seen today.

Communication of status
- Originally commissioned by Queen Anne of Denmark, wife of James I, but by the time of her death in 1619, the house had only reached the first storey.
- Building re-started 10 years later and was for Queen Henrietta Maria, wife to Charles I.
- Plain, simple and elegant - a refined statement.
- Grand exterior entrance staircase.
- Impressive and grand entrance hall, a perfect 12.1 m (40 ft) cube. The grand internal circular staircase is of a type recommended by Palladio.
- Based on *Villa Medici* at Poggio a Caiano - an Italian renaissance precedent demonstrating advanced taste.
- Functions as a bridge for royalty over the public road - demonstration of hierarchy.

Jacob van Campen and Pieter Post *Mauritshuis*, The Hague (1633-44)
Analysis
- A perfectly proportioned Palladian town-house.
- Lowest floor acts as a stylobate platform for the main structure.
- Two floors articulated with giant Ionic pilasters and triangular pediment at roof line.
- Interior contains a large formal room or Great Hall on each floor with smaller more intimate spaces.
- Originally the Great Hall on the upper storey had cupola with a walkway around it for musicians. Destroyed by fire in 1704.

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

Louis Le Vau *Vaux-le Vicomte* (1657-61)
Analysis
- Built for Nicolas Fouquet, Louis XIV's finance minister.
- Central pavilion of rusticated Doric order with triangular pediment.
- Large Grand Salon beneath a domed roof on garden side.
- Flanking giant Ionic order wings, triangular pediments and characteristic Mansard roofs.
- Garden front pavilion has two levels, Ionic above Doric order - with a triangular pediment that seems out of scale with giant Ionic order of flanking wings.
- Combination of pediment and bulge of dome also seems incongruous.

Communication of status and importance of owner
- Scale and magnificence.
- Use of classical orders.
- Impressive entrance front and approach.

- Apartments for Fouquet and Louis XIV - suggests that the owner was on good terms with the monarch.
- Symmetrical ponds, parterres and terraces designed by Le Nôtre.
- Communication of power and conspicuous spending was so effective that Fouquet was arrested for embezzlement and died in prison 19 years later.

Other points considered to be valid to be given credit.

Topic 3   Art and architecture in nineteenth-century Europe

09   Analyse **three** paintings of work **and/or** poverty produced in the nineteenth century. What attitudes to labour **and/or** the poor are conveyed?

(30 marks)

Maximum Band 4 if no discussion of attitudes to labour and/or the poor.

The question requires students to
- Select three nineteenth-century paintings of work and/or poverty.
- Analyse each example.
- Consider the attitudes to labour and/or the poor in each example.

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

Attitudes to poverty might include
- Realist or social realist - the utter despair of grinding poverty.
- Documentary - neutral reportage.
- A moral dimension - censorial attitudes that attribute poverty to idleness.
- Links between the poverty of the lower classes and the poverty of Christ and the Apostles.

Possible examples might include
Gustave Courbet *The Stonebreakers* (1849-50)
Analysis
- Oil on canvas, 165 cm x 257 cm (destroyed in 1945).
- Subject is contemporary rural labour: an older man and boy work at breaking and transporting stones for use in road construction.
- The scene is one Courbet said he had witnessed in his native Franche-Comte.
- Both males are faceless and anonymous, stressing their generic and generational identities; they are identified by dress and age.
- Viewpoint is intimate, even intrusive.
- Human forms are treated in a similar way to the landscape.
- As well as showing Courbet's artistic originality, the painting highlights the political and social engagement of its author.

Attitudes to labour and/or the poor
- Unidealised, uncompromisingly frank treatment.
- No concession to decorum in poses or composition.
- Hard, manual work seen as a continuous cycle of physical degradation.
- Courbet called the old man 'an old machine grown stiff with service and age'.
- Awkward poses indicate the demanding nature of the work

Ilya Repin *Barge Haulers on the Volga* (1870-73)
Analysis
- Oil on canvas, 131.5 cm x 281 cm.

- Realist scene of everyday life.
- Scene of physical toil by barge haulers - burlaks
- Eleven individuals, all in the same desperate state.
- Figures come from different sections of society and from different parts of the Russian Empire.
- Figures almost collapse with effort of hauling the heavy barge upstream, in hot weather.
- Footprints in the sand indicate this is an oft-repeated task.
- Inverted Russian flag on mast of barge - perhaps indicative that all is not well in society.
- Sailing boat at left moves to the right - indicating the flow of the river.
- Based on scenes witnessed by the artist.
- Bought by the Grand Duke Vladimir Alexandrovich and exhibited throughout Europe as a key example of Russian realist painting.

Attitudes to labour and/or the poor
- Most figures seem bowed and defeated by toil - except for the youth who struggles against the leather straps and strikes a heroic pose.
- The leather haulage straps literally bind the figures and metaphorically enslave them.
- Figures are not anonymous types, but individuals, each expressing a different attitude or emotion.
- The workers include the dark-haired leader, Kanin the de-frocked priest; a robust peasant; a contemplative pipe smoker; a sullen sailor who stares at the viewer; a tired old man; the spirited youth 'Larka', a former soldier; a Greek and an anonymous peasant with bowed head.
- Jarring contrast between the dark group of working men and their sunny and bright environment.
- The tiny, steam powered boat in the distance suggests that the days of physical labour of this kind are numbered.

Luke Fildes *Applicants for Admission to a Casual Ward* (1874)
Analysis
- Oil on canvas, 137.1 cm x 243.7 cm.
- A grim social realist procession of the poor, sick and old.
- Figures are frieze-like and oblivious to the viewer.
- Muted colour emphasises the pathos of the subject.
- Based on Fildes' wood-engraving *Houseless and Hungry*.
- Fildes said he had witnessed such a scene, but it is also close to written descriptions.
- Exhibited with an extract from a letter from Dickens to Fildes - 'Dumb, wet, silent horrors! Sphinxes set up against the dead wall and none likely to be at the pains of solving them until the *general overthrow*.'

Attitudes to the poor
- Depiction of the poverty and want of modern London - the casualties of modern urbanised society.
- A 'casual ward' was overnight accommodation in the workhouse for homeless paupers. Admission was by a ticket issued from a police station.
- Range of figures are depicted - from the sick and lame, to a respectable visitor from the country, a drunkard and several pathetic families.
- Fildes had sympathy for the poor and the picture was intended to provoke humanitarian concerns.

Other points considered to be valid to be given credit.

Topic 3

10   Discuss how status and identity are conveyed in **three** nineteenth-century painted **and/or** sculpted portraits. Select your examples from the work of **at least two** artists.

(30 marks)

The question requires students to
- Select three nineteenth-century painted and/or sculpted portraits created by at least two artists
- Discuss how status and authority are conveyed in each example

Definition of a portrait
- A likeness of a known individual or individuals usually created during their lifetime or within living memory.
- Self-portraits by artists are allowed.
- Funerary portrait effigies are acceptable.
- No images of mythological characters or of characters from literature are admissible.

How status and identity are conveyed
- Depiction of facial features and body.
- Composition, pose and gesture.
- Use of clothes, accessories and other figures.
- Setting.
- Relationship of spectator to image.

Possible examples might include
Ingres *Napoleon on the Imperial Throne* (1806)
Status and identity
- Large and imposing scale - 260 cm x 163 cm.
- Recently crowned Napoleon I in coronation robes of a gold-embroidered satin tunic and an ermine-lined purple velvet cloak decorated with gold bees - Napoleon's personal emblem.
- A distant and iconic image that shows Napoleon in the pose of Jupiter or God the Father.
- Napoleon's face is the only part of his flesh revealed. The rest of his body is swathed in the coronation robes, gloves and boots.
- Regalia adds to sense of power, majesty and references to the Holy Roman Empire.
- In his right hand he holds the sceptre of Charlemagne and in his left, the Hand of Justice.
- He wears a gold laurel wreath crown and the great collar of the Legion of Honour.
- Decoration on carpet of astrological signs includes Libra - balance - and alludes to Napoleon's legislative work.
- Back of throne appears like a halo or sunburst of Apollo.
- A hyper-realistic, almost supernatural presence that intimidates the viewer.

Franz-Xavier Winterhalter *The First of May 1851* (1851)
Status and identity
- A group portrait of Queen Victoria, Prince Albert, her third son, Prince Arthur, and the Duke of Wellington.
- The painting celebrates three events on the First of May 1851 - the first birthday of Prince Arthur, the eighty-second birthday of Duke of Wellington and the opening of the Great Exhibition - Paxton's Crystal Palace can be seen in the left background.
- Composition is like an Adoration of the Magi scene - where the Royal family become the Holy Family and the Duke is one of the kings.

- Queen Victoria tenderly holds the infant - a demonstration of maternity.
- Queen Victoria wears a splendid diadem of a sunray design.
- Prince Arthur is clothed in classical drapery.
- The presence of a male heir indicates that the royal lineage is secured.
- Duke presents a gold casket - and in return is handed a nosegay of lilies.
- Albert stands like Joseph in the background.
- His key role in the organisation of the Great Exhibition is acknowledged.
- Albert and the Duke are in military uniform, emphasising masculinity and heroism.
- A private commission by the Queen, showing an intimate family moment that has been painted as a significant event.

Rodin *Honoré de Balzac* (1898)
Status and identity

- Over life-size bronze figure (height 282 cm).
- The writer, who had died in 1850, appears wrapped in a voluminous robe - likened to a 'monk's robe' which he worked in at night.
- A timeless costume that meant the image would not become dated.
- Though Rodin made exhaustive investigations into Balzac's physiognomy, the result was not naturalistic - perhaps because at any age the writer's features were at worst ugly and at best unattractive.
- Not a close resemblance as the object was to suggest the spirit of the man and a sense of his creative vitality and struggle.
- Emphasis on head, indicating mental processes.
- Dramatic and exaggerated facial features.
- Figure leans backward - to suggest isolation from the spectator.
- A visionary, almost spectre-like form.

Other points considered to be valid to be given credit.

Topic 3

11 Discuss the relationship between nudity and meaning in **three** nineteenth-century sculptures of the nude.

(30 marks)

The question requires students to
- Select three nineteenth-century sculptures of the nude
- Discuss the relationship between nudity and meaning in each example
  Examples where the figure is semi-nude are acceptable
  Examples where the nude is the principal figure amongst clothed figures are also acceptable.

General points about the relationship between nudity and meaning
- Function of the work and the circumstances of its commission.
- Significance of nudity to the depiction - the historical, literary or modern nude.
- Figures from literature, history or mythology might have contemporary meanings or relevance.
- The gender of the nude will have a profound effect on its meaning and associations - many nineteenth-century male nudes will relate to the heroism of the ancient world and many nineteenth-century female nudes will embody ideas about sensuality and eroticism

Possible examples might include
Bertel Thorvaldsen *Jason* (1802-28)
Nudity and meaning
- An over life-size heroic figure carved in white marble.
- Jason stands proud and pensive after having defeated the dragon that guarded the Golden Fleece.
- He holds a spear in his right hand and has the Golden Fleece draped over his left arm.
- Though seemingly at rest, his left foot has the heel off the ground.
- Based on the severe ancient Greek style of the mid-fifth century BC.
- A modern interpretation of Polyclitus' *Spear Bearer.*
- Stylised and simplified torso.
- Emphasis on heroic profile.
- Simple monumentality of the figure.
- Lack of emotion and detachment.

Antonio Canova *Pauline Borghese as Venus Victorious* (1804-08)
Nudity and meaning
- Life-size marble reclining nude figure.
- Aristocratic female sitter, in the guise of the goddess Venus.
- Holds an apple, the attribute of Venus.
- Classically idealised figure.
- Mythological reference allows nudity but still unusual for such a socially elevated sitter to be shown without clothes.
- Combination of dignified pose of Roman matron with casual nudity of a goddess.
- Reclines on a real bed, painted to simulate marble.
- Sitter was Napoleon's sister and was evidently strong willed and sensual.
- Such an image demonstrates her independence and confidence - in associating her beauty with that of Venus.
- Mythological reference implies an educated viewer.

Auguste Clésinger *Woman bitten by a snake* (1847)
Nudity and meaning

- Life-size marble nude figure.
- Sensuous image of a naked woman writhing from the pain of a bite inflicted by the snake twisted around her wrist.
- Curvaceous and full form.
- Sense of agony and ecstasy suggestive of amorous abandon.
- Dimpled flesh at the top of her thighs reveals the use of a plaster cast moulded from life.
- Model was Apollonie Sabatier.
- Use of life-casting was frowned upon - as it implied laziness and lack of imagination-Delacroix called it 'A daguerreotype in sculpture'.
- Ornate, flower covered base gives sense of abandonment in nature

Other points considered to be valid to be given credit.

Topic 3

12   Analyse **three** nineteenth-century buildings that use past architectural styles and give reasons why these styles were revived.

(30 marks)

Maximum Band 4 if no reasons for revival are given.

The question requires students to
- Select three nineteenth-century buildings, each of which contains some evidence of a revival of past architectural styles.
- Discuss how these past architectural styles were used in the selected examples.

Analysis
A full analysis of architectural characteristics should consider some of the following-
- Style.
- Plan, elevation and composition.
- Architectural elements and features, including decoration/ornament
- Materials and structure.
- Location/site.
- Scale.

Comments on past architectural styles and reasons for revival
- Most likely past styles are Classical, Gothic and Romanesque.
- Reasons why these styles were considered appropriate for nineteenth-century buildings.
- Relationship between choice of style and function of buildings. Gothic often associated with British national style and religious architecture, while classicism was often chosen for institutional or official buildings for its grandeur and authority.

Possible examples might include
Karl Friedrich Schinkel *Altes Museum* (1823-30, interior destroyed 1945, partially restored 1960s)
Analysis and past architectural style
- Greek classicism is adopted and Schinkel appreciated the power of simplicity of the classical style.
- The *Altes Museum* was an important building in the Greek Revival and the classical style became a blue-print for many museums and galleries.
- Main front on the Lustgarten is a colonnade of 18 sandstone Ionic columns *in antis*, 83.7 metres in length and 19.4 metres from the ground to the top of the cornice.
- The cubic attic has dedicatory inscription to Friedrich Wilhelm III.
- The attic protects the masonry dome of the rotunda giving the Museum a simple dominating silhouette.
- Monumental portico/columnar hall open to the exterior.
- Portico may allude to the *Stoa Poikile* of Athens (although known to Schinkel only through literary sources).
- Interior of the building contains two courtyards as well as a magnificent central drum and rotunda, based on the Pantheon.

Reasons for revival
- Authority and status of classical architecture.
- Linked to notion of the Museum as a 'Temple of Culture'.
- Aspirational ambition of the patron and of the Prussian nation.

Sir Charles Barry and Augustus Pugin *The Houses of Parliament* **(1837-68)**
Analysis and past architectural style

- *Houses of Parliament* or *Palace of Westminster* was a key building in establishing the Gothic in the national consciousness and proclaiming the Gothic as a contemporary stylistic language.
- When Old Palace of Westminster burnt down in 1834, a competition was announced 1835-36 and stipulated that all entries had to be Elizabethan or Gothic - showing a growing taste for 'indigenous' English architecture. 97 entries, all but 6 were Gothic.
- Pugin's work for Barry was in the third-pointed or Perpendicular style - which soon came to be considered 'corrupt' and too close to the Renaissance to provide a model.
- Asymmetrical plan - though basically cruciform with courtyards between the arms of the cross.
- Different entrances for different user groups - Commons, Lords, Royalty and Public.
- House of Commons and House of Lords mirror each other along the main axis and are accessed from the Central Lobby. They are surrounded by a ring of offices, committee and administrative rooms.
- Central Lobby or Octagon Hall is at the core of the building and is expressed externally by the Central Tower.
- Barry was responsible for the overall conception - plan, structure, composition, internal and external proportions and the spatial and conceptual relationships between the various parts.
- A sense of order was imposed on the Gothic asymmetry - as Pugin remarked - 'All Grecian Sir: Tudor details on a Classic body.'
- Interest in picturesque asymmetrical silhouette as seen from Thames - massive Victoria Tower at south end and the Clock Tower (St Stephen's Tower), containing Big Ben, at the north.
- River façade houses the Libraries of the Lords and Commons and the Members' dining room.
- Pinnacles, turrets, crockets and perforated iron-work on the sky line.

Reasons for revival

- Gothic was appropriate for stylistic continuity - the retention of *Westminster Hall* in the project and the proximity of *Westminster Abbey*.
- Gothic was a native English style.
- It also symbolised legitimate authority, a chivalric social order, and connoted law, religion and learning.
- The religious and secular aspects of the Gothic style lent themselves easily to the multi-purpose requirements of the building.

Alfred Waterhouse, *Museum of Natural History,* **London (1860-1880)**
Analysis and past architectural style

- German Romanesque style with towers and round arches.
- Polychromatic and textured surface.
- Past style combined with modern materials - iron frame and concrete vaults.
- Symmetrical plan and façade.
- Main entrance flanked by twin towers with a central gable at front, with two further towers at rear - that act as chimneys for the heating system.
- Main façade has two pavilions at each end.
- Grand, central entrance hall and staircase - a cathedral like space –
  52 m long x 29.5 m wide x 22 m high (170' x 97' x 72')
- Rich sculptural decoration depicting animal and floral imagery.

- Iron and glass roofing allows natural light into galleries - services in towers to allow as much exhibition space as possible.
- Design and scale reflect Victorian confidence and also Victorian desire to educate the masses.
- Adaptation of use of iron in the construction of industrial buildings to its use in public buildings.
- Scale suitable to public buildings at the heart of an empire.
- Example of eclectic revival architecture.

Reasons for revival
- Ecclesiastical associations of the German Romanesque were appropriate for the educational 'mission' of the building.
- German Romanesque was a Christian, not pagan, style.
- Original design by Fowkes was in the Renaissance style - German Romanesque was the style from which the Gothic developed.
- Lavish exterior decoration with a proliferation of detail would not have been suitable for a Renaissance design.
- By the 1850s architects were moving beyond English examples of medieval architecture.

Other points considered to be valid to be given credit.

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

13   Examine and discuss **three** works of art, each by a different artist, that use ready-made **and/or** found objects.   *(30 marks)*

The question requires students to
- Select three works of art, each by a different artist, that use ready-made **and/or** found objects.
- Examine and discuss the three examples.

Definition of 'ready-made and/or found objects'
- 'Found objects' (*objets trouvés*) and 'ready-made' objects are both items that already exist (natural and manufactured) that enter the category of art by being selected by the artist.
- Both can either be exhibited unaltered (in a new rarefied context) or combined together with artistic media.
- Allow wide interpretation of 'use' to allow all examples where ready-made and/or found objects make up the whole or partial art work.

Examination and discussion of ready-made and/or found objects should include
- Titles, dates, medium and setting or location.
- Examination and discussion of form (eg composition, textures, colour, scale, use of media etc).
- Examination and discussion of contexts (eg time and place of creation, historical circumstances, patronage, etc).
- Discussion may include why ready-made and/or found objects are used and their meaning and/or significance
  - challenges to the forms of conventional sculpture as an avant-garde strategy
  - desire to de-mystify the art object and create 'art' out of the stuff of everyday experience
  - to create installations where the viewer has a more intense experience
  - selection and use might range from the non-aesthetic and impersonal to the highly subjective and autobiographical.
  - debates on whether or not ready-made and found objects are art.

Possible examples might include
Carl Andre *Lever* (1966)
Examination, discussion and use of ready-made objects
- 137 unjoined firebricks, extended along floor for 10.5 m.
- Use of ready-made objects - in this case undisguised industrial, non 'Fine Art', materials.
- Emphasis on horizontality.
- Sense of infinity and endlessness.
- Andre explained that it was like putting Brancusi's *Endless Column* on the ground instead of in the air.
- Some critics have identified a phallic or priapic reference - as a lever is a long, rigid tool.
- Horizontality and everyday materials run counter to many accepted ideas of what constitutes a sculpture.
- An example of the pure and unadorned forms of Minimalist art.

Damien Hirst *The Physical Impossibility of Death in The Mind Of Someone Living* (1991)
Examination, discussion and use of found objects
- Tiger shark, glass and steel tank, 5% formaldehyde solution.
- Title invites thoughts about how death is considered both in modern society and by the individual.
- Interest in the processes of life and death.
- Modern death rituals tend towards an avoidance of the subject, almost to the point of taboo.
- Tensions and paradoxes created by the displacement of the shark from the natural environment into a gallery context, yet seen in a sea-like liquid.
- Fierce predator of the ocean seen close up.
- Consideration of the category of the work being seen - is it sculpture? - is it a natural history exhibit? - is it even art?

Tracey Emin *My Bed* (1998)
Examination, discussion and use of ready-made objects
- The bed in which Tracey Emin claims she was drunk, miserable and suicidal for four days in summer 1998.
- On and around the bed are many personal items.
- Projection of intimate, usually private, details into public arena
- Deliberate project to make public the detritus of her life.
- The objects can be read as a biographical narrative of the artist.
- Operation of the artist's will in deciding what constitutes 'art' - cf. Duchamp's *Fountain*.
- Debates on degree of 'skill' required.

Other points considered to be valid to be given credit.

Topic 4

14   Discuss how stylistic change **and/or** development is/are demonstrated in **three** paintings by **one** artist working during this period.

(30 marks)

Maximum Band 4 if no discussion of change and/or development given.

The question requires students to
- Select three paintings by one artist made between 1946 and 2000.
- Discuss how stylistic change and/or development are demonstrated in these three examples.

Development/change
- Development means evolution of style and/or subject and/or medium etc.
- Change means alteration/difference in style and/or subject matter and/or medium, etc that may not be considered as development/evolution.
- Development and/or change can be illustrated in works produced in any period of time during the artist's career.

Discussion
- Discussion should consider why developments/change took place in the work of the selected artist, and the examples should illustrate this.
  A possible choice of artist whose work demonstrates stylistic development and/or change is Francis Bacon (1909-1992)

Artistic change and/or development in Bacon's painting
Possible examples might include
Head VI **(1949)**
- Oil on canvas 93.2 cm x 76.5 cm
- Inspired by the Velázquez *Portrait of Pope Innocent IX* (1650).
- Pope appears tortured inside a glass box - perhaps a reference to the protective glass panels used for Nazi defendants in the Nuremberg War Trials, 1945-46.
- His flesh is stretched and pulled from his face.
- While the figure is based on Velázquez's pontiff, his screaming mouth and shattered pince-nez are based on a still of the anguished cry of the bespectacled elderly nanny in Sergei Eisenstein's film 'Battleship Potemkin', 1925.
- The upper part of the head dissolves away into a curtain.
- A disturbing image of horror, death and human frailty.
- An early painting in establishing Bacon's technique and imagery.

Three studies for a Crucifixion **(1962)**
- In common with much of Bacon's later work, these works are on a large scale and feature only one or two strongly lit figures.
- Oil with sand on canvas, three panels, each 198.1 cm x 144.8 cm.
- Figures are mangled, distorted and disturbing, appearing like meat or animal carcasses.
- Triptych form suggests a narrative and the title 'Crucifixion' evokes suffering and pain.
- The left panel has Bacon's father and Bacon himself wearing tights or women's underclothes and seems to be Bacon's expulsion from the family home.
- In the central panel a bulbous, bloodied figure (Bacon) is on a bed in Morocco, where he was beaten by his lover Peter Lacey in masochistic sex acts. Skull-shaped head with teeth visible.

- In the right panel an inverted figure is seen. Bacon said the idea came from a Cimabue Crucifix that seemed to him like a worm crawling down the cross.
- This has been interpreted as an emblem of the sublimation of personal pain.
- Work has been interpreted as autobiographical.

Triptych May-June 1973 **(1973)**
- Bacon's later work was mainly concerned with his personal life.
- Bacon's close friend George Dyer was one of his most frequent subjects from the mid-1960s.
- After Dyer's death on the eve of Bacon's retrospective in Paris in 1971, he painted a number of pictures from memory and with the aid of photographs.
- Monumental and static trio of images.
- Each 198 cm x 147 cm.
- Set against a black background, Dyer appears three times, framed in a doorway.
- In the right panel the nude Dyer vomits into a sink.
- In the central panel he crosses the room and a sinister black shadow emerges from him.
- He expires seated in a foetal position on the lavatory in the left panel.
- Sequential views of a single figure, like stills from a film.
- The white arrows in the foreground of the side panels perhaps counter the sensational character of the subject matter or alternatively provide instructions to the viewer.
- Intense and personal images - this is one of the three so-called Black Triptychs painted in response to Dyer's death.
- Painting the subject had a cathartic effect for Bacon - an exorcism of his pain and guilt over the event.

Other points considered to be valid to be given credit.

Topic 4

15 Discuss the characteristics of **either** Minimalist Art **or** Conceptual Art through an analysis of **three** examples.

(30 marks)

The question requires students to
- Select three examples of either Minimalist or Conceptual Art
- Discuss the characteristics of one of the two art forms through an analysis of the examples.

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

Possible examples might include
Frank Stella *Six Mile Bottom* (1960)
- Regular and relatively simple linear pattern.
- Emphasis on picture as a physical object occupying space.
- Shape of canvas is non-standard - a rectangle 'pulled' into a cross shape with tiny lateral arms.
- Use of deep stretcher pushes the canvas away from the wall.
- Emphasis on the flatness of the picture plane and no sense that the picture is a transparent screen opening onto an imaginary space.
- Commercial paints taken straight from the can.
- Monochromatic surface.
- Glassy and semi-reflective surface.
- Width of the stripes established by ordinary house-painter's brush.
- De-humanised image.
- Strict symmetry prevents any figural or anthropomorphic dimension.

Dan Flavin *Monument for V.Tatlin* (1964)
- An assembly of neon tubes.
- Use of ready-made objects.
- Rejection of traditional techniques for producing sculpture - there was no direct involvement by the artist to carve or to model.
- Object existed in its own right and did not appear to signify anything.
- Title evokes Tatlin's model for the *Monument to the Third International* (1919) and the arrangement suggests the form of a tower or skyscraper.

Donald Judd *Untitled (DSS 120)* (1968)
- Ten rectangular units of stainless steel and coloured Plexiglas, each 15.2 cm x 68.6 cm x 61 cm.
- Made up of simple, interchangeable units, that can be stacked or stored.
- Part of a series of works by Judd referred to as 'stacks'.
- Stark and simple arrangement.
- Emphasis on the physical structure and the space around it.
- Boxes are cantilevered to the wall in a precise vertical line, seemingly floating in space.
- The sense of gravity that anchors traditional sculpture to the pedestal is defied.

Characteristics of Conceptual Art
- Concept or ideas in the work are more important than traditional aesthetic concerns.
- Any activity or thought could be a work of art without giving it physical form.
- Rejection of the creation or appreciation of a traditional art object.
- Art works are just the vehicle or residue used to communicate an idea.
- Commonplace and banal objects often used.
- Godfrey (1998) identified four forms of Conceptual Art
  - (i)   Ready-Mades.
  - (ii) Interventions.
  - (iii) Documentation.
  - (iv) Photographs or Words.
  - Often these forms are combined in a single work.

Possible examples might include
Joseph Kosuth *One and three chairs* (1965)
- A real chair, a true-size photograph of the chair as it is installed and an enlarged dictionary definition of the word 'chair'.
- Investigation of the idea of 'a chair' and of the relations between the actual object and visual and verbal references
- The piece is selected by the artist and requires no traditional artistic 'skill'.
- The 'recipe' can be passed on to galleries in different locations.

Richard Long *A Line Made by Walking, England* (1967)
- Photograph of a line made in the grass of a Wiltshire field by repeated walking.
- The act of walking was the art.
- Walking equated with drawing.
- A democratic process as anyone could do it.
- Photographs are a record of his physical intervention in the landscape.
- The work demonstrates Long's concerns with motion and impermanence.
- Absence of pathos and sentimentality.

Jenny Holzer *Words of Love and Loss (Installation for Bilbao)* (1997)
- Nine vertical double-sided LED signboards, each 12 metres tall.
- Messages in Basque (blue), Spanish and English (both red).
- Commissioned by and installed in, the Guggenheim Museum, Bilbao.
- Holzer said that LED sign boards usually informed people about important world events, advertised products and alerted them to financial matters.
- Texts here are more personal and subjective and are a variation from previous projects benefiting AIDS research.

- Sixteen messages, all in the first person and often referring to 'you', are calculated to provoke an emotional response and evoke universal themes of intimacy, death, and loss eg I SAY YOUR NAME, I SAVE YOUR CLOTHES, I BURY MY HEAD, I BURY YOU.
- A site-specific conceptual work, the geometry of the signboards contrasts with the organic curves of the surrounding gallery architecture.
- Inventive use of commercial signage.

Other points considered to be valid to be given credit.

Topic 4

16   Analyse **three** examples of domestic architecture built between 1946 and 2000 **and** consider the relationship between form and function in each.

(30 marks)

If no consideration of the relationship between form and function the maximum is Band 4.

The question requires students to
- Select three domestic buildings, built between 1946 and 2000.
- Make an architectural analysis of each building.
- Consider the relationship between form and function in each example.

Analysis
A full architectural analysis should consider some of the following
- Plan, elevation and composition.
- Architectural elements and features, including decoration/ornament.
- Materials and structure.
- Scale.
- Location/site.
- Circumstances of the commission.

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) - eg a house or houses, apartment or apartment block, housing estate, hall of residence, but not a hotel.

Possible examples might include
Mies van der Rohe *Lake Shore Drive Apartments*, Chicago (1948-51)
Analysis
- Two identical high-rise (26 storey) blocks.
- Steel frame, glass infill; central service core around which apartments are arranged affording views.
- Modernist aesthetic: geometric appearance, symmetrical, regular arrangement.
- Built on triangular city site next to Lake Michigan.
- Luxury apartments; separated from the everyday life of the city.
- Development of interwar Modernist principles in the United States: machine-like, modern materials, no ornament, etc.
- One of the first high-rise residential buildings in this austere style.

Relationship between form and function
- A functional method of 'stacking' regular shaped dwelling units.
- Lack of applied decoration - only ornaments are the I-beams attached to outside (perhaps to emphasise verticality).

Mario Botta *Casa Rotonda*, Stabio, Switzerland (1980-81)
Analysis
- Individual, private dwelling for the Medici family in a relatively small community.
- Natural coloured concrete bricks.
- Bold cylindrical form 'cut' in two on one side by stairwell and windows; skylight on top.

- Circular plan and curve of outer wall of stairwell; stepped 'cutting' of walls for windows echoes symmetry but unexpectedly breaks the continuous surface.
- Monumental, yet glazed elements prevent an overwhelming sense of mass.
- Breaks with traditional forms of housing.
- Desire to integrate with landscape.

Relationship between form and function
- Relates to historical forms (Roman, Romanesque, medieval towers) yet retains modern form.
- Brick associated with domestic buildings.
- Tower associations suggest safety, protection and retreat.
- Architectural elements and interior spaces linked to proportions of the human body.
- Influence of vernacular buildings (eg barns).

Jean Nouvel *Nemausus I,* Nîmes (1985-87)
Analysis
- Low cost social housing.
- Two parallel blocks and three levels of apartments across five floors.
- Duplex and triplex apartments.
- Buildings raised on concrete pillars to provide parking underneath.
- Blocks appear like ships.
- Design unit is a series of concrete walls placed every five metres. These form the end walls of the apartments and support the floors above.
- Apartments occupy the whole width of the block and are a single volume of space between the two concrete walls.
- All communal parts of the building are placed on the outside ie stairs and walkways.
- Private verandas on same level as walkways.
- Prefabricated elements added to the concrete structure.
- Use of corrugated aluminium for exterior cladding, from factories and aircraft hangers, and raw concrete.
- Folding doors, modified from those used in fire stations, give access to veranda.
- Internal metal staircases.
- Overhanging metal screen roof provides shade.

Relationship between form and function
- Nouvel wanted to create the largest apartments possible within the budget.
- Apartments were designed from the inside, out.
- Principles and materials of industrialised building are brought to the construction of social housing.
- Wide communal walkways act as a pedestrian 'street'.
- An alternative approach to the repetitive units of mass density housing.

Other points considered to be valid to be given credit.