
A-LEVEL

History of Art

HART4 - Investigation and Interpretation (2)
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 4 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 | <ul style="list-style-type: none"> Wholly accurate, detailed and appropriate sourcing, selection and recall Entirely inclusive description | <ul style="list-style-type: none"> Excellent and sustained analysis and discussion Thoroughly relevant and well-considered argument and judgement | <ul style="list-style-type: none"> Thoroughly clear, coherent and accurate use of language Sustained and wholly relevant organisation of material | <ul style="list-style-type: none"> Thorough application of art historical skills Explicit understanding of art historical relationships |
| Band 6 21 – 25 | Good response to the question | <ul style="list-style-type: none"> Accurate and appropriate sourcing, selection and recall Comprehensive description | <ul style="list-style-type: none"> Good analysis and discussion Germane argument and judgement | <ul style="list-style-type: none"> Very clear, coherent and accurate use of language Competent organisation of material | <ul style="list-style-type: none"> Effective application of art historical skills Good understanding of art historical relationships |
| Band 5 16 – 20 | Competent response to the question | <ul style="list-style-type: none"> Generally relevant sourcing, selection and recall Relatively comprehensive description | <ul style="list-style-type: none"> Competent analysis and discussion Some meaningful argument and judgement | <ul style="list-style-type: none"> Clear, coherent and accurate use of language Adequately effective organisation of material | <ul style="list-style-type: none"> Competent application of art historical skills Adequate understanding of art historical relationships |
| Band 4 11 – 15 | Limited response to the question | <ul style="list-style-type: none"> Limited sourcing, selection and recall Partial description | <ul style="list-style-type: none"> Simplistic analysis and discussion Limited argument and judgement | <ul style="list-style-type: none"> Limited clarity, coherence and accuracy of language Some appropriately organised material | <ul style="list-style-type: none"> Limited application of art historical skills Simplistic understanding of art historical relationships |
| Band 3 6 – 10 | Basic response to the question | <ul style="list-style-type: none"> Some relevant sourcing, selection and recall Basic description | <ul style="list-style-type: none"> Basic analysis and discussion Simplistic argument and judgement | <ul style="list-style-type: none"> Generally clear, coherent and accurate use of language Basic organisation of material | <ul style="list-style-type: none"> Elementary application of art historical skills Rudimentary understanding of art historical relationships |
| Band 2 1 – 5 | Inadequate response to the question | <ul style="list-style-type: none"> Poor sourcing, selection and recall Weak description | <ul style="list-style-type: none"> Little or ineffective analysis and discussion Little or no argument and judgement | <ul style="list-style-type: none"> Unclear and inaccurate use of language Ineffective organisation of material | <ul style="list-style-type: none"> Inadequate application of art historical skills Ineffective understanding of art historical relationships |
| Band 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 student has

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

Topic 1 Art and architecture in thirteenth-century and fourteenth-century Europe

- 01** Discuss the style and construction of **three** religious buildings of the thirteenth century **and/or** fourteenth century.

(30 marks)

The question requires students to

- Select three religious buildings from the thirteenth century and/or fourteenth century.
- Discuss the style and construction of the examples.

Definition of religious building

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

Discussion of style and construction

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

- Emphasis on verticality and light - symbolic of heaven.
- Pointed arch reduced the thrusts and allowed great height to be achieved.
- Roof supported by the arches rather than by the walls - could be thinner and extensive window piercings were possible.
- Pointed arch allowed vault to be constructed over four sides so that the apex (crossing of diagonal arches) is same height as transverse arches and wall arches - pointed vault therefore allowed more light in.
- Stone rib vault, developed from the Romanesque (eg Durham Cathedral) was fully exploited in the Gothic, allowing concentration of weight of stone on individual points that could be supported by piers and buttresses.
- Ribs also delineated the vaults and gave a visual sense of unity to the structure.
- A 'skeleton' of Gothic constructional elements.
- Flying buttresses – free-standing brick or stone supports attached to the exterior walls by an arch or a half arch spanned side aisles and supported the great height of the nave and also enabled the walls to be opened out by windows.
- Pinnacles on grounded section of flying buttress added weight to 'anchor' the structure.

Possible examples might include

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

Discussion of style and construction

- High Gothic.
- Elevation of arcade on massive piers, an unlit triforium, and a tall clerestorey with paired lancets.
- Cylindrical piers and engaged colonettes with foliate capitals.
- Sense of gravitas appropriate to place where kings of France were crowned.
- Rayonnant style West front has three gabled portals, twin towers and a central rose window.
 - clear horizontal and vertical subdivisions.
 - use of bar tracery in the three rose windows of the portals.
 - composition has two extra buttressed gables at sides.
 - sense of three-dimensional movement.
 - rich decoration.
- Soaring height and light-filled interior inspire piety and wonder and stimulate a spiritual response.

- Scale and magnificence of the building and its decoration prepare the worshipper for the religious experience.
- Length of nave and splendour of the architecture also linked to the cathedral's function as the setting for coronations.

Salisbury Cathedral (1220-after 1258)

Discussion of style and construction

- Early English Gothic, the most stylistically unified English Gothic cathedral.
- Two sets of transepts and rectangular East end - a means of providing extra provision for altars.
- Compartmentalised plan - refers to Romanesque.
- West front has three doors, three lancet windows and small towers.
- Crossing has tower and impressive spire added c.1334.
- Interior has low, horizontal emphasis.
- Internal storeys clearly separated into strong horizontal bands - extensive use of Purbeck marble to create a strongly coloured scheme.
- Low arcades.
- Lady chapel - like a miniature hall church.
- Lancet windows.
- Interior gave sense of spirituality and mysticism.

Gloucester Cathedral (remodelled 1337-c.1355)

Discussion of style and construction

- Romanesque East end remodelled in Perpendicular style - related to burial of Edward II in Gloucester Abbey.
- Norman apse and ambulatory replaced with large East window that practically amounts to a vast wall of glass.
- Choir uses predominantly vertical and horizontal tracery bars with slender, vertically sub-divided supports.
- Panel motif repeated in rows and tiers throughout the tracery design.
- Perpendicular tracery draws eyes upward.
- New type of net vault, incorporating lierne ribs - which do not start from the springing of the vaulting compartment - in South transept.
- Vault forms geometric designs that merge to make vault look like a continuous surface.
- Fan-vaulting possibly invented at Gloucester in the 1350s.
- Fan vaulting present in the Cloister, giving a sense of an undulating flow of space from bay to bay.
- All the ribs that rise from the springing of the dome have the same curve and are spaced equidistantly, in a manner resembling a fan.

Other points considered to be valid to be given credit.

Topic 1

- 02** Discuss how religious purpose was communicated in **three** works of art from this period. You may choose your examples from painting **and/or** sculpture.

(30 marks)

The question requires students to

- Select three works of art from the thirteenth century and/or fourteenth century.
- Discuss how religious meaning was communicated in each example.

Communication of religious purpose

- Discussion of how each work's form and content convey religious purpose.
- Discussion of contexts relevant to communication of religious purpose.
- Religious purpose could be conveyed in secular art works, such as in portraits or tomb sculptures.

Possible examples might include

Simone Martini *The Annunciation* (1333)

Communication of religious purpose

- Didactic narrative from Luke, Chapter 1.
- Originally placed on the altar of Saint Ansanus in Siena Cathedral.
- The Archangel Gabriel kneels before the Virgin Mary, who turns and twists her body and shrinks from the words that are tooled into the gold background - 'Hail Mary full of grace, the Lord is with you'.
- Much naturalistic observation - Gabriel's wings, the detailed draperies, Mary's half-open book and the inlaid decorations of her throne.
- Gabriel holds an olive branch and the lily (symbol of purity and virginity) appears in a vase at the rear.
- This action takes place in a panel topped by three pointed arches and a limited sense of space and recession is created by the marble floor and by Mary's ornate throne.
- At each side a saint occupies another pointed arch and is separated from the main scene by colonettes.
- Altarpiece includes saints with a relevance to Siena.
- At the left Ansanus (patron saint of Siena) holds the banner of the Resurrection in one hand and the martyr's palm in the other.
- At the right St Giulitta, another martyr who was killed along with her son by the Roman Emperor Diocletian.
- Precious materials and lavish craftsmanship add to the religious purpose.

Nicola Pisano *Adoration of the Magi* (1259-60)

Communication of religious purpose

- Carved marble relief on Pisa pulpit.
- A visual demonstration of the recognition of the infant Christ's majesty by powerful monarchs.
- Virgin and Child receive gift from kneeling king, with two other kings kneeling and standing behind. Joseph's head is visible behind Mary as is angel Gabriel. Magi's three horses at left.
- Solid and weighty Madonna shows antique influence and conveys a sense of the maternal.
- Crowded and animated composition.
- Foreshortening creates illusion of depth.

- Location on a free-standing and highly visible pulpit on the Pisa Cathedral Baptistery adds to the impact and importance of the image.
- A visualisation of the Word of God.

Duccio *Peter's first denial and Christ before the High Priest Annas* (1308-11)
Communication of religious purpose

- Two separate events from Christ's passion are united in a single painting - on the rear of the *Maestà*.
- One of the many panels painted for the *Maestà*, made for the high altar of Siena Cathedral and honouring the city's patron saint, Mary.
- In common with other panels on the rear of the *Maestà*, the image was to be read from top to bottom.
- Inventive solution to conveying the narrative from Luke 22:54-57.
- In the upper register the bound Christ is interrogated by Annas. Christ is flanked by those giving false testimony and surrounded by spear-carrying soldiers.
- In telling the story, the stairs link the two scenes compositionally and chronologically.
- When recognised by the servant girl as a follower of Christ, Peter raises his right hand in denial.
- He is further identified for the viewer by his halo.
- Peter sits amongst a group of men warming their feet at a fire - an intimate detail that adds to the humanity of the scene.
- Serving maid in the lower scene is about to ascend the stairs - her left arm simultaneously points to Peter and seems to clasp the balustrade.
- Christ and Peter are placed directly above one another and both are barefoot.
- Consistent figure scale and architectural details create a sense of actuality.
- Use of precious materials and fine craftsmanship.

Other points considered to be valid to be given credit.

Topic 1

- 03** Analyse **three** works of art from this period that are concerned with secular and/or royal subject matter. You may choose your examples from painting **and/or** sculpture.

(30 marks)

The question requires students to

- Select three examples of secular and/or royal subject matter from the thirteenth century and/or fourteenth century.
- Analyse the examples.

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).

Definition of secular subject matter

- Secular subjects are non-religious.
- Secular subjects in the thirteenth century and/or fourteenth century are likely to be scenes of everyday life.
- Secular subjects could also include fables, animals, historical or scientific subjects.

Definition of royal subject matter

- Paintings or sculptures that include a living or recently-living royal personage.
- Royal presences would sometimes be included as donors or witnesses to holy scenes.
- Tomb effigies are allowed.
- Biblical scenes involving royalty are allowed - eg The Adoration of the Magi.

Possible examples might include

Anonymous sculptor *The Bamberg Rider* (c.1236)

Analysis and royal subject matter

- Sandstone equestrian statue against a pillar in Bamberg Cathedral, almost life size.
- Considered to be a representation of a worldly ruler of the time.
- Wears a crown and carries a sceptre - perhaps Conrad III, king of Germany (1138-1152) or Frederick II, the Holy Roman Emperor at the time (d.1250) - the latter of whom patronised the cathedral.
- Also a suggestion that the figure is a saint-king, such as Saint Henry II, Holy Roman Emperor (973-1024), who is buried in the cathedral.
- Pose is both regal and nonchalant and the rider turns towards the viewer.
- Detailed rendition of the high saddle and horse's trapping.
- Associations of the equestrian figure with power, status and authority, derived from classical Roman tradition.
- Rider has no left arm - designed to be against the pillar.
- Made up of seven different pieces of stone.
- Group is supported on a console with bosses and a foliated design with brackets underneath, the right of which has a stylised 'Green man' capital.
- Architectural canopy above the figure of the king.
- Unusual subject at this time and in this place.

Ambrogio Lorenzetti *The Effects of Good Government in the City and Countryside* (c.1337-40)

Analysis and secular subject matter

- Large fresco in Sala dei Nove, in the Palazzo Pubblico - Town Hall, Siena.
- Fresco covers long wall of room - approximately 1440 cm.
- Council chamber of the city's nine magistrates - so a secular theme concerning good and bad government was appropriate.
- Good Government fresco is on the wall with the best illumination.
- Secular image representing relatively naturalistic scene of a walled city on the left and on the right the surrounding countryside benefiting from good government.
- Assumed that this city and countryside is an idealised view of Siena itself.
- Merchants and fashionable ladies walk around the well-maintained city streets.
- Many shops and artisans are depicted - indicating healthy commerce.
- A wedding procession takes place.
- In the foreground is a ring of richly dressed maidens dancing.
- Bird's eye view of the countryside which shows farms, country houses and ploughed farmland.
- Nobles are hawking, peasants labour in the fields and heavily-laden mules are driven.
- A productive and well-ordered landscape.
- A winged allegorical figure of Security, hovers above the landscape, holding an unfurled scroll inscribed 'Without fear every man may travel freely and each may till and sow, so long as this commune shall maintain this lady [Justice] sovereign, for she has stripped the wicked of all power.'
- Security also holds a hanged figure on a gibbet, indicating the fate of those who transgress.
- Frieze below the scene contains an admonition to the city's rulers to study the good life that comes from good government and reminded them of the responsibilities that came with their office.
- Border medallion decorations relate to the occupations of times of the year and the idea that peace comes not only from good government but from the inhabitants acting according to temporal and astral forces.
- Medallions also show the planets - and the 'children' of planets conducive to peace are prominently shown in the fresco - merchants are under the planet Mercury, brides and dancers under Venus.

English or French artist(?) *Richard II presented to the Virgin and Child by his patron St John the Baptist and St Edward and St Edmund ('The Wilton Diptych')* (c.1395-99)

Analysis and royal subject matter

- Diptych, tempera and gold leaf on wood, 53 cm x 37 cm.
- In left panel, King Richard II is presented to the Madonna and Child and accompanied by his patron saint St John the Baptist and St Edward the Confessor and St Edmund the Martyr - earlier English kings who came to be venerated as saints.
- Each saint holds their attribute - St John the Baptist a lamb, St Edward the Confessor a ring and St Edmund an arrow.
- A small portable diptych for personal devotion.
- Decorated/tooled gold leaf background and use of expensive pigments.
- Angels have the white hart device of Richard II on their shoulders and one carries flag of St George - reference to England and the King.
- Idea that the King rules by divine right, sanctioned by the presence and blessing of the Madonna and Child.
- Right-hand panel represents standing Madonna holding the Christ Child, surrounded by a group of eleven standing and kneeling angels.

- Madonna and Child are off centre angels crowd around in what seems compressed space.
- Madonna's and angels' robes are vivid blue; they stand on grass strewn with flowers.
- Two angels seem to converse; Child leans towards figures in left panel in gesture of blessing.

Other points considered to be valid to be given credit.

Topic 1

- 04** Discuss **three** examples of how sculpture was used to decorate religious buildings during this period **and** consider the relationship between the sculpture and the architecture. **(30 marks)**

Maximum Band 4 if no consideration of the relationship between the sculpture and the architecture.

The question requires students to

- Discuss three examples of how sculpture was used to decorate religious buildings from the thirteenth century and/or fourteenth century.
- Consider the relationship between the sculpture and the architecture.

General discussion points about sculpture as decoration in religious buildings

Sculpture to decorate a religious building occurs in many different forms, but some of the following should be considered

- Subject matter.
- Meaning or significance.
- Location - interior or exterior.
- Use of materials.
- Role of patronage.

Relationship between sculpture and the architecture

- Sculpture may be free-standing, incorporated into the fabric of the building or applied to a fixture such as a font or pulpit.
- Although tombs are sculptures within religious buildings, their decorative contribution might be difficult to establish.
- The form of the 'host' architectural element or fixture will often influence the form and appearance of a sculpture.

Lorenzo Maitani *Sculptures on west façade of Orvieto Cathedral (c.1310-30)*

Discussion

- Four marble panels, one on each of buttresses flanking the three portals, carved in relief: *Adam and Eve, The Tree of Jesse, Last Judgement, Life of Christ*.
- Scenes of stories are not set in frames but composed in continuous strips (like *Trajan's Column*).
- In the two central panels, a naturalistically carved vine acts as a frame separating each episode of the narrative.
- Figures are represented naturalistically, with accurate anatomical detail and conveying emotion
eg the damned in Hell on fourth buttress.
- Frames and archivolt of each door are carved with geometric decoration (not by Maitani).
- Base of the narrative panels are at eye level, rising approximately 3 metres, so narrative can be read by viewer.

Relationship between sculpture and architecture

- Panels are width of buttresses and height of jamb, so fitting with architectural proportions.
- Abstract geometric carving of archivolt echoes the geometric arrangement and architectural features of façade.

- In reading the narrative, the viewer's eyes are raised and naturally follow verticality of façade.

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

Discussion

- Large-scale relief sculpture on the back of the free-standing tabernacle in Orsanmichele, Florence.
- Tabernacle housed Bernardo Daddi's repainting of a miracle-working image of the Virgin and Child.
- Two scenes are treated as one, with the earthly scene of Mary being lowered into a sarcophagus in the lower register and her Assumption into heaven in the upper register.
- The Virgin is attended by the grief-stricken Apostles and by Christ, who holds a baby in his arms, symbolic of Mary's soul.
- Her features are gaunt and her hands and arms appear bony.
- At the right are figures in contemporary dress - one of whom is traditionally identified as the artist.
- Two figures hold extinguished torches - indicative of the snuffing out of life.
- A young acolyte holds a censer at the left.
- Figures in the lower register appear weighty and three dimensional.
- Above, the Virgin is enthroned within a mandorla.
- She hands her girdle to the kneeling St Thomas.
- She is flanked by two music-making angels and four others who support the mandorla.
- Figures in the upper register appear flatter.
- Lapis lazuli, gold and glass inlays add to the magnificence of the upper scene by introducing glittering polychromy.

Relationship between sculpture and architecture

- Scene is arch-shaped, corresponding to the form of the tabernacle.
- Framed by the twin twisted colonettes of the tabernacle structure.
- Decorative field against which the upper scene is superimposed continues some of the decorative motifs of the flanking architecture.

Claus Sluter *Sculptures on the portal of the Chartreuse de Champmol, Dijon* (1385-1393)

Discussion

- The Virgin and Child are on central trumeau.
- Virgin is the Queen of Heaven and once held a sceptre.
- Virgin is also maternal and there is a sense of naturalistic observation in the way she looks at her infant son.
- Mary is animated by her billowing draperies and she thrusts her right arm into space.
- The door jamb figures on the left are Philip the Bold, Duke of Burgundy, kneeling in prayer, accompanied by the standing St John the Baptist.
- On the right, Philip's wife, Margaret of Flanders, also kneels in prayer with St Catherine behind her.
- The two patrons and their intercedent saints all focus their gazes on the Virgin and Child, giving a sense of a coherent group.

Relationship between sculpture and architecture

- Figures are superimposed on the architecture and almost overpower their setting.
- Architectural form of the double opening serves as a setting for the narrative.

- All four figures have architectural canopies above linked with trefoil tracery - thus tying the individual figures together.

Other points considered to be valid to be given credit.

Topic 2 Art and architecture in sixteenth-century Europe

- 05** Analyse the Renaissance characteristics of **one** painting, **one** sculpture and **one** building. **(30 marks)**

The question requires students to

- Select one sixteenth-century painting, one sculpture and one building.
- Analyse the Renaissance characteristics of the chosen examples.

Characteristics of the Renaissance include

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

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

- Harmony.
- Simplicity.
- Grandeur.
- Assured handling of multi-figure compositions.
- Technical mastery.
- Deeper investigation of and relationship with classical antiquity.
- Development of more monumental forms and the creation of unified and harmonious compositions that rejected the decorative details of 15th-century art.

For the purposes of this question either or both usages of 'Renaissance' are acceptable.

Possible examples might include

Raphael *The School of Athens* (1510-11)

Renaissance characteristics

- Concerned with the humanist discipline of Philosophy.
- Fresco for the Stanza della Segnatura, Papal apartments in the Vatican - elite patronage.
- Clear narrative with balanced figure groupings.
- A demonstration of the power of knowledge and intellect.
- Figures occupy architectural space.
- The greatest ancient philosophers are gathered together within a building of Greek cross plan - reminiscent of Bramante's architecture.
- Plato and Aristotle are in the centre, carrying books in their left hands. Plato's is entitled TIMEO, Aristotle's ETICA.
- Socrates is in profile at the left and below him is Pythagoras depicted as an old man writing in a book while a boy holds before him a tablet of the theory of harmony.
- At the right, bending over a pair of compasses is Euclid.

Michelangelo *David* (1501-04)

Renaissance characteristics

- Large, heroic scale, appropriate for public situation (originally intended for exterior of Duomo, Florence).
- Relatively naturalistic but idealised style - in manner of Antique sculpture.
- Old Testament subject.
- Adolescent male nude.
- Technical virtuosity of figure carved from single block of white Carrara marble.
- Undercutting in hair, drilled pupils.
- Subtle carving of muscles and veins and smooth finish.
- Tree trunk used as support - as in many ancient examples.
- Represented as ready to fight, rather than as victor.

Bramante *Tempietto* (1504-after 1510)

Renaissance characteristics

- Martyrium marking the site of St Peter's crucifixion on the Janiculum, in the cloister of S Pietro in Montorio, Rome.
- Conforms to High Renaissance ideals - balance, harmony, simplicity and investigation and use of classical antiquity.
- Based on the examples of circular ancient Roman temples and early Christian martyria.
- Exterior is a colonnade of sixteen Doric columns which surround a small cella, or enclosed interior sanctuary.
- Use of a classical order - and the Doric order was appropriate for a male saint.
- Plan is based on the perfect form of a circle.
- Building's existence was more important than its liturgical function - so a centrally-planned form, with no requirements for congregational worship, was admissible.
- In proportion, the width of the peristyle is equal to the height of the cella - a harmonious and visually satisfying solution.
- Princely patronage - commissioned by Ferdinand and Isabella of Spain, with the support of the Spanish Pope Alexander VI.
- 48 metopes of frieze have Papal regalia and sacramental implements - ancient form being used to convey contemporary references and meanings.

Other points considered to be valid to be given credit.

Topic 2

- 06** Discuss how religious purpose was conveyed in **three** sixteenth-century paintings. **(30 marks)**

The question requires students to

- Select three sixteenth-century paintings.
- Discuss how religious purpose was conveyed in each example.

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.
- Religious purpose could be conveyed in secular art works, such as in donor portraits.

Possible examples might include

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

Religious purpose

- Centrally placed Madonna stands in contrapposto holding Child.
- No halo or other attribute to identify her but her spirituality is indicated by the heavenly setting, her floating gait and the flanking saints.
- Madonna appears between parted curtains, walking towards the viewer, barefoot on cloud and appears to be floating.
- Madonna conveys human warmth.
- Thought to have hung above Julius I's funeral bier.
- Inclusion of St Sixtus, patron saint of Della Rovere family, honoured Julius' uncle, Pope Sixtus IV, and he has the bearded features of Julius II.
- Madonna may be greeting the Pope in Heaven.
- Flanked by Saints Sixtus and Barbara with two putti at bottom.
- Sixtus as intercessor with Mary.
- Naturalistic, although somewhat idealised.
- Sense of serene calm, equilibrium and mysticism.

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

Religious purpose

- Subject concerns one of Christ's miracles and as such it had a didactic purpose.
- At the request of the sisters Martha and Mary, Jesus visited the grave of their brother Lazarus and raised him from the dead.
- With his left hand Christ points at Lazarus and points upwards with his right, demonstrating resurrection.
- Christ's words were 'Lazarus come forth' - John 11:1-45.
- Christ's majesty and authority is suggested by his columnar and heavily-draped form.
- Lazarus sits on his tomb, wearing his funeral shroud.
- Lazarus is bulky and muscular - painting was executed with the help of figure studies by Michelangelo.
- The twelve apostles gather around Christ while twelve Jews surround Lazarus.
- St Peter and Mary Magdalen kneel at Christ's feet.
- Martha recoils in revulsion - 'Lord, by this time he stinketh: for he hath been dead four days.'
- Other figures hold their noses.
- In the left background, the Pharisees plot against Christ.
- A balanced composition that lucidly tells the story.

- A large-scale altarpiece for Narbonne Cathedral with monumental figures whose scale is appropriate to the weighty and serious subject.
- Painted for Cardinal Giulio de' Medici in Rome in competition with Raphael's *Transfiguration*.

El Greco *Burial of the Count of Orgaz* (1586-88)

Religious purpose

- Don Gonzalo Ruíz of Toledo, Count of Orgaz died on 9 December 1323 after a noble life dedicated to good works.
- Over two hundred and fifty years later the painting was commissioned by Andrés Núñez de Madrid, the parish priest of Santo Tomé, for the chapel of the church that contained the tomb of the Count - finance came from a successful lawsuit against the inhabitants of Orgaz.
- According to a legend, at his burial St Stephen and St Augustine descended in person from heaven and buried him by their own hands in front of the dazzled eyes of those present.
- The painting is divided into two sections, Heaven above and the terrestrial below.
- The subject and its treatment convey an extreme mysticism and spirituality.
- Heaven is evoked by swirling solid, icy clouds, and the saints are tall, elongated and ethereal – a supernatural realm is created.
- On earth the figure scale is natural and in proportion and the spectator has a privileged graveside view.
- The body of the Count is held very tenderly by St Stephen (the first Christian martyr) and St Augustine. The Count appears serene and eternally youthful and the faces of both saints are reflected in his armour.
- The mourners are dressed in contemporary clothes - giving the miracle relevance and immediacy.
- Three monks are present, as is El Greco's son, Jorge.
- An angel carries the foetus-shaped soul of the Count up into heaven and the clouds part to receive this holy man.
- In the upper part, Christ clad in white and in glory, is the crowning point of the triangle formed by the figures of the Virgin Mary and St John the Baptist.
- The Virgin makes a gesture of acceptance and St John pleads for the Count's admission.
- The group is surrounded by other saints, including St Peter (with the keys), St Paul and St Thomas the Carpenter with his 'T' square - as the patronal saint of the church.
- Just below them are St Mary Magdalen and St Sebastian. Philip II of Spain, though still alive, also appears as one of the just. On the left are Old Testament kings and prophets - David, Moses and Noah.
- Spiritual intensity and the mystery of the religious experience is enhanced by the compression of space and the absence of ground, horizon, sky and perspective.

Other points considered to be valid to be given credit.

Topic 2

- 07** Analyse **three** examples of sixteenth-century portraiture, each by a different artist. How were ideas of character and identity conveyed? You may choose your examples from painting **and/or** sculpture.

(30 marks)

If no consideration of character and identity, maximum is Band 4.

The question requires students to

- Select three sixteenth-century painted and/or sculpted portraits, each by a different artist.
- Analyse each example.
- Consider how ideas of character and identity were conveyed in each example.

Definition of a portrait

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

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).

Discussion of character and identity portraits might include

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

Possible examples might include

Bernhard Strigel *Maximilian I in Golden Armour* (1500)

Analysis

- Oil on limewood, 60.5 cm x 41 cm.
- Habsburg Holy Roman Emperor aged about 40.
- Seated and holding emblems of power and wearing extremely costly armour.
- Three-quarter view of face is set against a crimson floral patterned cloth.
- At right, a view of landscape out of a window with a tree and shattered stump.
- Deer and birds are either side of the leafless tree.
- In the middle distance is a river with a boat on it and a castle.

Character and identity

- The public identity of the Emperor - Strigel also produced images of Maximilian that show him as a private individual wearing a hat, day clothes and holding books and scrolls.
- Wears a jewel-encrusted crown.
- Holds a sword with a highly decorative pommel - an active warrior.
- Wears the Order of the Golden Fleece around his neck - a chivalric order.

- Holds orb - emblem of rule.
- Wears a splendid cape decorated with pearls and jewels.
- Armour has a bracket for supporting a jousting shield - of which Maximilian was an expert.
- View through window is indicative of Maximilian's empire.

Hans Holbein the Younger *Jean de Dinteville and Georges de Selve (The Ambassadors)* (1533)

Analysis

- Oil on wood, 207 cm x 209.5 cm.
- Jean de Dinteville, aged 29, on the left was French ambassador to the court of King Henry VIII.
- Georges de Selve, aged 25, on the right, was his friend and Bishop of Lavaur.
- Display of scholarly and scientific books and objects.
- Large anamorphic skull in the centre foreground, which loses its distortion when seen from the side.
- Signed JOHANNES HOLBEIN PINGEBAT 1533 (Latin for Hans Holbein painted it 1533).

Character and identity

- Large, impressive full-length portrait.
- Fine clothes and confident pose of de Dinteville.
- Sober but distinguished clothing of de Selve. He adopts a less relaxed pose.
- Learned men surrounded by books and instruments.
- Wealth of hidden meanings suggests an intellectual viewer.

Benvenuto Cellini *Cosimo I* (1545-47)

Analysis

- Bronze, height 134 cm.
- Over life-size bust.
- Dressed in antique style with finely decorated armour and drapery.
- Deeply set eyes - perhaps once silvered or enamelled.
- Element of realism - hairy wart on left cheek.

Character and identity

- Cosimo was the despotic ruler of Florence.
- Fierce and intense expression - related to Michelangelo's *terribilità*.
- Associations with Roman Emperors - notably Julius Caesar.
- Armour suggests a warrior.
- Cuirass has Medici and civic symbolism.
- A winged Gorgoneion suggests Cosimo is the new Orpheus.
- Emblem of the Order of the Golden Fleece.

Other points considered to be valid to be given credit.

Topic 2

- 08** Analyse **three** sixteenth-century religious buildings **and** discuss the relationship between form and function in each.

(30 marks)

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

The question requires students to

- Select three sixteenth-century buildings.
- Make an architectural analysis of each building.
- Discuss the relationship between form and function in each example.

Definition of a religious building

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

Analysis

A full architectural analysis should consider some of the following -

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

Relationship between form and function

- How the building's form enables worship and other religious activities to take place.
- Allow meaning as a function - since the existence of some buildings is the purpose for their construction, rather than creating a space for any particular activity.
- Promoting the status of the patron is often a concern.

Possible examples might include

Mimar Sinan Mosque of Sulyman the Magnificent (Süleymaniye Mosque), Istanbul (1550-57)

Analysis

- Large square-based mosque.
- Arcaded courtyard with stalactite capitals.
- Very large prayer hall.
- Behind is a cemetery with the octagonal Mausoleum of Sulyman and that of his wife.
- These three elements are set on a linear axis.
- Prayer hall has an enormous central dome (diameter 27.25 m and height 48.5 m) on pendentives, flanked by two semi-domes and domed aisles.
- Tympana with windows provide illumination on South and North sides.
- Dome is carried on four enormous piers.
- Semi-domes are on the axis of the Mihrab, which indicates the direction of Mecca.
- Minbar (pulpit) to right of Mihrab.
- The prayer hall is a single space, with naves and aisles available for prayer.
- Externally the aisles are covered with a rhythmic succession of small and large cupolas.
- Dome supported on the exterior by buttresses, domes and semi-domes.

- Four slender minarets with pointed spires in each corner of the courtyard. Two shorter ones at front have two balconies, the taller pair has three.
- A blend of Byzantine and Islamic elements.
- Design is a variant of the Hagia Sophia and Suliyman was promoting himself as a modern-day Islamic Solomon and there are also references to the *Dome of the Rock*.
- Vast complex - apart from the mosque there are five madrasas, a kitchen for the poor, caravanserai, public baths, latrines, a medical school, a primary school, a hospital, small shops and Sinan's own house, including his tomb.
- Terrain required an asymmetrical layout.

Relationship between form and function

- Grand three-storey entrance portal - almost palatial.
- Large prayer hall to accommodate many worshippers.
- Courtyard with a fountain for ritual ablutions
- Built on an elevated location, on a large scale and visible from the Golden Horn - drew attention to the power of the Ottoman Sultan.
- Location allowed for a dramatic skyline.
- Only mosques endowed by a sultan were allowed four minarets.
- Complex provided a space for worship, education, accommodation, food for the poor and a cemetery.

Andrea Palladio and Antonio da Ponte // Redentore, Venice (1576-92)

Analysis

- Cruciform plan, with 'arms' formed by three apses with dome over crossing and choir.
- Façade is treated like a pedimented Roman temple, articulated with giant order Corinthian pilasters and half-columns, *in antis*.
- Relatively simple, pale interior enhances play of light from semi-circular clerestory windows, creating 'heavenly' effect.
- Interior articulated with an arcade of Corinthian half columns.
- Harmonic proportions echo idea of mathematically ordered universe.
- Façade is marble faced - otherwise the church is of brick construction.
- Seen from a distance, the façade, dome, towers and roofs form a balanced whole.
- Prominent position on the Giudecca canal.

Relationship between form and function

- A votive church, built in gratitude for city's deliverance from devastating plague of 1577-76, hence called 'the Redeemer'.
- Large choir, transept and three apses to accommodate large annual ceremony of Doge's thanksgiving.
- Venetian Senate ordered a long naved church and the central plan, almost always employed for a votive church, was not used.
- Plan relates to three nearly autonomous ecclesiastical functions - monastic in the choir, votive in the tribune and congregational in the nave and chapels.
- Semicircular colonnade at side and back of altar allows congregation to see monks' choir.

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

Analysis

- The mother church of the Society of Jesus (The Jesuit Order), which had been founded by St Ignatius Loyola in 1540.
- Commissioned by Cardinal Alessandro Farnese.

- Basilican plan with an apse provided a large auditorium and a setting for preaching to large congregations.
- Wide, domed crossing and apse behind high altar.
- Diameter of the dome is equal to the width of the nave.
- Dome seems to rest on side wall, not the crossing piers.
- Nave is 60 metres in length (church is 75 metres in length)
- Nave articulated by huge double Corinthian fluted pilasters and a broad architrave.
- Brightly lit nave, dimly lit chapels.
- Originally a very restrained setting - given a richer and more animated Baroque treatment in the seventeenth century.
- Baroque façade added by della Porta after death of Vignola.
- Giant order Corinthian pilasters and half columns, entrance crowned by a triangular pediment within a segmental pediment and topped by a triangular pediment.
- Transition of width from lower to upper level is achieved by scroll volutes.

Relationship between form and function

- Interior space is shaped to provide for a large congregation.
- Absence of aisles gave an uninterrupted view of main altar to unite the congregation and clergy more closely.
- Deep side chapels allowed more than one mass to be celebrated at a time.
- Wide, tunnel-vaulted nave for acoustic reasons.
- Original restrained decoration assured focus on liturgy
- Later opulent decoration created a 'heavenly' world, enhanced by clerestory lighting.

Other points considered to be valid to be given credit.

Topic 3 Art and architecture in eighteenth-century Europe

- 09 Discuss how eighteenth-century art borrowed from, or was inspired by, the ancient world. Refer to **three** examples of painting **and/or** sculpture.

(30 marks)

The question requires students to

- Select three eighteenth-century paintings and/or sculptures.
- Discuss how each example borrowed from, or was inspired by, the ancient world.

Definition of borrowings and inspiration from the ancient world

- The 'ancient world' may be interpreted as encompassing all aspects of ancient Egyptian, Greek and Roman society and culture.
- Works produced with reference to the form, subject matter and meaning of ancient examples.

Points for discussion

- How eighteenth-century paintings and sculptures borrowed from, or were inspired by, ancient examples in terms of form, subject matter, meaning etc.
- How such ancient sources were interpreted and used.
- Archaeological discoveries provided actual examples of ancient art.
- Some ancient subjects were thought to have a contemporary relevance as exemplars of morality, virtue and self-sacrifice.
- Equally, antiquity could provide a licence for sensual and erotic subjects.

Possible examples might include

Joseph-Marie Vien *The Cupid Seller* (1763)

Borrowing/inspiration from the ancient world

- Based on 1762 engraving of wall painting discovered in 1759 at Gragnano, near Herculaneum.
- With archaeological discoveries, antiquity became fashionable.
- Matronly proportions of woman in the engraving become more delicate and refined in the painting.
- An ancient subject with some of the titillation of the Rococo style.
- Indelicate gesture of the cupid in the basket suggests a more sensual interpretation than in the ancient original.

Antonio Canova *Theseus and the Minotaur* (1781-83)

Borrowing/inspiration from the ancient world

- Ancient Greek myth of Theseus defeating the monstrous Minotaur in the labyrinth of King Minos' palace in Crete.
- Theseus sits on the body of the defeated monster.
- Form of seated Theseus borrowed from antique statue of Hercules.
- Head of Theseus derived from ancient sources.
- Theseus' torso based on study of *Belvedere Torso*.
- Narrative clues given - the thread used by Theseus to escape from the labyrinth.
- Ancient subject representing reason conquering brute force.

Jacques-Louis David *The Intervention of the Sabine Women* (1799)

Borrowing/inspiration from the ancient world

- Subject from the early years of ancient Rome.

- Having previously had their womenfolk abducted by the Romans, the Sabines come to reclaim them.
- Sabine women are now Roman wives and mothers - so they insert themselves between the two warring factions.
- David said he wanted the painting to be 'more Greek'.
- David defended the nudity of his male figures by asserting that ancient statues of heroes and warriors were also nude.
- Male nudes of Romulus and Tatius based on ancient Greek statues.
- Frieze-like disposition of figures across the picture plane.

Other points considered to be valid to be given credit.

Topic 3

- 10 Investigate and discuss how relationships between men and women are represented in **three** eighteenth-century paintings. Select your examples from the work of **at least two** artists.

(30 marks)

The question requires students to

- Select three relevant eighteenth-century paintings by at least two artists.
- Investigate and discuss the representation of the relationship between men and women in each example.

Definition of a painting representing relationships between men and women

- The word 'relationship' should be understood in its widest sense - emotional, physical, depicted explicitly or implicitly, etc.
- Mythological characters personified as men and women are allowed.
- The examples can include two or more figures of men and women, or may include just one figure if there is evidence of relationship eg Boucher *Marie-Louise O'Murphy* (c.1752), where only a woman appears but considering the provocative pose and as she was the King's mistress, there may be discussion about the relationship between her and Louis XV.

Investigation and discussion of relationships between men and women

A full consideration of 'how' should consider

- Form (eg composition, colour, scale).
- Type and nature of representation: idealised, naturalistic, etc.
- Attitudes to gender, expressed in pose. Gesture, expression and dress.
- Contexts (eg time and place of creation, historical circumstances, demands of patrons and/or audience, etc).

Possible examples might include

Antoine Watteau *Pilgrimage to Cythera* (1717)

Investigation and discussion of relationship

- Lyrical, imaginary setting with misty, soft colours and an ethereal effect.
- Sense that some kind of ritual has been enacted - the statue of Venus has garlands on it
- Figures dressed in rich clothes.
- Cherubs fly in distance as continuation of line of figures.
- Best known *fête galante*, form devised by Watteau to represent romance and beauty.
- Not clear whether figures are about to set sail for Cythera, or are returning from the island of love.
- Figures on the right seem still enchanted while figures to the left seem free from enchantment.
- Depiction of passage of time and perhaps of love.
- Figures interact with each other.
- First couple is sitting absorbed in flirtatious conversation.
- Second pair is just standing up.
- Third pair is heading for the ship.
- In the distance, a number of figures are climbing aboard a ship with cherubs hovering overhead.
- Relationship between all figures centred on love: Cythera was one of the Greek islands thought to be the birthplace of Aphrodite, goddess of love - thus became sacred to Aphrodite and love.

- Poses of figures indicate romantic relationships and all figures are in male-female couples.
- Perhaps influenced by theatrical and ballet productions.

François Boucher *Hercules and Omphale* (c.1730)
Investigation and discussion of relationship

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

Jacques-Louis David *The Oath of the Horatii* (1784)
Investigation and discussion of relationship

- As the three Horatii brothers swear an oath to their father to defend Rome against Alba, the female group close their eyes, bow their heads and refuse to acknowledge this act which will split the family.
- Female group is composed of Camilla, sister of the Horatii (in white) and betrothed to one of the Curiatii; and Sabina, sister of the Curiatii, married to one of the Horatii (in yellow and blue).
- Only member of group who observes the oath is the young boy who pulls the fingers of his nurse's hand apart to witness what will be his destiny.
- Severe Doric columns, with no bases, serve to separate the male and female groups.
- Painting shows that the defence of the nation must come before all family ties and is painted in an appropriately severe and masculine style.

Other points considered to be valid to be given credit.

Topic 3

- 11 Analyse **three** eighteenth-century sculptures containing two or more figures **and** consider the relationship between the form and subject matter in each.

(30 marks)

If no consideration of the relationship between the form and subject matter, the maximum is Band 4.

The question requires students to

- Select three eighteenth-century sculptures containing two or more figures.
- Analyse the examples.
- Consider the relationship between the form and subject matter in each example.

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).

General points for discussion of relationship between form and subject matter

- How the human body is sculpted or modelled.
- Poses of figures and how these relate to the subject matter – narrative or symbolic.
- Use of materials to refine the subject matter.

Possible examples might include

Thomas Banks *The Death of Germanicus* (1774)

Analysis

- Marble, height 76.2 cm.
- Germanicus expires with restraint and dignity.
- The murderer, a barbarian, distinguished by his beard, holds the dagger in his left hand.
- Frieze-like arrangement of the figures and strong horizontal accent.
- The seated and stoical figure of Agrippina supports her husband.
- She is accompanied by a pair of despondent female servants.
- One of Germanicus' sons grabs his father's arm - as if to keep him in the land of the living.
- Pensive Roman stands at right.
- Simple architectural background.

Relationship between form and subject matter

- Germanicus is the only nude figure - association between nudity and heroism.
- Variety of responses to the death by the surrounding figures and a contrast between the reactions of the women and children at the left and the men on the right.
- Emotions are conveyed more by body language and gesture than by facial expressions.
- Banks had studied antique sarcophagi.

Antonio Canova *Cupid Awakening Psyche* (1788-93)

Analysis

- Marble, 155 cm x 168 cm.
- Perhaps inspired by a wall painting from Herculaneum.
- Psyche in a death-like sleep after opening a flask from the underworld.

- Cupid revives Psyche - he is just about to kiss her.
- Delicate eroticism.
- Demonstration of virtuosity.

Relationship between form and subject matter

- Very gentle touching of the pair - not a frantic seizing.
- No carnal desire - a spiritual love that transcends the senses.
- Highly complex composition and interlocking of arms.
- Voids of the composition are as important as the volumes.
- Accessories of bow, arrows and flask add to the narrative.
- Delicacy of carving and treatment of surfaces consonant with the subject matter.

Johann Gottfried Schadow *Memorial for Count Alexander von der Mark (1788-90)*

Analysis

- Illegitimate son of Friedrich Wilhelm II, king of Prussia, who died at the age of nine in 1787.
- Composed of four elements.
- High relief of the Fates, who determine human destiny.
- Clotho spins thread of life, Atropos cuts it off and Lachesis reads the book of Destiny.
- Below is a dedicatory plaque, decorated with swags,
- The Count lies on a mattress, as if asleep, sword in hand and with helmet against his pillow.
- The sarcophagus has a frieze of Saturn (Time) dragging the boy away into the underworld. Minerva tries to lure him back and send him to a military future
- The twin brothers, Hypnos (Sleep) and Thanatos (Death) decorate the two ends of the sarcophagus.
- Demonstration of the ability of sculpture to give powerful and permanent visual form to grief, loss, remembrance and inevitable human fate.

Relationship between form and subject matter

- A commemorative memorial that combines portrait sculpture with ideas about pre-destination and Prussian military culture.
- The Count wears timeless, classical clothing.
- Young boy is idealised and the Fates are more sharply characterised.

Other points considered to be valid to be given credit.

Topic 3

- 12 Analyse the design of **three** civic **and/or** institutional buildings built in the eighteenth century. **(30 marks)**

The question requires students to

- Select three eighteenth-century civic and/or institutional buildings.
- Make an architectural analysis of each building.
- Discuss the relationship between form and function in each example.

Definition of a civic or institutional building

- A building constructed for some organisation or institution for administration, teaching or other public collective purpose. Churches are allowed.

Analysis of design

A full analysis of architectural design should consider some of the following

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

Possible examples might include

Johann Bernhard Fischer von Erlach *Karlskirche, Vienna (1716-37)*

Analysis of design

- In 1713 Charles VI, Holy Roman Emperor, pledged to build a church for his namesake patron saint Charles Borromeo, (healer for plague sufferers) to deliver the city from the plague.
- Eclectic classical style.
- Greek temple portico with oval dome on a very high drum, two tower pavilions and two tall flanking columns of bas-reliefs, modelled on *Trajan's Column*.
- No conventional façade, more a frontal view.
- Topping the columns are golden eagles symbolising the power of the Hapsburg Empire, both secular and ecclesiastical.
- Reliefs and decoration relate patron with San Carlo Borromeo.
- Relief carved in the pediment of the portico shows an angel unsheathing his sword symbolising Vienna's deliverance from the plague.
- Interior is dominated by the soaring dome.
- Church is at once votive and a monument to the greatness of a dynasty.

James Gibbs *Radcliffe Camera, Oxford (1737-1749)*

Analysis of design

- An independent and free-standing structure in an open square.
- Composed of two concentric cylinders.
- Emphatic and imposing circular building with dome.
- Symmetrical and harmonious composition.
- Rusticated ground floor with paired giant order Corinthian pilasters above that have alternating wide and narrow aedicules and niches.
- Design culminates in a domed and ribbed lantern with round headed openings and buttresses in the form of an undecorated classical order.
- Verticality of the structure stressed by ribs of the dome, the curved buttresses, and paired giant columns.

- Tendency towards Italian Mannerism - curved buttresses stand against the drum and a deliberately complicated rhythm is established.
- Circular form and dome recall classical temple prototypes and thus imply status.
- Classical design suggests dignified authority in keeping with the educational status of Oxford University.

Balthasar Neumann *Pilgrimage Church ofierzehnheiligen, near Bamberg (1744-1772)*

Analysis of design

- A Catholic pilgrimage church dedicated to the 'Fourteen Holy Helpers' - a group of saints especially venerated in Roman Catholic Southern Germany because their intercession is considered to be particularly effective against various diseases and ailments.
- Built on pre-existing foundations.
- Baroque sandstone exterior with extensive West Front and twin flanking towers.
- West Front of convex centre with a broken segmental pediment over the entrance topped with a broken triangular pediment.
- Rusticated lower level and Corinthian pilasters and half-columns above.
- Latin cross plan of three longitudinally placed ovals, along the main axis.
- Central one, housing the altar, is the largest.
- Free-standing altar of the fourteen saints.
- Transepts formed by two circles
- Sequence of interlocked highly ornamental oval and circular bays.
- Side aisles also have two small ovals inserted.
- Aisles assist the flow of pilgrims.
- Strong vertical emphasis.
- White walls and gilded stucco produces a light and glittering Rococo effect.
- Airy effect increased by fresco decoration on the vault.
- Elegant Baroque fenestration; niches with statuary.

Other points considered to be valid to be given credit.

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

- 13 Analyse and interpret **three** works of art that are concerned with war and/or its consequences. You may choose your examples from painting **and/or** sculpture. **(30 marks)**

The question requires students to

- Select three works of art produced between 1900-1945 that are concerned with war and/or its consequences.
- Analyse and interpret the examples.

Definition of war and its consequences

- War is a civil or international armed conflict.
- The consequences of war can be direct or indirect.

Analysis and interpretation

- Titles, dates, medium and, if relevant, location.
- Description and assessment of form (eg composition, textures, colour, scale, visual effect of medium etc).
- Description and assessment of contexts (eg time and place of creation, historical circumstances, patronage, biographical influences, etc).
- Discussions of the consequences of victory and defeat.
- Possible propaganda value.

Possible examples might include

Ernst Ludwig Kirchner *Self-Portrait as a Soldier* (1915)

Analysis and interpretation

- Oil on canvas, 69 cm x 61 cm.
- A symbolic self-portrait set in the artist's studio, with model and painting on easel.
- An imagined scene grounded in the reality of the painter's experiences in WW1.
- Wears the uniform of the Field Artillery Regiment No 75.
- Right hand is a bloody stump - Kirchner was not mutilated but this loss symbolises the loss of his artistic powers.
- Left hand is like a useless claw.
- Harsh, bright, clashing colours, many non-naturalistic (eg skin tones).
- Some modelling of forms, but often cursory, linear treatment (eg facial features).
- Artist's face is masklike and angular, with a cigarette clamped between the lips.
- Model is schematic and reminiscent of tribal carving.
- Plunging, non-uniform perspective.
- Style is expressive, compelling, shocking, crude, childlike.
- A quickly-worked painting, created during a period of recuperation.
- Juxtaposition of Kirchner and the nude female might indicate the loss of sexual power and virility associated with the trauma of war.
- Documents the artist's fear that the war would destroy his creative powers or even as a kind of talisman to ward off future injury.
- The image has also been interpreted as a kind of martyrdom for the artist - sacrificed for his homeland.

Charles Jagger (sculptor) and Lionel Pearson (architect) *Royal Artillery Memorial, Hyde Park Corner, London (1925)*

Analysis and interpretation

- Monument dedicated to the casualties of the Royal Regiment of Artillery during World War I.
- A large granite sculpture of a BL 9.2 inch Mk I howitzer is set on a plinth of Portland stone, suggestive of a gun emplacement.
- Four stone reliefs depict scenes from the conflict - where heavy and cumbersome artillery pieces are fired and manoeuvred in muddy and difficult conditions and smaller Lewis machine guns are also fired. Scenes show the physical effort, strain, exhaustion and mess of the real conflict.
- Four bronze figures of artillerymen are placed around the memorial - a driver and a shell carrier on the two long sides and an artillery captain and a recumbent fallen soldier on the ends.
- Caption along both long sides
*In Proud Remembrance of the
 Forty Nine Thousand and Seventy Six
 of All Ranks of the
 Royal Regiment of Artillery
 Who Gave Their Lives for King
 and Country in the Great War
 1914-1919.*
- Below is a list of countries in which the regiment served.
- Below the dead soldier is the inscription 'Here Was A Royal Fellowship of Death' - from Shakespeare's Henry V - an appropriate nationalistic and patriotic source.
- Figure of the driver rests with outstretched arms under a shroud-like cape - reminiscent of a crucifixion.
- Unusually realistic, detailed and unsentimental military memorial for its time.
- Depiction of the reality of death.
- Prominent location - close to the Mall, Buckingham Palace and Apsley House.

Pablo Picasso *Guernica (1937)*

Analysis and interpretation

- Oil on canvas, 349 cm x 776 cm.
- A contemporary painting of the bombing of the Basque town by the Luftwaffe Condor Legion, on behalf of Franco's Nationalists, during the Spanish Civil War (1936-38).
- Commissioned by Spanish Republicans in exile in Paris for 1937 Spanish Pavilion at Universal Exhibition and taken up eagerly by the anti-Nationalist Picasso.
- Composition of fleeing, terrified figures and victims – from left to right – a mother weeping over a dead child, watched over by impassive bull: a fallen warrior (or statue); a horse in agony; a female holding a lamp at an upper window; a running female who looks at the lamp, and a figure engulfed in flame. A dove is inscribed on the back wall.
- Sun transformed into the shape of an electric bulb.
- Set within a room, open at the left.
- Propagandistic painting on a huge scale intended to enlist support for the Republic and outrage at the murderous bombing.
- Although recognisable, forms are simplified and presented in a linear way.
- Immediacy of scene conveyed by monochrome palette, bold and simplified forms, expressive faces.
- Documentary authenticity conveyed by newsprint effect, and light bulb at apex of composition.

- Symbolic content, commenting on the Spanish bullfight: bull and horse.

Other points considered to be valid to be given credit.

Topic 4

- 14 Discuss the characteristics and aims of **one** style or movement of art that emerged during this period. Make reference to **three** relevant works of art in your answer.

(30 marks)

The question requires students to

- Select one style or movement of art that emerged in Europe or America between 1900 and 1945.
- Discuss the characteristics and aims of the selected style or movement.
- Refer to three relevant works of art in the discussion.
Examples may be from one or more artists.

Possible examples might include

Cubism

Characteristics and aims

- Multi-faceted, monochrome Analytical Cubism (1910-12) developed by Picasso and Braque with intersecting planes, suggestive of a low relief and some visual clues.
- A conceptual rather than perceptual approach involved the part-by-part, viewpoint-by-viewpoint dissection of the subject.
- Cubism rejected single point renaissance perspective and concentrated on ways of seeing and knowing the world.
- Deliberate ambiguity employed and viewpoint of spectator uncertain, but compositions often held together by a loose grid-like structure.
- Cubism gave a fuller experience of space than the false distancing effects of Renaissance perspective - medieval art sometimes cited as a source.
- Influence of Cézanne, his treatment of space and technique of *passage* - the linking of foreground, middleground and the background by a faceting technique that broke up contours and blended overlapping planes.
- In some of the 1910-12 Analytical works the object was 'lost' and so hard to read that this type of work was called 'Hermetic' Cubism - implying that it was sealed and totally self-referential.
- Transitional phase 1911-1912 and introduction of lettering, numbers and musical notes into their paintings - perhaps to remind viewers that just as musical notes and letters stand for sound and language, the arcs and planes of Cubist paintings stood for reality.
- Synthetic Cubism (1912-14) reintroduced colour and used collage, *papiers collés*, tactile effects and witty word play.
- A way of describing visual reality without resorting to illusionism and a way of replacing conventional forms of representation with fragments of images that functioned as signs.
- Fracturing or faceting lessens and objects denoted more simply.
- Such collages were completely flat with no suggestion of modelling.
- Some element of spatial ambiguity by the overlapping of paper.
- Great freedom of formal organisation for the artist, based on the construction or invention of representational signs using elementary and sometimes geometric shapes.
- Works by the Salon Cubists - Delaunay, Léger, Gleizes and Metzinger might be used.
- Group of artists associated with Cubism who came to prominence in the wake of their controversial showing in room 41 of the Salon des Indépendants in spring 1911.
- A much wider, more inclusive form of Cubism than that developed by Picasso and Braque from 1907 to 1910 in the Montmartre (who have been termed 'True', 'Essential' or 'Gallery' Cubists).

- *Les Femmes d'Alger (O.J. Version O)* can only be accepted as Cubist if emphasis is made of its characteristics that anticipate Analytical Cubism - fragmentation, multiple viewpoints etc.

Picasso *Portrait of Kahnweiler* (1910)

- Faceted image of Picasso's German art dealer.
- Monochromatic, shifting planes with some suggestion of modelling.
- Kahnweiler sits at table with hands crossed.
- Table has Picasso's medicine bottles on it.
- Some visual clues of sitter's features.
- Eyes, nose and wavy, slicked hair visible and at top left faint form of Picasso's newly-acquired Muyuki mask.

Braque *Le Portugais (The Portuguese Man)* (1911-12)

- Introduction of stencilled letters and numbers in the upper part of the canvas, suggest the backdrop of the café where the guitarist plays.
- Ambiguity of recession - the clean-edged letters do not seem to be in the background and sit on the surface.
- Difficulty in visually disentangling the figure from the space behind.
- Circle which represents the guitar's sound hole is only interpreted that way because of the strings which cross it and its position in the lap of the barely recognisable figure.
- Painting becomes an autonomous object.
- Almost abstract quality of the work places it in the Hermetic phase of Cubism.

Picasso *Still life with Chair Caning* (1912)

- First Synthetic Cubist collage.
- Oval picture suggesting a café table in perspective surrounded by a frame made of rope.
- Printed oil cloth pattern used.
- Mundane subject matter.
- Letters JOU written just above the chair-caning, can be interpreted both as a fragment of the noun JOURNAL and as a verb JOUER and also JOUIR indicating Picasso's perception of his activity as a form of play.
- Work of art also becomes an autonomous object.

Other points considered to be valid to be given credit.

Topic 4

- 15 Analyse and interpret **three** examples of the nude produced during this period. You may choose your examples from painting **and/or** sculpture.

(30 marks)

The question requires students to

- Select three painted and/or sculpted nudes produced between 1900 -1945.
- Analyse and interpret the examples.

Definition of the nude

- Any nude or predominantly nude figure.
- Portraits and self-portraits are allowed.

Analysis and interpretation

A full analysis should consider

- Title, date, artist.
- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances, etc).
- Interpretation might invoke formal, stylistic, contextual, moral, erotic or other concerns.

Possible examples might include

Paula Modersohn-Becker *Self-Portrait on her Sixth Wedding Day* (1906)

Analysis and interpretation

- Oil on canvas, 61 cm x 50 cm.
- Artist is nude from the waist up. Around her neck she wears a necklace of yellow amber beads that glows warmly against her bare skin and falls between her breasts.
- She gazes confidently and directly at the viewer through large, almond-shaped eyes.
- The top of the cloth around her hips is level with her lower hand and the prominent stomach indicates pregnancy, though she was not.
- Pregnancy a symbol of explicitly female creativity.
- Painting bears inscription 'I painted this aged 30, on sixth wedding anniversary'.
- The work is not simply a nude self-portrait but a declaration of liberation - she had recently decided not to return to live with her husband.
- Figure set against a neutral, slightly patterned background.
- Traditionally, nude images of women were for male delectation, but here Modersohn-Becker depicts herself as an individual who can cultivate herself outside the trappings of marriage and who does not need a man to be fulfilled.
- Solid monumentality of the pose, the flattened forms and stripping away of detail indicate an awareness of Gauguin and Cézanne.

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

Analysis and interpretation

- Oil on canvas, 244 cm x 234 cm.
- Five female figures set in the Avignon Street brothel in Barcelona.
- The two right-hand figures were repainted in response to African masks. The seated/squatting one seems to face in both directions. Figure above her has lozenge shaped breast and striations on mask-face.
- Face of left hand figure raising the curtain was repainted. 'Standing' figure, with almond eyes, one in from the left may actually be a reclining nude seen from a bird's eye view. This,

and the central figure derive from ancient Iberian sculpture and the multiple viewpoints show the influence of Cézanne.

- The picture presents at least two or perhaps three ways of representing the human body and face - which collectively have a jarring effect.
- Rather ugly and unattractive prostitutes - perhaps associated with Picasso's fears of transmitted venereal disease.
- Abstracted, angular, shallow picture space, no tonal modelling, crowded composition, planar and linear elements.
- Not fully developed Cubism - it is perhaps best to refer to it as 'proto-Cubist'.
- Move to more 'sculptural' rendition of the nude, the faceting of planes and a conceptual rather than perceptual approach.
- Powerful, mythic or totemic image.

Aristide Maillol *The Three Nymphs* (1930-28-28, cast 1937-38)

Analysis and interpretation

- Lead, 157.5 cm x 146.7 cm x 806 cm.
- Composition based on traditional format of the Three Graces - with two figures seen from the front and one from the back.
- Slight physical and facial differences between all three figures.
- To be seen from multiple viewpoints.
- Figures dance and clasp hands with interplay of hands at core of the composition.
- Maillol insisted that his figures were not the Graces, but Nymphs from 'flowery meadows'.
- Figures have flowers in their dressed hair.
- Unlike typical delicate and refined depictions of the Three Graces, these figures are more monumental and powerful.
- Personal interpretation of the female nude, based on full and smooth swelling forms.
- Perhaps suggestive of fertility.
- Maillol felt that lead was better than bronze for these figures as it was lighter and more appropriate for the flowery theme.

Other points considered to be valid to be given credit.

Topic 4

- 16** How were new methods and materials used in the construction of **three** buildings designed during this period?

(30 marks)**The question requires students to**

- Select three buildings constructed between 1900 -1945.
- Consider how new methods and materials were used in each example.

New methods and materials include

- New construction methods - steel frames, curtain walls etc.
- New materials - reinforced concrete, sheet glass, steel etc.
- New methods and materials were often used in conjunction with more traditional building materials and techniques.

Possible examples might include

Peter Behrens *AEG Turbine Factory, Berlin (1908-09)***New methods and materials**

- Factory building.
- Two simultaneous systems - outer columnar frame and glass surface.
- Building designed around a huge interior lifting gantry - interior span of 25.6 m.
- Monumental exterior.
- Rusticated concrete corner buttresses with rounded edges - seemingly massive and load bearing, but are actually thin membranes.
- Continuous side glazing and large projecting window at front.
- Glass surface slopes back and is recessed behind the solid structure.
- Corner site allowed views of both front and side elevations.
- 'Order' of steel stanchions stands in for temple colonnade.
- Behrens felt the architecture of the machine age should be based on classicism.
- Factory has the mass and presence of a Greek temple.

Matte Trucco *Lingotto Car Factory, Turin (1916-1923)***New methods and materials**

- Huge car factory for the FIAT company, (Fabbrica Italiana Automobili Torino).
- Block is 500 m x 90 m.
- Five storey modular 6 m x 6 m grid construction of regular cells of columns, beams, and floors.
- Constructed by the Hennebique system of reinforced concrete with bent bars of cylindrical section.
- Square dormer windows at ends of façade give sense of flanking pavilions within the composition.
- Banked oval racetrack on roof for testing of cars.
- Originally the cars were taken to the top of the building by lift, but between 1924 and 1926, two spiral ramps were added at the ends of the long façade to enable the cars to be driven up to the roof.
- Factory is illuminated from both sides due to the well that is created by the central oval.
- Follows the concept of 'the daylight factory' where large windows could be inserted as the walls were non-load bearing.
- Limited ornament of concrete mouldings.

- Blend of modernist functional rationalism and classical or renaissance symmetry and monumentality.
- The light-filled and spacious interior has been compared to a cathedral.
- New materials and construction methods enabled the construction of what was the largest car factory in the world.

Le Corbusier *Villa Savoye, Poissy* (1928-9)

New methods and materials

- For wealthy M and Mme Savoye, who required a well-equipped rural weekend home with servants' quarters.
- Reinforced concrete pilotis, rendered breeze block walls, glass curved walled ground floor entrance.
- Square single storied box on slender pilotis with ribbon windows.
- Ramp and spiral stairs inside.
- Stripped of applied decoration, colour or pattern; the aesthetic lies in the pure abstract forms.
- Building appears to defy gravity and lifts off the ground weightlessly.
- House embodies Le Corbusier's The Five Points of a New Architecture (1926).
 - 1) The pilotis, or ground-level supporting columns, elevate the building from the ground and allow the garden to flow beneath.
 - 2) A flat roof terrace.
 - 3) The free plan, made possible by the elimination of load-bearing walls, consists of partitions placed where they are needed.
 - 4) Horizontal windows provide even illumination and ventilation.
 - 5) The freely-designed facade, freed from load-bearing considerations, consists of a thin skin of wall and windows.
- Idea of house as a 'Machine for Living'.
- Strength of reinforced concrete pilotis allows for ribbon windows, large window of salon; windows allow more light into building.
- Glass walls of entrance hall allow light into space that is in shadow from overhanging/cantilevered upper floor.
- Concrete rendered breeze block infill encourages geometric, angular form.
- Flexibility of interior wall divisions because of building's support on reinforced concrete pilotis.
- Geometric forms painted white with no ornamentation gives clean, pure, modern appearance.
- Key example of the International Style.

Other points considered to be valid to be given credit.