
A-LEVEL

History of Art

HART4 Investigation and Interpretation (2)

Mark scheme

2250

June 2016

Version 1.0: Final Mark Scheme

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 Marking Scheme

Mark range		AO1 Knowledge Source, select, recall material to demonstrate knowledge effectively	AO2 Understanding Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments	AO3 Communication Present a clear and coherent response	AO4 Synopsis Apply knowledge and understanding of the relationships between aspects of art historical study
Band 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 candidate has

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

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

- 01** Discuss how religious meaning was communicated in **three** depictions of Christ in thirteenth- **and/or** fourteenth-century art. You may choose examples of paintings, drawings, illuminated manuscripts and/or sculptures. (30 marks)

The question requires candidates to

- Select three depictions of Christ in a relevant medium from the thirteenth century and/or fourteenth century.
- Discuss how religious meaning was communicated in each.
- Examples that show scenes from the life of Christ, Christ with the Virgin Mary, or with a saint or saints are allowed.

Discussion of communication of meaning in religious art might include

- Symbolism and meaning of Christ in various guises - New-born King, Healer, Miracle worker, Redeemer, Man of Sorrows, Saviour etc.
- Stimulation to prayer and piety through the particular depiction of Christ.
- Dissemination of sacred stories.
- Glorification of a corporate body, family or individual through the act of patronage.

Possible examples might include

Anonymous *Christ in Majesty*, South Transept Portal, Burgos Cathedral (1235 - 40)

- Burgos Cathedral, Tympanum of La Portada del Sarmental (South transept portal).
- Christ presides over entrance.
- Welcomes visitors and reminds them of Christ's power and authority.
- Image had developed from Early Christian art, which borrowed from depictions of the enthroned Roman Emperor.
- Christ enthroned with animal symbols of the four evangelists flanking him.
- Evangelists also shown in human form sitting at desks and writing.
- Luke and Matthew at right; Mark and John at left.
- Lintel shows the twelve apostles, the archivolt illustrates angels, the elders of the Apocalypse, and the Seven Liberal Arts.

Cimabue *Crucifix* (c.1287)

- Large scale, (390 cm x 433 cm) crucifix for the Franciscan Order at the Monastery of Santa Croce, Florence that was attached to the choir screen by a *suspendaneum* - trapezoid supporting board.
- Humanistic sense of Christ's suffering is imparted by the facial features, the elongated limbs, limp body and the contorted pose.
- Christ is shown as *Christus Patiens*, who suffers as a mortal being and carries the burden of humanity.
- Sense of physical, sculptural presence is given by the angular projection of the halo from the flat surface.
- Loincloth gives sense of volume to Christ's body.
- Blood pours from the wounds in the hands, from His side and from the nail holes in His feet.
- The pain and suffering of Christ's ordeal on the cross become the focus for prayer.
- Tablet at top of cross with inscription INRI.
- Christ is flanked by half-length representations of the Virgin and St John the Evangelist - both of whom were present at Calvary. Both express extreme sorrow and anguish.
- Rich gilding and Byzantine monumentality denote the importance of the object.

- Crucifix appears as a devotional and mystical object.

Giotto *Lamentation* (c.1304-1313)

- Fresco, 231 cm x 202 cm, Scrovegni Chapel, Padua.
- Part of a cycle dedicated to the life of Christ.
- Emotive subject to involve the viewer and remind the faithful that Christ died for man's salvation.
- Body of Christ clasped by the Virgin. Her open eyes gaze at his closed eyes to convey loss and bereavement.
- Christ is further mourned by Holy Women and disciples, notably St John who extends both arms.
- Mary Magdalene, with long red hair, at foot of Christ.
- Individual responses of grief and sorrow.
- Set in a barren landscape - suggestive of death.
- Flying angels are convulsed in sorrow.
- Figures have sense of weight and volume.
- Fresco cycle was part of the chapel, paid for by Enrico Scrovegni, son of a moneylender.
- Patronage of religious works could expiate taint of usury.
- Chapel built to honour the Virgin - as Virgin of Charity and Virgin Annunciate.

Other points considered to be valid to be given credit.

Topic 1

02 Analyse **two** painted altarpieces, **one** from the thirteenth century and **one** from the fourteenth century. What differences and similarities are evident?

(30 marks)

If no consideration of differences and similarities the maximum is Band 4. If both examples are from the same century, the maximum is Band 3.

The question requires candidates to

- Analyse two painted altarpieces - one from the thirteenth century and one from the fourteenth century.
- Discuss the differences and similarities between the two examples.

Definition of a painted altarpiece

- A painting created as the focal image for an altar in a cathedral, church, chapel or other religious building.
- A personal, portable altarpiece.

Analysis

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

General points for discussion of similarity and difference might include

- Similarity of religious imagery and purpose.
- Similarities and differences in technique.
- Fourteenth-century altarpieces often display a greater sense of naturalism and a move away from the Byzantine tradition.
- Differences in modelling and in the depiction of space and volume.

Possible examples might include

	Cimabue <i>Madonna of Santa Trinità</i> (1280-90)	Giotto <i>Ognissanti Madonna</i> (c.1310)
Formal characteristics	<p>Byzantine-inspired altarpiece of the Virgin enthroned in Majesty - <i>Maestà</i>.</p> <p>Tempera on panel, 385 cm x 223 cm.</p> <p>Flat and stylised treatment of figures with limited modelling.</p> <p>Rhythmic, gold leaf striations on drapery. Angels appear 'stacked' on one another. Virgin has Byzantine features - almond eyes, small mouth, long nose and fingers.</p> <p>Christ-Child offers a blessing.</p> <p>No consistent figure scale between the Virgin</p>	<p>Gothic altarpiece of the Virgin enthroned in Majesty - <i>Maestà</i>.</p> <p>Tempera on panel, 325 cm x 204 cm.</p> <p>Solid and monumental figure of Madonna.</p> <p>Clear volumes set in legible space. Gothic-style throne set in empirical perspective.</p> <p>Christ-Child gives a blessing.</p> <p>Virgin and Child far larger than the</p>

	<p>and Child, flanking Angels and Old Testament prophets below.</p> <p>Christ's face suggests age and wisdom. Use of tooled and burnished gold leaf.</p>	<p>accompanying angels and saints - but they are all of similar scale.</p> <p>Christ has child-like appearance. Use of tooled and burnished gold leaf.</p>
Subject matter	<p>Religious.</p> <p>Mary, Mother of Christ is enthroned in majesty.</p> <p>Surrounded by angels and Old Testament prophets, who predicated the coming of Christ, hold scrolls.</p>	<p>Religious.</p> <p>Mary, Mother of Christ is enthroned in majesty.</p> <p>Kneeling angels in front, other angels at sides. Throne is also surrounded by a gathering of saints.</p>
Contexts	<p>Painted for the high altar of the Vallombrosan church of Santa Trinità, Florence.</p> <p>Cult of the Virgin Mary had been venerated from the 4th century.</p> <p>Mary seen as intercessor on behalf of humanity. A focus for devotion.</p>	<p>Painted for the high altar of the Franciscan church of Ognissanti (All Saints), Florence.</p> <p>Cult of the Virgin Mary had been venerated from the 4th century.</p> <p>Mary seen as intercessor. A focus for devotion.</p>

Other points considered to be valid to be given credit.

Topic 1

- 03** Analyse **three** sculptures from this period, **and** discuss the subject matter and the use of materials in each.

(30 marks)

If no discussion of subject matter and use of materials the maximum is Band 4.

The question requires candidates to

- Select and analyse three sculptures from the thirteenth century and/or fourteenth century.
- Discuss the subject matter and use of materials in each.

Analysis

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

Possible examples might include

Anonymous sculptor *The Bamberg Rider* (c.1236)**Analysis, including subject matter and materials**

- Stone equestrian statue against a pillar in Bamberg Cathedral, almost life-size.
- Wears a crown and carries a sceptre - perhaps Conrad III, king of Germany from 1138 to 1152.
- Pose is both regal and nonchalant.
- Figure appears like a relief but the torso and the horse's head are fully carved in the round.
- Rider has no left arm - designed to be against the pillar.
- Surfaces of horse are broadly treated; more detail on drapery, face and hair of rider.
- Made up of seven different pieces of stone.
- Horse stands on a base, carved as schematic ground, supported on foliate corbels.
- Horse's bridle is an actual metal chain.
- Separate Gothic canopy over the rider's head.
- Perhaps originally painted.
- Unusual subject at this time and in this place.

Nicola Pisano *Adoration of the Magi* (1259-60)**Analysis, including subject matter and materials**

- Carved marble relief on Pisa pulpit.
- Virgin and Child receive gift from kneeling king, with two other kings kneeling and standing behind, Joseph's head is visible behind Mary as is Angel Gabriel. Magi's three horses at left.
- Solid and weighty Madonna shows antique influence.
- Other heads also reveal study of antique - so does treatment of hair.
- V-shaped folds of drapery - French influence.
- Arms of kings and Virgin's left arm are undercut.
- Crowded composition, little background surface visible.
- Precise carved detail of horses' manes and hair of the Virgin, Child and angel and hair and beards of the kings and Joseph.
- Foreshortening creates illusion of depth.
- Perhaps originally painted.

Andrea Orcagna *Dormition and Assumption of the Virgin* (c. 1352 - 49)

Analysis, including subject matter and materials

- Carved marble relief with applied lapis lazuli, gold and glass inlay, at rear of tabernacle at Orsanmichele, Florence.
- In lower register, the Virgin is gently laid to rest, surrounded by a crowd of mourning figures.
- Christ makes a blessing, holding a child, symbolic of the Virgin's soul.
- Sarcophagus has a cross on it - appears like an altar.
- Two figures at right in contemporary clothes.
- In upper register the Virgin is seated in majesty in a mandorla, supported by angels.
- She hands her girdle to the kneeling St Thomas.
- Both scenes are framed by elaborate spiral colonettes and a cusped round-headed arch.
- Large cast of characters.
- In the Dormition there is a range of carving from almost fully-rounded figures to low relief.
- Two scenes are separated by a schematic depiction of the ground separating the earthly from the heavenly.
- Difference in carving between earth-bound heavier figures on the lower register and the lighter, heavenly figures in the upper register, with undercut arms and wings.
- A visual celebration of the Virgin's special status as the Mother of Christ.
- Madonna is honoured by application of gold leaf to her mandorla and use of lapis lazuli set in an intricate background pattern creates a heavenly realm.
- Proliferation of detail and technically accomplished craftsmanship honour the holy subject.

Other points considered to be valid to be given credit.

Topic 1

- 04** Characterise the Gothic style of architecture through an analysis of **three** religious buildings. (30 marks)

The question requires candidates to

- Select three religious buildings from the thirteenth century and/or fourteenth century.
- Characterise the Gothic style of architecture through an analysis of the examples. Cathedrals begun earlier than the thirteenth century but with significant thirteenth- and/or fourteenth-century additions are admissible.

A chronological survey of the development of the Gothic through its various phases is **not** required.

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.

Definition of religious building

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

Characteristics of Gothic architecture include

- Use of the pointed or ogival arch, the ribbed vault, and the flying buttress.
- Pointed arch reduced the thrusts and allowed great height to be achieved.
- Flying buttresses, free-standing brick or stone supports attached to the exterior walls by an arch or an half-arch spanned side aisles and supported the great height of the nave.
- Pinnacles on grounded section of flying buttress added weight to 'anchor' the structure.
- Stone rib vault, developed from the Romanesque 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.
- Commonly a tripartite interior wall elevation of arcade, triforium and clerestory.
- Technology allowed expanses of glass to produce light-filled interiors - visions of 'The Heavenly Jerusalem'.
- Extreme height - as a stimulus to piety: created a technological challenge.
- Emphasis on verticality and light - symbolic of heaven.
- Roof supported by the arches rather than by the walls - could be thinner and extensive window piercings were possible.
- Lightness of structural elements.
- Elaborate portals and decoration.
- Variations between the Gothic style in England, France and other parts of Europe.

Possible examples might include

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

Analysis and Gothic characteristics

- High Gothic.
- Elevation of arcade on massive piers with engaged colonettes, an unlighted triforium, and a tall clerestory with paired lancets.
- Cylindrical piers and colonettes with foliate capitals.
- Sense of gravity appropriate to place where kings of France were crowned.
- Rayonnant West front has three gabled portals, twin towers, and a central rose window.
- Clear horizontal and vertical subdivisions.
- Use of bar tracery in the three rose windows of the portals.
- Composition has two extra buttressed gables at sides.
- Sense of three-dimensional movement.
- Rich decoration.

***Salisbury Cathedral* (begun 1220)**

Analysis and Gothic characteristics

- Early English Gothic - dignified, regular, austere and elegant.
- Two sets of transepts and rectangular East end.
- Compartmentalised plan - refers to Romanesque.
- West front has three doors, three lancet windows and small towers; typical of English 'screen' façades.
- Long, two-bay North porch projects boldly from the nave.
- Crossing has tower and impressive fourteenth-century spire.
- Interior has low, horizontal emphasis.
- Internal storeys clearly separated into strong horizontal bands: extensive use of Purbeck marble to create a strongly coloured scheme.
- Quadripartite rib vaults.
- Lancet windows, often grouped in pairs or trios.
- Lady chapel - like a miniature hall church.
- Cloister and Chapter House, with early examples of bar tracery and large four-light windows.
- Begun on virgin site, hence stylistic homogeneity.

***Amiens Cathedral* (begun 1220)**

Analysis and Gothic characteristics

- French High Gothic.
- Nave and single aisles.
- Semi-circular apse at east end, minimal transepts.
- Unified plan.
- West front has vertical emphasis with rose window, three deep portals, sculpted central tympanum and capped with a gallery of twenty-two over life-size kings.
- West front originally painted - a didactic function and splendid entrance.
- Twin asymmetrical towers, added later - to increase visibility as a landmark.
- Crossing is surmounted by a flèche.
- Three-storey nave interior elevation has continuous shafts and almost a wall of glass.
- Flying buttresses allowed the weight of masonry to be transferred away from walls, thereby allowing walls to become thinner and/or have more windows.
- Technology allowed expanses of glass to produce light-filled interiors that were visions of 'The Heavenly Jerusalem'.
- Soaring interior - height is three times the width - sense of the power of the divine.

- Nave windows of three and four lights.
- Apse creates emphasis and focus for the high altar.
- Multiple chapels around apse and side walls enable many subsidiary altars.
- Aisles and ambulatory create processional routes, and facilitate access by pilgrims to major relics, especially the head of John the Baptist.

Other points considered to be valid to be given credit.

Topic 2 Art and architecture in sixteenth-century Europe

- 05** Analyse **three** narrative paintings from the sixteenth century, **and** discuss the compositional methods used. Select your examples from the work of **at least two** artists. (30 marks)

If only one painter is discussed the maximum is Band 4. If no discussion of compositional methods used the maximum is Band 4.

The question requires candidates to

- Select three sixteenth-century narrative paintings, by at least two artists.
- Analyse the examples and discuss the compositional methods used.

Analysis

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

Definition of narrative painting

- A representation of a story, sequence of events, or a particular scene from a story or sequence of events.
- The story or sequence of events can be actual, apocryphal, or invented.
- Narrative might be a single scene or several scenes within one frame.
- A narrative painting can be understood as a cycle or series eg Michelangelo *Sistine Chapel Ceiling*, (1508-12).
- Individual actions not associated with a story are inadmissible eg Parmigianino *Cupid Carving his Bow* (1535).

Compositional methods might include

- Main figures may be centrally located in foreground.
- Pose and gesture of characters to convey meaning and relationship between them.
- Elements may be symmetrically balanced or deliberately jarring in order to underscore or reinforce the narrative
- Use of lighting to articulate the narrative.
- Strategies to suggest the passage of time may be included eg as scenes in sculpted friezes.

Possible examples might include

Raphael *Expulsion of Heliodorus* (1511-14)

Analysis and compositional methods

- Lunette-shaped fresco on wall of Stanza di Eliodoro in the Vatican, width 750 cm.
- Story from the deuterocanonical book II Maccabees.
- Heliodorus, an official of the Syrian court, is sent to Jerusalem to pillage Solomon's Temple. He is attacked by a holy messenger on horseback with two other angelic messengers and the theft is prevented. He was subsequently blinded and expelled from the Temple.
- Composition has two groups of figures on either side of the Jewish priest Onias who, in the centre background, prays for divine intervention and deliverance from Heliodorus.
- The central arches of Temple separate the story of Heliodorus from the contemporary event of Pope Julius II's entry.
- Heliodorus is being attacked at the right and he cowers beneath the horse's raised legs.
- Stolen gold coins spill out beneath him from an urn.

- Holy messenger on horseback is dressed as a warrior in golden armour; other angelic messengers fly, pointing and brandishing whips.
- Heliodorus' accomplices are also whipped and beaten.
- Positions, poses and expressions portray movement and the violence of the story (the only forceful movements represented in the painting).
- At the left Pope Julius II is carried in on a portable throne by his retinue, including Raphael.
- Pope in profile looks towards the punishment of Heliodorus; other figures look and point towards the action.
- Pope acts as a witness and is also linked to Onias - both have beards and the priest wears the della Rovere colours of blue and gold.
- Three separate events taking place within a unified architectural setting.
- Strong lighting, tonal modelling, almost chiaroscuro effects, enhance drama of story.
- Sense of recession and of a central vanishing point just above the altar.
- Light from the right illuminates the figures.

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

Analysis and compositional methods

- Oil on canvas, transferred from wood, 381 cm x 289.6 cm.
- Commissioned in 1516 by Cardinal Giulio de' Medici, Archbishop of Narbonne, as an altarpiece.
- New Testament narrative from John 11:1-44.
- 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 (placed at left of centre and elevated on a step) points at Lazarus and points upwards with his right hand, demonstrating resurrection.
- Christ's words were 'Lazarus come forth'.
- 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.
- Compositional links are created by emphatic gestures and the poses of the figures and these also convey the narrative and create dramatic exchanges between the protagonists.
- Informative and dramatic biblical narrative illustrating Christ's power to make mankind live again- even after death.

El Greco *St Maurice and the Theban Legion* (c.1580-82)

Analysis and compositional methods

- Oil on canvas, 448 cm x 301 cm.
- Commissioned by King Phillip II of Spain for a side chapel in the church of San Lorenzo El Escorial, but rejected because of its unorthodox approach and the privileging of style over content.
- Around 302 AD Maurice and his Theban (Egyptian) Legion were butchered by their fellow Roman soldiers for refusing to make a number of sacrifices to the Roman gods and to persecute Christians in Gaul.

- In the foreground is the decision not to obey the military orders which will lead to the soldiers' deaths: figures are large, elongated and elegantly statuesque.
- Bearded Saint Maurice is dressed in a blue cuirass. On his left is Saint Exupery holding a red standard. The bearded man wearing a tunic has been identified as Saint James the Minor, who converted the entire legion to Christianity.
- El Greco included portraits of Phillip's generals, notably Duke Emmanuel Filiberto of Savoy and Alessandro Farnese, Duke of Parma.
- Martyrdoms take place in the left background - one figure has already been beheaded.
- Figures in background are much smaller and create recession.
- Saint Maurice appears again, comforting his men and thanking them for their courageous decision.
- Elongated figures and acidic colours show debts to Italian Mannerism.
- Angels in sky hold the palms and crowns of martyrdom and occupy a triangular field at top left.
- Dramatic treatment of the heavens conveys a sense of mysticism.

Other points considered to be valid to be given credit.

Topic 2

- 06** Analyse and interpret **three** sixteenth-century works of art that depict mythological subjects. You may choose your examples from painting **and/or** sculpture.

(30 marks)

The question requires candidates to

- Select three sixteenth-century mythological works of art.
- Analyse and interpret the examples.

Definition of a mythological subject

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

Analysis and interpretation

- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances, etc).
- Mythological subjects sometimes had a moral meaning or were related to contemporary events.
- Mythological subjects could also have personal associations for the patron.
- Pleasure, delight and sensuality could be stimulated by mythological works.

Possible examples might include

Titian *Bacchus and Ariadne* (1520-23)

Analysis and interpretation

- Oil on canvas, 176.5 cm x 191 cm.
- Mythological story, told in texts by Catullus and Ovid- the interaction of an immortal god and a mortal human.
- Ariadne, daughter of King Minos, helped Theseus from the labyrinth after killing the Minotaur; she was abandoned by Theseus on the island of Naxos and discovered by Bacchus who fell in love with her and offered the sky as a wedding gift and promised that she would be immortalised by transformation into a constellation of stars.
- Painted for the Camerino d'Alabastro (Alabaster Room) in the Ducal Palace, Ferrara, commissioned by Alfonso d'Este, Duke of Ferrara.
- Titian depicts the moment in the story when Bacchus discovers the abandoned Ariadne: he is portrayed in mid-air leaping from his cheetah-drawn chariot; Ariadne turns to him, he looking at her - echoed by the two cheetahs looking at one other.
- Ariadne at far left, is portrayed moving, a twisting body and raised arm.
- Bacchus's followers, including satyrs, maenads and children at right celebrate primitive bacchanalian rites with cymbals, tambourines, trumpets, at right a satyr holds a calf's leg in the air- its severed head dragged by a young faun. The inebriated Silenus, seated on a donkey, brings up the rear.
- Bacchus' followers seem to take no notice of Ariadne, allowing concentration on the interaction between Bacchus and Ariadne.
- Set in a naturalistic landscape by the shore with Theseus's ship in distance at left, over Ariadne's left shoulder. Its billowing sails echo Ariadne's right sleeve.
- Colour enhances liveliness of bacchanalian rites; blue of Ariadne's cloak echoed in the sky with a ring of eight stars high above Ariadne.
- Many references to antiquity and the overall effect is reminiscent of an antique high relief on Bacchic sarcophagi.

- Satyr entwined with snakes is a quotation from the *Laocoön*, discovered in 1506.
- Titian's signature on the toppled bronze urn- perhaps one of the antiquities kept in the Camerino.

Titian *The Venus of Urbino* (1538)

Analysis and interpretation

- Oil on canvas, 119 cm x 165 cm.
- Nude Venus, the goddess of Love, reclines on a bed and has no mythological trappings.
- Holds flowers in right hand and covers her pubic area with left.
- Not a remote goddess but a figure of flesh and blood.
- Overtly erotic image engages with the viewer.
- Sleeping dog symbolises fidelity.
- In the background, maids rummage through a chest perhaps in search of Venus' clothes.
- Commissioned by Guidobaldo II della Rovere, Duke of Urbino.
- Despite its erotic content, it has been argued that the painting was intended as an instructive 'model' for the Duke's young bride Giulia Varano.
- Celebration of beauty, perhaps with a moral and didactic dimension.
- Non-narrative subject.

Benvenuto Cellini *Perseus and Medusa* (1545-54)

Analysis and interpretation

- Bronze, height 320 cm (without pedestal).
- Scene from classical mythology as described in Ovid's Metamorphoses.
- Victory of Perseus over chthonic (underworld) female monster.
- Victorious Perseus holds head of Medusa in his left hand and a large sword in his right hand.
- He stands on the headless body.
- Perseus' zoomorphic helmet has a human face at the back - possibly a self-portrait.
- Stylised blood spurts from the severed head of Medusa.
- Composition invites viewer to walk around it- Cellini intended it to have eight points of view.
- For Grand Duke Cosimo and placed in Loggia dei Lanzi in Florence - perhaps a symbolic representation of him and suggesting that like Perseus, Cosimo would heroically protect his people.

Other points considered to be valid to be given credit.

Topic 2

- 07** Analyse **three** sixteenth-century sculptures of the human figure **and** discuss the relationship between form and meaning in each. (30 marks)

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

The question requires candidates to

- Select three sixteenth-century sculptures of the human figure.
- Discuss the relationship between form and meaning in each.

Analysis

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

General points for discussion of relationship between form and meaning

- How the human body is carved or modelled.
- Poses of figures and how these relate to the meaning - narrative or symbolic.
- Use of materials to enhance meaning.

Possible examples might include

Pietro Torrigiano *St Jerome in Penitence* (1525)

Analysis

- Painted terracotta, life-size.
- Created for the monastery of San Jerónimo de Buenavista, Seville.
- The ascetic hermit-saint kneels with a crucifix in his left hand and a stone in his right.
- Jerome gazes intently at the image of the crucified Christ.
- He is about to beat himself with the stone in repentance for past sins.
- Muscles, sinews and rib cage are clearly visible.
- Slightly attenuated posture and *contrapposto* pose.
- Figure seems life-like and is related to Spanish Counter-Reformation requirements of realism to promote pious contemplation.

Relationship between form and meaning

- Ascetic nature of hermit-saint seen in his emaciated appearance.
- Depicted during an act of penitence - as an inspiration to the monks of the monastery.
- Jerome is absorbed in his devotions to the crucifix while mortifying his flesh.
- An iconographic innovation as St Jerome was usually represented as one of the Doctors of the Church, wearing cardinal's robes.

Michelangelo *Duomo Pietà* (c. 1547-55)

Analysis

- Marble, height 225 cm.
- Form comes from a Northern European tradition.
- Mary supporting the dead Christ after His body has been taken down from the cross.
- Hooded figure is either Nicodemus or Joseph of Arimathea - Vasari recognised this as a self portrait by Michelangelo.
- Magdalen at the left was finished by Calcagni.

- Carved for Michelangelo's own tomb - but never placed there.

Relationship between form and meaning

- Awkward, angular forms relate to pain and suffering of death.
- Emphasis on Christ's torso in relation to Corpus Christi; ideas of the time.
- Pessimistic late work.
- Slung leg, an antique motif for a divine marriage, indicates Christ's mystical union with Mary and the Church.

Tilman Riemenschneider *The Altarpiece of the Holy Blood* (1501- 05/5)

- Lime-wood altar, consisting of a central shrine, fixed and movable wings, a predella and superstructure.
- For the Chapel of the Holy Blood on first floor of the church of St Jacob, Rothenburg ob der Tauber,
- Houses a rock crystal holding the Reliquary of the Holy Blood set in a gilded cross.
- Central panel is the Last Supper, with Christ leaning across from the far side of the table to hand a morsel of bread to the standing Judas - thus identifying him as the traitor.
- St John leans his head on Christ.
- Other disciples react to Christ's announcement that one of them will betray Him.
- Pierced background of shrine allowed more light to play over the surface.
- Two side wings carved in low relief show the *Entry of Christ into Jerusalem*, on the left, and *Christ in the Garden of Gethsemane* on the right - scenes prior to and after the *Last Supper*.
- Two kneeling angels support the colonette on which the reliquary stands.
- On the superstructure to the left is the Virgin Mary and to the right the Angel Gabriel - forming the *Annunciation*.
- Near the central pinnacle of the altarpiece is a statue of the *Christ as the Man of Sorrows*, about 1 metre tall.
- Below the main panel is the *Crucifixion*, flanked with kneeling angels - that on the left holds the column of the Flagellation and that on the right holds the cross.
- Though neither gilded nor painted the pupils and eyebrows had dark tints applied and the lips were tinted red to show the interaction of figures and assist the coherence of the narrative.

Relationship between form and meaning

- Last Supper scene refers both to the relic and the monstrance with the Host on it - as well as to the sacrament of communion and of Christ's sacrifice for humanity.
- Ensemble provides a solemn and impressive setting for the reliquary containing the Holy Blood.
- Unusual emphasis on Judas invited contemplation of sin and gave encouragement to pilgrims poor in spirit and offered redemption.
- Judas looks as if he has just entered the scene from the right - the same direction as the viewer approached the altar.
- Judas shows the believer the way to Christ.
- Also a confessional altar - St Philip engages with the viewer and his right hand points to the altar - inviting the worshipper to partake of the sacrament.

Other points considered to be valid to be given credit.

Topic 2

- 08** Analyse **three** sixteenth-century palaces **and/or** grand houses, **and** discuss how their architectural characteristics convey power and status.

(30 marks)

If no discussion of power and status the maximum is Band 4

The question requires candidates to

- Select three sixteenth-century palaces and/or grand houses.
- Analyse them, including a discussion of how they convey power and status.

Definition of a palace/ grand house

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

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.

General ways of communicating power and status

- Scale and grandeur.
- Prestigious or commanding site.
- 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

Antonio da Sangallo the Younger and Michelangelo Palazzo Farnese, Rome (1515-1589)

Analysis

- Huge free-standing rectangular block with a large classical cornice.
- Main façade has 13 bays and is astylar.
- Three horizontal levels articulated by Michelangelesque 'kneeling windows' on the ground floor and then by window aedicules - Corinthian and Ionic, and much flat wall with no outward appearance of mezzanines.
- No rustication is used, though ground floor has a rough-cast stucco finish.
- Above the ground floor the two upper storeys are of almost equal importance. Quoins are used to give strength to the corners.
- *Piano nobile* has alternating triangular and segmental pediments above windows; top storey has broken triangular window pediments.
- Central window and Farnese coat of arms give a central focus.
- Large crowning cornice by Michelangelo, who also raised the top storey by 3 metres.
- *Piano nobile* has two storey *salone* on the front façade and a sequence of reception rooms of diminishing size connected enfilade.

Communication of power and status

- Commissioned by Alessandro Farnese, appointed Cardinal and who became Pope Paul III in 1534.
- Then expanded to become the residence of his two nephews, Ranuccio and Odoardo.
- Imposing scale and magnificence.
- A monumental presence within the Piazza Farnese.
- Family coat of arms.
- It was the largest cardinalial palace in Rome and had the largest courtyard.

Giulio Romano *Palazzo del Te, Mantua (1526-35)***Analysis**

- Small pleasure palace, once on an island.
- Square plan with interior courtyard.
- Mannerist architecture - deliberate flouting of Vitruvian rules.
- Dropped keystones and triglyphs.
- Low, spreading and massive.
- Use of giant Doric pilasters on main façade; giant Doric half - columns in courtyard.
- East façade differs from the other three by having an open loggia at its centre rather than an arch to the courtyard.
- Monumental forms and architectural details overlap and give sense of restless grandeur.
- Sense of tension and compression enhanced by rustication.
- Suburban setting appropriate for a mixture of palace and villa architecture.

Communication of power and status

- For Federico Gonzaga, who became first Duke of Mantua during the building's construction.
- Building was dedicated to lavish entertainment and displays of courtly wit and elegance.
- Architecture itself has these elements.
- Presence of the building indicated dynastic survival.
- Extensive use of expensive rustication and cut and dressed masonry.
- Palace was also the Duke of Mantua's stud, hence the numerous horse motifs in the decorative scheme.
- Splendid and luxurious interiors- decorated with illusionistic and dramatic paintings.

Baldassare Peruzzi *Palazzo Massimo alle Colonne, Rome, c.1533-35***Analysis**

- Remarkable curved façade to fit the palace onto an awkward plot on a bend in the Via Papale.
- The street was then much narrower and no single view of the whole façade would have been visible - the design unfolded as the spectator walked past.
- Entrance has a central portico of six Doric columns, two single and two paired. Single columns are paired with a pilaster. Remainder of ground floor is articulated with paired pilasters. Central bay is slightly wider.
- Regular, light (almost engraved) rustication above without articulation and the top two storeys are mere mezzanines.
- Seven *piano nobile* windows each have their own small podium.
- Main entrance leads through a corridor which runs from the centre of the façade to the side of the courtyard.
- The façade has three storeys, the courtyard four.
- Emphasis on the horizontal rather than vertical.

Communication of power and status

- Family palace for Roman noble Pietro Massimo (c.1480 - c.1532) to replace a family palace damaged during the Sack of Rome.
- Located on the Via Papale that led to the Vatican, across the Tiber.
- Extensive use of classical vocabulary.
- Costly rustication - a visible expression of wealth.
- Austere unfluted Doric columns suggest masculine power.
- Medieval ideas of family solidarity, pride and strength were expressed in a classical idiom.

Other points considered to be valid to be given credit.

Topic 3 Art and architecture in eighteenth-century Europe

- 09** Analyse and interpret **either three** Rococo works of art **or three** Neo-Classical works of art. You may choose your examples from paintings **and/or** sculpture.

(30 marks)

The question requires candidates to

- Select three eighteenth-century painting and/or sculptures, all three either in the Rococo style or in the Neo-Classical style.
- Analyse and interpret them.

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, biographical influences etc).
- Interpretation of Rococo works may involve consideration of the sensual and erotic nature of the subject matter and the pursuit of pleasure.
- Interpretation of Neo-Classical works may involve their relationship with antiquity and a didactic concern to convey virtuous and moral values.

Definition of Rococo art

- Derivation of term - French *Rocaille* - shell and rock work - indicated the decorative foundations of the style
- Rococo subjects were taken from amorous Classical mythologies, aristocratic pleasure seekers, courting rustics and *Fêtes Galantes*.
- Subject matter concerned pleasure and sensuality and was light-hearted and frivolous.
- Dominance of pastel colours in paintings.
- Decorative qualities emphasised and colour dominated over line.
- Emphasis on surface values rather than space and depth.
- Figures often in unlikely poses and with doll-like proportions- owe more to invention than observation.
- Influences from Venetian art and Rubens.

Definition of Neo-classical art

- Neo-classical subjects were taken from ancient history and classical mythology, often with moral and virtuous themes.
- A serious subject required a serious and sober style.
- Severe style without any unnecessary embellishments.
- Clarity of linear design considered more important than the effects of colour.
- Modelling gave painted figures a sculptural presence.
- Figures often drawn or painted from life.
- Subjects inspired from excavations and Herculaneum and Pompeii.
- In Neo-classicism, specific borrowings from ancient art are more evident in sculpture than in painting.
- Influences from Caravaggio, Poussin and seventeenth-century art.
- Often seen as a veneration to the Rococo

Possible examples might include

Rococo art

Antoine Watteau *Pilgrimage to Cythera* (1717)

Analysis and interpretation

- Oil on canvas, 127 cm x 192 cm.
- Lyrical, imaginary setting with misty, soft colours and an ethereal effect.
- Best known *Fête Galante*, form devised by Watteau to represent romance and beauty.
- 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.
- 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.

Jean Honoré Fragonard *The Swing* (1767)

Analysis and interpretation

- Oil on canvas, 81 cm x 64.2 cm.
- Commissioner wrote that he wanted his mistress painted being pushed on a swing by a bishop and that he himself should be placed in such a way '...that I would be able to see the legs of the lovely girl...'
- Female on swing emblematic of the fickleness of that gender.
- Girl's shoe flies through the air during the act of swinging.
- Sculptural group of putti and dolphin adds to amorous message.
- Cupid statue places finger to lips in a conspiratorial and complicit gesture.
- Sylvan, shimmering and atmospheric setting.
- Delicate pastel palette.
- Sensuous and joyful Rococo image.

Étienne -Maurice Falconet *Pygmalion and Galatea* (1763)

Analysis and interpretation

- Marble, 83 cm x 48 cm.
- Legend of the ancient sculptor Pygmalion who carved an ivory statue of a maiden. He prayed to the gods for a wife 'one like my ivory virgin' and Venus took pity on him and brought the statue to life.
- The enraptured sculptor clasps his hands in delight and looks in wonder as his work comes to life.
- His mallet and chisel are on the ground.
- Svelte and elongated nude figure of Galatea gazes lovingly at her creator.
- Galatea is unselfconscious about her nudity and does not attempt to cover herself.
- Winged, chubby Cupid with bow signifies love.
- Erotic and amorous rococo subject with elegant and sensual surfaces.

- Subject provides an opportunity to display an attractive and unclothed female.

Neo-Classical art

Jacques-Louis David *Oath of the Horatii* (1784)

Analysis and interpretation

- Oil on canvas, 330 cm x 425 cm.
- Subject from ancient history, retold in 18th century.
- Oath sworn by three triplet brothers as champions of Rome in combat against Alba.
- Austere and tense grouping against backdrop of Tuscan Doric arcade- appropriate for a martial scene.
- As the 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.
- Figures defined by chiaroscuro and drawn from life.
- Difference between male and female responses.
- Image of patriotism and self-sacrifice from ancient Rome to inspire contemporary society.
- The defence of the nation must come before all family ties and is painted in an appropriately severe and masculine style.
- A patriotic subject that applied to modern France and not related to the later French Revolution.

Jacques-Louis David *The Death of Socrates* (1787)

Analysis and interpretation

- Oil on canvas, 133 cm x 196 cm.
- The Athenian philosopher Socrates was accused by the government of denying the gods and corrupting the young through his teachings, He was given the choice of renouncing his beliefs or of committing suicide by drinking a cup of hemlock.
- Socrates accepted his fate with noble resignation and as hemlock was a painless but slow acting poison, he continued to debate and discuss with his followers until the very end.
- David depicted Socrates as he is about to pick up the lethal cup, without ceasing the flow of his wise words.
- Confident in the immortality of the soul, Socrates points heavenwards with his left hand.
- Socrates was about 70 when he died, but is shown as a much younger man with a muscular and athletic torso.
- Socrates remains calm and collected, while some of his disciples lose their composure and give way to grief and anguish, particularly Apollodorus at the extreme right.
- The faithful Crito sits listening intently and lays his hand on his master's knee and Plato sits impassive at the foot of the bed.
- Socrates's wife Xanthippe is seen on the stairs in the background.
- Setting of the dark prison cell matches the sombre subject matter.
- Not a royal commission, but a private commission for Charles-Louis Trudaine.

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

Analysis and interpretation

- Marble, 145.4 cm x 158.7 cm x 91.4 cm.
- The victorious Theseus sits on the lifeless body of the Minotaur and contemplates his deed.
- Theseus appears noble and the perfection of his body indicates heroism and virtue.
- A work produced in emulation of antiquity- rather than copying it.
- 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.

Other points considered to be valid to be given credit.

Topic 3

- 10** Discuss the political content and/or meaning of **three** eighteenth-century works of art. Select your examples from the work of **at least two** artists.

(30 marks)

If only one artist is discussed the maximum is Band 4.

The question requires candidates to

- Select three eighteenth-century works of art, by at least two artists.
- Discuss their political content and/or meaning.

Definition of a political content

- Allow a broad definition of political content and/or meaning - war and territorial conquest, political ideology, change of regime, social injustices etc.
- Scenes from literature and from past history were sometimes painted as a political critique of the contemporary world.
- Whatever subject is chosen, the candidate must present a case for how and why their choice of painting has political content and/or meaning.

Discussion of political content and meaning might include

- Exactly what political meaning and content is being conveyed.
- How the political meaning and content is conveyed.
- A consideration of the composition and the role of the figure or figures in conveying the narrative or meaning.

Possible examples might include

Jean-Baptiste Houdon *General George Washington (1788)*

- Sitter had been Commander-in-Chief of the American army in the War of Independence against the British.
- Peace treaty of 1783 confirmed America's complete separation from the Britain.
- Antique references give dignity and authority to this life-size marble statue of Washington in a commanding pose.
- Right hand rests on a cane, his left on the fasces - ancient emblem of power and of judicial jurisdiction - here used to suggest rule by law.
- Fasces, a bundle of thirteen rods tied together also represent strength through unity and may refer to '*E Pluribus Unum*' ('Out of Many, One') - a congressionally approved motto of the United States of 1782.
- Thirteen rods refer to the original number of states of the union.
- Ploughshare next to fasces is a reference to Cincinnatus, the farmer-soldier of ancient Rome.
- After war soldiers should return to their work.
- Agriculture seen as the antipode of war.
- The General's sword also hangs from the ploughshare.
- Dressed in contemporary military uniform, not in classical toga.
- Dignified but not greatly idealised.
- Houdon travelled to America to make life studies of Washington.
- Faithful likeness (from a cast of his face) and his slight embonpoint not concealed.
- Washington is shown as general, statesman, farmer and citizen.
- A tribute to Washington by the Assembly of the State of Virginia.

-
- Commissioning of the statue from a leading French sculptor, via Thomas Jefferson, American Ambassador to France, was indicative of close political ties between America and its ally.
 - Finally shipped to the United States in 1796.

Jacques-Louis David *Marat at his last breath* (1793)

- The radical French republican Jean-Paul Marat was assassinated in his bath by the moderate Charlotte Corday on 13 July 1793.
- The dying Marat slumps in his bath, still holding his quill pen and the treacherous note from Corday.
- Naturalistic detailed rendering of the moment of death.
- Pose is remarkably natural and graceful: Marat gently slipping from life to death.
- Marat appears like a martyr or republican saint or an antique hero.
- Marat's body is idealised and the stark setting is reminiscent of Caravaggio.
- Corday's presence is suggested by the metonyms of the note and knife.
- David paid tribute to Marat with the inscription on the packing case that Marat used as a desk.
- A piece of propaganda for the National Convention, promoting the republican cause.

Antoine-Jean Gros *Napoleon at the Bridge of Arcole* (1796)

- Three-quarter length image of Bonaparte holding a flag in his left hand and a sword in his right.
- General marches forward, but glances backward to encourage his troops.
- An event that took place on 15 November 1796, while Napoleon was commanding the French against the Austrians.
- Napoleon as a decisive man of action in the midst of battle, with cannon smoke in the background.
- Based on a sketch taken from life.
- Napoleon claimed he seized a flag and led a successful charge, but actually he did not reach the bridge but was knocked into a ditch and emerged covered in mud.
- Commander-in-Chief of the Army of Italy acting like a lower-ranking officer.
- The start of the Napoleonic myth of his leadership abilities.
- Napoleon paid for the image to be engraved - so as to promote himself.

Other points considered to be valid to be given credit.

Topic 3

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

(30 marks)

The question requires candidates to

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

Definition of a portrait of two or more figures

- Likenesses of known individuals usually created during their lifetime or within living memory.
- No images of biblical characters or characters from literature are admissible.
- Figures can be either human or animal- so equestrian portraits are admissible.
- Posthumous portraits, though acceptable, often provide limited opportunity to explore character and identity.

Discussion of character and identity in group 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

Thomas Gainsborough *Mr and Mrs Robert Andrews c.1750*

- Commissioned soon after their marriage which had taken place in November 1748.
- Character and identity suggested by their poses, clothing and relationship with their land.
- A conversation piece where the sitters are assigned roles appropriate for their gender and class.
- The standing Robert Andrews is represented as a gentleman-hunter, holding a flintlock and accompanied by a pointer. Only landowners holding property worth £100 or more were legally allowed to hunt game.
- He also wears a stylish cocked hat.
- Frances Andrews sits on an ornamental Rococo bench wearing a closed robe of blue silk with a round ear cap under her fashionable *bergère* straw hat - rolled brim in imitation of a milkmaid's.
- The object in her lap was left unpainted - a shot game bird or a perhaps a baby was planned to be included at a later date.
- Figures make eye contact with viewer.
- Neither figure looks at each other - but unclear if this is an indication of a strained relationship or merely the conventions of posing.
- A naturalistic setting beneath an oak tree but the human figures do not dominate the composition, they share it with the landscape.
- Agricultural improvements are evident - enclosure and crop rotation.
- Signs of an economic relationship with land rather than one of leisure.

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

- Group portrait in the ‘Grand Manner’ of a history painting and on a similar scale.
- Painting celebrates the engagement of sister in centre, Elizabeth, to the MP the Right Honourable Luke Gardiner who commissioned the work.
- She hands a floral garland to her married sister Anne who decorates a statue of Hymen, the Roman God of marriage.
- At left is the unattached sister, Barbara.
- Women wear classically-inspired clothing - to give a sense of timelessness.
- Group portrait as an ancient rite or ritual.
- Painting shows English taste for the classical world.
- Reynolds sometimes accused of lacking characterization in his figures - some commentators suggest the painting appears more like a mythological or history painting than a portrait.
- Figures appear to be acting roles - limited revelation of true character.

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

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

Other points considered to be valid to be given credit.

Topic 3

- 12 Analyse **three** eighteenth-century palaces **and/or** grand houses, **and** discuss how their architectural characteristics convey power and status.

(30 marks)

If no discussion of power and status the maximum is Band 4.

The question requires candidates to

- Select and analyse three eighteenth-century palaces and/or grand houses.
- Discuss how they convey power and status.

Definition of a palace/ grand house

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

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.

General ways of communicating power and status

- Scale and grandeur.
- Prestigious or commanding site.
- 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

Sir John Vanbrugh *Blenheim Palace, Oxfordshire, (c.1705-22)*

Analysis

- Gift of Queen Anne and grateful nation to John Churchill, 1st Duke of Marlborough, victor over the French and Bavarians at Blenheim in 1704.
- Both a residence and a national monument. Situated near the village of Woodstock, 7 miles from Oxford.
- A large palace with a substantial estate, including a lake with a bridge.
- Grandiose entrance of a portico with giant Corinthian order topped by a triangular pediment.
- Above and behind the main pediment is a broken triangular pediment with massive block-like abutments.
- Second order also used as Doric colonnade on flanking wings merges into main block through curving quadrants.
- The whole design hangs on the four corner pavilions with towers of the main block.
- Block is connected to colonnades and kitchen and stable courts.
- Garden front has no pediment and the wings and corner pavilions are not articulated by an order.
- Elements of drama and surprise make Blenheim the culmination of the English Baroque.

- Though Baroque, the castle element means that in some ways Blenheim anticipates later Gothic Revival with its towers, attics and finials.

Communication of power and status

- Impressive scale and usage of commanding classical vocabulary.
- Appears both as a palace and a castle.
- Combination of central Corinthian block with French château elements.
- Giant order suggests strength and power.
- Sculptural decoration emphasises Marlborough's victory and martial accomplishments - the Lion of England pulling the Cockerel of France to pieces in its forepaws, trophies of war and two chained captives.

Georg Wenzeslaus von Knobelsdorff *Sanssouci Palace, Potsdam (1745-1747)*

Analysis

- Single story pleasure villa set in splendid gardens for Prussian Monarch Frederick II (the Great).
- Conceived as a retreat from the demands of statecraft - hence the name *Sanssouci* - 'without care'.
- Situated on the top of a hill in the centre of the park, with terraced gardens below.
- Corps de logis of ten principal rooms with semicircular pavilions at either end and central domed room on garden side.
- Entrance façade has segmented colonnaded *cour d'honneur* of paired, fluted giant Corinthian columns and Corinthian order continues as half-columns and pilasters on main range.
- Highly decorative south garden façade has pairs of animated male and female caryatids with entwined vines and tendrils 'supporting' the entablature. Also urns on skyline balustrade.
- Full-length round headed windows with foliate and scroll decoration - oval windows on lantern of dome also decorated with foliate and strapwork pattern.
- Exterior is more sober than the interior- which has exquisite gilded plasterwork decoration.
- Two flanking service wings were originally hidden from view, screened by trees and covered by climbing plants.
- Influence of Frederick was so pervasive that the term 'Frederician Rococo' was coined.
- Park contains follies, pavilions and temples.

Communication of power and status

- Dominant location.
- Ceremonial entrance area.
- Dome adds to impressive profile.
- Extensive use of glass - in some ways a Prussian response to Versailles.
- Style of architecture indicated the pleasurable associations of the building.

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

Analysis

- Commissioned by Cardinal Alessandro Albani, nephew of Pope Clement XI, as a lavish pleasure palace for entertaining and to house his collection of antiquities.
- Situated just outside the old city walls of Rome, on the ancient Via Salaria.
- A relatively small villa of eight bays.
- Lower level has open loggia with rusticated Corinthian pilasters.
- *Piano nobile* has Corinthian pilasters with windows having composite triangular and segmented pediments and mezzanine windows above, decorated with swags and a broken pediment. Above, is a balustrade supported by console brackets.
- Sober exterior with references to Michelangelo's *Palazzo de Conservatori* and the loggia of the *Villa Mondragone, Frascati*.
- Grand Salon acted as a kind of showroom for the display (and sale) of antiquities.

- Pavilions in the form of temple fronts project from the lateral wings.
- Garden contains a free-standing fanciful artificial ruin, the coffee house and a mock ancient temple- used as an aviary.
- Garden design is related to that of *Hadrian's Villa* at Tivoli.

Communication of power and status

- Display of fine taste by an eminent collector and connoisseur.
- Building is more about status than power.
- Conscious borrowings from the architecture of the sixteenth and seventeenth centuries and the ensemble of villa and garden relates to the taste for the antique that was emerging at this time.
- Main ceiling painting is *Parnassus* by Mengs, which celebrated the Cardinal as Protector of the Arts.
- Exterior decoration includes the mountains and stars emblems of the Albani family.

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 **three** works of art, **and** demonstrate how they are associated with **either** Cubism **or** Futurism.

(30 marks)

The question requires candidates to

- Select **three** works of art produced between 1900 and 1945.
- Analyse the examples and show how they are associated with either Cubism or Futurism.

Examples may be all from Cubism or Futurism, or a mixture of the two, but the candidate must indicate which style or movement each example is associated with.

Some Russian examples were painted in a clearly Cubo-Futurist style that mixed characteristic elements of both movements.

Analysis

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

Definitions of Cubism and Futurism

- Cubism was first named in 1908, though works with Cubist characteristics had been produced by Picasso and Braque in the previous year. Different forms of Cubism emerged; the Analytical Cubism and Synthetic Cubism of Picasso, Braque and Gris and the Salon Cubism of Gleizes, Metzinger, Delaunay and Léger.
- Futurism was launched by F.T. Marinetti's 1909 Futurist Manifesto, published in Le Figaro and followed by the 1910 Manifesto of Futurist Painters by Umberto Boccioni, Carlo Carrà, Luigi Russolo, Giacomo Balla and Gino Severini. Other manifestoes followed. As a movement it was largely over by the death of Boccioni in 1916 and the end of the First World War.

General characteristics of Cubism

Analytical Cubism

- An empirical process involving the part-by-part, viewpoint-by-viewpoint dissection of the subject with semi-transparent, overlapping, intersecting monochromatic flat faceted planes, suggestive of a low relief.
- This 'scaffolding' has been likened to early X rays.
- Influence of angular African masks on representation of facial features.
- A new set of stylistic conventions was invented not reliant on renaissance perspective.
- Austere, depersonalised pictorial style.
- Limited palette of ochres, browns, greens and greys.
- A conceptual rather than perceptual procedure.
- By 1911 Cubism was an autonomous and internally consistent style- some nearly abstract paintings in the spring of 1911 - (sometimes labelled Hermetic Cubism).
- In 1911 experimentation with simulated textures, shadows, and modern stencilled typography.
- Use of traditional subject matter - still-lives, portraits, some figure studies.

Examples such as *Les Femmes d'Alger (O.J. Version O)*, though not fully evolved Analytical Cubism, are to be allowed if the association with subsequent Cubism is demonstrated.

Synthetic Cubism

- Use of collage, *papier collé*, tactile effects and witty word play.
- Pre-existing objects and materials were used partly to preserve a connection with reality and partly out of a feeling that Analytical works were becoming too abstract.
- Introduction of collage and *papier collé* offered a new method not only of suggesting space but also of replacing conventional forms of representation with fragments of images that functioned as signs.
- Re-introduction of colour.
- A way of describing visual reality without resorting to illusionism, 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.
- Materials are not illusory but must be understood as real objects, signifying themselves.
- Still-lives, often set in cafés, were frequently the subjects.

General characteristics of Futurism

- Praising of speed, dynamism, machines, modernity, action of the crowd, the urban environment and the aggression and 'hygiene' of war.
- Condemnation of past art and of the traditional and academic - especially Italy's Renaissance heritage.
- Fragmentation and dissolution of forms - influenced by Cubism.
- Movement indicated by showing forms in successive states of motion and the use of multiple viewpoints.
- Influence of sequential photographs of Marey and Bragaglia.
- Movement also suggested by use of Neo-Impressionist divisionism palette with vibrant, and expressive colour
- Non-visible 'force lines' were sometimes included.

Possible examples associated with Cubism might include

Pablo Picasso *Les Femmes d'Alger (O.J. Version O)* (1907)

Analysis and association with Cubism

- Oil on canvas, 244 cm x 234 cm.
- Not fully developed Cubism - with its debts to African art and to Cézanne it is perhaps best to refer to it as 'proto-Cubist'.
- Five nude or near nude females, set in the Avignon Street brothel in Barcelona.
- Painted in a jarring and savage style with violent dislocation of the female body and a disregard for single point perspective.
- Abstracted, angular, shallow picture space, no tonal modelling, faceting of planes crowded composition, planar and linear elements.
- Space appears solid and seems to come forward in jagged shards, like broken glass.
- The two right hand figures were repainted in response to African masks. The seated/squatting one seems to face in both directions. Figure above her has lozenge-shaped breast and striations on mask-face.
- Face of left hand figure raising the curtain was repainted. 'Standing' figure, with almond eyes, one in from the left, may actually be a reclining nude seen from a bird's eye view.

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

- Conceptual rather than perceptual approach show the influence of non-Western carving where the figure was represented emblematically rather than naturalistically, in terms of simple signs for facial features, limbs and other parts of the body.
- Rather ugly and unattractive prostitutes - perhaps associated with Picasso's fears of transmitted venereal disease.
- Powerful, mythic or totemic image.

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

Analysis and association with Cubism

- Oil on canvas, 116.8 cm x 81 cm.
- Analytical Cubism with fragmentation and interpenetration of forms.
- Very limited palette of browns and greys.
- Some sense of volumetric modelling and highlights.
- Introduction of stencilled letters, such as D BAL, 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.
- Almost abstract quality of the work places it in the Hermetic phase of Analytical Cubism.
- Painting becomes an autonomous object.

Pablo Picasso *Still Life with Chair Caning, (1912)*

Analysis and association with Cubism

- Oil and oilcloth on canvas, with rope frame, 27 cm x 35 cm.
- Synthetic Cubism: paint and collage (the first Cubist collage).
- Monochromatic, fragmented and flattened painted areas above and over a collaged factory-produced oilcloth of chair caning combined with lettering.
- This oval picture suggests a café table - the oil cloth pattern was commonly used as a table covering in working-class kitchens and eating places.
- The three letters written just above the chair-caning, JOU, can be interpreted both as a fragment of the noun JOURNAL and as the verb JOUER (to play) indicating Picasso's consideration of his activity as a form of play or the verb JOUIR (to enjoy).
- A pipe, glass, lemon, oyster can be made out as well as a newspaper - if the black letters against a white background of JOU are interpreted as an object.
- A still-life is represented on the chair: abstracted and spatially confusing.
- Interest in different forms of appearance and reality and in the meanings of words.
- Breaks with conventional forms of representation.
- Oval rope framed canvas makes the painting an object in its own right.

Possible examples associated with Futurism might include

Umberto Boccioni *The City Rises (1910)*

Analysis and association with Futurism

- Oil on canvas, 199.3 cm x 301 cm.
- Fauvism was an aggressively modern movement that praised urban development.

- Monumental modern subject of building site, labourers and two large horses in Northern Italy relates to Futurist notions of action and contemporaneity.
- Workers struggle to control the powerful beasts.
- Scaffolding, chimneys and a tram in the background.
- Blurring of forms and dynamic poses suggest movement - 'the beauty of speed', 'great crowds excited by work' from Futurist Manifesto.
- Vivid colour and linear brushstrokes suggest movement,
- Influence of Neo-Impressionist palette.
- Boccioni wrote that the painting was a great synthesis of labour, light and movement.

Umberto Boccioni *Unique Forms of continuity in Space*, (1913)

Analysis and association with Futurism

- Bronze (cast in 1931), height 117.5 cm - smaller than life-size.
- Visual expression of the Futurist love of speed, movement and of the machine.
- Figure is a polished machine-like figure in motion.
- Series of planes made visible.
- Contours are dynamic and deformed by speed,
- Powerful legs each mounted on a bronze block.
- Pushes forward onto right leg.
- An almost abstract expression of speed.
- No arms and featureless face, perhaps wearing a helmet with a kind of visor.
- The fleeting is made solid.
- Related to late nineteenth-century experiments in the photography of movement - Marey and Muybridge.

Giacomo Balla *Abstract Speed - the Car has passed* (1913)

Analysis and association with Futurism

- Oil on canvas, 50.2 cm. x 65.4 cm.
- Futurist painting that is a visualisation of the sensory and material remains in a landscape after a speeding car has passed through it.
- Use of 'force lines' and overlapping and interpenetrating segmental and curved forms to suggest the cleaving of the land and air by the speed and noise of the car.
- The green and blue forms evoke earth and sky.
- The pinkish areas in this painting suggest the exhaust fumes left by the passing car.
- Celebration of speed and machinery.
- Part of a triptych entitled *Abstract Speed*. The left-hand painting was *Lines of Force + Landscape*, the central one *Lines of Force + Noise*, and this picture was on the right.
- The original frames of all three panels were painted with continuations of the forms and colours of the compositions, implying the overflow of the paintings' reality into the spectator's own space.

Other points considered to be valid to be given credit.

Topic 4

- 14 Analyse and interpret **three** works of art that are concerned with modern urban life. Select your examples from the work of **at least two** artists.

(30 marks)

If only one artist is discussed the maximum is Band 4.

The question requires candidates to

- Select three works of art concerned with modern urban life produced between 1900 and 1945.
- Analyse and interpret the examples.

Definition of modern urban life

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

Analysis and interpretation

A full analysis should consider

- Analysis of form (eg materials, composition, textures, colour, scale, etc).
- Analysis of subject/s (pose/s, gesture/s, setting, etc).
- Analysis of contexts (eg time and place of creation, historical circumstances, biographical influences, etc).
- Meaning and significance of paintings of modern urban life.
- Both positive and negative evaluations of modern city life are possible - from celebrations of the excitement and pace of urban life to alienation and the evils of consumerism and technology.

Possible examples might include

Ernst-Ludwig Kirchner *Potsdamer Platz* (1914)

Analysis and interpretation

- Oil on canvas, 200 cm x 150 cm.
- Potsdamer Platz, Berlin was an important shopping area by day, but by night its cafés and nightclubs made it the haunt of prostitutes.
- Kirchner was a founding member of the Expressionist group Die Brücke.
- Two prostitutes isolated on traffic island in foreground - almost like a pedestal.
- Woman in blue quite young, woman in black older. She wears a widow's hat- as both a disguise and to gain sympathy.
- Perhaps a suggestion of a cycle of immorality, from young to old.
- Concern with the dramatic possibilities of the fragmentation and geometric reorganisation of space.
- Angular, mask-like features of prostitutes and both have feathers in their hats - reminiscent of exotic plumage.
- Dizzying perspective and one young man steps into street, towards the women.
- Other potential male clients in black and three other working women dressed in pink.
- Figures seem isolated and a suggestion of alienation.
- In background the red brick building of Potsdamer station with the clock showing 12.10.
- On the left the Café Piccadilly and on the right part of the Pschorr-Haus.

- Greenish artificial lighting that casts a ghoulish and sinister glow.
- Viewer is close to the action.
- The city as an alluring yet dangerous place.

Fernand Léger *The City* (1919)

Analysis and interpretation

- Oil on canvas 231.1 cm x 298.4 cm.
- Painting captures the animated rhythms of a modern urban environment in Paris.
- Broad panorama of its buildings, scaffolding, and bridges.
- Elements of machines, buildings, robot figures mounting a staircase, shop window mannequins, stencilled letters, and billboards.
- Vibrant kaleidoscope of shallow, overlapping planes, signs, and fragments.
- Sense of flux and change and of excitement of being part of a modern urban environment.
- Monumental scale of the canvas envelops the viewer, who is invited in via the staircase in the foreground.
- Flattened two dimensional effect and lack of sculptural modelling.
- Some 3 dimensional modelling remains in the pole and the figures.
- The puffs of smoke and tilted planes suggest the illusion of perspectival depth.
- Almost collage like quality.
- De-humanised image.

Edward Hopper *Nighthawks* (1942)

Analysis and interpretation

- Oil on canvas, 84.1 cm x 152.4 cm.
- Late night or early morning scene of a downtown diner with three clients and an attendant.
- Supposedly inspired by a diner close to Hopper's Manhattan home.
- None of the figures engage with each other - even though the man and woman at the counter appear to be a couple.
- Third man sits alone with back to viewer.
- Attendant seems to stare past the customers.
- Lack of engagement denies any narrative element.
- Harsh and eerie illumination provided by recently-introduced fluorescent lighting.
- Diner appears as an oasis of light in the darkness.
- Large expanse of the curved glass of the diner.
- No apparent entrance to the diner- figures are 'trapped' behind walls of glass.
- No movement on streets outside.
- Modern urban life as anonymous, empty and lonely.
- Painting was begun shortly before Japanese attack on Pearl Harbour and some critics have associated the mood of the painting with the gloom and despondency that surrounded America's entry into WW2.

Other points considered to be valid to be given credit.

Topic 4

- 15 Analyse and interpret **three** sculptural representations of the human form produced during this period. Select your examples from the work of **at least two** sculptors.

(30 marks)

If only one sculptor is discussed the maximum is Band 4.

The question requires candidates to

- Select three sculptural representations of the human form, produced between 1900 and 1945 by more than one artist.
- Analyse and interpret each example.
- Representations may be whole or partial, figurative, abstracted or symbolic.

Analysis and interpretation of representations of the human form

- 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).
- Interpretation is concerned with meaning and/ or significance and related to how the human form has been manipulated, distorted, modified etc.

Possible examples might include

Constantin Brancusi *The Kiss* (1908)

- Limestone, height 32 cm.
- Two abstracted embracing figures in a single compact block.
- Eyes, arms, hair and lips are schematically indicated and the mouth and eyes are shared.
- Intimacy of the embrace.
- No individualisation and gender differences are unclear - (in some versions the male and female are clearly identified).
- Tool marks are not disguised.
- Direct carving created solid and simple forms and were considered an authentic expression of creativity.
- Perhaps a deliberate response to Rodin's *Kiss*.

Henry Moore *Reclining Figure* (1929)

Analysis and interpretation

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

- Figure seen as part of the landscape- and created from a natural material.

Alberto Giacometti *Woman with her throat cut* (1932)

- Bronze, 22 cm x 87.5 cm x 53.5cm.
- A Surrealist representation of a hybrid animal, seemingly part woman, part crustacean and part insect.
- Some recognisable elements of the female form - breasts, legs, torso, neck and arms, but considerably distorted/abstracted.
- Rigorously horizontal, intended to rest directly on the floor as part of the 'real' world, rather than in the elevated realm of art.
- A macabre and threatening image.
- Female figure's body appears in the spasms of death, having been violated and murdered.
- The sexual drama and violence is an example of the misogynistic imagery frequently present in Surrealism.

Other points considered to be valid to be given credit

Topic 4

- 16 Discuss the design and construction of **three** private houses built during this period. (30 marks)

The question requires candidates to

- Select three private houses built in Europe or North America between 1900 and 1945.
- Discuss the design and construction of the selected examples.

Points for discussion on design and construction of private houses

- Style- traditional; revivalist; modernist.
- Materials- vernacular, traditional, modern etc.
- Façade and elevation.
- Interior and subdivision of space.

Definition of a private house

- A dwelling constructed for the sole occupation of an individual or family and their household.

Possible examples might include

Frank Lloyd Wright *Robie House*, Chicago, Illinois, 1909

- Built for Frederick C. Robie the son of a successful inventor and manufacturer of automobile supplies.
- Asymmetrical plan of two large rectangles on a restricted site on a narrow corner lot.
- The main living areas were in the larger rectangle, the service areas and servants' quarters in the smaller rectangle.
- Emphasis on the horizontal with projecting cantilevered roof eaves, continuous bands of art-glass windows and the use of iron-spotted 'Roman bricks'. No applied decoration.
- The horizontality of the bricks was emphasised by having their horizontal joints filled with a cream-coloured mortar and the small vertical joints filled with brick-coloured mortar - gave the impression of horizontal bands and diminished the forms of individual bricks.
- Cantilevered roof supported on steel girders projects 6 metres beyond the end of the wall supports.
- Steel beams carry most of the building's weight - the exterior walls have little structural function
- Concrete stucco used to cover the massive expanses of soffits under the cantilevered porches.
- Built on three levels, the third storey acting as a belvedere within the central portion of the house.
- Ground floor, partially disguised by the terrace wall, includes a children's play room, billiard room and concealed entrance hall, invisible from the street.
- The second floor contains the private family spaces.
- Prow-like diamond shaped bays at either end add to the impression of a ship.
- Main areas of the ground and first floors are not divided by walls and they flow into one another.
- The only partial interruption is the chimney stack, containing four fireplaces - seen as the centre of the family home.
- Horizontality reflects the flatness of terrain in Illinois.
- An example of a low-slung, ground-hugging Prairie House.

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

- Modern country house 30 miles from Paris for wealthy M and Mme Savoye, who required a well-equipped rural weekend home with servants' quarters.
- Square single storied box on slender concrete *pilotis* with ribbon windows.
- 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 façade, freed from load-bearing considerations, consists of a thin skin of wall and windows.
- Rendered breeze block walls; ground floor entrance is a curved glass wall.
 - Ramp and spiral stairs inside.
 - Ribbon windows; ceiling to floor glass window of salon looking onto open air terrace.
 - Two open terraces with planters.
 - *Pilotis* and glass walled entrance give sense of a lightweight building.
 - Glass walls of entrance hall allow light into space that is in shadow from overhanging/cantilevered upper floor.
 - Strength of reinforced concrete *pilotis* allows for ribbon windows, large window of salon; windows allow more light into building.
 - Concrete rendered breeze block infill encourages geometric, angular forms.
 - Flexibility of interior wall divisions because of building's support on reinforced concrete *pilotis*.
 - Angular and cylindrical forms of building relatively easy to achieve in reinforced concrete.
 - Geometric forms painted white with no ornamentation gives clean, pure, modern appearance.
 - Le Corbusier admired the simple forms and clarity of classical Greek architecture.
 - House as a 'Machine for Living'.
 - Key example of the International Style.

Amyas Connell *High and Over*, Amersham (1929-31)

- Designed for (and in close collaboration with) the noted archaeologist Professor Bernard Ashmole.
- Located on a hillside with views over Amersham.
- 'Y' shaped plan of three more or less equal arms radiating at 120° from the hexagonal entrance hall.
- Unadorned and stark mass with a flat roof clad in white rendered concrete over brick construction and a re-inforced concrete frame.
- Rectangular fenestration varies between wings - oriel window from library on South wing.
- Glazed central staircase turret off the entrance hall.
- Striking pair of canopies or hoods supported on pillars that hover above the South and Northwest wings - to provide shade on flat roof.
- Three storeys - ground floor had large library, living room and dining room as well as a single storey service wing extension.
- Four main bedrooms on first floor and master bedroom had the novelty of a built-in shower.
- Top level had hexagonal day nursery (remote from the rest of the house), the night nursery and nurse's room.
- Hexagonal entrance hall with black marble floor and a glass basin with a fountain.
- Flexible interior plan on ground floor - folding doors to the dining room, library and living room gave capacity for a single large space for entertaining.
- An English expression of the International Style.

Other points considered to be valid to be given credit.