



General Certificate of Education

History of Art (HART3)

Mark Scheme

Specimen mark scheme for examinations in June 2010 onwards
This mark scheme uses the [new numbering system](#)

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

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Unit 3 Marking Scheme

Mark range		AO1 Knowledge Source, select, recall material to demonstrate knowledge effectively	AO2 Understanding Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments	AO3 Communication Present a clear and coherent response	AO4 Synopsis Apply knowledge and understanding of the relationships between aspects of art historical study
Band 1 0	No attempt to address the question or meet assessment objectives				
Band 2 1 – 5	Inadequate response to the question	<ul style="list-style-type: none"> Poor sourcing, selection and recall Weak description 	<ul style="list-style-type: none"> Little or ineffective analysis and discussion Little or no argument and judgement 	<ul style="list-style-type: none"> Unclear and inaccurate use of language Ineffective organisation of material 	<ul style="list-style-type: none"> Inadequate application of art historical skills Ineffective understanding of art historical relationships
Band 3 6 – 10	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 4 11 – 15	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 5 16 – 20	Competent response to the question	<ul style="list-style-type: none"> Generally relevant sourcing, selection and recall Relatively comprehensive description 	<ul style="list-style-type: none"> Competent analysis and discussion Some meaningful argument and judgement 	<ul style="list-style-type: none"> Clear, coherent and accurate use of language Adequately effective organisation of material 	<ul style="list-style-type: none"> Competent application of art historical skills Adequate understanding of art historical relationships
Band 6 21 – 25	Good response to the question	<ul style="list-style-type: none"> Accurate and appropriate sourcing, selection and recall Comprehensive description 	<ul style="list-style-type: none"> Good analysis and discussion Germane argument and judgement 	<ul style="list-style-type: none"> Very clear, coherent and accurate use of language Competent organisation of material 	<ul style="list-style-type: none"> Effective application of art historical skills Good understanding of art historical relationships
Band 7 26 – 30	Excellent response to the question	<ul style="list-style-type: none"> Wholly accurate, detailed and appropriate sourcing, selection and recall Entirely inclusive description 	<ul style="list-style-type: none"> Excellent and sustained analysis and discussion Thoroughly relevant and well-considered argument and judgement 	<ul style="list-style-type: none"> Thoroughly clear, coherent and accurate use of language Sustained and wholly relevant organisation of material 	<ul style="list-style-type: none"> Thorough application of art historical skills Explicit understanding of art historical relationships

Questions that require at least three examples

- If only two examples are given the maximum is 20 marks
- If only one example is given the maximum is 10 marks
- 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 band in each Assessment Objective. The lower mark indicates that the candidate has **unevenly** met the requirements described in that particular band, the next mark indicates that the candidate has **just** met the requirements described in that particular band; the next mark indicates that evidence is **adequate**, the next that evidence is **clear** and the next mark indicates that evidence is **convincing** but that the candidate has just failed to meet the full requirements of this mark band, and the final set out in the next band.

Topic 1 – Art and architecture in fifteenth-century Europe

- 01** Examine **three** fifteenth-century sculptural representations of religious themes to demonstrate how religious purpose is conveyed in each work? (30 marks)

The question requires candidates to

- Select three examples of sculpture that represent religious themes these may be by one or more artist.
- Examine the examples.
- Demonstrate how the religious purpose is conveyed in each sculpture.

Definition of religious sculpture

- Carved or modelled three-dimensional (relief or free-standing) work.
- Interior or exterior location; independent of architecture or part of architectural setting.
- Representing a religious theme ie biblical, a saint, etc.
- Representing a church theme, as opposed to a biblical one eg a tomb, a religious portrait, etc.

Examination

A full examination should include

- Titles, dates, medium, location.
- Description and assessment of form (eg composition, textures, colour, scale, visual effect of medium, etc).
- Description and assessment of subject (eg figures, poses, gestures, setting, etc).
- Description and assessment of contexts (eg time and place of creation, historical circumstances, patronage, biographical influences, etc).

How religious purpose is conveyed

- Discussion of how work's form and content convey religious purpose.
- Discussion of contexts relevant to communication of religious purpose.

Possible examples might include

Lorenzo Ghiberti, *East Doors on 'Gates of Paradise', Baptistery Florence (1424 - 52)*

Description: form, subject, contexts

- Gilded bronze, 5.2 m high.
- Lavish materials, decorative, ten square panels, complex compositions of biblical narratives, naturalism, use of perspective, graceful and elegant forms.
- Panels Old Testament narratives from Creation onwards; established iconography except last panel of Meeting of Solomon and Sheba.
- Florence: prestige of the Baptistery (baptised as a Christian and a citizen of Florence); completes the set of bronze doors; Ghiberti chosen after completing the second set; patrons: *Calimala*, or Cloth Child, reflects Florentine patronage context.

Conveying religious purpose

- Lavish materials - bronze - very expensive, entirely gilded; appears solid gold, perhaps in praise of God (also the wealth and status of the patrons).
- Skill of the mastery of the complex processes of a very ambitious bronze project.
- 'They should show splendour ... by splendour I mean they offer a feast to the eye through variety of design' (Leonardo Bruni); unprecedented variety of figures, naturalistic details, landscapes, animals, buildings.
- Didactic; story telling; old and familiar stories given new interpretation; narrative is vividly conveyed through pose and actions, events unfold through space.

**Luca della Robbia *Cantoria* Duomo, Florence above South Sacristy door (1430-38)
(Donatello's could work just as well), removed in seventeenth-century**

Description: form, subject, contexts

- Marble, 3.28 m x 5.6 m.
- Composition, shallow marble singing gallery, architectural framework, decorative forms (acanthus consoles) idealised naturalism, poses of figures, text.
- Psalm 150 "Praise ye the Lord", each figurative panel depicts one verse of psalm.
- Duomo – Florence's cathedral; 1430s Gothic building near completion; renewed interest led to number of interesting sculptural and decorative projects which reflect theoretical and artistic debates; interior is imposing but severe Gothic structure (in contrast to lavish exterior).

Conveyance of religious purpose

- Marble; skill of carving; marble exploited for its smooth, highly polished surface; whiteness in the darkness of the lower walls of the Gothic building.
- Text: exultant hymn of praise to God through music and song; literally spelled out in elegant Roman lettering in the three friezes – framing and underpinning the composition; also literally illustrated in the separate panels each of which represents the instruments; so the design in text and image is closely tied to the use of the structure in religious workshop.
- Classicism of the architectural framework and the toga like clothing of the older figures along with the idealised naturalism of the figures points to the interest in the revival of Roman forms; contemporary humanism within a religious context.
- Decorative, elegance of the treatment of the architectural frame and the individual panels; 'Sweet style'.
- Expression: *joie de vivre*, humour – light-hearted touches in the representation of adolescent choir and instrumentalists – an idealised representation of the confraternity of young boys who had the role of singing the canonical hours in the Cathedral.

Veit Stoss *Altar of the Church of Our Lady, Cracow (1477-89)*

Description: form, subject, contexts

- Painted wood, 13.1 m
- Composition of whole altarpiece, decorative effects of Gothic wooden frame, wealth of detail, colour and gilding.
- Central panel – Death and Ascension of Virgin; upper – Coronation of Virgin in Heaven by God Father and Son; wings show six important moments in the life of the Virgin; with the Coronation: 'Seven Joys of Mary'.

Conveyance of religious purpose

- Scale; lavish richness and complexity of framework; skill of the carpenters was highly prized; very effective from a distance; gilded: veneration through expensive materials; richness of colour particularly use of blue for the background.
- Hierarchy and lucidity of design eg Virgin is seen three times, in each ascending above the other in the centre of the composition.
- Symbolic space; heavenly vision through winged angels; Gothic canopies.
- Vivid narration of the six panels: Annunciation, Nativity, Adoration of Magi on left and Resurrection, Ascension and Outpouring of Holy Ghost at Whitsun on right; all scenes are joyful ones.
- Expressive intensity of the interpretation of the figures especially in the treatment of the Apostles who surround the kneeling Virgin in the central panel; careful description of naturalistic details and expression conveyed through pose, gesture and facial expression.

Other points considered to be valid to be given credit.

Topic 1

- 02** Analyse three fifteenth-century religious buildings, explaining how each building communicates religious faith and belief. (30 marks)

The question requires candidates to

- Select three examples of religious buildings, the examples may be by the same or different architects.
- Analyse the architectural characteristics of these examples.
- Explain how each building communicates religious faith and belief.

Definition of religious buildings

- A place of worship built expressly for the Christian faith.
- The discussion may focus on a significant part of church eg the façade.

Dates

- Chosen examples may have elements that pre-date or post-date the fifteenth-century (a later façade or dome or an earlier ground plan) but the appearance and character of the chosen example must date primarily from work executed within the chronological period.

Analysis

A full analysis of architectural characteristics might consider

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

General ways of communicating faith and belief

- Scale, opulent materials and decoration.
- Creation of other-worldliness in aspects such as façade and interior design.
- Symbolism of building and decoration as God's kingdom of Heaven on earth.

Possible examples might include

Brunelleschi, Pazzi Chapel, Florence (c.1430+)

Analysis

- Modest scale; independent building although attached to Gothic Church of Sta. Croce at end of cloistered space; access restricted to monastic community; used as a Chapter House; Pazzi family patronage – burial rights.
- Use of classical language architecture eg interior Corinthian fluted pilasters, arches, pendentive umbrella dome extended to façade with order realised as smooth shafted columns with entrance arch.
- Centrally planned; central square extended to rectangular plan; diminishing proportions of the three part elevation of interior; modular proportions.
- Architectural elements articulated in grey *pietra serena* off set against plain white plaster walls; restricted use of decorative elements with enamelled relief sculpture in *tondi* in pendentives and in each bay.

Communication of religious faith and belief

- Central plan is traditional for chapter houses; square and circle, associated with ideal form, Heaven as a perfect circle.

- Lucidity of architecture unified through simple mathematical proportions: an ordered architecture expressing a divine order; argument that the contemporary theory would have understood that geometric principles 'could unlock mysteries at the heart of the universe...' (Hartt, who cites the Florentine author Giannozzo Manetti as a case study).
- Humanist support for returning to the language of the ancient Romans eg Alberti on 'temple' design.
- Triumphal arch motif of entrance carried through to altar space and unifying all parts of the design; altar faces door; width of interior leads eye around church and back to altar.
- Lightness and grace of the design, eg the effect of weightlessness of the dome; the *pietra serena* ring of the dome doesn't touch the main arches of the lower elevation; these architectural elements are therefore decorative rather than structural.
- Simplicity of the decoration.
- Symbolism of the dome and lantern.
- Possible number symbolism in the architectural elements.

Pietro Lombardo and workshop, *Santa Maria dei Miracoli*, Venice (1481- 89)

Analysis

- Small scale, constricted site; built by local citizens to house a miracle-working image of the Madonna.
- Primarily a votive chapel rather than a local parish or convent Church.
- Rectangular barrel-vaulted chapel with additional raised and domed high altar chapel at east end; gallery at west for the nuns (of the convent established to look after the image).
- Venetian style; love of very lavish decoration; acknowledges both the Byzantine traditions in the use of marble decoration as well as Renaissance knowledge of classical forms in the application of orders in pilasters carrying blind arches.
- Materials: marble facing used on all sides of exterior and on the interior; recalls the similarly lavish use of marble on iconic Venetian buildings such as *San Marco*; rich and highly elaborate decorative effects are achieved in the use of coloured marbles split for symmetry; exterior is square, hiding curve of interior walls.
- Application of classical language in two stories of fluted pilasters carrying at the upper level a blind arcade; segmented pediment over entrance doorway; segmental pediment crowning the façade with one larger and three small circular windows probably chosen to echo the semi-circular Romanesque arches on the façade of *San Marco*.

Communication of religious faith and belief

- Primary and overwhelming expression of religious faith is through the sheer richness of decoration and materials – jewel box; like an architectural reliquary; opulence and other-worldliness; unequivocal expression of the religious piety and devotion of the local community.
- Use of symbolic architectural structures such as the pendentive dome carried on arches in the east end which it has been suggested might show a knowledge of the Brunelleschi *Pazzi Chapel*.
- Light – brilliantly lit in the east end by the use of large round headed windows and circular windows to echo those used in the west façade. Important to light up the rich decorative effects.
- The very overt references to *San Marco* give underlying sense of local religious traditions.

St George's Chapel, Windsor Castle, England (1475-1511)

Analysis

- Imposing scale of the Chapel; royal power and religious piety; divine right of kings – appointed by God, therefore an expression of a social and political application of religious theology as well as a place of worship; located within the main royal residential castle; function as a royal mausoleum.
- Use of 26 piers consciously chosen because the Chapel is the symbolic seat of the Order of the Garter, the chivalric order where social status fuses with religious piety and devotion.
- Gothic style: exuberant expression of the English perpendicular – a highly decorative late expression of the Gothic style; builds on earlier buildings eg *Gloucester Cathedral* choir and the nave at *Canterbury*.

Communication of religious faith and belief

- Symbolism of height.
- Lightness and weightlessness; structural engineering enabling the use of vast areas of glazing and etiolated architectural forms; other-worldliness.
- Symbolism of the Order of the Garter.
- Continuity by referencing earlier and very important cathedrals.

Other points considered to be valid to be given credit.

Topic 1

- 03** Analyse, discuss and comment on **three** fifteenth-century painted altarpieces, each by a different artist. (30 marks)

The question requires candidates to

- Select three examples of altarpieces each by a different artist.
- Analyse each work.
- Offer some discussion and comment about each work.

Definition of altar pieces

- Painting commissioned to be placed above/behind an altar. There are a range of possible forms.
- Altarpieces for high altars in churches, smaller altarpieces for chapels, and for private chapels (eg Fra Filippo Lippi *Adoration of the Infant Jesus* for the Medici Palace Chapel) are all acceptable.
- Small devotional representations of the Madonna and Child for domestic purposes are not acceptable.

Analysis, discussion and comment

A full analysis should consider

- Analysis of form (eg materials, composition, textures, colour, scale, etc).
 - Analysis of subject (eg pose, gesture, setting, etc).
 - Analysis of contexts (eg time and place of creation, historical circumstances, biographical influences).
- Discussion should relate the various aspects of analysis to form an argument or debate about the selected examples.

Comments may be general, specific, objective or subjective, but should be grounded in knowledge and understanding reached through analysis and discussion.

Possible examples might include

Jan van Eyck, *Ghent Altarpiece*, (completed 1432)

Analysis

- Tempera and oil on wood; polyptych; huge scale closed 3.35 m x 2.29 m; open 3.35 m x 4.57 m.
- Dominated its context in a chapel in the Church of St Bavo, Ghent; secular patrons; parish church dedicated to St John the Baptist whose emblem is Lamb – possible explanation for choice of iconography of central inner panel.
- Form of the 20 panels of the polyptych: 4 central panels when opened; 16 for the inner and outer sides of the doors; opened on feast days; iconography of the Eucharist.
- Complex, visionary and scholarly iconographic programme.
- Richness and intensity of oil techniques in the description of light and the textured surfaces of everything; ability to describe detail in every aspect of the painting eg use of landscape, realism of interior of the Annunciation and the portraiture likeness of the donors and innovative truthfulness of the nude bodies of Adam and Eve.
- Balanced, symmetrical composition; Madonna centrally positioned, apex of triangular arrangement kneeling figures either side and sitting angel between them and directly below her; this triangular grouping flanked either side by groups of kneeling and standing figures, and angels.

Possible discussion and comment

- Polyptych is traditional but the visual language of this example is innovative in many and startling ways.
- Superb mastery of the particular pictorial skills of description of the Flemish painters that came to be highly prized beyond their own context.
- Incorporates a remarkable concern to record and document the real world yet the overall impact is resolutely other-worldly, mystical and symbolic.
- Evidence of the importance of private patronage in devotional commissions. For all its scale, this would have had a limited audience of its transcendental message.

Gentile da Fabriano, *Adoration of the Magi*, (1423)**Predella: *Nativity, The Flight into Egypt and the Presentation in the temple*****Analysis**

- Tempera on wood, 3 m x 2.82 m.
- Commission: Palla Strozzi for Sacristy of *S. Trinita*: 'One of the most lavish paintings made in the 15th Century, a manifestation of Strozzi's enormous wealth' (Paoletti and Radke).
- Intended to fulfil the joint requirements of patron (burial chapel) and clergy (sacristy).
- Evocation of a courtly world for a Florentine banker.
- Social significance of the Florentine Confraternity of the Magi.
- Frame: elaborate, lavish and expensive gilded; single central panel shaped by three arches.
- Iconography of the Nativity and Magi: almost only biblical instance of the acceptability of wealth; extraordinary display of costly materials.
- Formal/stylistic characteristics: rich decorative effects; serpentine forms all through the composition of both the whole and the parts
- Artificiality of the courtly combined with the naturalism of space, light and description of the real details.

Possible discussion and comment

- Private aspirations and religious iconography; strikingly courtly nature of the representation (all the more striking in a mercantile Republic).
- Pictorial innovations in the unified central panel and the innovations in light and modelling of forms.
- Combination of naturalism and decorative effects, the former might be seen to usher in a 'Renaissance approach', the latter harks back to International Gothic.

Fra Angelico, *San Marco Altarpiece*, (1440)**Analysis**

- Tempera on panel, 2.2 m x 2.27 m.
- High altar of San Marco, Church of Dominican monastery; public parish church.
- Medici patronage reflected in the dominance of Medici saints alongside the titular saints of the church and order: Mark and Dominic; social significance of the Florentine Confraternity of the Magi.
- Unusual iconography of the child as divine ruler holding an orb in his hand.
- Curtains, garlands of roses; grove of trees: fruit – oranges, pomegranates; cedars, cypresses, palms and roses Anatolian animal carpet.
- Crucifixion is painting within a painting.
- *Sacra conversazione*; radical development of altarpiece design: Virgin and child are flanked by saints in a single pictorial space; also known as *pala* or *tavola quadrata*.

Possible discussion and comment

- Importance of the representational innovations: possibility of a world within the painting was seen as an extension of the physical space in which the viewer is situated; the antithesis of the traditional gold-ground, gabled polyptych which used segregation and hierarchy to represent and ordered divine world.
- Assimilation of ideals of Florentine Renaissance.
- Possible innovation of *sacra conversazione*

Other points considered to be valid to be given credit.

Topic 1

- 04** Consider the influence of secular patrons on the production of **three** works of art **and/or** architecture made in the fifteenth century. (30 marks)

The question requires candidates to

- Select three examples of art and/or architecture.
- Consider the influence of secular patrons on their production.

Definition of secular patronage

- Secular refers to any non-religious patrons, such as private individuals eg merchants, bankers, princes, or corporate organisations, such as guilds.
- Patronage should be interpreted relatively broadly, as:
 - Direct patronage by an individual of specific works of art.
 - Patronage of an individual artist eg Mantegna at the Mantuan court.
 - Collective patronage eg guild patronage of sculpture for Orsanmichele.

Forms of secular patronage

- Princely courts eg Rimini, Ferrara, Mantua, Urbino or Burgundy.
- Small courts of Italy created a competitive environment which fostered the arts in many instances in the service of the ruler, with an emphasis on splendour and magnificence.
- Corporate patronage eg guilds in Florence or the *scuole* in Venice; support of public institutions and civic projects to express civic power, pride and influence.
- Private families and individuals, mercantile families, eg Elizabeth Borluut and Joos Vijd as patrons for van Eyck *Ghent Altar*, completed 1432.

This list is not definitive and credit must be given for other forms of secular patronage.

Possible ways in which secular patrons had an influence

- Subject matter.
- Emergence of new genres of portraiture, mythology, etc.
- Presence of the interests of secular patrons can be seen in religious commissions eg Sassetti family Chapel in Sta Trinita, Florence.
- Emergence of a wider and more varied market for domestic arts, both devotional and secular in theme.
- Emergence of the private patron as collector.
- 'Renaissance humanism' – secular patrons are important in support of the revival of classical literature.
- Building types – development of urban palaces both in princely courts and in mercantile cities such as Florence.

This list is not definitive and credit must be given for other lines of argument.

Possible examples might include

Botticelli, *Primavera*, (c.1482)

- Inventoried in 1498 Medici inventory in the house of Lorenzo and Giovanni di Pierfrancesco de' Medici.
- Medici were a merchant banking family taking on increasingly princely identity shown particularly in aspects of their private patronage of the arts.
- Transformation of mythology into large scale imagery for secular, domestic use.
- New type of monumental secular painting, therefore showing the way that a particular form of secular patronage could support substantial shift and changes in the theory and practice of painting.
- Demand for art to mark important secular and domestic rituals, in this case the critical importance of marriage to secular family dynasties.

- Application of new and expanding interest in humanism and the importance of secular patrons in fostering this interest.
- Realises Albertian ideas in *On Painting*.
- No single classical text illustrated; uses references to different classical texts eg Ovid and Lucretius.
- Literary interests of this particular secular environment; Lorenzo the Magnificent and Poliziano's complex and allusive, chivalric poetry parallels the painting.
- Possible philosophical interpretations – Neo-Platonism.
- Use of traditional materials – tempera but exploited in new ways to create distinctive style.

Giovanni Amadeo, *Colleoni Chapel, Bergamo* (c.1472-76)

- Bartolommeo Colleoni died 1475; he had been commander of Venetian armies.
- At death of illegitimate daughter (1470), he commissioned Lombard sculptor Amadeo to design her tomb; while this work was on-going, he conceived plans for his own funerary chapel, which he also trusted to Amadeo.
- Persuaded church authorities to demolish old sacristy of Bergamo Cathedral (he had been born in Bergamo) so his funerary chapel could be built with a view of city's main piazza.
- Highly decorative exterior characteristic of Lombard sculpture (geometric decoration, coloured marbles); reflects Colleoni's nationality (region of birth); its ornament and richness announce his importance.
- Decorative exterior characteristic of Lombard sculpture (geometric decoration, coloured marbles); reflects Colleoni's nationality (region of birth); its ornament and richness announce his importance.
- Decorative relief sculptures of Colleoni arms, Hercules (a conceit for Colleoni).
- Busts of Caesar and Hadrian – Colleoni associated with Roman emperors; other classical motifs eg putti.
- Complex façade, not classically ordered, suggests vernacular style and no intellectual programme of design related to antiquity.
- Chapel is statement of Colleoni's power and desire to be immortalised.
- Colleoni's influence to create monument to himself pervades whole commission; chapel begun during his lifetime and completed a year after he died.

Donatello, *Gattamelata*, (c.1447-53)

- Monument to Erasmo de'Narni (called Gattamelata), a *condottiere* and Captain-General of Venetian armies.
- Bronze on marble base, statue approx 340 cm high.
- Commission unknown, but certainly secular: perhaps Venetian state; perhaps Gattamelata's family, as son paid for statue.
- Sculpture shows Gattamelata calmly riding horse – records of him say he was consistently loyal, steady, and virtuous; statue's demeanour might suggest this.
- Shown as warrior – armour, sword, cannon ball at horses foot (Gattamelata was best known as commander of artillery); reference to Roman equestrian statue (Marcus Aurelius and coins with equestrian images).
- Horse may be related in style to bronze horses outside S Marco in nearby Venice.
- Idealised portrait head of Gattamelata suggests reference to Roman emperors.
- Commission designed to continue Gattamelata's status after death; immortalise him, raised on high plinth (statues location used to be graveyard and there is evidence Gattamelata was to be buried beneath it).
- Commissioned not by Gattamelata but perhaps by his employer (the Venetian state) or perhaps by his family; either would want to promote his fame.

Other points considered to be valid to be given credit.

Topic 2 – Art and architecture in seventeenth-century Europe

- 05** Analyse **three** seventeenth-century sculptural representations of religious themes made by **one or more** artists and show how religious purpose is conveyed in each work? (30 marks)

The question requires candidates to

- Select three examples of sculpture that represent religious themes by one or more artist.
- Analyse the examples.
- Identify and discuss how the religious purpose is conveyed in each sculpture.

Definition of religious sculpture

- Carved or modelled three-dimensional (relief or free-standing) work.
- Interior or exterior location; independent or architecture or part of architectural setting.
- Representing a religious theme ie biblical, a saint, etc.
- Representing a church theme, as opposed to a biblical one eg a tomb, a religious portrait, etc.

Analysis

A full analysis should include

- Title, date, medium.
- Analysis of form (eg composition, textures, colour, scale, visual effect of medium, etc).
- Analysis of subject (eg figures, poses, gestures, setting, etc).
- Analysis of contexts (eg time and place of creation, historical circumstances, patronage, biographical influences, etc).

How religious purpose is conveyed

- Discussion of how work's form and content convey religious purpose.
- Discussion of contexts relevant to communication of religious purpose.

Possible examples might include

Gian Lorenzo Bernini, *Ecstasy of St Teresa*, Cornaro Chapel, S. Maria della Vittoria, Rome (1647-52)

Analysis: form, subject, contexts

- Composition, architectural setting, theatre boxes and portraits, naturalism, poses of figures, rippling draperies, decorative effects, use of different marbles, gilded bronze, etc.
- St Teresa of Avila's religious experience, witnessed by members of Cornaro family.
- References to: Theresa's writings, patronage of Cornaro family (cardinal Federigo Cornaro), Catholic Counter Reformation, Bernini's piety, etc.

Conveyance of religious purpose

- Splendour of materials, skill of carving, etc as manifestation of religious grandeur, awe, inspiration, etc.
- Central figures of Teresa and angel – visionary, mystical religious character of poses and expressions.
- Gilded bronze bars symbolic of heavenly light.
- Billowing draperies, cloud creates unearthly effect.
- 'Earthy' aspects of work (Cornaro family in side wings; ourselves, the spectator) separated from 'spiritual' event of central section.
- Seven of eight Cornaro family members in 'theatre boxes' were cardinals, shown as witnesses to spiritual event (although their position means they cannot actually see the event).
- Dramatic illusionism and aesthetic effects create force of religious faith.

Gian Lorenzo Bernini, *Tomb of Pope Urban VIII, St Peter's, Rome (1628 - 47)*

Analysis: form, subject, contexts

- Composition, architectural setting, portrait, naturalism, poses of figures, extravagant draperies, decorative effects, use of different marbles, gilt bronze, etc.
- Pope with allegorical figures, Justice and Charity, and children (putti); Pope seated on throne; sarcophagus and flanking figures below.
- Reference to: Urban VIII, as Cardinal Maffeo Barberini, supervising Bernini's training, and as Pope giving significant patronage to Bernini; influence of earlier tomb forms eg Guglielmo della Porta *Tomb of Paul III*, (1551-75); Catholic Counter Reformation, etc.

Conveyance of religious purpose

- Splendour of materials, skill of carving, etc as manifestation of religious grandeur, awe, inspiration, etc.
- Pyramidal composition sets Pope at top, as most important figure; also cast in bronze to set him off against white and grey marble.
- Allegorical figures denote Pope's (church's) virtues; Justice looks up to heaven (or to Pope) while child carries off fasces (symbol of judgement), perhaps denoting loss of this virtue with Pope's death but everlasting memory.

Hendrik Frans Verbruggen, *Pulpit, Church of St Michael and St Gudula, Brussels (1695 - 99)*

Analysis: form, subject, contexts

- Composition, naturalism, poses of figures, decorative effects, detail of wood (oak) carving, gilding etc.
- Platform of pulpit supported on tree trunk from which Adam and Eve emerge, expelled from Paradise by angel with sword, accompanied by skeleton; on canopy above platform, standing Virgin and Child, surrounded by leaves and flowers and putti, trample on serpent; canopy supported by columns, flying angels, and platform surrounded by drapery.
- Reference to: original location in Jesuit church, Louvain (moved 1773); Catholic Counter Reformation; influence of Verbruggen's father's work, etc.

Conveyance of religious purpose

- Theme of sin (expulsion) and redemption/salvation (Madonna and Child).
- Old Testament below platform, New Testament above.
- Platform is circular, perhaps symbolic of earth (globe), linking the past (expulsion below) with future (heaven and salvation above); if platform is earthly sphere, then preaching is done on earth to save humankind for heaven above (the canopy).
- Virgin and Child kill serpent, representing Satan; link between serpent in Paradise and serpent on canopy.

Other points considered to be valid to be given credit.

Topic 2

- 06** How **and** why did artists represent landscape in the seventeenth century? Discuss in relation to **three** paintings, each by a different artist. (30 marks)

This question requires candidates to

- Select examples of landscape in three paintings, each by a different artist.
- Discuss how landscape is represented in each painting.
- Discuss why landscape was represented in each painting.

Definition of landscape

- The question does not ask for landscape painting but the representation of landscape; therefore, examiners should accept the widest interpretation of the term, and give credit to answers that engage with the demands of the question.
- Essentially, the depiction of natural scenery but can include
 - Buildings eg Jacob van Ruisdael, *Winter Landscape*, c.1670 (Rijksmuseum).
 - Figures eg Salvator Rosa, *St Paul the Hermit*, 1661.
 or can be
 - A portrait eg Van Dyck, *Equestrian Portrait of Charles I*, 1638.
 - A narrative eg Poussin, *Landscape with the Ashes of Phocion Collected by his Widow*, 1648.
 - A townscapes eg Vermeer, *View of Delft*, 1661.
 - A seascape with buildings or landscape included eg Claude 'Seaports'.

How landscape is represented

A full consideration of 'how' should consider

- Form (eg composition, colour, scale, aerial perspective, tone, technique, etc).
- Subject (eg type of landscape, idealised, naturalistic, etc).

Why landscape is represented

- Role of landscape in the painting.
- Contexts (eg time and place of creation, historical circumstances, biographical influences, etc).

Possible examples might include

Meindert Hobbema, *Avenue of Middelharnis*, (1689)

How

- Oil on canvas, approx. 1 m x 1.4 m/3.4 ft x 4.5 ft.
- Naturalistic.
- Low horizon, perspective, central composition.
- Clear tonal effects; fine, detailed rendering.
- Pun on name of town, which is set in the middle of painting.
- Numerous figures: hunter and dog on road, figure tending trees at right, figures standing in front of building at right, figures on road in distance.

Why

- Image of well-tended, ordered landscape (analogy for well-governed United Provinces?).
- Accurate image of Dutch landscape, a record of particular place.
- Pride in Dutch landscape – new nation.
- Influence of teacher Jacob van Ruisdael.

Claude, *Landscape with Dancing Figures, (The Marriage of Isaac and Rebekah) (1648)*

How

- Oil on canvas, approx. 160 cm x 200 cm.
- Idealised, lyrical, contrived, but perhaps based in part on studies made of actual Italian landscape (Tiber valley).
- Shadowed foreground, framing trees, light open distance.
- Low horizon (lower than halfway down composition); aerial perspective.
- Light from low right models forms, creates feeling of early morning or late afternoon atmosphere.
- Dancing figures – peasants, shepherds, etc; pastoral; but inscription on tree stump in centre relates to biblical subject.

Why

- ‘Ordinary’ scene but transformed by light, figures, etc into Arcadian, ‘golden age’, timeless vision, perhaps required by the commission.
- Bought by Camillo Paphill; had renounced his role as cardinal to marry – painting may be reference to this.
- Idealised world (‘golden age’) was fashionable subject (influenced by poetry of period).
- Influence of Virgil’s Georgics.

Rubens, *Autumn Landscape with View of Het Steen in Morning Light, (c.1636)*

How

- Oil on wood panel, approx. 130 cm x 230 cm.
- Naturalistic, though perhaps idealised with its many figures and autumn light.
- High viewpoint, trees in left foreground with peasant figures.
- Aerial perspective; warm coloured foreground, blues in background.
- Changes of scale to create distance.
- Light from top right; clouds tinged with sunlight and delicate colour changes in landscape.
- Town in distance (Mechelen).
- Steen château with Rubens family (?).
- Sunny autumn morning.

Why

- Celebration of Flemish landscape.
- Satisfaction and pride in ownership of property; château and land (bought by Rubens 1636); viewpoint is the owner’s as he stands and surveys property and country life (many figures going about their business in the landscape).
- Ideal, Arcadian landscape.
- Not a commission but painting probably hung at Het Steen château.

Other points considered to be valid to be given credit.

Topic 2

- 07** How did royal patronage influence art in the seventeenth century? Refer to **three** specific paintings **and/or** sculptures in your answer. (30 marks)

The question required candidates to

- Select three paintings and/or sculptures.
- Consider the influence of royal patronage on art.
- Refer to these as examples of how royal patronage had an influence.

Definition of royal patronage

- 'Royal' relates to monarchies and their immediate family (the papacy and other religious figures are not admissible).
- Patronage should be interpreted relatively broadly, as
 - Direct patronage by a monarch and/or his/her court of specific works of art.
 - Royal patronage of an individual artist eg Velázquez as a painter to the Spanish court.
 - Royal patronage of an artistic institution eg the French Royal Academy.

General ways in which royal patronage had an influence

Subject Matter

- Portraits of monarchs eg van Dyck, *Charles I on Horseback*, (late 1630s).
- Portraits of the court, royal families, etc eg Velázquez, *Las Meninas*, (1656).
- Glorification of monarchs eg Rubens, *Apotheosis of James I*, (1630s); Rubens, *Marie de' Medici cycle*, (1621-25).
- Support of artistic institutions eg the French Royal Academy and subsequent commissions.
- Royal collections and their influence on artists eg Philip VI and Velázquez's collection of Titians.
- Financial: monarchies were wealthy and used their money to support the arts eg Philip IV's Hall of Realms, Buen Retiro palace.
- Taste: regal taste influenced artists and other patrons; eg in France, taste for both grandiose paintings and, through Royal Academy, those that 'served' the intellect, with emphasis on drawing.

Possible examples might include

Velázquez, *Equestrian Portrait of Philip IV*, (1634-35)

- Commissioned by King from his court painter.
- Everything orchestrated to promote King's status.
 - Tradition of rulers on horseback.
 - Reference to Roman equestrian statues, Christian knights, etc.
 - Horse rearing but rider holding reins with one hand: symbol of control (as monarch 'easily' controls the nation).
 - Figure upright, calm, controlled – perhaps to illustrate (supposed) character of monarch.
 - Dressed in plumed hat and decorated armour – regal appearance.
 - Minimal landscape setting so attention is not taken away from monarch, but also shows his realm.

Bernini, *Bust of Louis XIV*, (1665)

- Youthful portrait (Louis was 27) made, presumably, to immortalise the King.
- Commissioned by King for Palace of Versailles.
- Bust format reminiscent of Roman Caesars and Alexander the Great, associating King with ancient (revered) rulers of Antiquity.
- Billowing drapery 'moving' left to right, countered by Louis's gaze to the left, makes traditional bust format dramatic and more unique, as befits a 'special, unique' monarch.
- Skill and intricacy of carving 'worthy' of royal subject.
- Bernini originally planned elaborate base with allegorical figures of victory and virtue and globe – referencing Louis's power and goodness.

Charles Le Brun, *The Assumption of Personal Rule by Louis XIV (The King Governs Alone)*, Versailles (1679- 84)

- Ceiling painting (canvas glued to ceiling) commissioned by Louis XIV: King dressed in Roman costume; allegorical figures of Glory, Time and Peace; mythological figures Ceres and Flora; references to commerce, war, agriculture; all in heavenly setting.
- Setting relates to Louis inhabiting dominion of gods – justifying his divine right to rule.
- Painting is form series depicting wars against other European nations; *The King Governs Alone* illustrates benefits of Louis' victories.
- Title puts emphasis on Louis' control over destiny of France.
- Scale worthy of great monarch.
- Setting of Versailles' Hall of Mirrors complements work.

Other points considered to be valid to be given credit.

Topic 2

- 08** Analyse **three** seventeenth-century Catholic churches, explaining how each building communicates religious faith and belief. (30 marks)

The question requires candidates to

- Select three examples of Catholic religious architecture.
- Analyse the architectural characteristics of these examples.
- Make clear how each building communicates religious faith and belief.

Definition of Catholic churches

- A place of worship built expressly for the Roman Catholic faith.
- A significant part of church eg the façade.
- For this option, churches in Italy, France and Spain are appropriate; there are also examples in the southern Netherlands, Germany and Austria.
- Chapels alone are not admissible.

Dates

- Churches begun in the 16th century but with significant 17th-century additions are admissible eg Moderno's work on *St Peter's*, Rome (in this case, candidates should focus on Moderno's work).
- Churches largely built in the 17th Century, but completed early in the 18th century are admissible eg Hardouin-Mansart, *Les Invalides*, Paris (1674-1706).

Analysis

A full analysis of architectural characteristics might consider

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

General ways of communicating faith and belief

- Impressive grandeur of scale, opulent materials and decoration.
- Creation of other-worldliness inside church, quite different to environment outside.
- Symbolism of building and decoration as God's Kingdom of Heaven on Earth.

Possible examples might include

Gianlorenzo Bernini, *Sant' Andrea al Quirinale*, Rome (1658-71)

Analysis

- Church hidden behind classically influence façade: pilasters, entablature, pediment (tympanum); curved portico and steps.
- Centrally planned.
- Site more shallow than wide so Bernini designed oval form behind façade
 - Distance from entrance to altar is less than width of interior space, putting viewer relatively close to altar when entering church.
- Side chapels identified by arches flanked by pilasters on lower level.
- Altar, set inside portico-like frame with fluted columns, entablature and curved pediment (tympanum).
- Central ribbed, coffered dome, clerestory windows, lantern.

Communication of religious faith and belief

- Façade acts as 'gateway' to spiritual realm; curved portico and steps invite viewer in.
- Central planning associated with ideal form, Heaven as a perfect circle.
- Altar faces door; width of interior leads eye around church and back to altar.
- Side chapels allow private worship.
- Courtois's painting behind altar 'miraculously' illuminated by hidden lantern above altar chapel.
- Above altar, stucco sculpture of S. Andrea ascends to heaven (shallow ribbed and coffered dome with central lantern inside which is Holy Spirit, symbolised as white bird).
- Light from lantern and clerestory windows between entablature and base of dome is 'mystical', 'spiritual'.
- Highly decorated: various marbles, sculptures, etc; overall effect is magnificence, grandeur, richness; architectural space has sense of other-worldliness.
- Dark coloured materials used on lower level, set against whiteness of upper areas (symbolic of Heaven).

Guarino Guarini, S. Lorenzo, Turin (1668- 87)**Analysis**

- Centrally planned.
- Plan of S. Lorenzo is octagon with each of eight sides convex curves to the central space, pierced by arches supported on marble columns.
- Exterior is square, hiding curve of interior walls.
- Richly decorated interior of marbles, half fluted columns, pilasters, ornamented surfaces, variety of architraves, friezes and cornices, statues, paintings etc.

Communication of religious faith and belief

- Influence of seventeenth-century debate about apparent conflict and reconciliation of logic/rational understanding and mysticism of church's teaching in the balance of Guarini's mathematical planning and seemingly divine inspiration (he was architect and mathematician).
- Central planning associated with ideal form, Heaven as a perfect circle.
- Side chapels allow private worship.
- Central two tiered dome on drum pierced by windows in each tier.
- Rich decoration creates opulence and other worldliness.
- Classical architectural references give underlying sense of tradition and also power of church.
- Windows in drum, dome. Lantern throw light into central space creating 'heavenly, spiritual' effect.

Pietro da Cortona, Façade of Sta Maria della Pace, Rome (1656 - 57)**Analysis**

- Concave walls either side of central façade with curved portico.
- Columns, pilasters, single arched window, pediment (tympantum), with play of verticals, horizontals and curves.
- Has some similarity with Antique temples or Bramante's *Tempietto*, as Bramante built *Sta Maria della Pace's* cloister (1504).

Communication of religious faith and belief

- Rebuilt as votive offering to the Virgin by Pope Alexander VII to protect Rome from plague and from French (who were poised to invade).
- Façade prides portal through which to enter spiritual realm.
- Central portico and flanking walls have theatrical appearance and can be related to 'theatricality' and ritual in expression of faith ie mass and prayer.

Other points considered to be valid to be given credit.

Topic 3 – Art and architecture in nineteenth-century Europe

- 09** Examine **three** nineteenth-century works of art, each made by a different nineteenth-century artist, in which the artist has depicted a relationship between man and woman. How is the relationship conveyed in each work?

(30 marks)

The question requires candidates to

- Select three examples of works of art, each made by a different artist, and each depicting a relationship between man and woman.
- Examine the examples.
- Identify and discuss how the relationship is conveyed in each work of art.

Definition of relationship between man and woman

- A state of connectedness between man and woman (especially but not exclusively an emotional connection).
- A relationship between single figures or a group.
- The relationship does not have to be the principal subject of the selected examples.
- Examiners should accept the widest interpretation of 'relationship between man and woman' in accordance with the definition above, and give credit to answers that engage with the demands of the question.

Examination – A full examination should include

- Titles, dates, medium.
- Examination of form (eg composition, textures, colour, scale, visual effect of medium, etc).
- Examination of subject (eg figures, poses, gestures, setting, etc).
- Examination of contexts (eg time and place of creation, historical circumstances, patronage, biographical influences, etc).

How the relationship is conveyed

- Discussion of how work's form and content convey the relationship.
- Discussion of contexts relevant to communication of the relationship.

Possible examples might include

Pierre-Paul Prud'hon, *Rutger Jan Schimmelpenninck with his Wife and Children*, (1801- 02)

Examination

- Oil on canvas, 263.5 cm x 200 cm
- Foreground: father shown seated, right; wife, standing, resting arm on his shoulder; son centre, daughter left.
- Outdoor setting in wooded landscape.
- Soft light on faces of all.
- Limited palette; earth colours.
- Informal clothes in French Empire style.
- Schimmelpenninck: a Batavian diplomat in Paris, but shown informally as a "family man".

How the relationship is conveyed.

- Relationship appears to be one of man and wife as part of a happy family.
- Relaxed manner in which Schimmelpenninck and his wife, Catharina, are portrayed.
- Seeming equality between man and wife conveyed by Catharina's position.
- Prud'hon aware that Schimmelpenninck had been a leading revolutionary in the Netherlands and as such wanted to spread the ideas of the French Revolution, including 'Equality'.

Edouard Manet, *Le Dejeuner sur L'Herbe*, (1863)

Examination

- Oil on canvas, 214 cm x 269 cm.
- Composition: three figures centre foreground, one centre background, one nude foreground.
- Still life composition lower left foreground.
- Influence of Raphael, Titian.
- Light: virtually no transition between light and dark elements: blocks of light and dark.
- Rebellion against existing styles of painting: contemporary dress.
- Relationship complex and uncertain: varied interpretations over time.

How the relationship is portrayed

- Nude female; dressed males.
- Nude female figure looking at the viewer; confident pose.
- Female figure and male figures appear unrelated although in same group; gestures and poses suggest figures are not related or communicating with each other.
- Female in background seems unrelated to foreground group.

August Rodin, *The Kiss*, (1886 and later versions)

Examination

- Marble or bronze, depending on version.
- Size depends on version chosen.
- Closed composition.
- Two figures in close embrace.
- Texture: figures emerging from the medium.
- Originally created for *Gates of Hell*: Paolo and Francesca; Dante.

How the relationship is conveyed

- Intensity of the embrace.
- Equality between the two figures as portrayed.
- Self-contained with no reference to the outside world.

Other points considered to be valid to be given credit.

Topic 3

- 10** Analyse and discuss **three** works of art, each by a different nineteenth-century artist, in which the artist appears to be critical of the world in which they are living. (30 marks)

The question requires candidates to

- Select three examples of works of art [painting and/or sculpture] by different artists.
- Analyse each work.
- Offer some discussion of artist's criticism in each work.

Definition of 'world'

- Humankind considered as social beings; human society.

Analysis and discussion

A full analysis should consider

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

Possible examples might include

Théodore Géricault, *The Raft of the Medusa*, (1819)

Analysis

- Oil on canvas, 4.91 cm x 7.16 cm.
- Large scale; figures nearly life size.
- Composition: two interlocking triangles; pyramid of figures.
- Limited range of colours.
- Viewer placed just above and behind the raft.
- Some figures highly realistic; others less so.
- Influence of Michelangelo on some of the figures.
- Subject comes from the wreck of the Medusa in 1816: a tale of incompetence and corruption.

Possible discussion might include debate as to how far the work is an attack by Géricault on the Bourbon monarchy; how far it is an attack on the dominant Salon style.

Gustave Courbet. *The Painter's Studio*, (1855)

Analysis

- Oil on canvas, 3.61 cm x 5.98 cm.
- Large scale; life size figures.
- Composition: frieze of figures; Courbet, model and painting divide the frieze.
- Limited palette.
- Some allegorical content, but mostly realistic.
- Figures on the left: enemies of Courbet and of liberty. Figures on the right: friends of both.
- Courbet's response to the invitation from Napoleon III's government to participate in the World Fair.

Possible discussion might include:

- Debate about the positioning of the artist at the centre of the painting.
- Desire by Courbet to be free of judges and juries.
- How the painting is seen as a statement of the difficulties facing an artist in a hostile social and political climate.

Honoré Daumier, *Guizot*, (1833/34)

Analysis

- Unbaked clay coloured with oil paint, 22 cm x 17 cm x 15 cm.
- Small scale.
- Simply made; rather roughly finished and roughly painted.
- Identifiable image, although somewhat distorted.
- Satirical intent.
- Part of a commissioned series.
- Daumier unhappy about the outcome of the 1830 Revolution; Guizot as a member of the new government represented all Daumier opposed.

Possible discussion might include comment on the effective or otherwise of satire in political art; Daumier's sculptures today sum up the weaknesses and corruption of the regime.

Other points considered to be valid to be given credit.

Topic 3

- 11 Analyse and interpret **three** nineteenth-century landscape paintings each created by a different artist. (30 marks)

This question requires candidates to

- Select examples of three landscape paintings, each by a different artist.
- Analyse each painting.
- Interpret each painting

Definition of landscape

- Essentially, the depiction of natural scenery but can include
 - Buildings eg John Constable's: *Dedham Lock and Mill* (1820).
 - Figures eg Caspar David Friedrich: *Chalk Cliffs at Rügen* (1818).

Analysis and interpretation

A full analysis should consider

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

And interrelate them to establish an interpretation.

Possible examples might include

Caspar David Friedrich, *Easter Morning*, (1833)

Analysis

- Oil on canvas, 43.7 cm x 34.4 cm.
- Naturalistic but also symbolic.
- Highly finished; limited palette.
- Composition: centres on three women; trees either side of path.
- Soft early morning light.
- Tranquil.

Interpretation

- Artist using landscape to convey religious message through personal iconography.
- Spring breaking through winter; buds on the tress; green shoots in the fields.
- Easter Morning: Resurrection.

Camille Pissarro, *Route de Port-Marly*, (1860-67)

Analysis

- Oil on canvas, 22.9 cm x 33.7 cm.
- Naturalistic representation: appears to be a matter of fact representation of a rural scene.
- Figure not posed; seemingly casual unorganised composition: cut-off building on left.
- Broad impressionistic brush strokes.
- Light palette: to represent outdoor light.

Interpretation

- Artist experimenting with light and colour; moving towards what would be Impressionism.
- Influence of Carot.
- Rejection of classically composed and executed landscape.
- No social or political content.

- Unsentimental.

Vincent van Gogh, *Wheat Field with Crows*, (1890)

Analysis

- Oil on canvas, 50.5 cm x 103 cm.
- Not naturalistic.
- Expressive colours and brushwork.
- Feelings of movement and turbulence.
- Use of pure colours.

Interpretation

- A painting much interpreted: the sky, the paths, the crows all subject to a range of interpretations.
- Van Gogh seeing landscape as a means of expressing his feelings.
- Not van Gogh's last work, nor likely to have been his 'suicide note'.
- Possibly some influence of Japanese prints, Synthetism, etc in its colour and abstracted forms
- Homage to Millet.

Other points considered to be valid to be given credit.

Topic 3

- 12** Analyse and discuss **three** examples of nineteenth-century architecture, each by a different architect, in which iron **and/or** steel was used as a building material. (30 marks)

The question requires candidates to

- Select three examples of nineteenth-century architecture, each by a different architect, in which iron and/or steel was used as a building material.
- Analyse each work.
- Offer some discussion of each work.

Definition of nineteenth-century architecture

Buildings created during the nineteenth-century.

Definition of iron and/or steel as a structural building material

Iron and/or steel used to create part or all of the load bearing structure.

Analysis and discussion

A full analysis should consider.

- Analysis of form (eg materials, construction/structure, scale, volume, mass, visual appearance/style, composition, colour, architectural elements, decoration, site, etc).
- Analysis of function (eg specific building type, specific function, etc).
- Analysis of contexts (eg time and place of creation, historical circumstances, relationship to architectural developments, relationship to other work by the architect, etc).

Discussion should relate the various aspects of analysis to form an argument or debate about the selected samples and, perhaps, architecture in the period as a whole.

Possible examples might include

Jesse Hartley, *The Albert Dock, Liverpool, (Opened 1845)*

Analysis

- Cast iron, brick masonry and granite.
- Massive load bearing brick walls; iron quayside columns; stressed iron roof [iron trusses and iron roof plates].
- Large scale industrial buildings.
- Little decoration apart from minor detailing; contrast between red brick of buildings and granite of the dock.
- Function: dock for importing goods; no combustible materials used in construction; fireproof floors.
- Context: rapid expansion of Liverpool as a major port.

Possible discussion

- Design and building techniques derived in large part from cotton mill construction techniques: example of industrial architecture spreading to new areas.
- Illustrates rapid change in scale in Victorian industrial building: seen as enormous in 1840; barely adequate by 1860; too small by 1880.

Jules Saulnier, *The Menier Chocolate Factory, Noisel-sur-Marne, France (1871-72)*

Analysis

- Wrought iron frame.
- Main structure sits on a tubular iron chassis which in turn rests on massive stone pillars and brick vaults.

- Double skinned decorated panels, with patterned ceramic decoration.
- Attic floor suspended from roof trusses to allow open floor below.
- Exposed iron diagonal bracing: lattice-work of iron.
- Highly decorated façade.
- Strictly functional interior: designed to house water turbines.

Possible discussion

- Used by Viollet-le-Duc as an example of “truth to material” use of iron, but probably used just as a matter of convenience.
- Industrial building disguised by decoration; illustrates one side of the debate over industrial architecture.

Alfred Waterhouse, *Museum of Natural History*, London (1860-1880)

Analysis

- Iron frame, concrete vaults, terra cotta cladding.
- Symmetrical plan and façade.
- German Romanesque style: towers; round arches.
- Rich sculptural decoration.
- Function as a museum; iron and glass roofing allows natural light into galleries; services in towers to allow as much exhibition space as possible.
- Strong input from Museum’s founder, Sir Richard Owen.
- Design and scale reflect Victorian confidence and also Victorian desire to educate the masses.

Possible discussion

- Adaptation of use of iron in the construction of industrial buildings to its use in public buildings.
- Example of eclectic revival architecture typical of the period.
- Scale suitable to public buildings at the heart of an empire: typical of the period.

Other points considered to be valid to be given credit.

Topic 4 –Art and architecture in Europe and the United States of America 1946 - 2000

- 13 Analyse **and** interpret **three** sculptural representations of the human figure, each made by a different artist during this period. (30 marks)

The question requires candidates to

- Select three sculptural representations of the human figure, each made by a different artist.
- Analyse each sculpture.
- Interpret each sculpture.

Definition of sculptural representation of the human figure

- A 'sculptural representation of the human figure' can be interpreted fairly broadly, but is essentially a three-dimensional depiction of the human figure (whole or part) that has been carved, modelled, moulded, constructed, or made from a found object or objects, etc.
- Live figures as sculpture are only acceptable if the intention is for the work to be a sculpture eg while a performance, Gilbert and George, *The Singing Sculpture* (1970) is acceptable because it claims sculptural status, although performance is generally not acceptable, nor are films and photographs because they are not three-dimensional representations (eg Nauman, *Self Portrait as a Fountain*, (1966).

Analysis and interpretation

A full analysis should consider

- Analysis of form (eg materials, composition, textures, colour, scale, etc).
 - Analysis of subject (eg type of figure, pose, gesture, setting, etc).
 - Analysis of contexts (eg time and place of creation, historical circumstances, biographical influences, etc).
- And interrelate them to establish an interpretation.

Possible examples might include

Giacometti, *Man Pointing*, (1947)

Analysis: form, subject, contexts

- Modelled in wet plaster, cast in bronze; heavily scored, textured surface; life-size (178 cm – 200 cm tall)
- Elongated male figure; slender limbs; 'action' pose (perhaps referencing Greek classical bronze of *Zeus/Poseidon*).
- Immediate post-war work.
- Work made after 'crisis' in Giacometti's artistic development.

Interpretation

- Traditional sculptural materials/techniques; relatively untraditional representation – denies mass; linear portrayal.
- Scoring/modelling may symbolise scarring of humanity in post-war world.
- Possible reference to holocaust; thin figure may reference emaciated victims of concentration camps; pointing finger may be accusative, or directional.
- Reference to existentialism (was friend of Satre: *Being and Nothingness*, (1943) often cited as characterisation of Giacometti's work), general human condition of devastated Europe.

Edward Kienholz, *The Wait*, (1964-65)

Analysis: form, subject, contexts

- Figure of old woman sat in chair, wearing dress.
- Figure made up of found objects (cow bones, bottles and jars, photograph) set in a tableau room with chair, lamp, knitting, bird cage, etc.

- Mid-1960s work; treatment of social theme (neglect of the aged).

Interpretation

- Unconventional representation using assemblage of found objects, characteristic of anti-medium specific art of period, anti-aesthetic ethos, blurring boundaries between art and life.
- Bones suggest death; photograph for face (image of girl from c.1910) suggests old woman as she once was.
- Objects in tableau suggest her life (knitting, old photos on table, including one of young man c.1910 etc).
- Disturbing character of work; human figure looks emaciated, perhaps dead.

Jake and Dinos Chapman, *Great Deeds Against the Dead*, (1994)

Analysis: form, subject, contexts

- Three life-size figures with limbs and other parts of anatomy severed, tied to and displayed on a tree.
- Figures made of painted fibre-glass, resin, real hair.
- Based on Goya's *Disasters of War* etching of same title; developed from small works (1991-93) in Plasticine and, later, lead representing *Disasters of War*.
- 1990s work epitomising Young British Artists (*Sensation* RA 1997).

Interpretation

- Three-dimensional pastiche of Goya etching; looks real at first glance but are a little like shop dummies (painted, wigs).
- Perhaps anti-war meaning or man's inhumanity (as Goya's etchings), or simply meant to shock, or comment on contemporary war.
- Symptomatic of artists' concern with death, horror, shock.

Other points considered to be valid to be given credit.

Topic 4

- 14 Discuss the differences **and** similarities between **two** paintings, both of which are associated with **either** Abstract Expressionism **or** Pop Art. (30 marks)

The question requires candidates to

- Select one of the two movements.
- Select two paintings associated with the movement (each example maybe by a different artist, or the two examples maybe by the same artist).
- Discuss differences and similarities between the two paintings.

Definitions of Abstract Expressionism and Pop Art

- Abstract Expressionism should be identified as a painting movement in the United States in the later 1940s and 1950s.
- Pop Art should be identified as an art movement in Britain, the United States and continental Europe in the later 1950s and 1960s.
- The choice of paintings should be determined by their creation during the defined period and by an artist or artists associated with the selected movement.

Definitions and similarities

A thorough discussion of differences and similarities would include

- Formal characteristics (materials, composition, colour, tone, scale, etc).
- Subject matter (actual subject represented and/or interpretation of work's meaning).
- Reference to contexts (historical and cultural circumstances, biographical influences, etc).

Possible examples might include

Abstract Expressionism

	Willem de Kooning, <i>Woman 1</i> , (1950-52)	Mark Rothko, <i>Ochre and Red on Red</i> , (1954)
<i>Formal characteristics</i>	Oil on canvas Central composition of figure fills canvas. Wide range of colour. Painterly brushwork; drips, gestural brushstrokes, etc. Large scale (approx. 190 cm high). Figure-ground configuration but painterly marks confuse this.	Oil on canvas All-over composition; ochre square in upper two thirds of canvas. Limited colour Flat colour fields; layered colour. Large scale (approx. 235 cm x 175.2 cm) Figure-ground configuration, as indicated in title
<i>Subject matter</i>	Image of a woman. Distortion of figure and expressive brushstroke seem to be about artist's feelings (visceral).	No figurative subject. Formal characteristics are the subject matter, but effects of colour, texture, scale, composition create emotional/spiritual experience.
<i>Contexts</i>	Developed from preparatory studies and became part of series. Worked on for almost two years.	No preparatory studies; independent work but similar in form to other works of the period. Completed within a year.

Discussion of differences and similarities could lead to interpretations of the selected works.

- Gestural paint application and varied colour of de Kooning's *Woman I* has feeling of energy, agitation, perhaps aggression, whereas Rothko's *Ochre and Red on Red* is calm, creating sense of composure.
- *Woman I* can be 'read' as comment on women; lack of subject in *Ochre and Red on Red* throws meaning (wholly) back on viewer's response.

- Both works associated with Abstract Expressionism's attention on artist's feelings but each illustrate conventional understanding of its different forms: gestural abstraction (even though there is figuration) and chromatic abstraction.

Pop Art

	Richard Hamilton, <i>She</i> , (1958-61)	Andy Warhol, <i>Marilyn Diptych</i> , (1962)
<i>Formal characteristics</i>	Oil, cellulose, collage on panel. Elements of figuration and abstraction. Apparently disparate elements asymmetrically arranged. Some coloured elements but largely subdued and limited colour. Precise shapes with some painterly passages; three-dimensional, relief feature; area spray painted; Photostat and plastic eye collage. Depth created by perspective and scale. Hand made by the artist; a unique object. Relatively small scale (approx. 120 cm x 80cm)	Silkscreen and paint on two canvases. Figurative (photographic). Central, symmetrical, repetitive composition. Bright colour and black and white. Precise shapes with 'painterly' features (resulting from imprecise printing process; pattern qualities). Flat with little depth; simplistic tonal modelling. Hand printed, but probably by Warhol's assistants. Large scale (approx. 208 cm x 289 cm)
<i>Subject matter</i>	Imagery derived from advertising kitchen appliances and fashion model. Female figure, fridge, toaster/vacuum cleaner – all abstracted to a degree. Subject equates woman with kitchen, with advertising, with money (title with dollar symbol)	Publicity photograph image from Monroe film. Head only, repeated fifty times, twenty-five in colour, twenty-five in black. Subject is straightforward image of film star.
<i>Contexts</i>	Possible ironic comment on consumer society. Imagery derived from magazine advertising. Diagrammatic style influenced by Duchamp's <i>Large Glass</i> (dots are specific influence); Duchamp-like theme of machine and human being; influence of <i>This is Tomorrow</i> exhibition and famous letter defining popular culture.	Possible comment on fame, publicity, Hollywood celebrity, etc. Imagery derived from film still (Monroe in <i>Niagara</i> 1953). Bland, dispassionate photographic reproduction, perhaps influenced by repeated image on celluloid film; silkscreen 'manufacture' of work relates to mass production; Warhol's interest in popular culture.

Discussion of differences and similarities could lead to interpretations of the selected works.

- Hamilton's image is complex and coded; Warhol's is simplified (by reducing half tones) and direct.
- If decoded (Hamilton provided account of the work in *Architectural Design*, Oct., 1962), *She* is serious yet ironic view of consumerism and advertising; *Marilyn Diptych* may 'comment' on celebrity but may also symbolise larger issues – the coloured and black and white images have been interpreted as life and death (the work was made after Monroe's suicide), but they may also relate to colour and black

and white films; repeated images are the same but, in fact, all different and unique, therefore mass produced but not; blurring/fading of images may symbolise Monroe's demise.

- Both work associated with Pop Art, but British and US Pop are different, taking different forms and having different motives (Hamilton's work gives an 'intellectual' impression, while Warhol's may be seen as a celebratory of popular culture.

Other points considered to be valid to be given credit.

Unit 3 Topic 4

- 15 Examine the work of **two** artists, working during this period, who have used performance **and/or** video as an art form **and** discuss their reasons for this. (30 marks)

The question requires candidates to

- Select two artists who have used performance and/or video as an art form.
- Examine their work.
- Discuss why they use this form.

Definition of Performance Art

Performance Art should be identified as

- Actions by individuals or groups, most frequently the artist or artists themselves, either live or visually recorded (eg film, video, etc); the body is the primary medium.
 - this excludes art that is exclusively about a setting (Installation).
- An involvement with time, space, performer's body, and relationship with audience (often a 'live' audience).
- An association with art from late 1950s onwards.

While a relatively specific term, early manifestations of Performance Art were either not named as such or were called Happenings. These manifestations should be accepted as Performance Art.

Definition of Video Art

Video art should be identified as

- The use of video/television equipment and technology to make art (as opposed to mass media/popular culture forms).
- Films made by artists that are shown primarily in a gallery situation (eg Chris Cunningham *flex* 2000) but not as a mass media/popular culture (eg Chris Cunningham *Sony Playstation, Mental Wealth* 1999, which is a television advertisement).
- An association with art since the early 1960s.

In general, examiners should accept a broad interpretation of performance and/or video that conforms to the definitions below:

- Allow examples directly related to Performance Art but that may not be specifically defined as Performance, provided the question is addressed (eg Hans Haacke *MoMA Poll* 1970).
- Allow examples that are not strictly video; new technology provides alternatives to video – acceptable since the term 'Video Art' is still used (eg Ann-Sofi Sidén *Warte Mal!* 1999 – DVD installation).
- Allow installations where video is part of work, providing reasons for use are discussed (eg Tony Oursler *Gateway No.2* 1994).

Examination

Full descriptions of the work of an artist who has used performance should include:

- Location, date, media.
- Some detail about events/subjects in the performances/videos.
- Some interpretation of the performances'/videos' meanings.
- Some understanding of wider contexts: influences, relation to artist's oeuvre, social-historical circumstances, etc.

General reasons for performance and video

- Allows different form of expression than other visual arts (eg painting).
- Challenge to accepted notions of art; part of the challenge to artistic conventions of 1960s/1970s and response to changing historical conditions and social practices of later twentieth century.
- Utilises time, space and movement.
- Live performance creates no art object, thereby challenging gallery control, conventional forms of patronage, etc.

- Relation to theatre, music, film, television – popular cultural forms – etc challenges medium specificity of visual arts.
- Allows group public experience, unlike individual experience of traditional art work (eg painting).
- Often made to surprise or shock audience in a way conventional art forms may not be able to do.
- Alternative to (challenge to) slick mass media productions.

Possible examples might include

Performance

Joseph Beuys *I Like America, America Likes Me*, 1974

Examination

- Beuys lived in René Block Gallery, New York, divided with bars, for three days in 1974 with wild coyote.
- Beuys packed in felt at Kennedy Airport, transported to gallery by ambulance, put in with coyote; wrapped in felt; copies of *Wall Street Journal* in room; triangle around Beuys's neck (which he rang at various times – like a death knell or a sign for hope), carried a wooden cane; tape recorded sound of turbine (symbol of industrial USA – droning, monotonous, dull).

Reasons for using performance

- Beuys physically able to established relationship with coyote – symbolism: coyote represented natural America; Beuys was mankind – man and nature living in harmony.
- Coyote urinated on US economic newspapers – symbolic comment on capitalism/ materialism.
- Felt and cane created image of shepherd, guardian; Beuys as guardian of connections with nature that have been lost in modern world.
- Physicality and presence of artist and coyote necessary for communication of message.

Marina Abramovic, *Balkan Baroque*, 1997

Examination

- Four day performance (Venice Biennale) and video installation showing artist and her parents.
- Abramovic in white dress sitting on pile of bloody animal bones, washing blood off; blood stains dress as she does this.
- Her expression moved from concentration, to anxiety, to sorrow; sang songs from her childhood.

Reasons for using performance.

- Abramovic was born in Belgrade; performance is lament for horrors of recent wars in Balkans
- Can be viewed as anti-war performance.
- Repetitive actions. reinforce meaning.
- Physical presence allows expressions, use of voice, actions, etc.

Video

Martha Rosler *Born to be Sold: Martha Rosler reads the Strange Case of Baby S/M* 1988

Examination

- Appropriation of television coverage of highly publicised case of Mary Beth Whitehead, surrogate mother of baby S/M, who sued to keep custody of child she had conceived through artificial insemination.
- Rosler spliced together court scenes, interviews, television network coverage, and played parts herself to create rigorous examination of issues of how class, politics and ideological systems govern women.
- Made in collaboration with non-profit making company Paper Tiger Television, to critique corporate control of media.

Reasons for using video

- To make connections between real event and Rosler's commentary, actual television footage needed to be used.
- Allows artist to integrate her commentary/comments/analysis with actual footage.

- Moving image communicates to viewer as television might, thus parodying the medium.
- Video challenges conventional artistic ways of representing and communicating.

Gary Hill *Tall Ships* 1992

Examination

- Dark, carpeted corridor with 16 four inch black and white video monitors with angled projection lenses mounted every 10 feet along ceiling centre line.
- Pictures of ordinary people, silent.
- Viewers' movements trigger mechanisms that cause images of people to slowly advance, to come close to viewers, then fade.

Reasons for using video

- Video allows idea that images appearing to respond to viewers.
- Fading of images and transient 'communion' between viewer and image only possible with projection.

Candidates may describe one or more works by their selected artists, as long as the reasons for the use of performance are discussed.

Other points considered to be valid to be given credit

Topic 4

16 Analyse and discuss **three** examples of domestic architecture built between 1946 and 2000.

(30 marks)

The question requires candidates to

- Select three examples of domestic architecture.
- Analyse each work.
- Offer some discussion of each work.

Definition of domestic architecture

A building or buildings designed for living in (as opposed to staying in for a relatively short period of time) eg a house or houses, apartment or apartment block, housing estate, hall of residence, but not a hotel.

Analysis and discussion

A full analysis should consider

- Analysis of form (eg materials, construction/structure, scale, volume, mass, visual appearance/style, composition, colour, architectural elements, decoration, site, etc).
- Analysis of function (eg specific building type, specific function, etc).
- Analysis of contexts (eg time and place of creation, historical circumstances, relationship to architectural developments, relationship to other work by the architect, etc).

Discussion should relate the various aspects of analysis to form an argument or debate about the selected examples and, perhaps, domestic architecture in the period as a whole.

Possible examples might include

Mies van der Rohe, *Lake Shore Drive Apartments*, Chicago (1948 - 51)

Analysis

- Steel frame, glass infill; central service core around which apartments are arranged affording views.
- Two identical high-rise (26 storey) blocks.
- Modernist aesthetic: geometric appearance, symmetrical, regular arrangement.
- Appear functional – no decoration except I-beams attached to outside (to emphasise verticality?).
- Built on triangular city site next to Lake Michigan.
- Luxury apartments; separated from everyday life of city.

Possible discussion

- Development of interwar Modernist principles: machine-like, modern materials, no ornament, etc.
- 'Less is more' aesthetic of Mies; relation to German Pavilion, Barcelona, IIT Campus buildings, etc.
- Adaptation of Modernist principles in for situation in United States.
- One of the first high rise in this austere style; created precedent for later building eg Seagram Building, SOM's Lever Building, etc.

Ralph Erskine, *Byker Estate*, Newcastle on Tyne (1969 -75)

Analysis

- Brick dwellings; Byker Wall is concrete frame with brick infill; wooden balconies, etc.
- Aspects of functional modernism but no overall style dominates: irregularity of forms and colour of balconies, flat and pitched roof dwellings, various coloured brick and rendered surfaces; landscaped setting.

- Mass re-housing stretches kilometre varying in height and direction (originally designed to shield estate from noise of motorway), but 'shelters' smaller dwellings.

Possible discussion

- Byker Wall responds to rise and fall of landscape (integration with landscape).
- Design partly determined by residents being re-housed; retention of community spirit.
- Variety of forms and materials breaks with Modernist dogma; Erskine member of Team X, which provided alternatives to interwar Modernist solutions; influence of Erskine's Scandinavian background (new humanism/new empiricism).
- Challenged wholly high rise developments of 1960s/70s in Britain, which had been criticised for their contribution to social problems.

Mario Botta, *Casa Rotonda*, Stabio, Switzerland (1980- 81)

Analysis

- Natural coloured concrete bricks
- Bold cylindrical form 'cut' in two on one side by stairwell and windows; skylight on top.
- Circular plan and curve of outer wall of stairwell; stepped 'cutting' of walls for windows echoes symmetry but unexpectedly breaks continuous surface; landscaped setting.
- Individual, private dwelling in relatively small community.

Possible discussion

- Breaks with traditional forms of housing.
- Relates to historical forms (Roman, Romanesque, medieval towers) yet retains modern form.
- Influence of vernacular buildings (eg barns).
- Desire to integrate with landscape.

Other points considered to be valid to be given credit.