



General Certificate of Education

History of Art (HART4)

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.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; while the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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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 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 thirteenth- and fourteenth-century Europe

- 01** Examine and account for the use of animal imagery in painting **and/or** drawing **and/or** sculpture during the thirteenth and/or fourteenth century. Refer to **at least three** specific examples in your answer. *(30 marks)*

The question requires candidates to

- Examine animal imagery, referring to at least three examples of painting and/or drawing and/or sculpture.
- Give reasons why such imagery was used during the period.

Definition of animal imagery

- May include birds.
- May be
 - Actual (from the natural world)
 - Biblical eg eagle as symbol of St John the Evangelist, winged lion as symbol of St Mark
 - Invented/mythological.
- Animals may be represented independently of narrative, as part of a narrative, with human figures, as decoration, etc.

Definition of painting, drawing and sculpture

- Painting is defined as
 - Panel painting.
 - Fresco painting.
 - Painting on parchment or paper.(Painting does not include stained glass and enamel work.)
- Drawing in line parchment or paper.
- Sculpture is defined as
 - Free-standing and relief
 - As part of architecture eg on capitals, tympana, pulpits, fountains, doors, etc.
 - As part of tombs
 - As part of artefacts eg mirror backs, seals, reliquaries, monstrances, etc.

Examining the use of animal imagery

- Where and how the imagery has been represented.
- Title, date, medium.
- Examination of form (eg composition, textures, colour, scale, visual effect of medium, etc).
- Examination of subject (eg posture, setting, etc).
- Examination of contexts (eg time and place of creation, historical circumstances etc).

General reasons for the use of animal imagery

- Representation of God's creatures.
- Showing an interest in human relationship with nature.
- Displaying concern for naturalistic (rather than wholly symbolic/stylised) depiction.
- Relationship to human experience eg 'role' of 'farm' animals in human existence – pigs, cows, ducks, etc.
- Symbolic meaning of animals eg lion as strength, violence or pride.

Possible examples might include

Manuscript illuminating *Hawking, Scene from Genoese treatise on the Seven Vices, British Museum (c.1370)*

Examination

- Painting and text on parchment approx. 16.5 cm × 10.0 cm.
- Text in top half; margins painted with birds in flight.
- Upper margin depicts birds eating carrion.
- Lower half represent hawking scene, with two nobles, two servants (portrayed as smaller) on horseback, another figure on foot, two hunting dogs, and hawks.
- Landscape setting.
- Relatively naturalistic depiction.

Reasons for animal imagery

- Recording a scene from courtly life.
- Attitudes of hunting dogs, horses, flying birds shown as individual species, crows and vultures eating carrion represent concern with depicting nature from observation.
- Crows and vultures eating carrion represent cruelty of nature.

Anonymous, *Christ in Majesty (1235-40) Burgos Cathedral, Tympanum of La Portada del Sarmental (South transept portal).*

Examination

- Deeply carved stone relief
- Christ enthroned with right hand blessing and book in left hand
- Symbols of four evangelists flanking him, three of which are animals-
 - Eagle - St John the Evangelist
 - Lion - St Mark
 - Winged ox - St Luke
- St Matthew is represented by an angel.
- Animals are stylised and not to scale.
- Lion and eagle face towards Christ.
- 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.
- Influence of Gothic Amiens school.

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

Examination

- Large fresco in Hall of Peace, Town Hall (Palazzo Pubblico).
- Secular image representing relatively naturalistic scene of a city and surrounding countryside benefiting from good government.
- Animals represented: donkeys, horses, pig, dogs.
- Relatively naturalistic depictions, with some animals shown in three-quarter view (foreshortening), naturalistic postures and colouring.
- Total integration of human activity and animals; all animals are 'controlled' by humans.

Reasons for animal imagery

- Representation of 'everyday' life, showing how animals are integral to this – as means of transport, carrying goods, farming, hunting.
- Donkeys carry goods, horses carry people; a pig is being brought into town, presumably to sell for its meat; hunting dogs are at side of horses and riders.

Other points considered to be valid to be given credit.

Topic 1

- 02** Consider the materials and structure of **three** Gothic Cathedrals, discussing the idea that they are products of advanced technology and engineering. (30 marks)

The question requires candidates to

- Consider the structure, materials and form of three Gothic cathedrals.
- Argue for or against that they are 'products of advanced technology and engineering'.
- Refer to at least three examples.

Definition of a Gothic cathedral

- A cathedral is a church containing a cathedra (chair or seat of bishop) and so the principal church of a see or diocese.
- Gothic is a style where pointed arches and pointed rib vaults are used.
- Examiners should accept examples that are principally the products of the thirteenth- and/or fourteenth-centuries.
- Cathedrals begun earlier than the thirteenth-century but with significant thirteenth and/or fourteenth century additions are admissible.
- Cathedrals largely built in the thirteenth- and/or fourteenth-centuries but added to at a later date are admissible.

Definition of 'technology and engineering'

- The structure of the cathedral.
- The materials used in that structure.
- The form the structure and materials take.
- The means of constructing/erecting the structure.

Definition of 'advanced'

- The idea of progressing from the previous.
- Being more innovative, sophisticated, complex, etc than the norm of the times.

Examples of advanced technology and engineering

- Pointed arches
 - Unlike Romanesque round arch, pointed arch allowed its angle to be widened or narrowed, thereby allowing more light into interior.
 - Allowed possibility of different heights of arch in an arcade.
 - Had symbolic, heavenly direction eg west from of *Strasbourg Cathedral*, (c.1260 -70).
- Vaults
 - Pointed arch allowed vault to be constructed over four sides so that the apex (crossing of diagonal arches) is same height as transverse arches and wall arches (a vault of round arches has to be supported by arches of different heights); pointed vault therefore
 - allowed more light in.
 - Had a more unified aesthetic effect.
 - Stone rib vault is development of Romanesque (eg *Durham Cathedral*) but fully exploited in Gothic, allowing concentration of weight of stone on individual points that could be supported by piers and buttresses
 - *St Etienne*, Auxerre begun 1215.
- Buttresses
 - Development of Romanesque; supporting pier buttresses allowed walls to become thinner
 - eg *Choir, Marienkirche*, Lübek, (from 1277).
 - Flying buttress allowed weight of masonry to be transferred away from walls, thereby allowing walls to become thinner and/or have more windows.

- eg *Notre Dame*, Paris, (after 1258).
- Pinnacles on grounded section of flying buttress add weight to 'anchor' the structure
- eg *Notre Dame*, Rouen, (after 1200).
- Pier buttresses, flying buttresses, pinnacles, etc have an aesthetic value

Additional examples

- Scissor arches at *Wells Cathedral*, (c.1338).
- Tracery eg *Lady Chapel, Ely Cathedral*, (c.1321- 45).
- Rose windows eg *Chartres*, (c.1200).
- Spires, lanterns, etc eg wooden lantern over crossing *Ely Cathedral*, (1322- 40); spire *Salisbury Cathedral* (c.1220-1260).
- Stained glass *Lincoln Cathedral*, (1256-80).
- Waterspouts *St Lawrence*, Nuremburg, (c.1353-83).
- Various forms of vaulting eg reticulated, stellar, umbrella, hanging keystone, etc
 - eg *Chapter House, Wells Cathedral*, (c.1290s); *Nave, Exeter Cathedral* (c.1310).
- Various forms of pointed arch eg pointed trefoil, ogee, curtain, lancet, etc
 - eg *Choir, Gloucester Cathedral*, (1337-60).
- Columns and piers eg compound, Solomonic, octagonal, etc
 - Compound piers *Choir, Cologne Cathedral* (begun 1332); *Santa Maria*, Palma de Mallorca, (begun c.13.00)
- Use of building machinery: pulleys, winch, tread wheel, etc.
- Precise cutting and jointing of stone for buttresses and piers so that they bore stresses (unlike Romanesque, where sheer size took weight – often walls with inner rubble core).

Other points considered to be valid to be given credit.

Topic 1

- 03** Analyse **and** comment on the representation of the Madonna (Virgin) and Child in **three** panel paintings made during this period. **(30 marks)**

The question requires candidates to

- Select three examples of panel paintings that represent the Virgin (Madonna) and Child.
- Analyse each work.
- Offer some comment on representation of the Madonna and Child in each work. Candidates may use one or more artists.

Definition of representations of Madonna (Virgin) and Child

Painted images of the Mother of Christ and the Christ Child, which may be of

- The whole figure or part of the figure (including head and shoulders portrait).
- Alone or with other figures.
- As part of an altarpiece, narrative or as a portrait.

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 contexts (eg time and place of creation, historical circumstances, etc).

Discussion should relate the various aspects of analysis to form an argument or debate about the selected examples.

Possible examples might include

Duccio, *Rucellai Madonna*, (c.1285)

Analysis

- Tempera and gold leaf on wood approx. 450 cm × 290 cm.
- Centrally placed Madonna and Child, enthroned; three angels either side.
- Gold leaf background; saints in roundels on frame.
- Highly skilled, crafted work, with delicate details of decoration.
- Decorated throne onto which angels cling.
- Stylised facial features; deep blue robe; haloes; Child gestures a blessing.
- Influence of Byzantine style in format and facial features.

Comment

- Attempt at spatial effects, through foreshortening of Madonna's and Angels' legs, although not accurate linear perspective.
- Relatively naturalistic poses.
- Madonna as Queen of Heaven, enthroned, richly patterned drapery behind, etc.
- Scale of figures shows (religious) importance.

Pere Serra, *Madonna and Child with Angels*, (c.1350)

Analysis

- Tempera on wood, with some gold leaf approx. 196 cm × 130 cm.
 - Central panel of altarpiece.
 - Centrally placed Madonna and Child, enthroned; three angels either side.
 - Gold haloes and decoration on Madonna's robes.
 - Bright colours, including complementary reds and greens.
 - Angels play musical instruments.
 - Child holds a bird (Holy Spirit) and looks at Madonna, who returns His gaze.
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- Madonna's seat and her feet on hexagonal base.

Comment

- Influence of Italian (especially Sienese) painting in composition, attendant angels with musical instruments.
- Some tonal modelling on faces, Child's drapery, but little on Madonna's robes.
- Spatial effects created by overlapping, tonal modelling, (inaccurate) perspective.
- Madonna has sweet, doll-like face.

The Wilton Diptych, (c.1395)

Analysis

- Diptych, tempera and gold leaf on wood approx. 53 cm × 73 cm.
- Right hand panel represents standing Madonna holding Child, surrounded by standing and kneeling angels, as King Richard II is presented to them in the left hand panel by three attendant saints.
- Madonna and Child are off centre; angels crowd around in what seems compressed space.
- Some tonal modelling on drapery; faces modelled; angels' wings have certain naturalism but are also decorative.
- Madonna's and angels' robes are vivid blue; they stand on grass strewn with flowers.
- Two angels seem to converse; Child leans towards figures in left panel in gesture of blessing.
- Decorated/tooled gold leaf background.

Comment

- Angels have device of Richard II on their shoulders (white hart).
- Madonna has doll-like features, as do angels; she is a little larger in proportion than them, thereby showing her (religious) importance.
- Angel carries flag of St George – reference to England and the King.
- Idea that the King rules by divine right, sanctioned by Madonna and Child's presence and blessing.

Other points considered to be valid to be given credit.

Topic 1

- 04** Discuss examples of sculpture on the exteriors of **three** buildings constructed or significantly developed during this period, considering the relationship between these sculptures and the architecture. (30 marks)

The question requires candidates to

- Select three examples of buildings constructed or significantly developed during the thirteenth and/or fourteenth-centuries that have sculpture on their exterior.
- Discuss the relationship of the sculpture to the architecture.
- Offer some discussion of the relationship between the sculpture and architecture.

Definition of sculpture and architecture

Sculpture

- A three-dimensional (relief or free-standing) form.
- A representation of the natural world (figures, animals, flowers etc) and/or decoration independent of nature.

Architecture

- A building, religious or secular, or part of a building.

Possible examples might include

Notre Dame Cathedral, Reims (after 1252)

Discussion

- West portal: three entrances – like a triumphal arch.
- No tympanum sculpture but decorative tracery in pointed arch windows above central door, flanked by quatrefoils in pointed arch windows.
- Sculptures in triangular gables above pointed arch entrances: Crucifixion on left, Coronation of Virgin in centre (modern but faithful copy), Christ at Last Judgement on right.
- Jamb either side of centre door has figures from birth and childhood of Christ, some in *contrapposto* poses, making gestures and with naturalistic features, drapery, etc; some figures interact with one another.
- Sculptures carved at different times eg right jamb angel of *Annunciation* (c.1245-55); Virgin (c.1230-33).

Relationship between sculpture and architecture

- Sculpture and architectural elements are in harmony; sculpture follows architectural form around portals.
- Carved figures, floral decoration follow fasciae of the archivolts over each door, creating decorative pattern, grandeur to entrances, radiating effect.
- Sculpted figures on jambs are elongated, thereby echoing the vertical moment of the architecture but at same time standing proud of it; verticality of figures echoes carved, engaged columns behind them; figures are mounted on carved architecture bases beneath which smaller figures seem to bear their weight.
- Smaller sculpted figures, half way up between archivolts of each portal look as though they are bearing weight of architectural and sculptural features above.

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

Discussion

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

Relationship between sculpture and architecture

- Maitani's panels are width of buttresses and height of jamb, so fitting with architectural proportions.
- Base of narrative panels at eye level, rising approx. 3 metres, so narrative can be read by viewer; in reading narrative viewer's eyes are raised and naturally follow verticality of façade.
- Abstract geometric carving of archivolts echoes the geometric arrangement and architectural features of façade.

South Transept Double Portal, Strasbourg Cathedral (c.1235)

Discussion

- Portal sculptures carved by sculptors from Chartres; many sculptures destroyed during French Revolution.
- Left side tympanum portrays *Death of Virgin*; right side tympanum portrays *Coronation of Virgin, Assumption* on lintel below.
- Apostles depicted on jambs; destroyed figures include King Solomon enthroned between portals and half length figure of Christ.
- Allegorical female figures – *Ecclesia* (the Church, *Synagoga* (synagogue) – each turning to face where statue of Solomon had been; these figures (faithful reproductions of originals) are elongated with strong vertical folds carved into their robes.
- *Death of Virgin* on left tympanum is almost symmetrical composition; expressions show grief; heads of background figures overlap upper arch of tympanum.
- Virgin seems weightless; folds of drapery cling to lifeless body.

Relationship between sculpture and architecture

- Sculpture decorates tympanum, but while framed by its arch, their overlapping of the frame introduces them into viewer's space and so seems to make them less integral to architecture.
- Position of mourning group in *Death of Virgin* is uncomfortable in arched tympanum and so appears as a scene added onto the architecture, rather than something part of it.
- Female allegorical figures decorate jambs; their elongated forms echo engaged columns, as do the folds in their robes.

Other points considered to be valid to be given credit.

Topic 2 – Art and architecture in sixteenth-century Europe

- 05** Examine the differences and similarities between **two** sculptural representations of the human figure, each made by a different artist during the sixteenth century. (30 marks)

The question requires candidates to

- Select two sculptures, each by a different artist, that represent the human figure.
- Examine differences and similarities between the two sculptures.

Definition of sculptural representation of the human figure

- A 'sculptural representation of the human figure' is a three-dimensional (relief or free-standing) depiction of the human figure (whole or part) that has been carved, modelled, and/or cast.
- A presentation of the human figure that is part of a large work eg Michaelangelo's figure of Lorenzo de' Medici on Medici tomb c.1519 -34, is admissible.
- Partially completed work eg Michelangelo *Atlas Slave* c.1520 -34, is admissible.
- Portrait busts are not admissible.

Similarities and differences

A thorough examination of differences and similarities would include

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

Possible Examples might include

	Michaelangelo, <i>David</i> , (1501-04)	Tilman Riemenschneider, <i>St Barbara</i> , (c.1510-20)
<i>Formal characteristics</i>	<p>Carved from single block of white Carraran marble. Material used is indigenous to region.</p> <p>Large scale (c. 4m/c × 13ft high).</p> <p>Relatively open pose: legs spread, space between arms and trunk.</p> <p>Undercutting in hair, drilled pupils.</p> <p>Subtle carving of muscles, veins, etc, smooth.</p> <p>Style: relatively naturalistic but idealised (in manner of Antique sculpture) to a degree.</p> <p>Oversize head and hands because work was designed to be seen from below on Cathedral buttress: conceived almost as relief – present location allows thinness of figure (original block) to be seen.</p>	<p>Carved from piece of lime wood; hollow at back.</p> <p>Material used is indigenous to region.</p> <p>More than half life size (c. 1.3 m/c × over 4ft).</p> <p>Closed pose: drapery hides anatomy, arms not separated from trunk; post is off central axis, as though weight on one leg.</p> <p>Some undercutting of hair, blank eyes.</p> <p>Slightly stylised carving of and drapery; intricately carved drapery; smooth; carved decorative details eg pattern on headdress, border of cloak, etc.</p> <p>Style: relatively naturalistic eg fingernails, creases in skin of neck, etc; no reference to the Antique; reference to medieval style eg carved figures on cathedrals, figures in northern European paintings.</p> <p>Elongated proportions, especially from waist down; elongated, delicate hands.</p>

	Supporting tree trunk.	Width of dress at base gives support.
<i>Subject matter</i>	<p>Old Testament subject.</p> <p>Adolescent male nude.</p> <p>Sling and stone only attributes by which figure can be identified.</p> <p>Represented as ready to fight rather than as victor.</p> <p>Frowning expression.</p> <p>Symbol of Florentine republicanism.</p>	<p>Christian saint (written about in <i>Golden Legend</i>); not biblical.</p> <p>Female clothed in costume contemporary with time of making.</p> <p>Holds chalice, attribute of St Barbara; her name is carved on neck of gown.</p> <p>Represented as medieval woman.</p> <p>No facial expression.</p> <p>Manifestation of religious faith.</p>
<i>Contexts</i>	<p>Commissioned by Committee of Works for Florence Cathedral (<i>Opera</i>).</p> <p>For exterior location, originally destined for buttress of Cathedral but erected in front of Palazzo Vecchio, Florence.</p> <p>Symbolism of Florentine republic, at time of threat from Piero de'Medici and Cesare Borgia.</p> <p>Part Renaissance tradition of Fifteenth-Century (ref. Donatello's and Verrocchio's <i> Davids</i>); influence of classical ideals and forms.</p>	<p>Unknown commission.</p> <p>Interior design, probably part of altarpiece (retable), along with other saints and, possibly, biblical figures.</p> <p>Part of northern European medieval tradition (ref. van Eyck, Pacher, et al).</p>

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

- *David* results from completely different social and cultural tradition to that which influenced *St Barbara*. Classical ideas, values and images informed Italian artists (and especially Michelangelo), whereas Riemerschneider's work evolves from a social and cultural tradition more in line with the Middle Ages.
- *David* is monumental, colossal, perhaps conveying Renaissance ideas of humankind's independence; *St Barbara* is represented as an 'ordinary' woman, albeit one from the merchant class (her headdress and gown).
- *David* is a statement about the contemporary political situation; *St Barbara* is wholly religious and quite independent of contemporary events.

Other points considered to be valid to be given credit.

Topic 2

- 06** Analyse **and** discuss the representation of the Madonna (Virgin) in **three** sixteenth-century paintings, each by a different artist. (30 marks)

The question requires candidates to

- Select three examples of paintings that represent the Madonna (Virgin), each by a different artist.
- Analyse each work.
- Offer some discussion of each work.

Definition of representations of the Madonna (Virgin)

Painted images of the Mother of Christ, which may be of

- The whole figure or part of the figure (including head and shoulders portrait).
- Alone or with other figures.
- As part of narrative or as portrait.

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 contexts (eg time and place of creation, historical circumstances, biographical influences, etc).

Discussion should relate the various aspects of analysis to form an argument or debate about the selected examples.

Possible examples might include

Albrecht Dürer, *The Feast of the Rose Garlands* (1506)

Analysis

- Oil on wood panel; approx. 150 cm × 190 cm.
- Naturalistic, detailed rendering; vivid colour.
- 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 glanced either side by groups of kneeling and standing figures, and angels.
- Madonna seated on throne being crowned by angels; outdoor, landscape setting with trees, mountains, etc.
- Madonna wearing blue robes, holding Child in her right arm and putting rose garland crown on head of kneeling man (Emperor Maximilian I) with her left hand; her head turns to look at him.
- Madonna's hair is braided but hangs loosely over her left shoulder; facial features not idealised but look like a real woman.
- Madonna is centre of everything; picture, attention of most other figures.

Possible discussion

- Madonna shown as Queen of Heaven – crown and throne; traditional representation deriving from cult of Madonna from twelfth/thirteenth centuries.
 - Madonna shown distributing rose garlands, as are angels, Child and St Dominic (thought to have instituted rosary) to Pope Julius II, Maximilian, German merchants who commissioned painting for their church in Venice; image of Madonna bestowing blessings on patrons, Church (represented by Pope) and Holy Roman Emperor (Maximilian).
 - Painted in Venice so references to Venetian painting, especially Giovanni Bellini eg angel playing lute, centrally placed Madonna on throne.
-

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

Analysis

- Oil on canvas; approx. 260 cm × 190 cm; figures are about life size.
- Naturalistic, although somewhat idealised (features of Madonna believed by some to be based on La Fornarina, reputed to be Raphael's mistress).
- Standing Madonna in *contrapposto* holding Child; centrally placed, flanked by Saints Sixtus and Barbara; two putti at bottom.
- Madonna appears between parted curtains, walking towards the viewer, barefoot on cloud; appears to be floating.
- Soft tonal modelling, especially on skin.
- Madonna wears blue robe, but not vivid colour; fairly cold range of colours; drapery on head; she and Child look directly forward.

Possible discussion

- First work on canvas; thought to have hung above Julius II's bier (St Sixtus patron saint of Della Rovere family and has features of Julius II) so Madonna may be greeting the Pope in Heaven.
- Madonna represented as another, gently cradling Child.
- No halo or other attribute to identify her but her spirituality is indicated by the heavenly setting, her floating gait and the flanking saints.
- Poses, setting, tone and colour enhance the tenderness and calm of scene.
- Influences of Michelangelo (poses) and Leonardo (colour and tonal modelling).

Parmigianino, *Madonna of the Long Neck*, (c.1534)

Analysis

- Oil on wood panel; approx. 220 cm × 130 cm.
- Naturalistic but stylised (Mannerism); elongated figures; serpentine pose of Madonna, sloping shoulders, elongated (over-graceful?) figures etc; extreme elongation of Madonna's neck (picture's title).
- Sitting (on unseen throne?), right foot resting on cushions, left foot toes keeping her from falling over.
- Madonna centrally placed but other figures crammed into left side of composition.
- Wears blue and white robes; swirling drapery.
- Looks down at Child, who is asleep.
- Light source from left, illuminating and modelling figures; relatively soft tonal modelling and colour is not vivid.
- Landscape background with columns that support nothing (painting is unfinished), and figure holding open scroll but looking away from it (a prophet?); background seems to have no iconographical significance for Madonna.

Possible discussion

- No reference to Madonna's status: no halo, crown (but wears jewellery on her head), heavenly setting, attendant saints, etc; one of figures at left appears to have wings like an angel, but not obvious.
- Elongation of Madonna's body, delicate pose of her right hand resting on chest, etc create gracefulness, elegance but strange proportions and pose create somewhat bizarre and curious representation.
- Elongation is form of idealisation of Madonna.
- Pose is almost unnatural, uncomfortable; she looks as though she will slide off the unseen throne; Child seems about to slide off her lap.
- Anatomy, pose, setting all contribute to elegant yet unsettling effect.

Other points considered to be valid to be given credit.

Topic 2

- 07** With reference to **three** sixteenth-century narrative paintings each by a different artist, discuss the compositional arrangement of each work **and** assess how it contributes to telling the story in each work.

(30 marks)

The question requires candidates to

- Select three paintings that have a narrative by the same or different artists.
- A painting can be understood as a narrative cycle or series eg Michelangelo *Sistine Chapel Ceiling*, (1508-12).
- Discuss the compositional arrangements of the paintings.
- Assess how the compositional arrangement contributes to (play a part in communicating) the narrative.

Definition of narrative

- 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.
- Individual actions not associated with a story are inadmissible eg Parmigianino *Cupid carving his Bow*, (1535).
- Examiners should accept the widest interpretation of the term in relation to the definition above, and give credit to answers that engage with the demands of the question.

Definition of compositional arrangement

- The arrangement, or organisation, of parts of a work of art into a whole; this is the arrangement of
 - formal elements eg colour, tone, proportion, etc.
 - subject matter.

Discussion and Assessment of compositional arrangement and its contribution to narrative

- Discussion should include reference to formal elements and subject matter.
- Assessment should be about how (and how effectively) the compositional arrangement of formal elements and subject matter helps to convey the narrative.

Possible examples might include

Raphael, *Expulsion of Heliodorus*, (1511-14)

Discussion

- Fresco; approx. 7.5 m × 21.7 ft at base.
- Religious story from *Apocrypha* (Maccabees):
- Official of Syrian court, Heliodorus sent to Jerusalem to pillage Solomon's Temple; attacked by holy messenger on horse with two other two angelic messengers, blinded and expelled from Temple.
- Central composition with two groups of figures either side of Jewish priest Onias praying at centre
 - story of Heliodorus being attacked at right
 - entry of Pope (Julius II) and retinue at left
- Light coming from right illuminating figures.

Assessment of how compositional arrangement contributes to telling the story

- Focus on central arches of Temple; story of Heliodorus separated from contemporary event of Pope's entry.
 - Heliodorus shown cowering beneath horses raised legs.
-

- Gold coins he has stolen from Temple spill out beneath him.
- Heliodorus's followers cower and protect themselves; one at back carrying chest taken from Temple.
- Holy messenger on horse dressed as warrior in golden armour; other angelic messengers fly, pointing and brandishing whips.
- Positions, poses and expressions portray movement and violence of story (the only forceful movement represented in the painting).
- Strong lighting, tonal modelling, almost *chiaroscuro* effects, enhance drama of story.

Titian, *Bacchus and Ariadne*, (1520-23)

Discussion

- Oil on canvas; approx. 170 cm × 190 cm.
- Mythological story, told in texts by Catullus and Ovid:
- Ariadne, daughter of King Minos helped Theseus, whom she loved, escape from labyrinth after killing Minotaur; abandoned by Theseus on island of Naxos; she is discovered by Bacchus who leaps from his chariot and promises she will be immortalised by constellation of stars.
- Complicated composition of figures; Bacchus at centre leaps from chariot pulled by leopards; Ariadne at far left, is portrayed moving, a twisting body and raised arm; Bacchus's followers at right (men, satyrs, children, et al) celebrate bacchanalian rites with cymbals, tambourines, trumpets, waving calf's leg in air, etc.
- Set in naturalistic landscape by shore; ship in distance at left.
- Brilliant colours; strongly lit from front.

How compositional arrangement contributes to telling the story

- Moment in story when Bacchus discovers the abandoned Ariadne: he is portrayed in mid-air leaping from chariot; Ariadne turns to him, he looking at her – this eye contact is echoed by two leopards looking at each other (are they male and female?).
- Bacchus's followers seem to take no notice of Ariadne, allowing viewer to focus on eye contact of Bacchus and Ariadne.
- Chariot, direction of Bacchus's and followers' movement, lead eye to Ariadne and to distant ship (Theseus's).
- Brilliant colour enhances liveliness of bacchanalian rites; blue of Ariadne's cloak echoed in sky (ring of stars high above Ariadne, (Bacchus was supposed to have taken her jewelled crown and flung it into the heavens where it became a constellation).
- Strong light illuminates figures, picking out detail and revealing story.

Bruegel the Elder, *Conversation of St Paul*, (1567)

Discussion

- Oil on wood panel; approx 108 cm × 156 cm.
- Religious story from New Testament (Acts).
- Saul, a Jew but a Roman citizen; an inquisitor determined to stamp out new Christian sect; on road to Damascus to obtain permission to arrest Christians, he is blinded by light from Heaven and a voice asking why he is persecuting God.
- Mountain scene showing Saul/Paul fallen from horse in centre middle ground of composition, surrounded by his retinue of courtiers, knights and foot soldiers; amongst all figures he is not easy to pick out.
- Left side of painting shows steep mountain road and panorama of distant landscape.
- Generally earth colours, overall lighting, linear execution with little strong tonal modelling.

Assessment of how compositional arrangement contributes to telling the story

- Conversation has to be 'discovered' amidst many figures; no heavenly light, only figure in blue sprawled on ground (Saul/Paul), fallen horse and another figure shielding his eyes;

story could be just of a man fallen off his horse – there are no religious references or symbols.

- Larger figures in foreground seem to be the ‘subject’ but are independent of the story (other than being part of Saul’s/ Paul’s entourage; but most figures look towards where Saul/Paul has fallen, and one points, to guide viewer to narrative.
- Figure of Saul/Paul and surrounding group looking at him are set against dark foliage so they stand out, attracting viewer’s attention to that area of the picture.
- Mountain pass and lines of soldiers lead eye to group at centre where Saul/Paul has fallen.
- The story is literally central in the picture but not given important/prominence; line of soldiers in front of the incident continues marching through the mountains.

Other points considered to be valid to be given credit.

Topic 2

- 08** Analyse the architectural characteristics of **three** sixteenth-century religious buildings, discussing how each conveys its religious purpose. (30 marks)

The question requires candidates to

- Select three religious buildings.
- Analyse the architectural characteristics of these examples.
- Make clear how the buildings convey religious purpose.

Definition of religious buildings

- Any building built specifically for religious purpose eg cathedral, church, chapel.
- Parts of religious buildings appropriate to addressing issue of religious purpose are admissible, or parts of secular buildings reserved for religious purposes are admissible eg Juan de Herrera *Monastery Church of the Escorial*, (c.1584).
- Examiners should accept the widest interpretation of the term in relation to the directions above, and give credit to answers that engage with the demands of the question.

Dates

- Churches begun in the fifteenth-century but completed in the sixteenth-century are admissible eg Guiliano da Sangallo *Sta Maria delle Carceri*, Prato 1485 -1506.
- Churches largely built in the sixteenth-century but completed early in the seventeenth-century are admissible eg *St Etienne du Mont*, Paris, 1517-1618.

Analysis

A full analysis of architectural characteristics might consider

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

General ways of expressing religious meaning

- Impressive grandeur of scale and decoration, including religious artefacts eg crosses, statues, etc.
- Creation of other-worldliness inside church, quite different to environment outside; symbolism of building and decoration as God's kingdom of Heaven on earth.
- Major issue in the sixteenth century was the centrally planned church, promoted by Alberti and others in the fifteenth century.
 - church regarded as symbol (microcosm) of Heaven, seen as perfect circle.
 - but central planning caused liturgical problems (where the altar and the congregation go).
 - centrally planned churches usually reserved for martyria, otherwise cruciform plan used.
 - central planning also referenced classical temples.

Possible examples might include

Bramante, Antonio da Sangallo, Michelangelo, Giacomo della Porta, Giacomo Vignola, Carlo Maderno, *St Peter's*, Rome (1506-1612)

Moderno's additions are seventeenth century so should receive little or no attention unless directly linked to sixteenth-century architectural characteristics of the church.

Analysis

- Bramante's original scheme related to *Tempietto*, so *St Peter's* regarded as form of martyrdom and designed mathematically perfect centrally planned church (regarded 'perfect' building as reflection of God's perfection).
- Sangallo, Michelangelo and others added to this plan but in seventeenth-century, Maderno changed it to Latin cross.
- Composition is central, balanced, symmetrical.
- Columns, pilasters, dome, lantern, references to classical forms, etc.
- Located on Vatican Hill.

Religious purpose

- Grand scale, befitting the principal church of Roman Catholicism, site where St Peter was believed to have been buried, as well as Julius II's visions and aspirations.
- Central space allows for large congregation; main altar (1592-1609) – under Bernini's baldacchino – placed centrally directly under dome; 44 other altars (so more than one mass could be celebrated at one time); 11 chapels.
- Majestic interior, highly decorated; many monuments, tombs, etc reinforcing the religious purpose.

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

Analysis

- First Jesuit church in Rome; essentially rectangular plan with apse; vaulted nave, no side aisles.
- Dome; symmetrically composed façade with pilasters, pediment, scrolls, etc.
- Interior pilasters, broad architrave; side chapels.

Religious purpose

- Originally planned to have flat ceiling roof but changed to stone vault to improve acoustics (necessary for sermons and mass).
- Broad, open nave with no side aisles gave uninterrupted view of main altar, to unite congregation and clergy more closely; side chapels allowing more than one mass to be celebrated at one time.
- Opulent decoration (originally not on ceiling) creates 'heavenly' world, enhanced by clerestory lighting.

Andrea Palladio and Antonio da Ponte, *Il Redentore*, Venice (1576-1591)

Analysis

- Built as gratitude for city's deliverance from plague.
- Cruciform plan, dome over crossing; three apses; choir.
- Portico-like entrance (like three interlocking porticos); pilasters, columns, arches, etc inside.

Religious purpose

- Large choir, transept and three apses to accommodate large annual ceremony of Doge's thanksgiving, and to accommodate the choir of St Mark's that was divided into separate choirs to exploit resonance.
- Semicircular colonnade at side and back of altar allows congregation to see monks' choir.
- Relatively simple, pale interior enhances play of light from semi-circular clerestory windows, creating 'heavenly' effect.
- Harmonic proportions echo idea of mathematically ordered universe.

Other points considered to be valid to be given credit.

Topic 3 – Art and architecture in eighteenth-century Europe

09 Examine the differences and similarities between **two** sculptures, each containing two or more figures and each made by a different artist in the eighteenth century. (30 marks)

The question requires candidates to

- Select two sculptures, each containing two or more figures, each by a different artist.
- Examine differences and similarities between the two sculptures.

Definition of sculptures containing two or more figures

- A three-dimensional (relief or free-standing) sculpture that has been carved, modelled, and/or cast and that contains and represents two or more figures.
- Partially completed work is admissible.

Similarities and differences

A thorough examination of differences and similarities would include

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

Possible examples might include

	René-Michel Slodtz, <i>Tomb of Languet de Gergy</i> , (1753)	Louis-François Roubiliac, <i>Tomb of Sir Joseph and Lady Elizabeth Nightingale</i> , (1761)
<i>Formal characteristics</i>	<p>Made from marble and a variety of materials. Large scale.</p> <p>Composition: three figures arranged on top of sarcophagus, with Death to the left, de Gergy in the centre and an angel to the right. Angel raising Death's cloak from de Gergy. Placement of de Gergy and the flow from left to right suggest triumph over Death. Considerable sense of movement and action. Strong emotion displayed on de Gergy's face through very skilled carving.</p> <p>Style: mannered and elaborate. Made so in part by the profusion of materials and the mannerism of the angel.</p>	<p>Made from coloured marbles, bronze and lead. Large Scale.</p> <p>Composition: three figures in an architectural setting: Sir Joseph and Lady Elizabeth sitting rather languidly on upper level. Death climbing from lower level and preparing to spear Lady Elizabeth. Human figures static; only sense of movement comes from Death. Human figures rather heavily carved.</p> <p>Style: classical dress of human figures and classical references in the architecture. Strongly influenced by Bernini.</p>
<i>Subject matter</i>	<p>Funerary monument. Allegorical narrative suggesting that Death has no authority over a Christian and that Death is easily overcome by the Angel. Catholic.</p>	<p>Funerary monument Allegorical narrative suggesting that Death cannot be overcome even by love. Protestant.</p>

<i>Contexts</i>	For interior location in Saint-Sulpice. Atypical of French sculpture of the time; much more closely related to German and Austrian Rococo.	For interior location in Westminster Abbey. Atypical of sculpture produced in England at this time; regarded as rather absurd even by contemporaries.
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Discussion of differences and similarities could lead to interpretations of the selected works.

Possible further discussion

- *Tomb of Languet de Gergy* is an easily read Catholic allegory in spite of its complex construction.
- *Tomb of Sir Joseph and Lady Elizabeth Nightingale* in spite of its seeming simplicity is a complex statement about the nature of the Church of England in mid-century and the attitude held by many of the English aristocracy towards religion.

Other points considered to be valid to be given credit.

Topic 3

- 10** Investigate and discuss how relationships between men and women are represented in **three** eighteenth-century paintings, each by a different artist. (30 marks)

The question requires candidates to

- Select three paintings, each by a different artist, which represent relationships between men and women.
- Investigate how the relationships are represented in the selected works.
- Offer some discussion about the representation of the relationships in the selected works.

Definition of a painting representing relationships between men and women

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

How relationships between men and women are represented

A full consideration of ‘how’ should consider

- Form (eg composition, colour, scale).
- Type of representation: idealised, naturalistic, etc.
- ‘Type’ of relationship, contexts (eg time and place of creation, historical circumstances, demands of patrons and/or audience, etc).

Possible examples might include:

François Boucher *Hercules and Omphale* c.1730

Investigation

- Oil on canvas approx. 9 cm x 74 cm.
- Naturalistic representation: colour, form, tone.
- Central, pyramidal composition.
- Flowing brushwork (influence of Rubens) creates sense of movement.
- Powerful naked male and voluptuous female embrace and kiss.
- Female figure has lighter skin tones than male.
- Bedchamber setting with bed, drapery and gilded, decorated furniture.
- Attendant cupids at bottom right.

Discussion

- Relationship is sensual, sexual, rapturous.
- Nudity, poses, bedchamber setting, dishevelled drapery, etc create scene of uninhibited carnal activity.
- Hercules is represented as muscular, powerful type; Omphale as voluptuous.
- Pose – her leg slung over his, his hand clutching her breast, etc – indicate sexual intensity of relationship.
- Presence of cupids indicates scene as mythological; they also echo relationship between Hercules and Omphale.

Thomas Gainsborough *Mr and Mrs Andrews* c.1749

Description

- Oil on canvas approx. 70 cm x 119 cm.
 - Naturalistic colour, tone, form.
-

- Composition: figures to left, with landscape view filling right side of picture; fore, middle and background, spatial characteristics, etc.
- Representation of figures in landscape.
- Figures make eye contact with viewer.
- Dress indicates class of couple; title tells us they are married.
- Man represented as hunting – gun and dog; woman sits on bench (object in lap left unpainted).

Discussion

- Commissioned soon after their marriage, probably by Mr Andrews.
- Neither look at each other so relationship may be strained, but may be merely formal (as they are posing for the portrait).
- He stands, leaning on bench – taller than her as she sits, perhaps making him more dominant, masterful.
- Their concern seems to be with the viewer rather than each other; is the relationship strained? Are they more concerned about their individual appearance or status?
- The relationship is one of marriage (the title) but the painting seems ambiguous about the nature of this marriage.

Antoine Watteau *Pilgrimage to Cythera* 1717

Investigation

- Oil on canvas approx. 129 cm x 194 cm
- Naturalistic colour, tone, form, but light palette and brushwork give certain ethereal effect; soft colours; mistiness.
- Horizontal composition, with figures spread in line across centre; trees mask right side, while left is open to panoramic view with aerial perspective.
- Lyrical, imaginary setting.
- Figures harmonious with landscape; figures dressed in rich clothes; interact with each other.
- Cherubs fly in distance as continuation of line of figures.
- Best known *fête galante*, form devised by Watteau to represent romance and beauty.

Description

- Not clear whether figures about to set sail for Cythera, or are returning from the island of love.
- Figure at centre [back towards us] divides the picture; figures on the right seem still enchanted; 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.
- They are next to second pair who are just standing up.
- A third pair is heading for the ship.
- Young woman is looking back in nostalgia at the place where she has spent so many happy hours.
- In the distance, a number of figures are climbing aboard a ship with cherubs hovering overhead.
- Relationship between all figures centred on love (Cythera 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 indicates romantic relationships
- All figures are in male-female couples – man helping a woman to her feet
- Man looking over woman's shoulder while she looks on demurely
- Man with arm around woman's waist.
- Perhaps reflects Watteau's complex personal feelings towards love, romance and life.
- Perhaps influenced by theatrical and ballet productions.

Other points considered to be valid to be given credit.

Topic 3

- 11 Analyse and discuss **three** portraits **and/or** group portraits, each painted by a different artist during this period. (30 marks)

The question requires candidates to

- Select three examples of portraits and/or group portraits, each by a different artist.
- Analyse each work.
- Offer some discussion of each work.

Definition of portraits and/or group portraits

Painted images of an individual or a group of individuals

- Showing the whole figure/s or part of the figure/s (including head and shoulder portraits).
- Appropriate examples are those that portray figure/s who are or would have, at the time of the works' creation, been identifiable as particular people; this may include figures who are not named eg Hogarth *Heads of Six of Hogarth's Servants* c.1750-55 but not figures in paintings where the purpose is not portraiture eg genre paintings such as Chardin *The Game of Knucklebones*, c.1734.
- Examples may include paintings that are not portrait genre but where a portrait of a known person is represented eg religious genre Largillière *St John the Baptist*, c.1720s-1730s, the model is (probably) the painter Hyacinthe Rigaud.

Analysis and discussion

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).

Discussion should relate the various aspects of analysis to form an argument or debate about the selected examples.

Possible examples might include

Thomas Gainsborough, *Mr and Mrs Andrews*, (c.1750)

Analysis

- Oil on canvas; 69.8 cm × 119.4 cm.
- Naturalistic, detailed rendering; vivid colours; strong contrast between Mrs Andrews' light blue dress and the earth colours of the countryside.
- Unbalanced, asymmetrical composition: Mr and Mrs Andrews to the left, their land extending into the distance to the right.
- Mrs Andrews seated on Rococo style bench; Mr Andrews standing above her; both backed by large tree. Mr Andrews appears more relaxed, casual and confident than his wife, who sits stiffly upright.
- Landscape and figures are of equal importance in the painting. Outdoor, landscape setting with trees, agriculture, etc.
- Both figures have distinctive carefully painted features: clear intention to make the figures identifiable.
- Shows landscape in late summer (harvest time).

Possible discussion

- Possibly created as a marriage portrait with the unfinished space on Mrs Andrews' lap perhaps for a baby; or possibly unpainted bird, having been brought shot by Mr Andrews and retrieved by the dog, making portrait one of ownership and/or sport.
- Clearly created as a statement of wealth and possession: Mr Andrews' land shown in detail and accurately; Mr Andrews standing over his wife.

- Evidence of how in the eighteenth-century status and position in society were judged by possession of land.
- Evidence of eighteenth-century interest in modernising agriculture (healthy crops shown; modern farming techniques shown).
- Shows some reference in the figures to the style of Francis Hayman, under who Gainsborough had studied.
- Possibly marks the start of the mid-century move in Gainsborough's work from the "conversation piece" to the painting in which figures and landscape have equal weight.

Hyacinthe Rigaud, *Louis XIV*, (1701), exhibited Salon of 1704

Analysis

- Oil on canvas, 279 cm × 190 cm.
- Figure is about life size.
- Louis XIV standing in a dias close to the picture plane; shown in sumptuous robes against an equally sumptuous background.
- Flowing and richly coloured drapery.
- Figure of the king posed in a way that suggests immense confidence and authority.
- Massive pillar in the background reflects the massive authority of the king.

Possible discussion

- Louis represented as the embodiment of the French state; clear reference to his actual power and his domination of French society.
- An example of formal portraiture designed to express power and authority.
- Static composition designed to emphasis the unchanging authority of the monarchy.
- Portraiture as propaganda insofar as by 1701 Louise XIV's regime was nothing like as stable as the portrait suggests.
- Possible influences of van Dyck (pose) and Rubens (composition, scale).

J-L David, *The Death of Marat*, (1793)

Analysis

- Oil on canvas; 162 cm × 128 cm.
- Naturalistic detailed rendering of the moment of death.
- Limited palette; static composition; emphasis of horizontals and verticals.
- Marat seated in bath, where he has been working; simple setting.
- Shows the moment of Marat's death; face relaxed in death, but hands still holding pen and letter.
- Contrast between upper and lower halves of the painting; upper half virtually empty.
- Unusual use of light, with only lower part of painting lit, although light source comes from above.

Possible discussion

- David making personal tribute to Marat but also creating a secular saint: pose, light, dedication.
- The work is quiet and peaceful; reflects political situation: David not wanting to undermine Jacobin authority.
- Portrait as propaganda: Marat made into revolutionary martyr.
- Portrait as personal tribute: Marat was a friend.
- A portrait where the sitter has no input.
- Pose is remarkably natural and graceful: Marat gently slipping from life to death.
- Contrast between the quiet and gracefulness of the painting and the violence of the event it commemorates.

Other points considered to be valid to be given credit.

Topic 3

- 12** Analyse the architectural characteristics of **two** churches, one Protestant and one Catholic, built in the eighteenth century. What differences and similarities do you find between your chosen churches? (30 marks)

The question requires candidates to

- Select two examples of eighteenth-century churches, one Protestant, one Catholic.
- Analyse the architectural characteristics of the two examples.
- Compare and contrast the two examples.

Definition of church

- A place of worship built specifically for Christian worship.
- Chapels alone are not admissible.

Definition of Protestant and Catholic

- Protestant: a church whose faith and practice are founded on the principles of the Reformation, especially in the acceptance of the Bible as the sole source of revelation, in justification by faith alone, and in the universal priesthood of all the believers.
- Catholic: a church that is in full communion with the Pope.

Dates

- Churches begun in the seventeenth-century but with significant eighteenth-century additions are admissible.
- Churches largely built in the eighteenth-century but completed early in the nineteenth-century are admissible.

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.

Similarity and difference

A discussion of similarity and difference might consider

- Architectural characteristics.
- Purpose and how it has impacted on architecture. For example, a votive church might have a different design from a pilgrimage church.
- The impact on design of different liturgies.

Possible examples might include

Nicholas Hawksmoor, *Christ Church, Spitalfields, London (1714-21)*

Analysis

- A protestant church, built under the Act of 1711.
 - Open site with few constraints.
 - Church with few constraints.
 - Church with classically influenced façade and elaborate tower and steeple; portico, entablatures, columns.
 - Could be considered a basilica plan with nave and aisles or an elongated centrally planned church.
 - Symmetrical side walls with recessed windows.
-

- Large scale building.
- Materials: exterior clad in white stone.
- Interior: galleries and barrel vaulting to side aisles; classical columns; limited decoration; clerestory.

Balthasar Neumann, *Pilgrimage Church of Vierzehnheiligen*, (1743-1772)

Analysis

- A Catholic pilgrimage church.
- Built on pre-existing foundations.
- Latin cross plan.
- Relatively simple exterior with extensive West Front. West Front: engaged columns, pilasters, rustification; strong vertical emphasis; elegant Baroque fenestration; niches with statuary.
- Interior: nave based on ovals; columns and pilasters; riot of coloured marble and decoration; use of natural light.

Possible points might include

- Difference
 - in interior level of decoration and use of colour, in architectural planning of the interiors especially; in purpose (*Spitalfields* intended to house a large Protestant congregation; *Vierzehnheiligen* intended to emphasise services, hence design and location of altars).
- Similarity
 - powerful west fronts; longitudinal emphasis; monochrome exteriors.

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** Investigate and discuss why some sculptors used found objects in their work during this period. Make reference to **three** sculptures, each by a different artist. (30 marks)

The question requires candidates to

- Select three sculptures that use or incorporate found objects.
- Investigate the use of found objects in the sculptures.
- Discuss why such objects were used in each of the sculptures.

Definition of found objects

- A natural object or artefact, or part of an object or artefact, used as, or as part of, a work of art.
- Use of materials that have been composed and/or fashioned, eg as in Tatlin's *Counter Reliefs* and Picasso's metal and wire *Guitar*, 1912 – 1913, do not constitute the use of found objects; but Picasso's *Still Life: Glass, Knife and Sandwich on Table*, 1914 is admissible because it contains upholstery fringe.
- Examiners should accept the widest interpretation of the term in relation to the directions above, but only give credit to answers that focus on description and discussion of the use of the found object in the work.

Investigation and discussion

A full investigation should include

- Title, date, medium.
- Investigation of form (eg composition, textures, colour, scale, etc).
- Investigation of subject.
- Investigation of contexts (eg time and place of creation, historical circumstances, patronage, biographical influences, etc).

Discussion should relate the various aspects of description to form a debate about why found objects were used in the selected examples.

A general reason why artists used found objects might be to challenge sculptural conventions, as an avant-garde strategy.

Possible examples might include

Pablo Picasso, *Glass of Absinthe*, (1914)

Investigation

- Cast bronze (originally wax), painted with real spoon (the found object).
- Series of six cast, one coated in sand, each of the remainder painted differently.
- Relative small sculptures (actual glass size).
- Absinthe was popular but addictive drink, used as subject in earlier art (eg Manet, Degas, et al); sugar stirred into drink for sweetening.
- Reference to, influence of collage and Picasso's own Cubist constructions.

Possible discussion about why found objects used

- Cubist (Picasso's) desire to challenge conventions of art (sculpture), to explore spatial possibilities of form etc.
 - Specific absinthe spoon (silver-plated, perforated), so identifies 'drink' in 'glass' as absinthe.
 - Formal relationship of modelled wax (bronze cast) and real object (Picasso: "I was interested ... in their mutual impact.").
 - Deformed, tilted form with solids and voids sometimes considered to be representation of face (drunkenness) – if so, found object acts as hat at jaunty angle.
-

Marcel Duchamp, *Bottlerack*, (1914)

Investigation

- Known as 'ready-made'.
- Galvanised iron bottle drying rack, bought at shop.
- Manufactured object to which artist added his signature.
- Duchamp's work usually related to Dada movement.

Possible discussion about why found objects used

- Dada (Duchamp's) desire to challenge conventional (bourgeois) forms of art.
- Expanded concept of what art was, how it was understood and judged.
- Challenged authorship, uniqueness, craft, skill, etc.
- Status of art conferred on everyday object; art becomes the 'thought': anything can become a work of art if the artist deems it.
- Original function of object denied by its new 'role' as art.
- Non-aesthetic: Duchamp claimed aesthetic indifference to the objects he selected as ready-mades.

Meret Oppenheim, *Object: Fur Breakfast*, (1936)

Investigation

- Mass-produced teacup, saucer and spoon bought at shop, covered in fur of Chinese gazelle.
- Combination of natural 'found object' and manufactured 'found object'.
- Exists as sculpture/object and as series of photographs (by Man Ray, Dora Maar, et al).
- Work associated with Surrealism.

Possible discussion about why found objects used

- Surrealism's (Oppenheim's) desire to contest hegemony of traditional art (sculptural) materials and forms.
- Juxtaposition of two disparate objects creates 'shock' effect (a much used Surrealist strategy to 'ignite' the subconscious eg Miró *Poetic Object*, 1936, Duchamp *Why Not Sneeze Rose Sélavy*, 1921, de Chirico *The Uncertainty of the Poet*, 1913).
- Modern fetish object (displaced object of desire).
- Freudian fetish: juxtaposition of cup and fur sparks recognition of repressed desires; cup as fur void 'triggers' subconscious thoughts of femal genitalia (Freudian symbolism).

Other points considered to be valid to be given credit.

Topic 4

- 14** Examine and discuss **three** paintings that show the artistic development **and/or** change in the work of **one** artist during this period. (30 marks)

This question requires candidates to

- Select three paintings by one artist.
- Show artistic development/change through examinations of each painting.
- Discuss each painting in relation to the idea of development/change.

Development/change

- Development means evolution of style and/or subject and/or medium etc.
- Change means alteration/difference in style and/or subject and/or medium, etc that may not be considered as a development/evolution.
- Answers do not have to identify or distinguish whether development and/or change is taking place.
- Development and/or change can be illustrated in works produced of any period of time during the artist's career.

Examination and discussion

A full description should include

- Title, date, medium.
- Examination of form (eg composition, colour, etc).
- Examination of subject matter/concept).

Examination should encompass aspects of development/change of context (eg time and place of creation, historical circumstances, patronage, biographical influences, etc).

Examination should lead to a discussion about why development/change took place in the work of the selected artist, and the examples should illustrate this.

Artistic development in Picasso's painting

Possible examples might include

Seated Female Nude (1910)

- Analytical Cubist painting: monochromatic, fragmented, angular representation of forms, tone creates three-dimensional form and spatial effects, etc.
- Abstracted figure seated in armchair, no facial features, object and ground represented in similar style, etc.
- Influence of multi-viewpoints, Bergson's theories of flux, fourth dimension, etc.

Still Life with Chair Caning, (1912)

- Synthetic Cubism: paint and collage (first collage), monochromatic, fragmented and flattened painted areas above and over collaged oilcloth of chair caning, lettering, etc.
- Represents still life on chair: abstracted, spatially confusing, oval rope framed canvas, etc.
- Interest in forms of reality, word meanings, breaking with conventional forms of representation, etc.

Still Life with Fruit Dish on a Table, (1915-15)

- Synthetic Cubism: flattened, simplified objects, fragmented, coloured, decorative, pattern-like, some references to spatial effects, superimposed planes, etc.
- Parts of objects indicate the whole: newspaper, bowl, table, fruit, etc, shallow space, etc.
- Decorative, playful, flat, some figurative elements, etc.
- Decorative, playful, flat, some figurative elements, etc.

Discussion

- Stylistic development of fragmented forms/shapes, increased flattening of shapes, increased use of colour, texture, pattern, becoming more compositional structured.
- Conceptual development: becoming less obviously responsive to theoretical influences (Bergson, fourth dimension, etc); perhaps more concerned with visual concepts: reality, illusion, two and three dimensionality, etc.
- Subject matter remains 'traditional'; no discernable development.

Artistic change in Picasso's painting

Possible examples might include

La Vie, (1903)

- Naturalistic, limited palette (blues), tonal modelling, cast shadow, spatial depth, balanced composition, elongated figures, etc.
- Symbolic representation of birth, death, love, etc.
- Influence of friendship with Casagemas, El Greco's style, Gauguin, etc.

Les Femmes d'Alger (O.J. Version O), (1911-12)

- Abstracted, angular, shallow picture space, no tonal modelling, crowded composition, planar and linear, etc.
- Five female figures, brothel scene, etc.
- Response to Matisse's *Bonheur de Vivre* (1905-6), African marks, pre-Roman Iberian sculpture, challenging tradition of female nude in art, shift from allegorical subject to less obvious meaning during preparatory work, etc.

Les Femmes d'Alger (O.J. Version N), (1911-12)

- Flat, bright colours, decorative, linear, rhythmic, fills picture space, abstracted, etc.
- Abstracted female form, round, fruit like shapes, etc.
- Response to relationship with Marie-Thérèse Walter, to Surrealism, distant reference to Cubist space, Spanish *vanitas*, etc.

Discussion

- All derive from figurative and personal references but manner of representation is significantly different.
- Stylistic change from 1903 naturalistic painting, to abstracted *Demoiselles*, to more abstracted *Girl in Front of a Mirror*.
- Three different representations of women.
- Broader palette from earliest to latest work.

Other points considered to be valid to be given credit.

Topic 4

- 15** Examine **three** paintings by **one** artist, demonstrating how they are associated with **either** Italian Futurism **or** Surrealism. (30 marks)

The question requires candidates to

- Select one of the two movements.
- Select one painter associated with the movement.
- Examine three examples of the painter's work to demonstrate how they are associated with the selected movement.

Definitions of Italian Futurism and Surrealist movement

- Futurism should be identified as an art movement in Italy (including Severini, who worked in Paris) that lasted from 1909 until the outbreak of World War II.
- Surrealism should be identified as an art movement from 1924 onwards, lasting until about the outbreak of World War II, although there is work produced before this date eg Ernst *The Elephant Celebes* (1921) that may be included. Although not strictly Surrealist, de Chirico's metaphysical work is admissible.

Examination of paintings

A thorough examination of the painter's work to demonstrate the ways in which it is associated with the selected movement would include

- Description and discussion of the form and content of the selected paintings.
- Description and discussion of the contexts informing the work of the selected painter.
- How the work is associated with the stylistic and conceptual concerns of the selected movement.

Association of examples with selected movement

In order for candidates to adequately show how their examples are associated with their selected movement, it is necessary to consider some general characteristics, aims, principles, etc of the movement.

Examples

Candidates may select a series of paintings as one work more examples eg Boccioni *States of Mind*, (1911-12).

Italian Futurism

Movement concerned with celebration of modernity, youth, movement, speed, through repetition and overlapping of forms, vivid colours, contemporary subjects, etc.

Possible examples might include

Umberto Boccioni

The City Rises, (1910)

- Vivid colour, linear brushstrokes suggesting movement, diagonally organised composition, etc challenges conventional forms of representation, suggesting modernity and dynamism (Futurist goals).
- Modern subject of building site, industrialisation in northern Italy relating to Futurist notions of contemporaneity, etc.
- Blurring of forms and dynamic poses suggest movement ('beauty of speed', 'great crowds excited by work' – *Futurist Founding Manifesto*).

The Street Penetrates the House, (1910)

- Vivid colour, fragmented shapes, no fixed perspective; challenges conventional forms of representation, suggests movement, forms in space and time, lack of solidity ("our bodies

penetrate the sofas on which we sit, and the sofas penetrate our bodies' – *Futurist Painting Technical Manifesto*).

- Modern apartments being build; viewer put at centre of action; interpenetration of shapes to suggest movement.
- Attempt to represent sensations; impressions of the scene on the mind (“a synthesis of remembering and seeing” – catalogue entry for Futurist exhibition in Paris, 1912).

Charge of the Lancers, (1915)

- Paint and collage (influence of French Cubism); limited grey-brown palette, diagonally arranged composition etc.
- Horse soldiers with lances attacking foot soldiers with guns; battle, action, referencing First World War.
- Repetitive image of horses legs ('a running horse has not four legs but twenty') – *Futurist Painting Technical Manifesto*: interpretation of shapes and forms to suggest movement in time and space; image of war ('we will glorify war, the world's only hygiene' – *Futurist Founding Manifesto*).

The Surrealist Movement

Movement concerned with irrationality, incongruity, of subconscious mind (as characterised by Freud), embracing 'methods; of 'liberating' the subconscious such as chance effects, automatic drawing, dream imagery, etc.

Max Ernst

Two Children are Threatened by a Nightingale, (1924)

- Painting with three-dimensional elements; figures painted in monochrome (*grisaille*) in landscape setting; assemblage elements derive from earlier Data work eg *Fruit of a Long Experience* (1919).
- Appears to be narrative; faceless man clutching girl, woman with knife, prone figure, all set in walled area with triumphal arch and distant building – illogical, irrational narrative.
- Irrationality of image is like dream – events in painting seems possible but highly improbable; disturbing events: abduction and murder; presence of harmless of all birds at an apparently violent, disturbing event (in painting and title); juxtaposition of disparate objects and irrational narrative creates psychological 'jolt' that might trigger subconscious response.

The Horde, (1927)

- Brown coloured flat-formed but textured shapes (some are abstracted figures) on a pale blue ground; created by dropping paint soaked rope on to canvas creating textures, then painting around these in blue to form shapes, adding shadows, teeth, eyes, etc.
- Abstracted shapes (organic in effect) and figures seem to advance wildly towards viewer; forms not distinct but suggest animals/figures, sub-human; bared teeth, hands/claws, blank eyes, flying hair, etc.
- Chance effect of fallen painted rope reminiscent of Surrealist automatism, to 'release' subconscious; Ernst reworking of chance effects through their suggestion of images like psychologists' Rorschach blots; resulting image is disturbing because it is not wholly clear, suggesting its subconscious origins.

Europe After the Rain II, (1940-42)

- Begun in France, completed in USA; landscape format; created through decalcomania (applying paint by pressing it on to canvas to create textured effects); textured areas set against immaculately painted blue sky with clouds.
- Spongy, rotting landscape with strange figures; perhaps response to wartime situation.
- Technique allows chance effects (like Rorschach blots) to which subconscious mind of artist responds as he picks out images/details in the decalcomania effects; overall effect is dreamlike, ambivalent, suggestive but never wholly clear.

Other points considered to be valid to be given credit.

Topic 4

- 16 Analyse the use of materials in **three** works of architecture constructed during this period, explaining how the material affected their appearance. (30 marks)

The question requires candidates to

- Select three buildings.
- Analyse the use of materials in each.
- Explain how the use of materials has affected the appearance of the buildings.

Definitions of works of architecture

Apart from obvious examples of structures that enclose space, examiners should allow a broad understanding of the term 'works of architecture', including

- Temporary structures eg Erik Gunnar Asplund *Exhibition Building*, Stockholm, (1930).
- Un-built projects where it is clear what materials were to be used and how they affect the building's appearance eg Aleksandr and Viktor Vesnin *Pravda Building*, Leningrad, (1924).
- Structures such as Robert Maillart, *Zuoz Bridge*, Switzerland, (1901), Gordon Kaufmann *Hoover Dam*, (1930-36), etc.

Definitions of materials

Candidates are required to analyse the use of materials in their selected examples, although it is expected that they refer to only the principal materials.

In analysing the use of materials, candidates should consider construction and structure to some degree.

Possible examples might include

Bruno Taut, *Glass Pavilion*, Cologne (1914)

Analysis

- Glass panels and bricks set in reinforced concrete ribs; concrete base.
- Circular building with two floors and two glass staircases; lower floor ('cascading hall') – pool with cascading water; upper floor ('domed hall'), with central circular opening looking down to 'cascading hall'.
- Pointed dome with reinforced concrete latticed frame; double glazed.
- Coloured glass bricks in walls.
- Coloured prisms inside.
- Lit by electric lights at night.

Affect on appearance

- Reinforced concrete ribs allowed for glass infill.
- Structure and form (pointed dome) on glass brick drum, concrete base allowed subtle curved form, and steps leading to entrance gave temple-like effect.
- Glass walls and dome allowed light inside, but diffused because of double glazing of dome and thickness of glass wall bricks.
- At night, interior lighting gave 'magical' quality to building from outside.
- Whole sense of lightness, in terms of illumination and weight (thin structural ribs and glass).

Le Corbusier, *Villa Savoye*, Poissy (1928-31)

Analysis

- Reinforced concrete *pilotis*; rendered breeze block walls; glass curved walled ground floor entrance.
- Ramp and spiral stairs inside.

- Ribbon windows; ceiling to floor glass window of salon looking onto open air terrace.
- Two open terraces with planters.

Affect on appearance

- *Pilotis* and glass walled entrance give sense of light weight 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 form.
- 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 (as opposed to irregular forms).
- Geometric forms painted white with no ornamentation gives clean, pure, modern appearance.

Frank Lloyd Wright, *Johnson Wax Administrative Building, Racine (1936-39)*

Analysis

- Reinforced concrete, brick and glass.
- Reinforced concrete frame and columns; walls stop short of ceiling and glass tubes continue up, connecting with skylights.
- Support columns in workroom taper towards base and have wide, flat disc on top that support roof.
- Interior spaces divided into gallery floors.

Affect on appearance

- Outer walls in warm red brick with no conventional windows, give a 'closed' effect.
- Entrance with carport and articulated walls creates complex abstract forms.
- On inside, light shines through glass tubes creating soft, diffused effect; cannot see through tubes to outside.
- Columns support open atrium with gallery floors running around sides – reinforced concrete allows cantilevering of these gallery floors and open plan working space.
- Red bricks inside suggest warmth.
- Many curved surfaces: columns, disc shaped tops, gallery floors – possible because of use of reinforced concrete.

Other points considered to be valid to be given credit.