



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2012**

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## **History of Art**

**Assessment Unit AS 1**

*assessing*

**Module 1: Art**

**[AD111]**

**FRIDAY 1 JUNE, AFTERNOON**

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# **MARK SCHEME**

## AS Generic Mark Scheme

Assessment Criteria	Level 1 0–12 marks	Level 2 13–24 marks	Level 3 25–36 marks	Level 4 37–48 marks	Level 5 49–60 marks
<b>Knowledge</b> Source, select, recall material to demonstrate knowledge effectively (AO1).	Insufficient knowledge. Recall lacking scope, depth, relevance and/or accuracy	Limited knowledge. Recall problematic in scope, depth, relevance and/or accuracy.	Satisfactory knowledge. Recall mostly satisfactory in scope, depth, relevance and accuracy.	Good knowledge. Recall extensive, relevant and accurate, with minor lapses.	Excellent knowledge. Recall extensive, relevant and accurate.
<b>Understanding</b> Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments (AO2).	Insufficient understanding. Any relevant analysis, judgements, discussion and arguments unsubstantiated and/or unsustained.	Limited understanding. Any relevant analysis, judgements, discussion and arguments problematic.	Satisfactory understanding. Analysis, judgements, discussion and/or arguments mostly relevant and satisfactorily substantiated.	Good understanding. Analysis, judgements, discussion and/or arguments relevant, substantiated and sustained, with minor lapses.	Excellent understanding. Relevant and fully substantiated and sustained analysis, judgements, discussion and/or arguments
<b>Communication</b> Present a clear and coherent response (AO3), addressing Quality of Written Communication requirements.	Insufficient communication. Unclear, incoherent and/or non-extensive, with inaccurate spelling, punctuation and/or grammar, and/or inappropriate vocabulary and/or form/style of writing.	Limited communication. Clarity, coherence, extensiveness, spelling, punctuation, grammar, vocabulary and/or form/style of writing problematic.	Satisfactory communication. Clarity, coherence, extensiveness, spelling, punctuation, grammar, vocabulary and form/style of writing mostly satisfactory.	Good communication. Clear, coherent and extensive, with accurate spelling, punctuation and grammar, and appropriate vocabulary and form/style of writing, with minor lapses.	Excellent communication. Clear, coherent and extensive, with accurate spelling, punctuation and grammar, and appropriate vocabulary and form/style of writing.
<b>Marks available for each AC</b>	1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16	17 18 19 20

Throughout this mark scheme:

- *insufficient* – clear that minimum required standard for an AS pass has not been achieved
- *limited and problematic* – unclear that minimum required standard for an AS pass has been achieved.

## AS 1 Mark Scheme

Candidates' demonstrated knowledge and understanding of the indicative content will be assessed against the assessment criteria and performance descriptors within the AS Generic Mark Scheme above.

For each question, candidates must demonstrate some knowledge and understanding of the relevant 'immediate context' – within their historical contexts, closely associated artistic styles, themes, centres, movements and/or practitioners, as identified within the particular subject content section. 'Immediate contexts' shown below reproduce in full content descriptions directly relating to the questions, with the less relevant contextual content shown in summary form. The major part of each answer should not be contextual but, rather, drawn from the subject content to directly address the question.

Principal practitioners and works relevant to the examination question should be dated on first mention. Basic biographies should be provided for these principal practitioners. (To assist examiners, information within the Mark Scheme may occasionally be extensive – more than expected from any single candidate's answer.)

For archiving purposes each question is given a six-digit reference, the first three digits identifying the year (09, 10...) and examination series (1, January; 2, May–June), and the second three the unit (1–4) and section number (01–10).

## AS 1 Section 1 – Greek sculpture

122.101 Discuss the impact other cultures (such as Mycenaean and Minoan) had on Greek sculpture, establishing contexts and referring to appropriate sculptors and works in support of your answer.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context
  - **Archaic**, late 8thC–c. 480 BC; Egyptian, Mycenaean and Minoan influences; technical and aesthetic developments; limestone, marble, early use of bronze; emergence of Kouros, Kore and other free-standing figures; gradually freer treatment of drapery.
  - **Classical**, c. 480–323 BC; aggressive colonization under Alexander the Great; technical and artistic mastery; treatment clear, harmonious, restrained, generalised, idealised; narrative; refined drapery treatment; free-standing and pedimental figures, metope and frieze reliefs. Myron, Phidias, Polykleitos, and early work by Praxiteles and Lysippus.
  - **Hellenistic**, c. 323–27 BC; fall of Greece to Rome 146 BC; technical and artistic elaboration; shift from idealism to realism; movement, emotion, drama, group compositions; most practitioners unknown; late work of Praxiteles and Lysippus.
- Identification of required practitioners and works, and descriptions of works, e.g.:
  - *Kore in Dorian Peplos*, c. 530 BC (Acropolis Museum, Athens); practitioner unknown; Archaic polychromatic free-standing marble female (kore) figure; rigid vertical pose; limited sense of female form beneath fairly rigid peplos garment; 'Archaic smile'.
  - *Demosthenes*, c. 280 BC (Roman copy of lost original; Copenhagen, Ny Carlsberg Glyptotek); standing full-length marble portrait sculpture of orator and statesman Demosthenes (384–322 BC), possibly by Polyeuctus; original statue documented being erected in the Agora, Athens, 280 BC. Elderly bearded figure shown wearing a simple himation (rectangular cloak) and sandals and holding a scroll before him. Weight mainly on left leg.

#### UNDERSTANDING

- Analysis/ interpretation/ significance/ appraisal, e.g.:
  - *Kore in Dorian Peplos*: adheres to Archaic convention of showing female (kore) figure clothed only; weight evenly balanced, legs in same plane, shoulders and pelvis do not veer from the horizontal; use of colour and separation of arms from torso among indications of growing realist interest but, overall, limited sense of life and movement. Impact of other cultures:
    - Egyptian: possible influence evident in 'blockishness' of the stone, relating also to architectural form of the column; use of colour also possibly influenced by Egyptian sculpture and painting.
    - Minoan (island of Crete; Early era c. 2000–1700 BC, Late era c. 1600–1450 BC): portrayal of the female figure, and the relative informality and colourful light-hearted quality, including the figure's 'Archaic smile', could be related to Minoan influence. Much still uncertain about Minoan culture (including the, probably geological, reasons for its two abrupt disappearances) but seemingly: accomplished mariners; notable lack of military references; predominant deity/deities female; paintings distinctively lively, playful, colourful and naturalistic.
    - Mycenaean (SE mainland Greece c. 1600–1100 BC). Few examples of Mycenaean sculpture survive but collectively they testify to Minoan, Egyptian and other Middle Eastern influence, and to some material wealth. The small *Three Deities* ivory, c. 1500–1400 BC, an example of Mycenaean sculpture remarkable for its expression of human feeling and relationships. A similar humanised quality in the portrayal of deities becomes characteristic of much Greek sculpture, including to an extent the *Kore in Dorian Peplos*.
  - *Demosthenes*. Subject shown well past physical prime; wisdom equated with age; clothed, rather than nude, form equating with intellectual and moral, rather than physical, qualities; modest everyday clothing equating with subject's advocacy of democratic principles. Exemplifies continuing progression from idealised and generalised towards the naturalistic/realistic and individualised. Impact of other cultures:

- Typical Hellenistic characteristics. Naturalism/realism and sense of respect for the elderly can possibly be related to growing Roman influence in the region and period.
- Aggressive Greek colonization under Alexander the Great (356–323 BC), and consequent exposure to other cultures, contributes to increasingly eclectic artistic approaches.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 2 – Early Renaissance Italian art

122.102 Give an account of the emergence of portraiture in Early Renaissance Italian art, critically appraising two major examples, by different artists. Establish relevant contexts.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:
  - **Classical influence and rise of Humanism** Emergence from Gothic and Byzantine traditions; questioning, challenging; individualism; artist's status rises.
  - **Technical and aesthetic developments** In painting and sculpture; perspective, direct observation, personal expression, emergence of portraiture.
  - **Florence as centre** Also Padua and Siena; Duccio, Giotto, Lorenzo Ghiberti, Donatello, Fra Angelico, Paolo Uccello, Masaccio, Piero della Francesca, Andrea Mantegna, Sandro Botticelli.
- Identification of required practitioners and works, and descriptions of works, e.g.:
  - Piero della Francesca (b. 1416, Borgo San Sepolcro, Umbria; d. 1492, Borgo San Sepolcro). Influenced by art of Florence and may have lived there during 1430s.
    - *Portraits of Federico da Montefeltro and his Wife Battista Sforza*, c. 1465–74 (scholars differ widely on dating); paired portraits on wooden panels; Uffizi Gallery, Florence. The Duke and Duchess of Urbino shown in strict profile facing one another against a continuous distant landscape of the Montefeltro hills, he, in red tunic and hat, on the right and she, in black dress and elaborate pearl necklace, on the left. The Duke's 'better' profile is presented to the viewer – following a jousting accident he was badly injured on the right of his face, also losing his right eye. The missing bridge to his nose, seen in the painting, is a consequence of this accident. One account has it he had the bridge of his nose removed to improve his remaining field of view.
  - Sandro Botticelli (c. 1444/5–1510); leading exponent of 'poetic' strand in Florentine Quattrocento painting.
    - *Adoration of the Magi*, tempera on panel, c. 1470–75; Uffizi Gallery, Florence. One of at least five major treatments of this theme by Botticelli, two earlier ones being in the National Gallery in London. Commissioned by merchant, money-changer and embezzler Guasparre del Lama, who (with white hair, wearing a light blue robe and looking out at the viewer) is depicted amid the figures on the right. Botticelli himself probably the figure on the extreme right, in the same group, also looking out at the viewer. The Medici family also represented, including Cosimo the Elder (who had died in 1446) as the elderly king kneeling before the Virgin and infant Christ. Scholars differ on whether the dark haired man on the right, dressed in black and red, represents Giuliano or Lorenzo (the Magnificent). The Holy Family shown amid the ruins of a classical building fitted with a makeshift timber roof.

#### UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Piero della Francesca, *Portraits of Federico da Montefeltro and his Wife Battista Sforza*. Strict profile representation very formal and reminiscent of that seen on coins, thus possibly alluding to the subjects' aristocratic status and social ambitions.
  - Botticelli, *Adoration of the Magi*. Religious theme but also containing multiple portraits. High prominence given to images of the artist himself, his patrons (including at least one deceased) and their social circle, all in contemporary (Florentine) dress, within the Biblical scene (religious belief overcoming normal disjunctions of time and space).
  - Contributory factors to emergence of portraiture could include:
    - Progressive decline in power and authority of church.
    - Progressive rise in power and authority of merchant class.
    - Sense of individualism and personal expression increasingly valued (Botticelli's very distinctive, languidly poetic painting style a prime visual example).

- Gothic and Byzantine sense of godly omniscience (conveyed by generalised, idealised or otherwise stylized imagery) challenged by Renaissance human-centred observation from single point fixed in space and time, powerfully expressed in painting by adoption of scientific perspective.
- General rise in artist's status as discerning patrons – for reasons of self-aggrandisement, aesthetic pleasure, connoisseurship, religious belief, or whatever – seek out, support and nurture artistic talent.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 3 – European art Renaissance to Rococo

122.103: 'Realism' involves the artist's direct observation of a subject which is then – even if 'ugly' or 'ordinary' – truthfully and accurately depicted. Discuss the work of two European artists in the Renaissance to Rococo period whom you consider 'realist' in this sense, establishing relevant contexts.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context
  - **Netherlands** Emergence from Gothic tradition; technical and aesthetic developments; individualism, realism, some fantasy and grotesqueness; religious and secular subjects; Jan Van Eyck, Hieronymus Bosch, Pieter Bruegel the Elder.
  - and/or
  - **Baroque Flanders and France** Baroque exuberance and sensuality in painting and sculpture, Peter Paul Rubens, Pierre Puget; classical tendency within Baroque, Nicolas Poussin; pioneering landscape genre, Claude Lorraine.
  - and/or
  - **Rococo France** Fête galantes and other aristocratic dalliances; Jean-Antoine Watteau, François Boucher, Jean Honoré Fragonard; intimate and tranquil domesticity, Jean-Baptiste Chardin.
  - and/or
  - **Rococo Britain** Satirical social commentary, William Hogarth; animal anatomy and 'portraiture', George Stubbs; portraits and landscapes of the gentry, Thomas Gainsborough.
  - and in summary
  - Netherlands, Baroque Flanders and France, Rococo France and/or Rococo Britain, as not already covered.
- Identification of required practitioners and works, and descriptions of works, eg:
  - Jan (or Johannes) van Eyck (c. 1390–1441):  
*The Arnolfini Portrait* also known as *The Arnolfini Wedding*, 1434. Very early major example of painting in oils. Double portrait of Italian merchant/banker Giovanni di Nicolao Arnolfini and his wife Giovanna Cenami, he holding her right hand, palm up, in his left hand. Arnolfini in long brown fur cape and wide-brimmed hat; his wife in long green dress, much gathered at the waist, and embroidered white mantilla. Comfortably furnished room (bed chamber, possibly bridal chamber), with brass chandelier overhead, window and oranges to the left; convex mirror (with the ten stations of the Cross vignettes in the round frame) on centre of back wall; red four-poster bed on the right and another red-upholstered bed or couch against the back wall; small terrier-type dog centre-foreground.
  - and/or
  - Jean-Baptiste Chardin (1699–1779). Painter of still lives and domestic scenes; elected to the French Royal Academy on strength of *The Skate (or The Ray)*, 1728:
    - *The Young Schoolmistress*, c. 1735–36. Against a plain but delicately modulated grey background, a shallow interior scene with, in the left foreground, a plain wooden cabinet behind which a child, aged about five, points intently at some papers on the cabinet. On the right is a teenage girl in left profile who gazes at the child's down-turned eyes and points to the papers with a stylus held in her right hand. She wears blue and white dress, and pink and white cap; muted pink and white is seen also in the child's cap.
  - and/or
  - George Stubbs (1724–1806):
    - *Hambletonian, Rubbing Down*, c. 1800; a famous bay racehorse shown in right profile; active pose; accompanied by groom and stable boy and shown against expanses of grass and sky; two small nondescript buildings in background.



## UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Van Eyck:
    - *The Arnolfini Portrait*. Various interpretations as a kind of marriage certificate (perhaps one or both not being free to actually marry for religious and/or legal reasons), a depiction of the marriage ceremony itself, or a celebration of marriage. Heavy look of Giovanna's stomach reflects contemporary fashion and not necessarily that she was pregnant. Richly symbolic in terms of love and Christian marriage but the mirror, in particular, also a potent symbol of van Eyck's *realism*, the work, with its supreme handling of texture and form, widely regarded as one of the greatest realist paintings ever made, albeit, with subtle spatial distortions. In the collection of Philip IV of Spain in Velázquez's time and considered to have been an influence on the Spanish painter's masterpiece *Las Meninas*, 1656 (King and Queen shown as reflections in a mirror centred on a back wall), which itself influenced many leading artists (Picasso, for instance, painted 58 versions of it).
  - and/or
  - Chardin:
    - *The Young Schoolmistress*. Typical of his figure paintings (produced mainly between early 1730s and mid 1750s) and very different from other Rococo artistic approaches. World of middle-class domesticity, of servants and the commonplace; austere, simple, sober, dignified naturalism; some kinship with 17thC Dutch domestic scenes.
  - and/or
  - Stubbs:
    - *Hambletonian*. Acutely observed 'animal portrait' reflecting the artist's prolonged study of horse anatomy; lively, energetic pose although also an unrealistic one in that both fore- and rear-right legs are off the ground simultaneously; an example of Stubbs' compromising realism for sake of artistic composition.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 4 – French painting 1780–1870

122.104: “Capturing the here and now” – in other words, depicting truthfully and accurately one’s everyday surroundings – interested comparatively few French painters in the years 1780–1870. Discuss, establishing contexts and referring to appropriate movements, painters and works.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:
  - **Neoclassicism** The Enlightenment; time of revolutions against religious and state establishments; Ancient Egyptian, Greek and Roman artefacts stimulate scholarly and popular interest; Academy and the Prix de Rome; reaction to Rococo; Jacques-Louis David, political as well as artistic involvement; Jean Auguste-Dominique Ingres, Neoclassical champion with Romantic tendencies.
  - **Romanticism** Church and state give ground to private patronage; literary and exotic themes favoured; ‘cult of the individual’ given expression in rise and fall of hero-leader Napoleon; challenge to Academic artistic methods and values; sketchiness, drawing with brush, strong colour; Théodore Géricault, Eugène Delacroix.
  - **Realism** Conflict with political and artistic establishments; egalitarian values; struggle to establish landscape genre; Barbizon School, Camille Corot, Gustave Courbet, Jean-François Millet, Honoré Daumier.
- Identification of required practitioners and works, and descriptions of works:
  - Neoclassicism, e.g.:
    - Jacques-Louis David (1748–1825); strong supporter of both French Revolution (1789) and Napoleon; latterly exiled in Belgium and refused burial in France for political reasons.
      - *Death of Marat*, 1793. Vertical-format depiction of dead or dying revolutionary leader Marat in his bath – a serious skin condition meant he conducted most of his business from a medicated bath. Figure in bottom half of painting starkly lit against dark background; the murder weapon, a knife, bottom-left; Marat holds quill in his right hand; a note from his murderer, Charlotte Corday, in his left; vertical wooden packing case bottom-right inscribed with “À Marat/ David” and “L’An Deux” (“Year 2”).
  - Romanticism, e.g.:
    - Théodore Géricault (1791–1824). Leading painter of early French Romanticism; independent means freed him from need to sell his work to live; his two great passions, painting and horses; dies prematurely following riding accident.
      - *Raft of the ‘Medusa’*, 1818–19. Large makeshift raft with 20 or so figures, alive and dead, shown on dark heaving sea against yellowish, stormy sky. Illustrating aftermath of the French frigate *Medusa*’s foundering off Senegal, on west coast of Africa, 1816. Allegations of incompetence and cowardice against politically appointed captain who abandoned 150 to the raft, only 15 or so surviving when rescued.
  - Realism, e.g.:
    - Gustave Courbet (1819–77). Leading Realist artist, and activist against church, state and artistic establishments; his last years in exile in Switzerland on account of his political views.
      - *A Burial at Ornans*, 1849. Long horizontal format, large, life-size, scale; open grave centre foreground; church and civic dignitaries on left; deceased unnamed/anonymous in title; larger group of ordinary mourners, mostly in black, in centre- and right-background; human skull and white dog prominent to right of grave.
    - and/or
      - Courbet, *Studio of a Painter*, 1854–55; horizontal format, large scale; depicts Courbet himself, centre-stage, seated at his easel working on a landscape painting, a nude female model immediately behind him; some 28 other figures to left and right.

## UNDERSTANDING

- Analysis/interpretation/significance/appraisal:

Neoclassicism, e.g.:

- David.

- *Death of Marat*. “Capturing the here and now” but truthfulness and accuracy of the depiction questionable – where, for instance, is there any sign of Marat’s skin condition, and is it credible that everything in the scene (Corday’s note, the murder weapon, Marat’s donation to a widow...) so fortuitously and effectively argues the revolutionary cause? David idealises his friend Marat as noble martyr to the cause; austerity of Marat’s depicted surroundings and possessions contrasts with lavish lifestyles of recently deposed monarchy and aristocracy; the packing case Marat’s ‘tombstone’ within the painting; the year “2” – over the obliterated “1793” – denotes, for David, revolutionary France beginning anew in this ‘Age of Reason’.

Romanticism, e.g.:

- Géricault.

- *Raft of the ‘Medusa’*. Romantic focus shifts towards the individual and the darker side of nature, including human nature, but the *Raft of the ‘Medusa’* also has contemporary, politically confrontational theme. The depicted scene geographically remote from France but also the consequence of “here and now” French political and social affairs. Meticulously researched and observed forms passionately rendered, but arguably also less than completely truthful in glossing over the murders and cannibalism committed by some of the survivors. Criss-crossing diagonals and fractured pyramidal structure in the composition express survivors’ alternating hope and despair; no reassuring verticals or horizontals; colour composition of ‘bruised human flesh’.

Realism, e.g.:

- Courbet.

- *A Burial at Ornans*. Notably large scale of work given over to an ordinary, unnamed person’s funeral was widely interpreted at the time as tantamount to political incitement, challenging the established orders of church and state. Courbet’s ‘down-to-earth’ socialism and realism emphasized by the horizontal format and, centre foreground, the open grave, a human skull and a dog; his painting technique very direct, fresh, intuitive, and at odds with the prescribed academic method.

and/or

- *Studio of a Painter*: right side of painting depicts Courbet’s friends and supporters, including the anarchist philosopher Proudhon (“property is theft”) and the *avant garde* poet and critic Baudelaire; left side represents/ symbolises his perceived enemies, including the Neoclassical and Romantic Academic establishments, and Emperor Napoleon III, in the guise of a poacher (having “poached the Empire”).
- General points on “capturing the here and now”, e.g.:
  - Treatment of directly observed ordinary, authentic subjects a core principle of Realism. Baudelaire key advocate of this.
  - “Ordinary” subjects generally consistent with Realist artists’ socialist sympathies.
  - Realist subject matter a conscious and predictable reaction to that of Neoclassicism, Romanticism and Academicism, which was generally narrative/ literary-based, (melo)dramatic and removed in time and/or place.
  - From c. 1839, almost all painting influenced to some degree by new ‘realist’ art of photography.
  - For some French artists in the years 1780–1870, “ordinary” or everyday living involved direct experience of “extraordinary” historical events, such as: the Revolution of 1789 and the subsequent Reign of Terror (David), the rise and fall of Napoleon (David and Ingres), the Revolution of 1830 (Delacroix) and the Commune of 1871 (Courbet).

- Any other valid content to be identified at the standardising meeting and credited.

## AS1 Section 5 – British painting 1780–1850

122.105: In their choices of subject, some British painters in the years 1780–1850 favoured the ordinary and some the extraordinary. Discuss, establishing contexts and referring to appropriate movements, painters and works.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:
  - **Watercolour landscape painting** Dutch influence; working outdoors directly from nature; exploiting spontaneity, fluidity and aesthetic economy of watercolour medium; John Crome, Thomas Girtin, John Sell Cotman.

and/or

- **Romantic landscape** Influenced by Claude Lorrain and Dutch landscapists; working outdoors directly from nature; challenge to Academic artistic methods and values with increasing importance given to the sketch and other aesthetic innovations; various reflections on landscape in an increasingly industrial and urban age; John Constable, J. M. W. Turner, Samuel Palmer.

and/or

- **Academicism** Artists content for most part to work within the broad artistic and philosophical traditions associated with the High Renaissance; Henry Raeburn, William Etty, Edwin Landseer.

and/or

- **Independents** Attention turned on inner worlds of fantasy, belief, obsession, dread; Henry Fuseli, William Blake, Richard Dadd.

and in summary

- Watercolour landscape painting, Romantic landscape, Academicism and/or Independents, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g.:
  - John Constable (1776–1837).
    - *Dedham Water-Mill*, c. 1819; oil on canvas; National Gallery, London. Water-mill on left, seen from across a millpond or river and against white sunlit clouds; stand of dark trees on the right.
  - J. M. W. Turner (1775–1851).
    - *Snow Storm: Hannibal and his Army Crossing the Alps*, c. 1812; oil on canvas; Tate Gallery, London. Large canvas, horizontal in format, with small human figures in rocky landscape along the bottom edge; great vortex of dark cloud sweeping anti-clockwise through the composition; a pale sun, upper-left, breaking through the darkness to cast light on the left side of the Alpine scene.

#### UNDERSTANDING

- Analysis/ interpretation/ appraisal, e.g.:
  - Constable.
    - *Dedham Water-mill*. Brushwork vigorous, spontaneous, conspicuous, giving convincing sense of direct observation from nature. Choice of subject typical of Constable in that it represented a quiet countryside scene local to him – and “ordinary” in that sense. As he famously wrote to his friend John Fisher in 1821:  
...the sound of water escaping from milldams, over willows, old rotten planks, slimy posts, and brickwork – I love such things... I... paint my own places best; painting with me is but another name for feeling, and I associate ‘my careless boyhood’ with all that lies on the banks of the Stour. These scenes made me a painter, and I am grateful; that is, I had often thought of pictures of them before I had ever touched a pencil.

- Turner.
  - *Snow Storm: Hannibal and his Army Crossing the Alps*. Contrasting with what may be described as Constable's parochialism, this painting represents a synthesis on Turner's part of "extraordinary" personal experiences (his travels through the Alps and a dramatic storm in Yorkshire) together with various kinds of Romantic historical and literary interests. Unacademic in painting method and disdain for detailed visual recording. Expressive brushwork and dramatic diagonals affirm the artist's Romanticism. "Extraordinary" landscape, weather and historical event used as pretext for near-abstract approach.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 6 – Lens-based art 1850–1945

122.106: Pictorial photographs from the years 1850–1945 tend to be either truthful visual records or artistic statements. Discuss, establishing contexts and referring to appropriate photographers and works.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:
  - **Pictorial photography** Technical limitations – gradually reduced – restrict early use mostly to landscape and portrait/figure studies; two dominant views, truthful visual record or means for artistic statement; informing and informed by painting; various exploratory, documentary and expressive agenda; William Henry Fox Talbot, Julia Margaret Cameron, Ansel Adams, Jacques-Henri Lartigue, Edward Steichen, Alfred Eisenstaedt, Robert Capa, Weegee (Arthur Fellig), Bill Brandt, Henri Cartier-Bresson.

and, in summary

- Anti-pictorial photography, Selected film directors.
- Identification of required practitioners and works, and descriptions of works, e.g.:
  - William Henry Fox Talbot (1800–77). English country gentleman, Member of Parliament, author (2 books), inventor (12 patents), scientist (over 50 scientific papers) and pioneer photographer. Frustrated by his poor drawing ability, even with the aid of a camera lucida, Talbot in 1833 began his photographic experiments, publishing a scientific paper on the subject in 1835. In 1840 he introduced the calotype, enabling multiple images to be printed from a paper negative (the paper saturated with silver compounds, and waxed or oiled to make it as transparent as possible) – essentially the method that would dominate photography until the advent of digital processing. Louis Daguerre’s daguerreotype process of 1839, in contrast, produced a single positive image on glass. The daguerreotype was largely abandoned by about 1865. Talbot’s *Pencil of Nature*, 1844, was one of the first books to be photographically illustrated and thereafter he devoted much of his life to developing photogravure, by which means photographs could be quickly and cheaply reproduced in print form. The fibrous quality of his paper-negative calotypes produced quite soft images, especially compared with those obtained from Daguerre’s metal plates, but in 1851 this problem was overcome with the introduction of negatives on glass plates, in the wet collodion process.
    - *Nelson’s Column Under Construction*, 1845; calotype of Trafalgar Square. Smoggy or softly focused/rendered view across Trafalgar Square, with the bottom half of Nelson’s Column, its base surrounded by timber scaffolding, right of centre in the middle distance and the church of St Martin-in-the-Fields further back and to the left. In the foreground are bill-covered hoardings, complete with a stencilled sign “No bills to be posted”. Bottom left is a temporary workman’s hut. Between the hut and the front of the church is a tall plinth on which a bronze figure on horseback is mounted. No human, animal or bird life is apparent.
  - Julia Margaret Cameron (b. Calcutta, India, 1815; d. Kalutara, Ceylon, 1879). Pioneer amateur photographer. Daughter and wife of high ranking colonial civil servants, she only began her photographic career in 1863 when presented with a camera on her 48th birthday. Friends and visitors to the family home on the Isle of Wight included some of early Victorian society’s leading figures – Tennyson, Darwin, Thomas Carlyle, Henry Longfellow, Lewis Carroll, William Holman Hunt, among others – and many of these she photographed. Apart from these portrait photographs, she also produced photographs dedicated to “beauty” – “I longed to arrest all the beauty that came before me and at length the longing has been satisfied” (from unfinished autobiography, *Annals of My Glass House*, written 1874, first published 1889). Family, friends, neighbours and servants were used as models to create Biblical and mythical tableaux, drawing inspiration from literary and art historical sources.
    - *Madonna With Children*, c. 1866; albumen print; collection The Museum of Modern Art, New York. Vertical format with a dark rounded arch form at the top. Tightly composed half-length portrayal of the ‘Madonna’ in left three-quarter profile, a young child to the left and an infant bottom-right. The Madonna’s simple dark dress is contrasted by a white headscarf that blends with the light background below the dark arched form.

- Robert Capa (b. Endre Friedmann, Budapest, Hungary, 1913; d. Vietnam, 1954), war photojournalist. E.g.:
  - *D-Day, Normandy, June 6, 1944, 1944*. Horizontal format black and white photograph with close-up but hazy image of American soldier half swimming, half wading, to shore during the D-Day landing (as memorably portrayed also by Steven Spielberg in the opening sequence of *Saving Private Ryan, 1998*); various indistinct images of angular military hardware in background.

#### UNDERSTANDING

- Analysis/ interpretation/ significance/ appraisal, e.g.:
  - Talbot.
    - *Nelson's Column Under Construction, 1845*. "Truthful visual record" more than "artistic statement". Complex urban scene rendered with greater accuracy, detail, speed and authenticity than could be achieved by the most skilled and diligent artist, thus achieving Talbot's immediate personal goal.
      - Strong tonal contrast between near and distant forms also interpretable as effect of the London smog. This and the work-in-progress appearance of the scene are reminders that this was a time of vigorous, unprecedented growth and influence for Britain.
      - Lack of apparent human, animal or bird life illusory but explicable (moving figures not registered because of lengthy exposure required by the primitive photographic emulsion).
      - Trafalgar Square a national rallying point, specifically catered for by prestigious buildings, institutions and monuments in or around it.
      - Church and state symbolised in the depicted buildings and monuments
      - Column offset in the composition, allowing room for the church, equestrian statue and workman's hut on the left, and the hoarding across the foreground.
      - Trafalgar Square then, as now, a national and popular rallying point, quite often with an insurrectionist edge.
      - Building-site appearance.
      - People and/or minor rebelliousness represented by the poster-bedecked hoarding.
      - Non-discriminating inclusiveness (alongside prestigious buildings and monuments are included illegal posters and other visual clutter and detritus).
      - Talbot's process, unlike Daguerre's, effectively marks end of image-making monopoly by church, state and the wealthy or powerful.
  - Cameron.
    - *Madonna With Children*. "Artistic statement" more than "truthful visual record". Dark arched form at top of composition helps create a compact visual composition and also creates a 'halo' effect around the 'Madonna' and children. Reminiscent of 'Madonna and Child' paintings of Raphael. Pre-Raphaelite painting also a possible influence.
  - Capa.
    - *D-Day, Normandy, June 6, 1944*. "Truthful visual record" more than "artistic statement". Sense of frenzied, violent movement; poor technical standard of image corresponds with, and effectively communicates, the wholly abnormal physical circumstances under which the photograph was taken – wading ashore from landing craft whilst under heavy enemy fire. Illustrating Capa's famous dictum "If your pictures aren't good enough, you aren't close enough". Capa one of the earliest to exploit new small cameras and fast film which meant photojournalism no longer had to make do with studied poses of the great and the good but, rather, could capture action shots under poor lighting conditions. Disdain for traditional approaches and interest in movement shared with Cubists and, especially, Futurists.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 7 – Painting 1880–1945

122.107: Which painting movement from the years 1880–1945 do you consider best reflected the society and broad circumstances of its time? Establish contexts, refer to appropriate painters and works, and give reasons in support of your choice.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:
  - **Fauvism** Active France c. 1899–1908; reaction to Impressionism; influences Post-Impressionism, Islamic art; aggressive, expressive, decorative use of intense colour; Salon d'Automne 1905 exhibition; Henri Matisse, Albert Marquet, André Derain, Maurice de Vlaminck.
  - or
  - **Cubism in France** Challenging Greek/Renaissance canon of beauty and representation; three main phases; Early, c. 1907–09; development of Cézanne's multi-viewpoint anti-perspectivism married to African tribal art influence; High/Analytic, c. 1910–12, multi-faceted, monochromatic, use of letter-forms and collage; Synthetic, c. 1913–14, more individualistic, less fragmented formally, colour returns; Pablo Picasso, Georges Braque, Juan Gris.
  - or
  - **Futurism** Active Italy c. 1909–15; literary movement beginning; aggressively celebrating modernity, machines, dynamism, war; influenced by Cubism; Umberto Boccioni, Giacomo Balla, Carlo Carrà, Gino Severini.
  - or
  - **Die Brücke and Der Blaue Reiter** Die Brücke (The Bridge), active Dresden c. 1905–13; Expressionists celebrating various kinds of 'primitivism'; Ernst Ludwig Kirchner, Emil Nolde, Karl Schmidt-Rottluff. Der Blaue Reiter (The Blue Rider), active Munich c. 1911–14; Expressionists; various approaches, including abstraction; Wassily Kandinsky, Franz Marc, Paul Klee.
  - or
  - **Independent Expressionists** Unique experiences uniquely envisioned, arguably reflecting the North European's sense of introspection and isolation; painting of James Ensor, Edvard Munch, Paula Modersohn-Becker, Max Beckmann, Oskar Kokoschka.
- and, in summary
  - Fauvism, Cubism in France, Futurism, Die Brücke and Der Blaue Reiter, and/or Independent Expressionists, as not already covered.
- Identification of required movement, practitioners and works, and descriptions of works, e.g.:
  - Fauvism:
    - Henri Matisse (1869–1954), *Dinner Table, Red Version (or The Dessert: Harmony in Red)*, 1908; woman, dinner table and chair shown schematically against flat bright red ground; large arabesque forms of wallpaper carry through onto horizontal surface of the table itself; also spatially ambiguous is the garden scene top-left – window, mirror or picture-within-a-picture?
  - or
  - Cubism in France:
    - Pablo Picasso (1881–1973), *Les Femmes d'Alger (O. J. Version O)*, 1906–07; five female nudes, in three different angular styles, shown in shallow pictorial space against icy blue and white ground, with brown curtain on left and still-life of fruit on a white tablecloth centre foreground; forms semi-abstract and spatially ambiguous.
  - or
  - Futurism:
    - Umberto Boccioni (1882–1916), *The City Rises*, 1910; diagonal lines of men and lunging horses in foreground create strong sense of movement and energy, offset by static quality of vertical scaffolding along top of painting; flickering Impressionistic brushwork, indeterminate forms and strong colours.



or

- Die Brücke and Der Blaue Reiter:
  - Paul Klee (1879–1940), *They're Biting*, watercolour, 1920; whimsical stick-drawing portrayal of angler, boat, sun and fish; child-like; conceptual rather than perceptual treatment (no use of perspective); soft yellow-green background.

or

- Independent Expressionists:
  - Edvard Munch (1863–1944), *The Scream*, 1893; nausea-inducing curves and perspective; strident colour composition; semi-abstract.

## UNDERSTANDING

- Analysis/ interpretation/significance/appraisal, e.g.:
  - Fauvism
    - Matisse restricting perspective/depth effect; decorative two-dimensional forms held in balance with illusionary three-dimensional; Islamic influence evident in use of arabesques and flat, decorative colour planes, as also influence of Early Renaissance Italian 'primitive' Giotto.

or

- Cubism
  - Picasso develops further Cézanne's multi-viewpoint anti-perspectivism and allies it to forms influenced by Ancient Egyptian, Iberian and African tribal artforms – all directly challenging "Renaissance" norms.

or

- Futurism
  - Boccioni celebrates dynamism of modern life; forms dissolve and spatial depth restricted; semi-abstract expression of movement and energy produced by welter of colourful brushstrokes.

or

- Die Brücke and Der Blaue Reiter
  - Klee affecting child-like, untutored sensibility.

or

- Independent Expressionists
  - Munch rejects Renaissance-style realism/naturalism for semi-abstract self-expression of a troubled inner reality.
- General context, e.g.:
  - Growth of science, technology, industry and commerce.
  - Developments in transport and communication systems.
  - Development of multi-national, multi-cultural, perspectives.
  - Questioning of religious, philosophical and – latterly – scientific certainties.
  - Influence of psychoanalysis.
  - Capitalism and communism; market-led and command economies.
  - Impact of two world wars.
  - Rise of liberal democracy.
  - Influence of Feminism.
  - Consequences of mass production, communication, and transport.
- Any other valid content to be identified at the standardising meeting and credited.

## AS1 Section 8 – Painting 1910–1945

122.108: Give a broad critical appraisal of either Surrealist or School of Paris painting within the years 1910–1945, establishing contexts and referring to appropriate painters and works.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:

- **Surrealism** Active across Europe c. 1920–39; publicly launched Paris 1924; development from Dada; artistic exploration of irrational and subconscious; influenced by psychoanalysis of Freud and Jung; use of accident, chance, automatism; ‘Automatic’ Surrealism, Max Ernst, Joan Miró, André Masson; ‘Dream’ Surrealism, Salvador Dali, René Magritte, Paul Delvaux.

or

- **School of Paris** Paris, progressive art centre; various figurative approaches; Amedeo Modigliani, Chaïm Soutine, Marc Chagall, Henri Matisse, Pablo Picasso.

and in summary

- Abstraction, Surrealism, School of Paris and/or North American, as not already covered.
- Identification of required movement, practitioners and works, and descriptions of works:  
either  
Surrealism
  - Automatic Surrealism; use of accident and chance extending into the formal elements, leading, for the most part, to abstraction or semi-abstraction:
    - Max Ernst (b. near Cologne, Germany 1891; d. Paris 1976). Initially intended to study philosophy and psychology. Active Dadaist in Cologne, along with Jean Arp and others, prior to becoming a Surrealist; painter, sculptor and writer. His stated artistic aim, “to find the myth of his time”.
      - *The Edge of a Forest*, 1926. Example of his own *frottage* technique, in which a rubbing from a textured surface forms basis for further invention and manipulation. Image resembling a ploughed field, in the foreground, with a stand of brownish trees set against a green and blue sky and featuring a ‘sun’ within a red-rimmed disc. Lower part of ‘sky’ flat green, its upper edge undulating; upper part of ‘sky’ textured blue-black; ‘field’ and ‘trees’ reveal a regular ‘warp and weft’ suggesting some kind of netting or fabric was used.
    - Joan Miró (b. near Barcelona 1893, d. Palma de Mallorca 1983). Painter, sculptor and printmaker loosely associated with Surrealism 1924–29. Raised and trained as an artist in Barcelona, and moved to Paris 1919–20, meeting fellow countryman Picasso. Influenced by Cubism. From 1920, tended to spend winters in Paris and summers in Montroig, Spain.
      - *The Hunter (Catalan Landscape)*, 1923–24. Sharply drawn geometric and semi-abstract organic forms (ear, eye, birds, sea creatures...) against flat yellow ‘sky’ and muted pink ‘earth’; top left, small French and Spanish flags; bottom right, in curvilinear script, the letters “Sard”.
    - André Masson (b. Balagny, France 1896; d. Paris 1987). Studied painting in Brussels and Paris; seriously wounded in WWI, an experience deeply affecting him for the rest of his life. Closely associated with Surrealism c. 1922–28. Would deliberately induce in himself a trance-like state from which to produce ‘automatic’ art, often using adhesive onto which he would pour coloured sands. 1934–36, lived in Spain. 1941–45, lived in U.S., before returning to France. Important link between Surrealism and Abstract Expressionism.
      - *The Battle of the Fishes*, 1926–7. Various fish- and bird-like drawn forms on a white ground; drip-like forms in black, red, yellow and sand.
  - Dream Surrealism; essentially limits accident or chance to the selection and juxtaposition of images or ideas, the images themselves tending to be rendered academically. E.g.:
    - Salvador Dali (1904–89). Leading ‘Dream’ Surrealist painter.
      - *Christ of St John of the Cross*, 1951. Upper two thirds of the vertical canvas contains a top-down view of figure of Christ and the Cross, strongly lit from right hand side, both seemingly floating within a black spatial void. The foot of the Cross merges with golden clouds over a blue sky and, below it, a ground-level view of a lake or bay with two small boats and three men in the foreground and a range of barren brownish hills

in the background. The individual elements of the painting naturalistically rendered; the combined effect, though, supernatural.

- René Magritte (b. Lessines, Brussels 1898; d. Brussels 1967). 1913, his mother drowned herself.
  - *The Human Condition*, 1933. Looking out of a curtained window to what at first appears to be a simple view of grass, trees and blue sky with some white clouds. Closer inspection reveals an easel placed in front of the window and part of the 'view' is actually a landscape painting.
- Paul Delvaux (b. Antheit, Belgium 1897; d. Veurne 1994). Son of a lawyer; classically educated; at behest of his parents, studied architecture and decorative painting rather than fine art. 1920–25, began working as fine artist. About 1926, influenced by Giorgio de Chirico's Metaphysical Art. Early 1930s, visited Spitzner Museum (medical curiosities museum) in Brussels and became fascinated by a display – behind glass and red velvet curtains – of skeletons and a mechanical Venus. Influenced by fellow Belgian Magritte. Came late to Surrealism, in 1935, but remained with it later than others.
  - *Sleeping Venus*, 1944; Tate Gallery, London. Night scene lit only by a crescent moon upper right. A square or piazza surrounded by classically-styled buildings and steep mountains beyond. Centre foreground, a female nude sleeps on red velvet atop a carved golden bed. To the right and in the middle distance, five or so female nudes gesture as if in states of distress. Left foreground, stands a human skeleton and, immediately to the right but just beyond the foot of the bed, a fully clothed woman stands impassively, her left hand directing attention towards the sleeping Venus.

or

School of Paris

- Henri Matisse (1869–1954), leader of Fauvism (c. 1899–1908) and, later, one of the principal School of Paris painters.
  - *Decorative Figure on an Ornamental Ground*, 1927; surprisingly rectilinear female nude, just right of centre, depicted against curvaceous floral and other decorative forms; a gilded Rococo mirror across the corner of the room behind her; to the left a plant in a blue and white jardinière; centre foreground a dish of four lemons; right foreground what may be corner of an upholstered seat or settee; rich and rather improbable palette of blues, reds, pinks, oranges, greens and browns.
- Pablo Picasso (1881–1973). Co-founder of Cubism and widely considered the greatest visual artist of his time.
  - *Guernica*, 1937; oil on canvas, 11½ x 25½ ft/ 3.5 x 7.77 m; Museo del Prado, Madrid. Context: Spanish Civil War, 1936–39, between Republican and Nationalist (or Fascist) forces; 1936, the beleaguered Republican government commissions a Picasso artwork for the Spanish pavilion at the Paris International Exhibition of 1937. Picasso willing but without a subject, until 28 April 1937, when, supporting General Franco's Nationalist/ Fascist forces, German and Italian warplanes bomb Guernica, the historic capital of the Basque region in Spain, killing about three thousand civilians, mostly women and children. Picasso rapidly produces an 'easel' painting of mural dimensions in semi-abstract monochrome, depicting, left to right: a mother wailing and holding the body of her dead child; a bull; a fallen and broken warrior; a wounded horse; an electric bulb emitting jagged rays of light; three distraught figures, one, seemingly, a woman with an outstretched right hand holding an oil lamp.

## UNDERSTANDING

- Analysis/ interpretation/ significance/ appraisal, e.g.:
  - either
  - Surrealism
    - Automatic Surrealism
      - Ernst, *The Edge of a Forest*. Title plays active role; hallucinatory quality; viewer encouraged to engage own imagination to try to make sense of this strange 'landscape'; particularly for Germanic peoples, forests have long held deep and mysterious symbolic meanings.

- Miró, *The Hunter*. Playful, unthreatening, dream-like evocation of objects and experiences from the artist's life in Spain and France; the letters "Sard" bottom right, for instance, are probably an abbreviated reference to the "Sardana", a Catalan dance, and, bottom left, the green triangle with a hole in one corner is probably referring to a palette.
- Masson, *Battle of the Fishes*. Overlapping drawn images evocative of fossilized sea creatures; life and death cycle; eat and be eaten.
- Dream Surrealism:
  - Dali, *Christ of St John of the Cross*. Hallucinatory, 'photo-realist', illusionism; imaginative evocation of the spiritual/supernatural and material/natural coming together in the figure of Christ.
  - Magritte, *The Human Condition*. Common theme within Magritte's work to question the natures of how we perceive and how we represent reality.
  - Delvaux, *Sleeping Venus*. Typical piece; sleeping figures and night scenes are recurring themes, connecting with unconscious, dreams, hypnotic states, memory, myth. Subjects also usually involve public spaces (the architecture often classical) peopled by both the (overly) dressed and the nude (taken to the extreme in skeletons); mysterious gestures.

or

#### School of Paris

- Matisse, *Decorative Figure*. The 'hedonism' typical of Matisse's middle-period paintings here tempered by severe geometry in the female nude herself, bound within a right-angle formed by her left thigh and torso; working against expectations in that 'voluptuousness' of line, colour and pattern is elsewhere (in the floral wall/screen decorations, carpet, plant, mirror); the upholstered seat forms another right-angle across the bottom-right corner of the painting, helping to flatten the pictorial space, as do the mirror, hung across a corner of the room, and the straight blue lines in the carpet/rug, receding in parallel, rather than converging; gilt of the mirror balanced by the lemons within the blue-green bowl.
- Picasso, *Guernica*. Monochromatic treatment and areas of text-like patterning reminiscent of newspapers and news photographs, lending the painting an urgent and tragic quality. The bull and wounded horse strong associations with the Spanish bullfight and also with many Picasso works before and since 1937 – sometimes in the form of the man-bull or minotaur. The bull ambiguous, in symbolising maleness, life and power but also, in the bullfight, it is penetrated and killed. The wounded horse, a recurring symbol of the female for Picasso.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 9 – Sculpture 1870–1945

122.109: Give a broad critical appraisal of either Cubist and Futurist sculpture or Dada sculpture within the years 1870–1945, establishing contexts and referring to appropriate sculptors and works.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:
  - **Cubism and Futurism** Challenging Greek/Renaissance canon of beauty and representation. Cubism: Picasso, Henri Laurens, Jacques Lipchitz, Constantin Brancusi. Futurism, Umberto Boccioni.
  - or
  - **Dada** Active Zürich, Berlin, Cologne, New York, c. 1915–22; break with all traditions of artistic creation, including manual craftsmanship; use of accident, chance, readymade, performance; Jean (Hans) Arp, Marcel Duchamp.
- and in summary
  - Cubism and Futurism, Dada, Surrealism and/or Independents, as not already covered.
- Identification of required movements, practitioners and works, and descriptions of works, e.g.:
  - either
  - Cubism and Futurism
    - Umberto Boccioni (1882–1916)
      - *Unique Forms of Continuity in Space*, 1913 (bronze, cast 1931). Schematic form of running or striding human figure apparent beneath an ‘envelope’ of turbulent curved and angular abstract forms, reminiscent of a loosely clothed figure in a wind tunnel.
    - Henri Laurens (1885–1954)
      - *Woman with Guitar*, 1918 (stone, 59 x 25 cm/ 23 x 10 in). Severely rectilinear and angular forms combined with stylised curvilinear ones – for hair and torso/guitar.
  - or
  - Dada
    - Jean (Hans) Arp (1887–1966). Dada and Surrealist sculptor and painter. Committed to abstraction (as an outcome parallel to that of nature) and involvement of chance – “Art is a fruit which grows within man, like a fruit on a plant, or a child in his mother’s womb” (quoted in *Selections from The Guggenheim Museum Collection 1900–1970*, The Solomon R. Guggenheim Museum, New York, 74-122468, p. 27). Following use of materials such as paper, string and wood, in low and high relief, turned to free-standing sculptures in the round in 1931.
      - *Collage Made According to the Laws of Chance*, 1916. Example of automatic or chance-based techniques; abstract forms.

#### UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - either
  - Cubism and Futurism, e.g.:
    - Boccioni
      - *Unique Forms of Continuity in Space*. A major example of fundamental shift away from Greek/ Renaissance canon of representation. Futurist semi-abstract expression of dynamism, energy, movement – and rejection of representational art of the past (although works such as the *Nike of Samothrace*, c. 250–190 BC, and Niccolò dell’Arca’s running woman in his *Lamentation* terracotta group sculpture of c. 1485–90, can be seen as quite close precedents – see, e.g. H. W. Janson, *History of Art*, 1962, 4th ed., Thames and Hudson, 1991, p. 761).
    - Laurens
      - *Woman with Guitar*. Close equivalent in three dimensions for two-dimensional Synthetic Cubist works by Picasso, Braque, Gris, etc; readable as woman holding a guitar but severely simplified and stylised; weight and hardness of the stone respected and conveyed through the geometrical forms (no attempt to emulate flesh, hair or wood); frontal presentation; layering effect gives limited sense of recession.

or

- Dada
  - Arp
    - *Collage Made According to the Laws of Chance*. Exemplifies almost total rejection of western artistic traditions, including representation, artistic intention and technical skill; can be related to use of automatism in Freudian and Jungian psychoanalysis.
- General, e.g.:
  - Growth of science, technology, industry and commerce.
  - Developments in transport and communication systems.
  - Development of multi-national, multi-cultural, perspectives.
  - Questioning of religious, philosophical and – latterly – scientific certainties.
  - Influence of psychoanalysis.
  - Capitalism and communism; market-led and command economies.
  - Impact of two world wars.
  - Rise of liberal democracy.
  - Influence of Feminism.
  - Consequences of mass production, communication, and transport.
  - Environmental/ecological concerns.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 10 – Irish art 1900–1945

122.110: Give a broad critical appraisal of Academic and Modernist art in Ireland 1900–1945, establishing contexts and referring to appropriate artists and works.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:
  - **Academic painting and sculpture** Artists content for most part to work within the broad artistic and philosophical traditions associated with the High Renaissance; John Lavery, Rosamund Praeger, James Humbert Craig, William Orpen, John (Seán) Keating, Frank McKelvey, John Luke, Tom Carr.
  - **Modernist painting and sculpture** Artists questioning Eurocentric and Renaissance artistic values, conventions; ‘technically introverted’, emphasising aesthetic and formal elements; various avant garde influences. Post-Impressionism: William Conor, Roderic O’Conor, Grace Henry, Jack Butler Yeats, Paul Henry. Cubism: Evie Hone, Mainie Jellett, Norah McGuinness, Nano Reid; Surrealism, Newton Penrose.
- Identification of required practitioners and works, and descriptions of works, e.g.:
  - (Sir) William Orpen (b. Co. Dublin 1878; d. London 1931), Irish/British painter loosely associated for a time with Irish Celtic Revival; Official War Artist during WWI; highly successful portrait painter in Edwardian Britain; critical reputation declined as his financial success grew, but now some signs of recovery.
    - *The Holy Well*, c. 1915; tempera on canvas, National Gallery of Ireland. One of his ‘allegorical’ paintings; almost twenty figures, about half nude or semi-nude, shown against a barren landscape, with a strong blue of the sea or a lake in the middle distance; corbelled-stone beehive huts and a Celtic cross on the right suggest this is a place of Irish pilgrimage, although the predominantly warm canvas-coloured hues resemble more a Mediterranean setting. Top-left, the painter Sean Keating (1889–1977), a prominent supporter of the Irish Celtic Revival and also Irish independence, truculently poses against a bare tree. Immediately beneath him the holy well. A monk or priest stands before it, hands and head uplifted whilst receiving naked penitents.
  - John (Seán) Keating (b. Limerick 1889, d. Dublin 1977). Irish academic, mostly narrative, painter closely associated with Irish Celtic Revivalism and Irish Nationalism. 1911, began studies at the Metropolitan School of Art, Dublin, and studied for a time under William Orpen.
    - *Men of the West*, 1916 (Hugh Lane Municipal Gallery of Modern Art, Dublin). Historical context: painted at a particularly turbulent time; at the height of Irish Nationalists’ struggle for independence from Britain and also in the middle of WWI. Three men in casual dress – open shirts, wide-brimmed hats, waistcoats – holding rifles, with a cloudy sky behind them and an Irish tricolour on the left. The left-hand, bearded figure is Keating himself. His brother and a friend posed for the other moustached figures.
  - Jack Butler Yeats (1871–1957). Having begun as an illustrator, progressed through Post-Impressionism into a personal form of Expressionism (similar to that of his friend, the Austrian Expressionist painter, Oskar Kokoschka). Sympathetic politically to Irish independence.
    - *Communicating With Prisoners*, c. 1924. Historical context: probably painted during or shortly after the Irish Civil War, 1922–23 (the conflict between those supporting the Anglo-Irish Treaty of 1922, that established an independent Irish Free State within the British Empire, and those opposed to it); various women supporters of the anti-Treaty, or Republican, cause imprisoned in Kilmainham Jail. Centre foreground, a group of eight women, their backs to the viewer, are seen looking towards the top of a high round tower, part of Kilmainham Jail, where women prisoners have gathered at the windows. A poster covered wall or hoarding is in the left foreground; one partly visible advertising poster showing a female figure, dressed in orange with white collar and cuffs, pointing towards the right. Beyond the foreground women a muted blue silhouette of buildings against a hazy sky.

- Mainie Jellett (1897–1944). Pupil of French Cubists André Lhote and Albert Gleizes.
  - *The Nativity*, 1940; heavily abstracted figures of Holy Family; soft rounded geometrical forms for most part; flatly applied oil on canvas with little or no realistic detail; generally muted palette, based on secondary rather than primary colours, but with Virgin Mary in traditional strong blue.

## UNDERSTANDING

- Analysis/ interpretation/ significance/ appraisal, e.g.:
  - Orpen
    - *The Holy Well*. By Academic standards, somewhat flat and decorative treatment, reminiscent of the Symbolist paintings of Puvis de Chavannes (1824–98). Choice of tempera perhaps a factor in the slight ‘primitivism’ here. Painted at the outset of WWI and also at a time of great political tension in Ireland. Orpen himself had divided Irish–British loyalties and *The Holy Well* can be interpreted as critical of Irish Catholicism and Republicanism. The Mediterranean–Irish disjunction, like the religiosity–nudity references (also seen in Puvis de Chavannes), possibly reflects his feeling of no longer being at home in the country of his birth.
  - Keating
    - *Men of the West*. The title probably alludes to men in the west of not only Ireland but the USA, a country that had earlier fought for and achieved independence from Britain. This allusion is reinforced by the ‘western’ or cowboy-like dress and guns.
  - Yeats
    - *Communicating With Prisoners*. Attention directed towards the small and indistinct forms of the women prisoners and the distance between them and their supporters. Yeats uses various means to this end, including: the orange-clad pointing arm in the poster, the gazes of the supporters; warm foreground colours contrasting with bluish in the tower, distant buildings and sky; strong tonal contrasts in the foreground and weak in the distance; foreground detail contrasting with simplified forms in the distance. Paint quite freely and loosely applied, but not yet to the degree seen in his mature Expressionist style.
  - Jellett
    - *The Nativity*: exemplifies influences of Lhote and Gleizes in treating traditional – religious, mythical and historical – themes using Cubist formal means. Jellett herself, in her work, alludes to Celtic and other pre-Renaissance and non-European cultural forms.
  - General context, e.g.:
    - Growth of science, technology, industry and commerce.
    - Developments in transport and communication systems.
    - Development of multi-national, multi-cultural, perspectives.
    - Questioning of religious, philosophical and – latterly – scientific certainties.
    - Influence of psychoanalysis.
    - Capitalism and communism; market-led and command economies.
    - Impact of two world wars.
    - Rise of liberal democracy.
    - Influence of Feminism.
    - Consequences of mass production, communication, and transport.
- Any other valid content to be identified at the standardising meeting and credited.