



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2013**

History of Art

Assessment Unit AS 1

assessing

Module 1: Art

[AD111]

WEDNESDAY 9 JANUARY, AFTERNOON

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
Knowledge 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.
Understanding 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.
Communication 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.
Marks available for each AC	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

131.101: Give an account of technical and/or aesthetic developments in Greek sculpture, establishing contexts and referring to appropriate periods, sculptors and works.

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.:
 - Practitioner unknown.
 - *Kore in Dorian Peplos*, c. 530 BC (Acropolis Museum, Athens).
 - Archaic polychromatic free-standing marble female (kore) figure. Rigid vertical pose; limited sense of female form beneath fairly rigid peplos garment; ‘Archaic smile’.
 - Kritios(?) – limited evidence for attribution to the 5thC BC Athenian sculptor.
 - *Kritios or Kritian Boy*, c. 480 BC (marble, height 86.3 cm/34 in; Acropolis Museum, Athens).
 - Free-standing marble male nude, about half life-size. Most of the weight on the figure’s left leg; right leg relaxed and slightly forward; hips and shoulders arranged naturalistically in response. Arms missing from just above the elbows (evidence of missing lower arms being physically supported at the thighs); left foot missing from just above ankle; right leg missing from just below knee.
 - Practitioner unknown.
 - *Old Market Woman*, 2ndC BC.
 - Arms largely missing. Hellenistic depiction of old woman, stooped and wrinkled, carrying basket of fruit and/or birds; long thin belted dress, slipping off right shoulder.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Practitioner unknown.
 - *Kore in Dorian Peplos*.
 - Adheres to Archaic convention of showing female (kore) figure clothed only. Egyptian influence and ‘blockishness’ of the stone still evident. Relating to architectural form of the column. 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.
 - Kritios(?).
 - *Kritios or Kritian Boy*.
 - Key work exemplifying transition from Archaic to Classical. Compact upright, basically symmetrical, form with subtle but significant asymmetry – the ‘contrapposto’ (counterpoise) pose – marking advance in naturalism. Subtle rendering of tensed and relaxed muscles throughout the body testifying to acute observation. More naturalistic facial expression than hitherto (no ‘Archaic smile’) but sense also of perfected, idealised image.

- Practitioner unknown.
 - *Old Market Woman*.
 - Example of Hellenistic realism; departure from idealised goddesses – in their physical prime – of the Archaic and Classical periods. Direct observation of everyday reality. Birds/fruit possibly religious (Dionysian?) offering. Old woman's dishevelled appearance may signify certain freedom accorded women past child-bearing age.
- Technical developments, e.g.:
 - Early Greek stone standing figures distinguished from Egyptian precedents largely by progressive naturalism and, most conspicuously, gradual elimination of stone from the negative forms (e.g. connecting one figure to another, one leg to another, or an arm to a torso).
 - Weakness of stone in tension restricts progressive naturalism (e.g. means of physical support have to be found for inclined torsos or extended limbs). Little such restriction with bronze, particularly when used with the lost-wax technique.
 - Greek sculptors had plentiful supplies of high quality white marble, an ideal sculpting stone (Egyptian sculptors, in contrast, had little choice between very soft limestone and very hard granite). Working practices developed and refined over many generations. Polished white marble close visual approximation to conventional female complexion in Greek art.
 - Improvements in tools and equipment. In early Egyptian sculpture, hard stones were sometimes the only or main cutting tools. Progressive developments in ancient Egyptian and Greek sculpture included the use of copper, bronze, iron and, finally, steel chisels. Drills, scaling machines and other tools and equipment were progressively developed.
 - Use of bronze (and especially the lost-wax technique) as a sculptural medium perfected over course of the three periods, the medium's tensile strength allowing greater freedom than stone in positioning figures.
 - Recent research on extant original life-size bronzes – and, in particular, the soles of the feet – suggests at least some were cast from life. If proven, adoption and development of bronze a strong impetus towards naturalism.
- Aesthetic developments, e.g.:
 - Predominant aim an idealised naturalism.
 - First major emergence of naturalistic art.
 - Pre-eminent visual element within a culture arguably pre-eminent in western culture as a whole.
 - Major influence on Roman sculpture and, through it, on western art generally.
 - Principal influence on western art, although, prior to 18thC German art historian Johann Joachim Winckelmann, an influence almost exclusively mediated through Greco-Roman art.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 2 – Early Renaissance Italian art

131.102: Give an account of technical and/or aesthetic developments in Early Renaissance Italian art, establishing contexts and referring to appropriate artists and works.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **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.
- and in summary
 - Classical influence and rise of Humanism.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Giotto di Bondone (c. 1267–1337). Based in Florence.
 - ‘Crucifixion’, from *Scenes from the Life of Christ* frescoes, 1304–06; Cappella Scrovegni (Arena Chapel), Padua.
 - Crucified Christ centrally placed within format that is slightly wider than it is high. Shallow pictorial space with inexpertly foreshortened angels shown against blue sky. A group of figures either side, figures on left with haloes; kneeling woman on left hand side at foot of Cross; soldiers plus one haloed figure in group on right.
 - Masaccio (b. 1401 near Florence, d. 1428 Rome). Based in Florence, closely associated with Brunelleschi and Masolino.
 - *Trinity*, fresco, Santa Maria Novella, Florence, c. 1427–28.
 - Tall narrow format extending from ground level and containing life-size figures of God the Father, God the Son (Christ, on the cross), God the Holy Ghost/Spirit (in form of white dove/collar), Virgin Mary, St John the Evangelist, a male and a female donor, and a human skeleton.
 - 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 identifications of, possibly, 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.:
 - Giotto.
 - ‘Crucifixion’.
 - Example of shift from Gothic and Byzantine painting traditions into Early Renaissance realism. Gold background replaced by semblance of ‘real’ blue skies, landscape details, and perspective/foreshortening. Figures and expressions individualised, informed by direct observation.
 - Masaccio.
 - *Trinity*.
 - Masaccio major figure in further progression from Byzantine/Gothic traditions to Renaissance realism. Classical influences/references in the work. Earliest Renaissance painter to use Brunelleschi’s discovery of scientific (vanishing point) perspective (or rediscovery; some Greek and Roman mosaics and frescoes arguably indicate knowledge of perspective), as best seen in the *Trinity*. Life-size religious

figures seen from a single point in time and space corresponding with that of typical human observer standing in front of the painting (vanishing point/eye-level at foot of cross). Realistic life-size portraits of donors incorporated, at a slight remove, with the holy figures. Masaccio leading painter in use also of shading, realism, gesture, continuous narrative. Christian symbolism with Humanist influence.

- Botticelli.
 - *Adoration of the Magi.*
 - Increasing sense of individualism and personal expression – Botticelli's very distinctive, languidly poetic, painting style evident. 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).
- General, e.g.:
 - 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

131.103: Give an account of technical and/or aesthetic developments in European art Renaissance to Rococo, establishing contexts and referring to appropriate centres, artists and works.

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.
 - **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.
 - **Rococo France** Fête galantes and other aristocratic dalliances; Jean-Antoine Watteau, François Boucher, Jean Honoré Fragonard; intimate and tranquil domesticity, Jean-Baptiste Chardin.
 - **Rococo Britain** Satirical social commentary, William Hogarth; animal anatomy and 'portraiture', George Stubbs; portraits and landscapes of the gentry, Thomas Gainsborough.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Jan (or Johannes) van Eyck (c. 1390–1441).
 - *The Arnolfini Portrait* or *The Arnolfini Wedding*, 1434; oil on panel; National Gallery, London.
 - One of the earliest surviving examples of oil painting.
 - Interior with couple, possibly Giovanni di Nicolao Arnolfini and his wife Costanza Trenta, who married in 1426, or, a cousin, Giovanni di Arrigo Arnolfini and Giovanna Cenami, who married in 1447 (six years after van Eyck's death). The Arnolfinis were from Lucca in Italy; in 1434, a number of the extended family were working as merchant bankers in Bruges, in the Netherlands. Identities of the two figures and the circumstances being depicted remain unclear – Costanza, for instance, was dead by 1433, so her 'portrait' would have had to have been posthumous (for detailed discussion, see, e.g., Carola Hicks, *Girl in a Green Gown; The History and Mystery of the Arnolfini Portrait*, Chatto, 2011). The man holds the woman's right hand, palm up, in his left hand. His right hand is raised as if in greeting or in the act of taking an oath. He wears a tabard of pine martin fur and a dark wide-brimmed hat. She a long green gown, much gathered at the waist, and trimmed or lined with squirrel fur. An embroidered white mantilla covers her head and shoulders. The room is plainly but expensively furnished. Overhead is a complex brass chandelier. To the left, a window with a cupboard below it. On the window sill and cupboard are some oranges (expensive commodities in the Netherlands at the time). On the back wall is a round convex mirror in which are reflected four people, one wearing blue. None of these is shown in the act of painting, despite the fact "Johannes de Eyck fuit hic/ 1434" (Johannes van Eyck was here/1434) is ostentatiously inscribed on the wall, just above the mirror. The mirror's frame has embedded in it glazed vignettes of the ten stations of the Cross. Under the mirror is a red-upholstered couch or bed, in front of which is a pair of red sandals and, towards the right, a Turkish (?) rug. A large four-poster bed, with canopy and bed covers also in red, is to the right. In the centre foreground is a brussels griffin (small terrier). And in the left foreground is another pair of sandals, these carved out of pale wood.
 - Hieronymus Bosch (b. Jeroen Anthoniszoon van Aken, in 's Hertogenbosch, Netherlands, c. 1450; d. 's Hertogenbosch 1516). His work influential and much sought after even during his own lifetime – his father and grandfather were also successful painters.
 - *The Garden of Earthly Delights*, c. 1500–10; triptych, oil on panel, central panel 220 × 195 cm, wings 220 × 97 cm; Museo del Prado, Madrid (acquired by Phillip IV of Spain in 1593).
 - In closed position, the wings depict the Creation of the Earth (on the third day, by the account in *Genesis*) – a flat land mass with scattered trees, surrounded by water and

- with clouds above, all in muted greys and greens and within a great transparent sphere floating in black space.
- The closed-wings Creation of the Earth scene, unpopulated and with its dullness of colour, serves to make all the more vibrant the scenes of teeming life, richly imagined, brightly coloured and minutely detailed, within the triptych. The left inside wing shows the Earthly Paradise, or Garden of Eden – a verdant landscape under a warm blue sky. In the foreground is a figure who appears to be Christ, with Adam sitting on the ground to the left and Eve to the right, her right hand held in Christ's left. A strange tree is to Adam's left and a fantastically shaped pink structure rises from a pond in the middle distance. A similar pink structure can be seen further back, upper left. A giraffe, elephant and unicorn are among the many kinds of bird and animal life depicted.
 - The central panel depicts the Garden of Earthly Delights of the title. A great colourful landscape – teeming with male and female nudes and many kinds of fantastical animal-, bird- and fish-like creations – stretches into the far distance, again under a warm blue sky. Scale is freely altered, as in the middle left section where a kingfisher and some songbirds are bigger than men and women beside them. In the middle distance, echoing the left panel, is a pond or lake. Surrounding it are various strange pink and dark blue structures, and, in the middle, is a large blue globe with blue and pink forms rising from it.
 - The right inside wing depicts what might reasonably be interpreted as Hell. The silhouettes of buildings are seen against a black sky riven by smoke and flame. The damned swarm through this nightmarish battle-like scene suffering torments of all descriptions. Again, scale and reason are freely manipulated – upper centre, for instance, the form of a crouching man has been grafted onto that of a tree. Oversized knives, musical instruments and a skewered pair of human ears are also prominent.
- Peter Paul Rubens (1577–1640).
 - *Rape of the Daughters of Leucippus*, c. 1616–17, oil on canvas.
 - The gods Castor and Pollux carry off the two daughters, Phoebe and Hilaeria, of Leucippus. Close-up action accentuated by swirling red and orange drapery and two prancing horses. Colour composition quite high keyed. Low-level view with wooded landscape in background.
 - Jean-Antoine Watteau (1684–1721):
 - *Embarkation for [the Island of] Cythera*, 1717–18.
 - Floating cherubs and softly focused parkland provide background to expensively attired aristocrats about to board a small sailing ship.
 - 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 a blue and white dress, and pink and white cap; muted pink and white is seen also in the child's cap.
 - 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* or *The Arnolfini Wedding*.
 - Oil (mainly linseed oil) was used as a painting medium at least as early as the 13thC but its predominance over other mediums (tempera, fresco, watercolour...) in western painting in many respects only began with van Eyck. In this and other works he achieved hitherto unimagined levels of control and illusionary effect, especially in

- textures and semi-transparent glazes. Major influence on development of western painting techniques.
- The mirror and the chandelier within the painting are especially potent symbols of van Eyck's naturalism. The latter is rendered in perfect perspective, a task that thoroughly defeated the painter David Hockney (b. 1937) when he tried to emulate it, freehand or unaided, whilst investigating painters' use of mirrors and other optical aids (see David Hockney, writer and presenter, *Secret Knowledge*, BBC2 Television, 2001; programme based on Hockney's book, *Secret Knowledge, Rediscovering the Lost Techniques of the Old Masters*, London, 2001, ISBN 0-500-23785-9).
 - Aesthetically influential. The work as a whole, with its supreme handling of texture and form, widely regarded as one of the greatest naturalistic paintings ever made. 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).
 - Various interpretations: depicting a wedding, celebrating marriage, commemorating a dead spouse/beloved (the woman's facial features are quite generalised), or documenting and witnessing some kind of agreement (marital, business. . .). Perhaps one or both was/were not free to actually marry for religious and/or legal reasons.
 - Heavy look of the woman's stomach reflects contemporary fashion and not necessarily that she was pregnant, or, if a posthumous depiction of Costanza, perhaps signifying she died in childbirth.
 - The painting significant in depicting a contemporary, middle class, domestic scene at a time when painting subjects were generally to do with church or state.
- Bosch.
 - *The Garden of Earthly Delights*.
 - Generally acknowledged as Bosch's greatest and most mysterious masterpiece. Essentially a visual history of the world and humanity's place within it, from an unorthodox, even heretical, Biblical perspective. The Old Testament God of *Genesis* is replaced in the Garden of Eden scene by Christ, who holds the right hand of Eve. This can be read as the 'marriage' between the second Adam, Christ of the New Testament, and his Church, represented by Eve. Bosch was possibly associated with a little known sect called the Adamites, who, at least theoretically, advocated something like the sexual freedom as might have existed in the Garden of Eden before sin and the loss of innocence. Grafted onto the Old and New Testament references there are probably at least two other categories of reference: astrological, as in the fantastical pink and blue structures throughout the work, and popular proverbs, as in the pair of lovers within the transparent sphere ("pleasure is as fragile as glass").
 - Rubens.
 - *Rape of the Daughters of Leucippus*.
 - Typically dynamic Baroque composition from Rubens, with criss-crossing diagonals, conspicuously vigorous brushwork and a theme calling for display of female nudity. The two women amply 'Rubenesque' in form. Although a 'rape', the sense of violence is muted.
 - Watteau.
 - *Embarkation for Cythera*.
 - Influence of Rubens. Soft, indistinct painterly forms. Dreamy, unworldly, escapist, sensuous, delicately erotic; reflecting privileged existence of French aristocrats prior to 1789 Revolution.
 - 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.

- 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

131.104: Give an account of technical and/or aesthetic developments in French painting 1780–1870, 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, 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 a 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").
 - Théodore Géricault (1791–1824). Leader of early French Romantic painting. 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, and 5 of them dying within a few months.
 - Eugène Delacroix (1798–1863). His father fought the 1789 Revolution cause and was later Foreign Minister under the Directoire, but ongoing speculation that his natural father might actually have been the statesman Talleyrand. Studied under Guérin at same time as Géricault. Following Géricault's early death, Delacroix championed Romanticism against Ingres' championing of Neoclassicism. His *Journals* testify to a fine and independent mind and are still valued for the insights they provide into the creative process. Literary influences (Dante, Shakespeare, Goethe, Byron...) often seen in his subject choice. Travels to England (1825) and Morocco (1832) influential on his work, the latter a vehicle for an exotic strand of his subject matter. His work frequently criticised by Academicians but he was nevertheless awarded many prestigious government commissions.
 - *The Death of Sardanapalus*, 1827.
 - Based on Lord Byron's play *Sardanapalus*, 1821, which in turn was based on legend of a king of Nineveh (Assyria, c. 8thC BC) who, facing defeat, orders that his city and palace be burned, his wives, concubines and favourite horses put to death, before committing suicide himself. A scene of chaos, death and destruction in the king's bedchamber. Top left, Sardanapalus, in white robes and with a full dark beard, reclines on a large dusky pink bed, its near corners in the form of golden elephants' heads, whilst a servant carries in from the left a poisoned drink with which the king will end

- his life. Top right, a glimpse of the city walls amid smoke and fire. Bottom right, a servant stabs to death a nude woman. Bottom left, a black servant pulls on the reins of a richly harnessed white horse whilst stabbing it in the neck.
- 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, centre and right. Human skull and white dog prominent to right of grave.
 - *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, e.g.:
 - David.
 - *Death of Marat*.
 - “Capturing the here and now” but truthfulness and accuracy of the depiction questionable – no 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 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’.
 - 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’.
 - Delacroix.
 - *Death of Sardanapalus*.
 - A dynamic, turbulent and richly exotic scene, very different in subject, feel and treatment from what would be expected of Neoclassicism. Sense of ‘drawing with the brush’ – colour and form developed simultaneously. Brushwork very evident, emphasising personality/role of artist as intermediary between viewer and subject. Colour composition predominantly of reddish pink, gold and white offset against dark background. Languid figure of the king passively observing the violence and mayhem surrounding him. Erotic as well as exotic connotations; luxury and extravagance.
 - 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.

- *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 (associated props), and Emperor Napoleon III, in the guise of a poacher (having “poached the Empire”).
- Technical developments, e.g.:
 - 1825–32: first railways (England 1825, USA 1829, France 1832); improved transport encourages travel and tourism generally; also painting outdoors, and landscape as a genre
 - 1836: beginning of mechanical grinding of pigments for artists’ colours, related developments over following few decades:
 - commercial production gradually brings about cheaper and better quality paint
 - painters exploit this development, increasingly rejecting studio-bound academic techniques for ones more immediate, expressive and experimental (oil sketches, *impasto*, *alla prima* . . .)
 - throughout the 19th century, chemists develop new artificial dyes, significantly extending the range and quality of colours available to painters
 - artists’ brushes developed to better suit the new painting techniques (general tendency away from soft sable brushes and towards stiffer hog’s hair ones)
 - portable easels developed
 - 1838–39: invention of photography, by Louis Jacques Mandé Daguerre in France and Henry Fox Talbot in England, with profound and continuing impact on painting
 - 1839: Chevreul publishes his *Chromatic Circle of Hues*, improving understanding of how colours are perceived to enhance or otherwise relate to one another
 - 1840: invention of collapsible (tin) paint tube, with stoppers and then screw caps; supersedes pig bladders and glass syringes, easing task of painting, especially when out of the studio
 - 1854–58: Japanese trade treaties, following which Japanese prints begin to arrive in Europe in large numbers; their non-photographic/perspectival treatment of space, use of flat areas of strong colour, and other novel and exotic qualities rapidly start to influence European painters (applies mainly to A2 subject content within our specification).
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 5 – British painting 1780–1850

131.105: Give an account of technical and/or aesthetic developments in British painting 1780–1850, 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.
 - **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.
 - **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.
 - **Independents** Attention turned on inner worlds of fantasy, belief, obsession, dread; Henry Fuseli, William Blake, Richard Dadd.
- Identification of required painters and works, and descriptions of works, e.g.:
 - John Sell Cotman (1782–1842).
 - *Aqueduct of Chirk*, c. 1804; watercolour.
 - Watercolour composed of large flat planes of colour; clear, clean structures. Direct observation of the landscape motif.
 - J. M. W. Turner (1775–1851).
 - *Rain, Steam and Speed, the Great Western Railway*, 1844; oil on canvas.
 - Train approaching in sharp perspective over a bridge/viaduct. Another arched bridge/viaduct visible on the left. Train, sky, clouds, rain and steam very loosely rendered with little concern for fine detail.
 - William Etty (1787–1849).
 - *The Combat: Woman Pleading for the Vanquished*, 1825; oil on canvas.
 - Large horizontal-format shore scene with sea, dark blue sky and clouds in background. In immediate foreground, two men fighting. Figure on the left on his knees, with his broken sword on the ground before him, and about to be struck with a sword by the right-hand figure. A woman has her arms around the victor's waist and pleads for him to show mercy. Figures nude or semi-nude. White and dark pink silk draperies.
 - Richard Dadd (1817–86).
 - *The Fairy Feller's Masterstroke*, 1855–64; oil on canvas.
 - A small 'fantasy' work by the probably schizophrenic artist, showing a close-up of daisies and other small plants among which are some thirty 'fairies', one of whom wields an axe, about to split what looks like an acorn. Dadd had become mentally unhinged during an arduous journey through the Middle East, following which, in 1843, he murdered his father and spent the rest of his life in mental institutions. He continued to paint to the end of his life.

UNDERSTANDING

- Analysis/interpretation/appraisal, e.g.:
 - Cotman.
 - *Aqueduct of Chirk*.
 - Sense of place married to Classical sense of pictorial structure and design. Austerely decorative, exploiting economy and vivacity of the watercolour medium. 'Truth to materials' attitude can be related to use of the medium by later painters, such as Cézanne, John Marin or Georgia O'Keeffe.

- Turner.
 - *Rain, Steam and Speed, the Great Western Railway.*
 - Notably unacademic in painting method and disdain for detailed visual recording. Expressive brushwork, vibrant colour composition and dramatic diagonals affirm the artist's Romanticism. Emphasis given to imagination and creative interpretation. Anticipating abstraction. Nature, the British landscape and weather used as pretexts for near-abstract approach. Man-made 'cloud' (of steam) produced by train also symbolic of driving force behind the Industrial Revolution. Turner's technique and aesthetic approach informed by extensive studies directly from nature, and usually done in watercolour.
- Etty.
 - *The Combat.*
 - Influence of Venetian school, and especially Titian, apparent in the colours and tones of the figures and drapery. Strong tonal contrasts; detailed, energetic, strained anatomies.
- Dadd.
 - *The Fairy Feller's Masterstroke.*
 - A miniaturist's accomplishment of technique and sense of realistic detail put to service of a vivid/unhinged imagination. Various kinds of speculation possible on relationship between rationality and creativity. Dadd could be seen as anticipating Surrealism.
- Technical developments, e.g.:
 - 1825–32: first railways (England 1825, USA 1829, France 1832); improved transport encourages travel and tourism generally; also painting outdoors, and landscape as a genre
 - 1836: beginning of mechanical grinding of pigments for artists' colours; related developments over following few decades:
 - commercial production gradually brings about cheaper and better quality paint
 - painters exploit this development, increasingly rejecting studio-bound academic techniques for ones more immediate, expressive and experimental (oil sketches, *impasto*, *alla prima* . . .)
 - throughout the 19th century, chemists develop new artificial dyes, significantly extending the range and quality of colours available to painters
 - artists' brushes developed to better suit the new painting techniques (general tendency away from soft sable brushes and towards stiffer hog's hair ones)
 - portable easels developed
 - 1838–39: invention of photography, by Louis Jacques Mandé Daguerre in France and Henry Fox Talbot in England, with profound and continuing impact on painting
 - 1839: Chevreul publishes his *Chromatic Circle of Hues*, improving understanding of how colours are perceived to enhance or otherwise relate to one another
 - 1840: invention of collapsible (tin) paint tube, with stoppers and then screw caps; supersedes pig bladders and glass syringes, easing task of painting, especially when out of the studio.
- Any other valid content to be identified at the standardising meeting and credited.

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

131.106: Lens-based art 1850–1945 challenged how people viewed themselves and their world. Discuss, establishing contexts and referring to appropriate lens-based categories (in photography and film), practitioners 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.
 - **Anti-pictorial photography** Informing and informed by abstract or semi-abstract painting; various exploratory and expressive agenda; El Lissitzky, Man Ray, Paul Strand, Alexander Rodchenko, Laszlo Moholy-Nagy.
 - **Selected film directors** Dominance late 1920s to early 1950s of Classical Hollywood (or ‘continuity style’) cinema, and studio and star systems; fictive narratives working from enigma to resolution through chronological cause-and-effect conventions; variously defined genres (such as: action, western, comedy, horror, thriller, science fiction, musical, social concern); Cecil B. DeMille, Charlie Chaplin, Fritz Lang, Buster Keaton, John Ford, Sergei Eisenstein, Alfred Hitchcock, Walt Disney.
- 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 or metal. 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 glass or 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.
 - 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.
 - Robert Capa (b. Endre Friedmann, Budapest, Hungary, 1913; d. Vietnam, 1954), war photojournalist.
 - *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. Much of Capa's D-Day shoot was damaged or completely ruined by a young technician assigned to develop it.
- El Lissitzky (1890–1941). Russian avant garde painter, designer, photographer, teacher and architect. Of Jewish background, he began as an illustrator of Yiddish children's books. Associated with Russian Constructivism and Suprematism, and a major influence on the Bauhaus and western European Constructivism.
 - *The Constructor*, 1924.
 - Composite black and white photograph, horizontal in format, of the artist's head and hand – very dimly lit – against a background of graph paper, lettering and shallow geometrical forms. Head and hand are double-exposed, appearing semi-transparent, and occupy the same space, centre-right. The hand holds a pair of compasses, centred within a circle slightly above and to the left of the artist's head. The circle travels across the graph paper, through the artist's own letter-heading and through also three large stencilled letters, 'XYZ' – letter-heading and letters in the top left of the composition. The background forms overlap one another, creating various vertical and horizontal tonal passages.
 - John Ford (1894/5–1973; also forenamed variously as Jack, Sean, Aloysius, O'Fearn, Feeney and/or O'Feeney). Pioneering American film director, having worked as a writer and actor before directing his first film, *Tornado*, in 1917. Winner of six Academy Awards and the American Film Institute's first Life Achievement Award. Renowned especially for his distinctive compositional sense and his myth-making genre-shaping westerns, mostly filmed in Monument Valley in Arizona and Utah, examples being: *Stagecoach*, 1939; *My Darling Clementine*, 1946; *Fort Apache*, 1948; *She Wore a Yellow Ribbon*, 1949; *Rio Grande*, 1950; and *The Searchers*, 1957. *The Grapes of Wrath*, 1940, his adaptation of John Steinbeck's 1939 novel and starring Henry Fonda, was a particularly powerful attack on banks' treatment of sharecroppers during the Great Depression. Irishness was also a recurrent theme (his parents were Irish immigrants and he was their youngest child), most notably in *The Informer*, 1935, and *The Quiet Man*, 1952. Actors he regularly featured included: John Wayne, Henry Fonda, John Carradine, Victor McLaglen, Harry Carey Jr and Ben Johnson (the latter until 1949 when a minor quarrel soured the working relationship).
 - *Stagecoach*, 1939.
 - This was Ford's first western since his *Bad Men*, 1926, and his first sound western. Writers: Ernest Haycox, Dudley Nichols and Ben Hecht. Music (including compilation of 17 American folk tunes from the 1880s): Gerard Carbonara. The film won two Academy Awards. 1880 and with the Apache leader Geronimo on the warpath, a stagecoach travels east-bound from Tonto, in Arizona, to Lordsburg, New Mexico Territory, through the majestic Monument Valley landscape (artistic licence taken with the geography). The passengers are a colourful mix: Dallas (Claire Trevor), a prostitute driven out of town by ladies of the Law and Order League; an alcoholic doctor, Doc Boone (Thomas Mitchell); a timid whiskey salesman, Samuel Peacock (Donald Meek); a pompous bank manager, Henry Gatewood (Berton Churchill), absconding with his bank's deposits; a genteel and pregnant southerner, Lucy Mallory (Louise Platt), travelling to meet her cavalry officer husband; and Hatfield (John Carradine), another genteel southerner, but also a gambler. Along the way they take on board the Ringo Kid (John Wayne, in the role that began his rise to stardom), a wronged fugitive out to avenge the murders of his father and brother. Dallas and Ringo warm to one another. An eventful journey includes a prolonged full-gallop Apache attack, culminating in rescue by the US cavalry. In Lordsburg, Gatewood is arrested and Ringo shoots the murderers of his father and brother. Expecting arrest, he, along with Dallas, are sent on their way back to his ranch.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Talbot.
 - *Nelson's Column Under Construction*.
 - 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 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.
- 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.
- Lissitzky.
 - *The Constructor.*
 - Title can be related to Constructivism. The idea of art as the product of hand, eye and mind succinctly and memorably expressed. Allusions to Lissitzky's own very wide ranging interests in the visual arts (painting, design, photography, typography, architecture...). Expressive also of an artistic philosophy (Constructivism) seeking to unite the so-called 'fine' or 'high' arts and the 'applied' or 'utilitarian'. Circle behind head reminiscent of a halo (also various cross-like forms in the composition) but Christian connotations probably unintended, or possibly ironic, given Lissitzky's Judaic background.
- Ford much admired for his prolificacy, artistry/craftsmanship as a filmmaker, storytelling abilities within the Hollywood tradition, and his significant role in helping shape the USA's national self-image. In more recent years also criticised for allegedly simplistic treatment of historical events and/or social issues/themes. His vision of the American west, in his early and middle work at least, for instance, has been criticised as romanticised, male-dominated, and simplistic in its good/bad categorising of settlers/Indians (or 'Native Americans'). His vision of Ireland similarly criticised.
 - *Stagecoach.*
 - A classic western widely acclaimed – by Orson Welles, among others – as one of the most influential films, in technical and other ways, ever made. Probably more than any other single film, it helped establish the modern western genre and its mythical resonances, from the opening woodblock style credits through to the alternating action and characterisation scenes, evocative music, epic landscapes, clear cut themes/issues, and laconic hero.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 7 – Painting 1880–1914

131.107: Painting 1880–1914 challenged how people viewed themselves and their world. Discuss, establishing contexts and referring to appropriate movements, painters and works.

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.
 - **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, multifaceted, monochromatic, use of letter-forms and collage; Synthetic, c. 1913–14, more individualistic, less fragmented formally, colour returns; Pablo Picasso, Georges Braque, Juan Gris.
 - **Futurism** Active Italy c. 1909–14; literary movement beginning; aggressively celebrating modernity, machines, dynamism, war; influenced by Cubism; Umberto Boccioni, Giacomo Balla, Carlo Carrà, Gino Severini.
 - **Expressionism** Unique experiences uniquely envisioned, arguably reflecting the North European's sense of introspection and isolation; celebrating various kinds of 'primitivism'. Independents c. 1880–1914: James Ensor, Edvard Munch, Paula Modersohn-Becker. Die Brücke (The Bridge), active Dresden c. 1905–13: Ernst Ludwig Kirchner, Emil Nolde, Karl Schmidt-Rottluff. Der Blaue Reiter (The Blue Rider), active Munich c. 1911–14: Wassily Kandinsky, Franz Marc.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - 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?
 - Pablo Picasso (1881–1973).
 - *Les Femmes d'Alger (O. J.)*, 1906–07.
 - Five female nudes, in three 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.
 - 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.
 - Franz Marc (1880–1916).
 - *The Fate of Animals*, 1913.
 - Horizontal format, semi-abstract. Centre-foreground, the blue and white form of a deer, its head thrown up and back as if just fatally wounded. Further back and to the left are two distressed horses, rendered in green. Other semi-abstract, red-brown, animal-like forms visible across the foreground. The strong greens and blues of the background are riven by violently criss-crossing diagonals of mostly red and black.
 - *Fighting Forms*, 1914.
 - Horizontal format, abstract. A turbulent red form on the left collides with a black vortex-like form on the right. Set against yellow, green and blue forms, both rectilinear and curvilinear.

- Edvard Munch (1863–1944).
 - *The Scream*, 1893.
 - Nausea-inducing curves and perspective. Strident colour composition. Semi-abstract.

UNDERSTANDING

- Analysis/ interpretation/significance/appraisal, e.g.:
 - Matisse.
 - *Dinner Table, Red Version* or *The Dessert: Harmony in Red*.
 - 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. Challenging Renaissance and Eurocentric norms and celebrating various kinds of ‘primitivism’ (see our *From Realism to Abstraction* study note).
 - Picasso.
 - *Les Femmes d’Alger (O. J. Version O)*.
 - 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 and Eurocentric norms and celebrating various kinds of ‘primitivism’.
 - Boccioni.
 - *The City Rises*.
 - Celebrates dynamism of modern life. Forms dissolve and spatial depth restricted. Semi-abstract expression of movement and energy produced by welter of colourful brushstrokes.
 - Marc.
 - *The Fate of Animals*.
 - Marc’s use of strong unrealistic colour and simplified forms was well established by 1913 – such as in his 1911 works *Yellow Cow* and *Large Blue Horses*. In *The Fate of Animals* use of lush greens and blues recalls these earlier bucolic scenes, except that here the red and black diagonals slicing across and through the scene produce a very different effect, reinforced by the ominous title. The distressed forms of the animals, especially the foreground deer (similar to that in Gustave Courbet’s *The Death of the Deer*, 1867), add to the sense of innocence mercilessly violated. Painted one year before the outbreak of World War I.
 - *Fighting Forms*.
 - Further progression towards full, or non-iconic, abstraction. The red and black forms found in *The Fate of Animals* here predominate and resolve themselves into distinct opposing or “fighting” forms. Yellows, greens and blues provide mere background or contrast, evoking a more benign nature and more benign times. Painted in the year World War I begins and just two years before Marc himself was killed in the Battle of Verdun.
 - Munch.
 - *The Scream*.
 - 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.
 - Rise of liberal democracy.
 - Consequences of mass production, communication, and transport.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 8 – Painting 1910–1945

131.108: Painting 1910–1945 challenged how people viewed themselves and their world. Discuss, establishing contexts and referring to appropriate movements, painters and works.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Abstraction** Representation of exterior world rejected; colour and form arranged according to formal rules; notion of ‘universal visual language’. De Stijl: for the impersonal and mechanical; Piet Mondrian, Theo van Doesburg. Bauhaus: Wassily Kandinsky, Paul Klee, Josef Albers. Suprematism and Constructivism: Kasimir Malevich, El Lissitzky, Alexander Rodchenko.
 - **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.
 - **School of Paris** Paris, progressive art centre; various figurative approaches; Amedeo Modigliani, Chaïm Soutine, Marc Chagall, Henri Matisse, Pablo Picasso.
 - **North American** Armory Show, 1913; influence of immigrant European avant garde; search for an artistic American identity corresponding with USA’s rise to super-power status. Regionalism: aesthetically and politically conservative; Grant Wood, Thomas Hart Benton. Independents: Georgia O’Keeffe, Edward Hopper.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Wassily Kandinsky (1866–1944), widely credited as first abstract artist. Initially member of Der Blaue Reiter (active in Munich c. 1911–14) before joining Bauhaus staff.
 - *Composition IV*, 1911.
 - Seemingly fully abstract, presenting autonomous bright colours and vigorous black lines, but suggestion of a blue mountain (right of centre), a rainbow (left of centre) and sky; three small rectangular red patches seen against the ‘blue mountain’.
 - El Lissitzky (1890–1941).
 - *Beat the Whites with the Red Wedge*, 1920; poster.
 - Historical context: following the Russian revolutions of February/ March and October/November 1917, civil war 1918–20 between the (Communist) Bolsheviks (Reds) and (anti-Communist) anti-Bolsheviks (Whites).
 - El Lissitzky’s poster an arrangement of upper-case Cyrillic type and various geometrical shapes in red, black and white, the most prominent being a large, sharply angled, red triangle pointing left-to-right and penetrating a white circular shape on the right.
 - Piet Mondrian (1872–1944). A leading exponent of abstraction and member of De Stijl.
 - *Broadway Boogie-woogie*, 1942–43.
 - An example of the late modification to his mature geometrical style following his escape from Europe to New York during WWII. Square-format, hard-edge abstract using only vertical and horizontal forms and the colours white, grey, yellow, red, blue and black; narrow bands of yellow against white ground with the other colours at intervals superimposed.
 - 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.

- 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.
 - Historical 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.
- Grant Wood (b. Anamosa, Iowa 1891; d. Iowa City 1942). Son of a farmer; varied training and work experience in art and design, including 14 months study 1923–4 at Académie Julian in Paris. 1925–6, painting style progressed from Impressionist to Realist. 1927, received a stained-glass commission and went to Munich to study the technique, coming under influence of Jan van Eyck and 15th century French and German primitive painters.
 - *American Gothic*, 1930.
 - Artist’s unmarried sister Nan and his dentist Byron McKeeby posed for picture. Generally interpreted as severe mid-west farmer (right foreground) and his spinster daughter (left foreground) before a ‘carpenter Gothic’ clapperboard farmhouse. ‘Farmer’ – bald, with round steel-rimmed glasses and wearing a formal black jacket over dungarees and a collarless fully buttoned white shirt – holds a three-pointed pitchfork and stares intimidatingly directly at viewer. ‘Daughter’ – blond hair tied back, primly dressed (colonial print apron over white-collared black dress and a small cameo brooch at her throat) – looks out to the right.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Kandinsky.
 - *Composition IV*.
 - Colours, shapes and forms within this painting relate directly to earlier works, including one entitled *Battle or Cossacks*, 1910. Red rectangular patches can be identified as Cossacks’ hats, angular black outline on ‘blue mountain’ a castle, a horse to the left. Progress towards full abstraction affirmed in the titles themselves (from representational to formal referents). Aesthetic pleasure taken from painterly elements of line, colour, shape *almost* divorced from material world.
 - El Lissitzky.
 - *Beat the Whites with the Red Wedge*.
 - Arguably more graphic design than fine art – exemplifying Lissitzky’s Constructivist philosophy of opposing distinctions between the so-called ‘fine’ or ‘high’ arts and the ‘applied’ or ‘low’ ones. Work of propaganda for the (Communist) Red Army cause during the 1918–20 civil war with the anti-revolutionary White Army. Intended for a mass audience, many of whom were illiterate. Abstraction used as a ‘universal visual language’ to convey message of Red Army victory.
 - Mondrian.
 - *Broadway Boogie-woogie*.
 - Mondrian seems invigorated and enthused by his escape from WWII Europe to the comparative freedom, safety and plenty of New York. The rectilinear grid pattern of New York streets and avenues may be adduced as one reason for the late modification to his mature abstract style, as seen in this and other works just before his death in 1944. He was also a jazz lover, as the title of this work suggests, and jazz’s staccato syncopations and rhythms are well expressed.

- 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.
- 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.
- Wood.
 - *American Gothic.*
 - Uncertainty as to whether subjects were intended to be father and daughter or husband and young wife. Formal poses reminiscent of early American portraiture. Seemingly painted as a gentle caricature or satire of small-town, mid-western, Bible Belt values. Later, during the 1930s Depression and a general isolationist mood within the U.S., widely seen, including apparently by Wood himself, as more a celebration of those same homespun values. Wood later largely eschews European, East Coast American and/or avant garde artistic influences/ values.
- 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.

AS 1 Section 9 – Sculpture 1870–1945

131.109: Sculpture 1870–1945 challenged how people viewed themselves and their world. Discuss, establishing contexts and referring to appropriate movements, 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.
 - **Dada** Active Zürich, Berlin, Cologne, New York, c. 1915–22; break with all traditions of artistic creation, including manual craftsmanship; use of accident, chance, ready-made, performance; Jean (Hans) Arp, Marcel Duchamp.
 - **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; Max Ernst, Joan Miró, Jean (Hans) Arp, Alberto Giacometti.
 - **Independents** From Realism/Impressionism to Abstraction; Auguste Rodin, Henri Gaudier-Brzeska (Gaudier), Jacob Epstein, Pablo Picasso, Henry Moore, Barbara Hepworth.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - 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.
 - Jean (Hans) Arp (1887–1966); Dada and Surrealist sculptor and painter.
 - *Collage Made According to the Laws of Chance*, 1916.
 - Example of automatic or chance-based techniques; abstract curvilinear forms.
 - Alberto Giacometti (1901–66); Swiss sculptor and painter, associated with Surrealism until 1935.
 - *Man Pointing*, 1947; bronze.
 - Following his more abstract Surrealist work this is a very early example of Giacometti’s mature style, rendering the human form unrealistically tall and thin.
 - Jacob Epstein (1880–1959).
 - *Torso in Metal from the “Rock Drill”*, 1913–16 (bronze, Tate Gallery, London).
 - A semi-abstract robotic torso and head apparently inspired by the sculptor’s experience of seeing an operator using a rock drill in a quarry. Predominantly angular, geometrical forms. Abdomen and engine-like rib-cage hollowed out to reveal a mysterious organic form within.
 - Henry Moore (1898–1986). Leading British sculptor of his time, much influenced by Ancient Mexican, Sumerian and Egyptian sculpture. He had fought in WWI, was gassed at the battle of Cambrai in 1917, and was an Official War Artist in WWII. His ‘Shelter Drawings’ of massed sleepers in the London Underground tunnels, sheltering from the blitzes, are among the most memorable works to emerge from WWII (scarcity of raw materials made large scale sculpture impractical during the war itself).
 - *The Falling Warrior*, c. 1956; bronze, one of seven castings; Walker Art Gallery, Liverpool.
 - Semi-abstract portrayal of falling and dying nude warrior. The figure’s left foot and right forearm are grounded, as is a round shield behind his head, but the rest of the body has not quite landed. The form of the body is simplified, the head smaller than normal, and the bronze surface pitted and gouged.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, 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).
 - 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.
 - Giacometti.
 - *Man Pointing*.
 - Reconnects with the representation/figuration tradition but in an original way widely seen as evocative of humanity's 'existential' condition.
 - Epstein.
 - *Torso in Metal from the 'Rock Drill'*.
 - Taut human and machine forms fused. The heavy bronze shaft of a neck thrusts the visor-like head sideways, beyond what a merely human neck could withstand. Not unusually in Epstein's work, there are also complex sexual references, including the fact that this frighteningly powerful and intimidating robotic figure confounds expectations by seemingly containing within itself its own progeny.
 - Moore.
 - *The Falling Warrior*.
 - The moment of death effectively captured. Moore himself was recorded as saying of this piece: "In the Falling Warrior sculpture I wanted a figure that was still alive. The pose in the first maquette was that of a completely dead figure and so I altered it to make the action that of a figure in the act of falling and the shield became a support for the warrior emphasising the dramatic moment that precedes death" (<http://www.liverpoolmuseums.org.uk/picture-of-month/displaypicture.asp?venue=2&id=34>). Of the stone-like head, he also stated: "It is because of the head's importance that I often reduce it in size to make the rest more monumental" (ibid). The relative naturalism of this figure represents a certain re-engagement on Moore's part with Greek and Renaissance sculptural forms – it is reminiscent, for instance, of the Hellenistic *Dying Gaul*, c. 230–220 BC.
 - 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.

AS 1 Section 10 – Irish art 1900–1945

131.110: Irish art 1900–1945 challenged how Irish people viewed themselves and their world. Discuss, establishing contexts and referring to appropriate movements, 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'Connor, Grace Henry, Jack Butler Yeats, Paul Henry. Cubism: Evie Hone, Mainie Jellett, Norah McGuinness, Nano Reid; Surrealism, Newton Penprase.
- 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.
 - 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 (1886–1980). 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.
 - 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; oil on canvas; 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 bearded

figure on the extreme left is Keating himself. His brother and a friend posed for the other moustached figures.

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.
 - 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.
 - Keating.
 - *Men of the West*.
 - The title probably alludes to men in the west of not only Ireland but the U.S.A., 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.
 - 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.