



*Rewarding Learning*

**ADVANCED  
General Certificate of Education  
2014**

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## **History of Art**

**Assessment Unit A2 1**

*assessing*

**Module 3: Art**

**[AD211]**

**WEDNESDAY 14 MAY, MORNING**

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# **MARK SCHEME**

## A2 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 non-synoptic knowledge. Recall lacking scope, depth, relevance and/or accuracy.	Limited non-synoptic knowledge. Recall problematic in scope, depth, relevance and/or accuracy.	Satisfactory non-synoptic knowledge. Recall mostly satisfactory in scope, depth, relevance and accuracy.	Good non-synoptic knowledge. Recall extensive, relevant and accurate, with minor lapses.	Excellent non-synoptic 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 non-synoptic understanding. Any relevant analysis, judgements, discussion and arguments unsubstantiated and/or unsustainable.	Limited non-synoptic understanding. Any relevant analysis, judgements, discussion and arguments problematic.	Satisfactory non-synoptic understanding. Analysis, judgements, discussion and/or arguments mostly relevant and satisfactorily substantiated.	Good non-synoptic understanding. Analysis, judgements, discussion and/or arguments relevant, substantiated and sustained, with minor lapses.	Excellent non-synoptic 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>Synopsis</b> Apply knowledge and understanding of the relationships between elements of art historical study (AO4).	Insufficient synopsis. Lacking scope, depth, relevance, accuracy and/or substantiation.	Limited synopsis. Problematic in scope, depth, relevance, accuracy and/or substantiation.	Satisfactory synopsis. Mostly relevant, accurate and substantiated.	Good synopsis. Extensive, relevant, accurate and substantiated, with minor lapses.	Excellent synopsis. Extensive, relevant, accurate and fully substantiated.
<b>Marks available for each AC</b>	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15

Throughout this mark scheme:

- subject content specifically identified within any particular examination *question* and belonging to that particular A2 subject content section is deemed non-synoptic; all other content, synoptic
- *insufficient* – clear that minimum required standard for an A2 pass has not been achieved
- *limited* and *problematic* – unclear that minimum required standard for an A2 pass has been achieved.

## A2 1 Mark Scheme

Candidates' demonstrated knowledge and understanding of the indicative content will be assessed against the assessment criteria and performance descriptors within the A2 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.

Subject content specifically identified within any particular *question* and belonging to that particular A2 subject content section will be deemed non-synoptic; all other content, synoptic.

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.)

References below to particular subject content are mostly by title, abbreviations sometimes also being used in the form of 'AS 1.1' for AS 1 subject content section 1 and 'A2 2.5' for A2 2 subject content section 5.

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).

## A2 1 Section 1 – Roman sculpture

142.301: Critically appraise two major examples of either portrait or narrative Roman sculpture, establishing relevant contexts.

### Indicative content

Answers should include the following:

#### NON-SYNOPTIC KNOWLEDGE

- Immediate context
  - **Republican** To 27 BC; very few early surviving examples; commemorative, portrait, narrative, public; relief and in the round; triumphal arches, honorific columns and altars.
  - **Imperial** From 27 BC; shift towards ostentation; Christian era introduced with Constantine who takes Constantinople (previously Byzantium, now Istanbul) as new imperial capital; western Empire falls 476 AD; commemorative, portrait, narrative, public; relief and in the round.
- Identification of required practitioners and works, and descriptions of works, e.g.:
  - Practitioner(s) unknown.
    - *Aulus Metellus (L'Arringatore)*, early 1st C BC lifesize bronze.
      - Portrait sculpture of southern Etruscan provenance; left arm with open palm projecting forward; toga (early kind) draped over left shoulder and arm; left foot slightly forward; short-cropped hair; quite naturalistic treatment.
  - Practitioner(s) unknown.
    - *Ara Pacis (Altar of Peace)*, 13–9 BC.
      - Portrait and/or narrative sculptural work. Raised altar with walled enclosure erected by Augustus on the Campus Martius to mark both his return to Rome from the western provinces and also the end of the civil wars that had brought the Republican era to an end. Entered by stairway on western side. Screening walls bear relief sculptures externally in two horizontal bands. Upper band on south wall represents Augustus and his family in procession at the dedication of the altar. Upper band on north wall represents senators and other dignitaries in the same procession. Upper bands of east and west walls show legendary and allegorical figures, including Romulus (Rome's warrior founder) and Numa (Rome's second, peace-loving, king), claimed as ancestors by Augustus, and Italia, flanked by personifications of the sea and inland waters. Lower bands contain decoration drawn from nature – flowers, fruit, birds and small animals.

and/or

- Practitioner(s) unknown.
  - *Trajan's Column*, 106–113 AD; low-relief sculpted marble narrative (200 m/656 ft long), spiralling around column (38.1 m/125 ft high, including base).
    - Depicting Emperor Trajan's victories over Dacians; narrative divided into more than 150 episodes; compressed spatial treatment.

#### NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Practitioner(s) unknown.
    - *Aulus Metellus (L'Arringatore)*.
      - Naturalistic, quite closely and accurately observed and depicted. General pose probably influenced by Greek works such as *Doryphorus (Spear Bearer)*, c. 450–440 BC, by Polyclitus. Specific pose/gesture, denoting address/salutation, much used in later Roman portrait statues.
  - Practitioner(s) unknown.
    - *Ara Pacis*.
      - A sober and dignified monument referencing the religious and symbolic but also including convincing portrayals of real individuals in an actual moment in time – quietly conversing, a child holding onto its parent's cloak, etc. This combination of symbolic/religious referencing, realism and 'decorum' may be seen as creating a powerful political or propagandist statement on behalf of the new emperor and regime: Augustus the dignified father of the family and, by extension, of the Empire as a whole.

and/or

- Practitioner(s) unknown.
  - *Trajan's Column*.
    - Monumentally impressive work but seriously flawed as means of conveying a narrative – “beholders must ‘run around in circles like a circus horse’ (to borrow the apt description of one scholar)” (H. W. Janson, *History of Art*, 1962; Thames & Hudson, 4th edition, 1991, ISBN 0-500-23632-1, p. 237). Prosaic military operational detail combined with representations of river and other gods. Complex history of Dacian Wars, from Roman perspective, rendered pictorially throughout. Scale/proportions of individuals freely altered according to social status. Ground plane tilted towards pictorial plane.
- Heavy market demand created by the fashion for collecting, as with the need for large numbers of imperial sculptural portraits, tended to limit general aesthetic quality, at least relative to Classical Greek production.

#### SYNOPSIS

- Referencing one or more of, e.g.:
  - Roman sculpture
    - Etruscan and Greek influences
  - Greek sculpture
  - Roman architecture
  - Early Renaissance Italian art
  - High Renaissance and Mannerist Italian art.
- Any other valid content to be identified at the standardising meeting and credited.

## A2 1 Section 2 – High Renaissance and Mannerist Italian art

142.302: Critically appraise two major examples of High Renaissance (*not* Mannerist) Italian art, establishing relevant contexts.

### Indicative content

Answers should include the following:

#### NON-SYNOPTIC KNOWLEDGE

- Immediate context
  - **High Renaissance painting and sculpture** Rome as centre, also Florence and Venice; philosophical, religious, scientific questioning; period of Reformation in Germany; Church patronage; period of technical and artistic mastery; Giovanni Bellini, Leonardo da Vinci, Giorgione (Giorgio Barbarelli), Michelangelo (Buonarroti), Raphael (Raffaello Sanzio or Santi), Titian (Tiziano Vecelli or Tiziano Vecellio).
- Identification of required practitioners and works, and descriptions of works, e.g.:
  - Giovanni Bellini (c. 1426/40–1516). Venetian school painter.
    - *Madonna of the Meadow (Madonna del Prato)*, 1505.
      - Traditional religious subject of Madonna and Child set against convincingly detailed representation of rural scene.

and/or

- Leonardo da Vinci (1452–1519). Florentine school painter, sculptor, architect, engineer, botanist, anatomist, geologist – the supreme ‘Renaissance man’.
  - *Ginevra de’Benci*, c. 1474.
    - Early head-and-shoulders (possibly betrothal) portrait of young woman framed by a juniper plant; landscape receding into pale distance bottom right.

and/or

- Michelangelo Buonarroti (1475–1564). Florentine sculptor, painter, architect, poet.
  - *David*, 1501–04, marble sculpture (4.08 m/13ft 5 in high).
    - Colossal male nude, acutely observed and realistically rendered, although some criticise hands and feet as over-size.

#### NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Bellini.
    - *Madonna of the Meadow*.
      - Early example of carefully observed outdoor scene. Capture of natural light particularly effective. Comparatively early use of oil paint medium allowing for greater subtlety of effect than available with tempera or fresco.

and/or

- Leonardo da Vinci. Archetypal ‘Renaissance man’; generally recognized as one of history’s great geniuses but also criticised for neglecting his art in favour of very wide ranging research and experiment; few completed paintings.
  - *Ginevra de’Benci*.
    - With his other known paintings and several thousand surviving illustrated notebook pages, testifies to the artist also being a pioneering observational scientist of rare talent; his interests extending into areas such as human anatomy, optics, botany, hydraulics, civil and mechanical engineering, aeronautics. The juniper plant symbolic of chastity; also, in Italian, *ginepro*, a pun on sitter’s name.

and/or

- Michelangelo. His long and highly productive career extended from High Renaissance into Mannerism. In the opinion of many authorities, the greatest visual artist who ever lived.
  - *David*.
    - Influenced by Classical and Hellenistic sculptures mostly seen and studied in Rome, and also by the work of Florentines Masaccio and Donatello, but new sense of pent-up energy and spiritual questioning beneath the generally calm exteriors of his forms. Michelangelo pre-eminent sculptor/carver of the male nude. Saw his task as liberating the human form from the stone that imprisoned it. Scientific accuracy of form almost a prerequisite of his concept of art, as seen in the anatomical detail of muscles and veins on the *David*.

## SYNOPSIS

- Referencing one or more of, e.g.:
  - High Renaissance and Mannerist Italian art
    - Mannerist painting and sculpture
  - Early Renaissance Italian art
  - High Renaissance and Mannerist Italian architecture.
- Any other valid content to be identified at the standardising meeting and credited.

## A2 1 Section 3 – European art Renaissance to Romanticism

142.303: Critically appraise a major example of European art Renaissance to Romanticism for two of the following: Germany, Holland or Spain. Establish relevant contexts.

### Indicative content

Answers should include the following:

#### NON-SYNOPTIC KNOWLEDGE

- Immediate context
  - **Germany** Northern Renaissance; Gutenberg invents printing press c. 1450; Luther and Reformation; Albrecht Dürer, Matthias Grünewald, Hans Holbein.

and/or

- **Holland** Protestant, trading ethos; merchant-class patronage, primarily small-scale private, municipal or trade organisation commissions; Frans Hals, Rembrandt (Harmensz van Rijn), Jan (Johannes) Vermeer.

and/or

- **Spain** Mannerism to Realism/Romanticism; period of decline in Spanish power and influence, culminating in French occupation under Napoleon; El Greco (Domenikos Theotocopoulos), Diego Velázquez, Francisco José de Goya.
- Identification of required practitioners and works, and descriptions of works, e.g.:
  - Albrecht Dürer (b. Nürnberg/Nuremberg 1471, d. Nürnberg 1528). Leading German Renaissance painter and printmaker. Son of a goldsmith and godson of Anthony Koberger, one of Germany's foremost printers and publishers. Showed precocious talent as a draughtsman in his father's workshop. 1486–89, studied under painter and woodcut illustrator Michael Wohlgemuth. Through Wohlgemuth, introduced to humanist Willibald Pirckheimer, who directed his interests towards Italy and humanism. 1490–94, travelled widely, including to the Netherlands, Alsace, Basle in Switzerland, and Strasbourg, before returning to Nuremberg to marry Agnes Frey. Autumn 1494–spring 1495, visited Italy, and was strongly influenced by the work of Pollaiuolo and Mantegna.
    - *The Four Horsemen of the Apocalypse*, 1497–98, woodcut print.
      - Based on Revelation 6:1–8, vertical-format illustration of an avenging angel (upper centre) and the four horsemen of the Apocalypse (from top right to bottom left), Conqueror, War, Famine and Death punishing the wicked (bottom right), including (bottom left) a bishop or other ecclesiastic with his head inside the mouth of a monster, symbolising Hell.

and/or

- Jan (or Johannes) Vermeer (b. Johannes van der Meer, Delft 1632, d. Delft 1675). Dutch genre painter, of limited output (about 34 paintings firmly attributed), largely unrecognized in his lifetime, dying young and leaving his widow and 11 children impoverished. Now widely regarded as one of the great European painters – French art critic Théophile Thoré-Bürger began his reappraisal in 1866.
  - *Girl With a Pearl Earring*, c. 1665.
    - As usual with Vermeer, the work is undated and little or nothing is known of its commissioning. Small oil-on-canvas head and shoulders portrait of girl in three-quarters left profile, gazing directly out of the canvas. Her hair is enclosed in two scarves, one ultramarine blue and the other pale gold, hanging down her back to the right. A simple jacket or dress of muted golden brown is topped by a white collar. From the soft shade below her left ear glints a large pearl. Natural light falls from the upper left, the background densely black.

and/or

- Velázquez (b. Seville 1599, d. Madrid 1660); Spanish Baroque; court painter to King Philip IV, based in Madrid.
  - *Las Meninas (The Maids of Honour)*, c. 1656.
    - Large scale oil on canvas showing room in royal palace; includes the infant Princess Margarita, accompanied by various maids of honour, a female court dwarf and a dog. Velázquez himself looks out of canvas on left, in act of painting. Small (mirror?) image of King and Queen in background. Possible images of works by Rubens in background.

## NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Dürer.
    - *The Four Horsemen of the Apocalypse*.
      - Produced just prior to 1500, the half-millennium, which many across Europe feared would herald Christ's Second Coming and the Apocalypse. Time of war, plague, and philosophical and religious dispute. Germany around this time host to two globally significant events, Gutenberg's invention of printing press c. 1450 (beginning liberation of knowledge from church control), and Luther's launching of the Reformation c. 1517. Three categories of subject (angel, horsemen and horses, and the people) arranged in three levels. Crowded scene and compressed pictorial space. Strong Gothic quality in Dürer's prints of this time, and particularly in his *Apocalypse* series, whereas his paintings reflect more his Italian and humanist influences (see our *The Order Within* study note for more detailed treatment of this work).

and/or

- Vermeer.
  - *Girl With a Pearl Earring*.
    - In many respects the most modest of Vermeer's works but, as its epithet 'the Mona Lisa of the North' or 'the Dutch Mona Lisa' suggests, one that also manages to fully embody both the 'photorealism' and sense of poetic mystery now associated with the artist's name. That Vermeer's 'photorealism' may have been achieved with the help of a camera obscura, camera lucida, curved mirror or some other form of optical aid has been the subject of much speculation, including by the painter David Hockney (*Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*, 2001), whose so-called Hockney-Falco Thesis remains controversial.

and/or

- Velázquez.
  - *Las Meninas*.
    - Fluent, masterly brushwork; convincing realism but mirror images do not tally with reality. Testimony to heightened status of artist. Access to various Italian and Flemish influences through royal collection. Highly influential.

## SYNOPSIS

- Referencing one or more of, e.g.:
  - European art Renaissance to Romanticism
    - Germany, Holland, Italy and/or Spain, as not already covered
  - European art Renaissance to Rococo
  - European architecture Baroque to Romanticism
- Any other valid content to be identified at the standardising meeting and credited.

## A2 1 Section 4 – French painting 1860–1900

142.304: Critically appraise two major examples of French painting 1860–1900, one Impressionist and one Symbolist, establishing relevant contexts.

### Indicative content

Answers should include the following:

#### NON-SYNOPTIC KNOWLEDGE

- Immediate context
  - **Impressionism** Reaction to academic/salon art; influence of and reaction to photography; outdoors painting; improved painting materials; improved scientific understanding of colour; Japanese influence; Édouard Manet, Claude Monet, Auguste Renoir, Edgar Degas, Berthe Morisot, Henri de Toulouse-Lautrec.
  - **Symbolism** After Impressionism, return of meaning, imagination, fantasy; Odilon Redon, Paul Gauguin, Gustave Moreau.
- Identification of required movements, practitioners and works, and descriptions of works:
  - Édouard Manet (1832–83). On periphery of Impressionism, treating 'here and now' but, unlike mainstream Impressionists, retaining use of black, grey and earth colours.
    - *Le déjeuner sur l'herbe* (*The Picnic*; originally titled *Le bain, Bathing*), 1863.
      - Forest setting with, in middle distance, a small river in which a woman in a chemise is bathing; boat on the right. Sitting on the grass centre foreground, two men, dressed in black jackets and grey trousers, and, on the left, a female nude, who looks directly out at the viewer. Left foreground, a discarded blue dress and a basket, fruit, bread and silver flask. Bottom left corner, a green frog. Centre top, a flying bullfinch.
  - or
  - Claude Monet (1840–1926). Leader of mainstream Impressionism.
    - *Poplars on the Banks of the Epte*, 1891.
      - Curving line of tall poplar trees receding from left to right. Warm summer sun out of picture, low on left. Bright blue sky with a few high wispy white clouds. Distinct brushmarks of strong yellows, blues, reds and oranges in the foliage.
  - or
  - Henri de Toulouse-Lautrec (1864–1901). Late Impressionist; renowned also for his lithographic poster designs.
    - *At the Café La Mie*, c. 1891. Watercolour and gouache on paper, mounted on millboard and panel; Museum of Fine Arts, Boston.
      - Woman on left, moustached man with bowler-type hat on right, seated at small café table; Bohemian-types; wine bottle, glasses, plate and knife on table. Rapid, sketchy quality.
  - and
  - Paul Gauguin (1848–1903). Classed as both Post-Impressionist and Symbolist.
    - *Vision After the Sermon, Jacob Wrestling With the Angel*, 1888.
      - Subject draws upon both a mysterious Old Testament story (Genesis 32:22–32) involving the third of the great Hebrew patriarchs (Jacob, renamed Israel after this incident and often seen as prefiguring Christ), and the artist's experience of life in Brittany, at the time an isolated region in north west France. Against a solid vermilion red ground, the simplified, strongly coloured (ultramarine, bottle green, chrome yellow and orange), figures of Jacob and the angel appear in the middle distance, top right. They are separated from other figures in the composition by a brown tree trunk – orange on its right edge – slanting top left to bottom right across the canvas. Dappled green foliage runs across the upper edge of the canvas. To the left of the tree trunk, in the middle distance upper left, is a small image of a calf(?). To the calf's left, a line of eleven traditionally dressed Breton women, in white bonnets and aprons over black dresses, sweeps down and across the immediate foreground, ending with the head of a priest in the bottom right corner. Priest and women have their eyes closed in prayer, with the exception of one woman, centre-left foreground, who looks directly at the wrestling figures.

## NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal:

- Manet.

- *Le déjeuner sur l'herbe*.

- 'Here and now' realism of the nudity scandalised the 1863 Paris viewing public who saw it as effectively celebrating prostitution or, at least, louche behaviour. Direct painting technique also offended academicians of the time. Manet's losing of the half-tones has been related to similar effects in photographs of the time, where the half-tones often lost due to primitive emulsions and/or flash techniques. Rich play of art historical references, including to Michelangelo, Raphael and Titian.

or

- Monet.

- *Poplars on the Banks of the Epte*.

- Example of *plein air* use of newly expanded colour range available to artists through development of synthetic dyes; pre-19th C, most strong blues, for instance, were derived from the lapis lazuli semi-precious stone and had to be used circumspectly, hence the typical sunny Impressionist landscape painting would have been very difficult and/or expensive to achieve earlier. Monet's interest lies essentially with the *specific* – particular times, places, people.

or

- Toulouse-Lautrec.

- *At the Café La Mie*.

- Photograph source available (see, e.g., Carolyn M. Bloomer, *Principles of Visual Perception*, 1976; 2nd. ed., Herbert Press, London, 1990, ISBN 1-871569-20-6, p. 163), illustrating how even as gifted a draftsman as Toulouse-Lautrec sometimes made use of photographic sources. Courbet, Manet and Degas are among other major painters of the time known to have on occasion used photographic sources.

- Gauguin.

- *Vision After the Sermon*.

- Colour used for aesthetic and symbolic effect, the unnatural red ground and the strong colours of the wrestlers connoting a supernatural or spiritual dimension (the "vision"), whereas the basically black and white rendering of the women and priest corresponds with them within the material everyday world. The tree trunk – a nondescript brown except for its orange right edge – further separates the natural from the supernatural: tellingly, aside from the wrestlers, only the priest (a possible self-portrait), the spiritual intermediary, appears to its right. Gauguin a strong advocate of art needing to go beyond simple observation/realism and engage with ideas, symbols, meanings, the imagination. Colour at this time was still a significant advantage painting had over photography – the black-and-white forms of the women and priest could arguably be associated with the realism of contemporary photography – but the symbolist painter's means generally (line, shape, colour...), he argued, were more capable of carrying symbolic and other meanings.

## SYNOPSIS

- Referencing one or more of, e.g.:

- French painting 1860–1900

- Post-Impressionism

- French painting 1780–1870

- Lens-based art 1850–1945

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

## A2 1 Section 5 – British painting 1850–1900

142.305: Critically appraise two major examples of British painting 1850–1900, one Pre-Raphaelite and one Fin de Siècle, establishing relevant contexts.

### Indicative content

Answers should include the following:

#### NON-SYNOPTIC KNOWLEDGE

- Immediate context:
  - **Pre-Raphaelitism** Active c. 1848–53 but influential to c. 1900: influenced by Nazarenes, writings of John Ruskin, and Romantic literature. Heightened realism, naturalism; technical developments; John Everett Millais, William Holman Hunt. Medievalism, Dante Gabriel Rossetti, Edward Burne-Jones.
  - **Fin de Siècle** Individualism; painterly values; George Frederick Watts, James McNeill Whistler, John Singer Sargent, Walter Richard Sickert.
- Identification of required practitioners and works, and descriptions of works, e.g.:
  - John Everett Millais (b. Southampton 1829, d. 1896). His family lived in Jersey and northern France before moving to London in 1838. Millais was a prodigy and entered the Royal Academy Schools at the age of eleven, studying there until aged seventeen. His paintings are technically brilliant and minutely detailed. In later life much of his time was given to portraiture. He acquired considerable wealth, was created a baronet in 1854 and elected President of the Royal Academy in the year of his death.
    - *Christ in the House of His Parents*, 1849–50.
      - The painting, horizontal in format, depicts Joseph's carpentry shop, activity centred on a simple workbench. Centre foreground, a young Christ, red-haired and wearing a white gown, holds up his left palm, cut by an exposed nail in the door lying on the workbench. To the left, a kneeling Virgin Mary offers consolation, as does Joseph, leaning across his workbench from the right. A young John the Baptist enters from the right carrying a bowl of water to bathe the wound. On the far side of the workbench St Anne reaches for a pair of pincers to remove the nail. On the left a young man works on the door whilst observing the scene. Behind him an outdoor view with sheep and a green hill beyond. A wooden ladder, with a white dove perched on it, leans against the back wall. The figures and their surroundings, down to the wood shavings on the floor, are meticulously rendered.
  - James McNeill Whistler (b. Lowell, Massachusetts, 1834; d. London 1903). American-born painter, etcher, lithographer and designer who worked mainly in England and France and was associated with the Aesthetic Movement and Japonisme.
    - *Arrangement in Grey and Black, No. 1: Portrait of the Painter's Mother, or The Artist's Mother*, 1871–72. Horizontal format (144 x 162cm/ 56.8 x 64in).
      - Full-length left-profile depiction of an elderly woman – in black dress with white collar, cuffs and bonnet – sitting on a black chair and with her feet on a low stool. She is placed well to the right in the composition and is shown against a grey wall on which are two black-framed prints, one cut off by the right edge of the canvas. Across the base of the grey wall is a wide black band and below it a warm grey floor covering. A black and grey/silver curtain hangs down on the left.

#### NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Millais.
    - *Christ in the House of His Parents*.
      - The religious symbolism is extensive, including: Christ's nail-pierced palm prefiguring his crucifixion; John the Baptist's bowl of water his baptising of Christ; the ladder, Jacob's ladder (to Heaven); the white dove, the Holy Spirit; the sheep, the yet to be converted. Technically accomplished and meticulously detailed, especially considering Millais was aged only 20–21 at the time. However, the sheer weight and obviousness of the symbolism also works against a sense of 'realism'. Critical reception at the time was famously hostile, especially from novelist Charles Dickens who objected strongly to a 'realist' treatment of the Holy Family. The work – and Pre-Raphaelite art in general – continues to receive much hostile criticism, for its obsessive detail,

story-telling, moralising and sentimentality. Some of these qualities, it may be noted, were shared with the Surrealists, and Salvador Dali acknowledged Pre-Raphaelitism as an influence.

- Whistler.
  - *Arrangement in Grey and Black, No. 1: Portrait of the Painter's Mother, or The Artist's Mother.*
    - In this case it was apparently only under protest – and facing rejection of the work by the Royal Academy of Art, shocked by the lack of filial feeling it implied – that Whistler added the subtitle *Portrait of the Painter's Mother*. From the 1860s, Whistler often used for his titles terms more familiar in a musical context – *symphony*, *harmony*, *nocturne* and *arrangement*. This was consistent with the Aesthetic principle of 'art for art's sake' – that, like music, painting had no obligation to serve any function, representational or other, beyond what was inherent to painting. This anticipation of abstraction is borne out by the severity of geometrical and colour composition in the work.

#### SYNOPSIS

- Referencing one or more of, e.g.:
  - British painting 1780–1850
    - Victorian Realism
  - French painting 1780–1870
  - Painting 1910–1945.
    - Abstraction – Whistler
  - Architecture 1835–1918
    - Arts and Crafts Movement – Pre-Raphaelitism
    - Art Nouveau – Whistler
  - Three-dimensional craft and design 1850–1918
    - Arts and Crafts Movement – Pre-Raphaelitism.
    - Art Nouveau – Whistler
  - Textiles and fashion design 1850–1945
    - Arts and Crafts Movement – Pre-Raphaelitism
  - French painting 1860–1900
    - Impressionism, Manet – Whistler
  - European architecture Baroque to Romanticism.
    - Eclectic Romanticism, Barry, Scott – Rossetti, Burne-Jones.
  - Japonisme – Whistler (after some 200 years of self-imposed isolation, Japan signed treaties in 1854 and 1858 opening the way to renewed trade and cultural interchange with the west).
  - Early 19thC Britain saw certain general revival of religious feeling but, in second half of 19thC, challenges of Darwinism and new interpretations of fossil and geological records; advances of science, technology, and industry; advances of British imperialism and colonialism; questioning of established social/political orders.
- Any other valid content to be identified at the standardising meeting and credited.

## A2 1 Section 6 – Lens-based art 1945–present

142.306: Of all lens-based artists active since 1945, who do you consider best reflected the society and broad circumstances of his or her time? Establish contexts, refer to appropriate practitioners and works, and give reasons in support of your choice.

### Indicative content

Answers should include the following:

#### NON-SYNOPTIC KNOWLEDGE

- Immediate context
  - **Selected photographers** Photography now ubiquitous; colour practical proposition from 1930s; Cold War era; continuing interchange between photography and painting; various approaches; Bill Brandt, Henri Cartier-Bresson, Irving Penn, Arnold Newman, Diane Arbus, Richard Avedon, Elliott Erwitt, Annie Leibovitz, Cindy Sherman.

or

- **Selected film directors** Various challenges to Classical Hollywood Cinema; John Ford, Alfred Hitchcock, Carol Reed, Akira Kurosawa, Federico Fellini, Stanley Kubrick, Ridley Scott, Steven Spielberg, Martin Scorsese.
- Identification of required practitioner(s) and works, and descriptions of works, e.g.:
  - Henri Cartier-Bresson (1908–2004). French photojournalist, son of a wealthy textile dealer. Trained in painting and influenced by Surrealism. 1930, lived briefly as a hunter in Africa. 1931–32, bought the Leica 35mm camera that he would use throughout his photographic career. Early adopter of 35mm format and 'street photography' style. 1940–43, German prisoner of war. 1943–45, escaped and joined French underground resistance movement. About 1945–72, returned to photography. Renowned for capturing *the decisive moment* (title of a book he published in 1952); his images un-staged and without post-event editing or manipulation. As a photographer, interested more in people interacting with spaces than in sports, fashion, war or other such genres. 1972, ceased working as a full-time photographer and returned to painting.
    - *Prisoner of War Camp in Dessau, Germany* or *Gestapo Informer, Dessau, Germany, 1945*.
      - A prisoner of war camp on the border between the American and Soviet zones, just after liberation, sometime between 21 April and 2 July 1945. The horizontal-format black and white photograph records an ex-prisoner, a woman in a dark dress centre right, confronting the Gestapo informer – a Belgian woman, centre left, wearing dark rumpled fatigues – who had had her sent to prison. A motley crowd of onlookers in the background, one on the extreme left still wearing his striped prisoner clothes, and another, centre composition, in a paramilitary-like jacket, belt and beret (resistance fighter?). Just visible behind the onlookers, a nondescript building. Centre foreground, a plain table with identity cards of some description on it. Sitting impassively at this table, on the right, a neatly dressed, bespectacled, blonde-haired man with a pen and notepad.
    - *Rue Mouffetard, Paris, 1954*.
      - Vertical-format black and white image. Centre foreground, a working class boy, aged about 7 or 8 and wearing short trousers and a pullover, approaches the camera carrying an unlabelled bottle of red wine under each arm; a look of proud responsibility on his face. Immediately above and behind his head, the plastered corner of a building looks like a large exclamation mark. Three young girls on extreme left, the nearest one cut off by the frame and the other two out of focus; the two in the middle distance look towards the boy, one smiling and possibly applauding him. Beyond, and further out of focus, some women and cars.
    - *Alberto Giacometti, 1961*.
      - Vertical-format black and white photograph of Swiss-born sculptor Giacometti, associated for a time with Surrealism, striding across his studio holding a sculpture (moving – form blurred), his own posture and tone echoed in one of his *Man Walking* bronzes seen immediately to the left. Immediately to the right of the artist is another of his sculptures, a standing figure, very light in tone (probably a plaster original) and well over life size. Two drawings or paintings by the artist lean against the back wall. Bottom left are three male head-and-shoulder busts, two in plaster and one in bronze.

or

- Stanley Kubrick (b. The Bronx, New York, 1928; d. near St Albans, Hertfordshire, 1999) Director of some of the most acclaimed and varied films of the second half of the 20th century. Reputation for obsessive perfectionism, sometimes demanding hundreds of takes from his actors. Began as a photographer for *Look* magazine, 1945–50, before making several documentary shorts and, from these, progressing to feature films, these including: *Paths of Glory*, 1957; *Spartacus*, 1960; *Lolita*, 1962; *Dr Strangelove*, 1964; *2001: A Space Odyssey*, 1968; *A Clockwork Orange*, 1971; *Barry Lyndon*, 1975; *The Shining*, 1980; *Full Metal Jacket*, 1987; and *Eyes Wide Shut*, 1999.
- *Dr Strangelove (or: How I Learned to Stop Worrying and Love the Bomb)*, 1964.
  - Black comedy/satire on Cold War theme. Script by Stanley Kubrick, Peter George and Terry Southern, and loosely based on Peter George's novel *Red Alert*, 1958 (published earlier in England, under the pseudonym Peter Bryant, as *Two Hours To Doom*). Peter Sellers plays three roles: RAF Group Captain Lionel Mandrake; Dr Strangelove, a wheelchair-bound German nuclear scientist and Pentagon adviser; and USA President Merkin Muffley. USAF General Jack D Ripper (Sterling Hayden) unilaterally orders Major TJ 'King' Kong (Slim Pickens) to launch a nuclear bomb attack on the USSR – his reasoning clearly insane. Mandrake tries to stop the attack but is ineffectual. Later, in the Pentagon's War Room, advisers Dr Strangelove and General Buck Turgidson (George C Scott), for equally twisted reasons, support the attack. USSR Ambassador de Sadesky, or Desadesky, (Peter Bull) advises of a new Soviet weapon, a 'Doomsday Machine', that will bring about global annihilation if the USSR is attacked. Film ends with Major Kong waving his cowboy hat as he rides the nuclear bomb falling to its target.
- *2001: A Space Odyssey*, 1968.
  - Based on science fiction writer Arthur C. Clarke's short story *The Sentinel*, 1948 (also drawing material from five other Clarke stories), dealing with human evolution, technology, artificial intelligence and human contact with extraterrestrial intelligence. Kubrick himself co-wrote the screenplay with Clarke and insisted dialogue and explanation be kept to an absolute minimum. Music and scientific realism used to powerful effect throughout the film. Title sequence begins with an alignment of earth, moon and sun. Four acts or movements follow.
  - 'Dawn of Man'. Rocky desert scene. A group of herbivorous apes encounter a mysterious black monolith, following which one of the apes discovers the 'tool' – a bone used as a weapon in this case. Using the weapon, an ape from a rival group is killed and eaten. The bone is thrown, slowly rotating, into the air.
  - 'TMA-1'. Abrupt cut to 2001 and a rotating Pan-American space plane in docking procedure with Space Station 5, orbiting the moon. The plane is carrying Dr Heywood R Floyd (William Sylvester) on a confidential mission to investigate a mysterious artefact, given the name 'TMA-1' (Tycho Magnetic Anomaly One), found on the moon. Geological evidence indicates it was deliberately buried four million years earlier. Floyd travels in a Moonbus to the site. In a large pit is a standing black monolith. After some examination of the monolith, Floyd and the others pose for a photograph in front of it. The sun rises over the monolith and a piercing noise is emitted from it.
  - 'Jupiter Mission: Eighteen Months Later'. Onboard spaceship Discovery One travelling to Jupiter are two pilots, Dr David Bowman (Keir Dullea) and Dr Francis Poole (Gary Lockwood), and three scientists in cryogenic hibernation. The ship's onboard computer is a HAL 9000 (voiced by Douglas Rain), which the pilots refer to as 'Hal'. The computer runs most operations in the ship. Hal questions Dave about the mission but receives no satisfactory answer. A sequence of events ensues in which: the pilots have cause to question Hal's reliability; Hal 'fears' disconnection and brings about the deaths of all onboard apart from Dave, who manages to save himself and disconnect Hal's higher functioning memory parts. As Dave removes each memory module Hal is left repeating, "My mind is going." A pre-recorded message from Floyd reveals the evidence of extraterrestrial intelligence discovered on the moon and the fact that the monolith's radio signal pointed to Jupiter.
  - 'Jupiter and Beyond the Infinite'. Reaching Jupiter, Dave leaves the ship in an EVA pod and encounters another monolith in orbit around the planet. He suddenly finds

himself travelling through a 'Star Gate' and vast reaches of space, eventually reaching a Louis XVI-style bedroom. Here he encounters himself, progressively ageing. Thoroughly aged and about to die, a monolith appears at the foot of his bed. He is transformed into a foetus, enclosed in a transparent orb and floating over the earth.

#### NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Cartier-Bresson.
    - *Prisoner of War Camp in Dessau, Germany.*
      - Table is seen with one corner towards camera, creating arrow-like lead into the composition (similar to sharply angled table central foreground in Picasso's *Les demoiselles d'Avignon*, 1906–07). Two main protagonists divided by this 'arrow'. Cartier-Bresson an ex-prisoner of war and ex-resistance fighter himself. Blonde-haired clerical figure is Aryan looking, perhaps bringing to mind the obsessive documenting of the Nazis – bureaucracy that extended to the management of genocides.
    - *Rue Mouffetard, Paris.*
      - Low key good-natured everyday human scene; happy children playing out roles in some anticipation of adulthood; boy assuming a maturity and confidence beyond his years and enjoying attention of the girls and photographer, his central role in the photograph emphasised by the visual "!" directly behind him.
    - *Alberto Giacometti.*
      - The slightly blurred and, thereby made insubstantial, image of the artist in motion makes the *Man Walking* sculpture (characteristically attenuated) to the left seem surprisingly realistic; Giacometti himself perfectly framed between this bronze and the plaster sculpture to the right.

or

- Kubrick.
  - *Dr Strangelove (or: How I Learned to Stop Worrying and Love the Bomb).*
    - Generally acknowledged as one of cinema's great works, and a satire encapsulating the fear and paranoia of the Cold War era. Insanity theme connects with the Cold War's 'MAD' principle – peace through the threat of Mutually Assured Destruction. Recurring sexual references, including in the characters' names (Jack D Ripper, De Sadesky, Mandrake...) reinforce theme that war is a product of the male sex drive.
  - *2001: A Space Odyssey.*
    - Unprecedented sense of fully functioning space-age technology, down to the most minute detail. This scientific realism an effective foil to the minimal dialogue and abrupt scale, scene- and time-shifts that challenge the classical Hollywood narrative model and create a notably mysterious and enigmatic work. Minimalist or enigmatic story and the heightened role for music akin in some respects to abstract art.

#### SYNOPSIS

- Analysis/interpretation/significance/appraisal, e.g.:
  - Lens-based art 1945–present
    - Selected photographers or Selected film directors, as not already covered.
  - Lens-based art 1850–1945
  - Painting 1880–1945
  - Painting 1910–1945
  - Cold War historical context
    - Einstein/Relativism and Bohr/Quantum Theory challenges to Newtonian physics/certainties; beginning of nuclear age.
    - aftermath of WWII and beginning of Cold War, Space Race and Arms Race between USA and USSR super-powers, representing forces of Liberal Capitalism and Communism respectively.
    - Cold War – 'hot'/outright conflict using nuclear weapons deterred by threat of Mutually Assured Destruction ('MAD' principle)
    - Korean War, 1950–53.
    - Berlin Wall, construction begins 13 August 1961.
    - Bay of Pigs Invasion (unsuccessful attempt by CIA-trained Cuban exiles to invade southern Cuba), April 1961.
    - Cuban Missile Crisis, October 1962.

- US President JF Kennedy assassinated 22 November 1963.
- Vietnam War, 1965–73.
- Berlin Wall demolished 1989, effectively end of Cold War.
- gradually growing affluence and consumerism after austerity of immediate WWII period
- rise of 'youth culture' begins mid-1950s
- televisions in most UK and USA homes by 1955–1960.
- Any other valid content to be identified at the standardising meeting and credited.

## A2 1 Section 7 Painting 1945–1970

142.307: Of all painters active 1945–1970, who do you consider best reflected the society and broad circumstances of his or her time? Establish contexts, refer to appropriate painters and works, and give reasons in support of your choice.

### Indicative content

Answers should include the following:

#### NON-SYNOPTIC KNOWLEDGE

- Immediate context:
  - **Abstract Expressionism** In USA; Great Depression, c. 1929–39; relief projects support artists; Cold War period; nuclear stand-off between USA and USSR super-powers; New York replaces Paris as artistic centre, possibly with discreet CIA help; Surrealism, Mexican muralists, Native American sand-painting influences; large scale works; gestural/action painting; Jackson Pollock, Arshile Gorky, Mark Rothko, Willem de Kooning, Robert Motherwell.
  - or
  - **Pop** 'Neo-Dada', 'New Realism'; Anglo-American axis; consumerism after post-war austerity; low-art subjects and techniques inserted into high-art context; Richard Hamilton, Peter Blake, David Hockney, Robert Rauschenberg, Jasper Johns, Andy Warhol, Roy Lichtenstein.
  - or
  - **Independents** Pablo Picasso, Henri Matisse, Francis Bacon, Lucian Freud.
- Identification of required movements, practitioners and works, and descriptions of works, e.g.:
  - Jackson Pollock (b. Cody, Wyoming, 1912; d. Long Island, New York {car accident}, 1956).
    - *Autumn Rhythm*, 1950.
      - Large canvas exemplifying his gestural/action painting technique, with the canvas laid on the floor and liquid (usually enamel and/or aluminium) paint poured, dripped or flung from a stick onto the canvas. Abstract, complex, dynamic linear patterns. Limited colour range.
  - or
  - Mark Rothko (b. Marcus Rothkowitz in Dvinsk, Russia {now Daugavpils, Latvia}, 1903; 1940, changed name to Mark Rothko; d. New York City {suicide}, 1970).
    - *Maroon on Blue*, 1957–60; private collection (reproduced in Daniel Wheeler, *Art Since Mid-century, 1945 to the Present*, Thames & Hudson, London, 1991, p. 50, fig. 76).
      - Vertical rectangular format with two softly edged dark rectangles sandwiching a thin red (maroon?) one, and a sombre blue ground visible around and between these three rectangles. Blue base colour of thinned oil paint stained into the unprimed duck canvas. Secondary colours lightly scumbled on top, with edges feathered.
  - or
  - Richard Hamilton (1922–2011).
    - *Just What Is It That Makes Today's Homes So Different, So Appealing?*, 1956; collage, 26 × 25 cm/ 10.25 × 9.85 in.
      - Small collage of magazine images and advertising copy – the title itself also from an advertisement. Left foreground, a male bodybuilder poses holding an oversize lollipop emblazoned with the word 'Pop'. A nude burlesque model, with what appears to be a lampshade on her head, is seated on the right. Distributed across the room is an assortment of the latest home desirables (tape-recorder, vacuum cleaner, television, tin of ham...). Through the window, back left, can be seen a cinema advertising the early 'talkie' *The Jazz Singer*, 1927 – a billboard shows a blacked-up Al Jolson in the title role. The ceiling opens to a black void almost completely filled with a section, apparently, of the earth seen from space (although the barrenness suggests more the moon). On the right of the back wall is an ornately framed Victorian portrait of a man. Left of this is a cover of *Young Romance* comic book, complete with speech bubbles, and further left again is a black lampshade superimposed with the Ford Motor Company logo of the time.

## NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Pollock.
    - *Autumn Rhythm*.
      - Large scale all-over web-like pattern into which the viewer is encouraged to feel submersed. Form and image one. Decisive break not only with the 'painting-as-window' representational concept that dominated western painting until the advent of abstraction, c. 1911, but a decisive break from most earlier forms of abstract painting. The canvas taken down from the easel and placed flat on the floor – senses of focus, framing and orientation rendered almost inconsequential. He generally worked from a roll of canvas, so the painting surface could be extended as required; he also worked literally on the canvas and from all sides. Traditional painters' techniques and devices rejected; brushes often dispensed with altogether or, if used, not actually touching the canvas. Automaticism relating to Automatic Surrealism and also the diagnostic and therapeutic techniques of psychoanalysts. Bypassing the rational or conscious mind; expression of unconscious or subconscious.

or

- Rothko.
  - *Maroon on Blue*.
    - Against representational/naturalistic painting and for abstraction. With many no longer subscribing to traditional belief systems, Rothko set himself to help fill what he saw as an emotional, mythological and spiritual vacuum in modern man. Wrote of his colour fields as gates or doors by which, through imagination, the viewer could escape into a realm of the timeless and absolute.

or

- Hamilton.
  - *Just What Is It That Makes Today's Homes So Different, So Appealing?*
    - Seminal work of the Pop movement, celebrating consumerism and popular/low culture. 'Space Race' alluded to in the earth/moon image – the first artificial satellite, Sputnik 1, was launched by the Russians 4 October 1957.

## SYNOPSIS

- Referencing one or more of, e.g.:
  - Painting 1945–1970
    - Abstract Expressionism, Pop and/or Independents, as not already covered.
  - Painting 1880–1945
  - Painting 1910–1945
  - Cold War historical context
    - Einstein/Relativism and Bohr/Quantum Theory challenges to Newtonian physics/certainties; beginning of nuclear age.
    - aftermath of WWII and beginning of Cold War, Space Race and Arms Race between USA and USSR super-powers, representing forces of Liberal Capitalism and Communism respectively.
    - Cold War – 'hot'/outright conflict using nuclear weapons deterred by threat of Mutually Assured Destruction ('MAD' principle)
    - Korean War, 1950–53.
    - Berlin Wall, construction begins 13 August 1961.
    - Bay of Pigs Invasion (unsuccessful attempt by CIA-trained Cuban exiles to invade southern Cuba), April 1961.
    - Cuban Missile Crisis, October 1962.
    - US President JF Kennedy assassinated 22 November 1963.
    - Vietnam War, 1965–73.
    - Berlin Wall demolished 1989, effectively end of Cold War.
  - gradually growing affluence after austerity of immediate WWII period
  - televisions in most UK and USA homes by 1955–1960
  - rise of 'youth culture' begins mid-1950s.
- Any other valid content to be identified at the standardising meeting and credited.

## A2 1 Section 8 – Painting 1970–present

142.308: Of all painters active 1970–present, who do you consider best reflected the society and broad circumstances of his or her time?. Establish contexts, refer to appropriate painters and works, and give reasons in support of your choice.

### Indicative content

Answers should include the following:

#### NON-SYNOPTIC KNOWLEDGE

- Immediate context
  - **Super/Photo-realism** Fascination with convention of photographic realism; concern with method; Chuck Close, Malcolm Morley, Richard Estes, Gerhard Richter.
  - or
  - **Postmodernism** Sensitive to Modernism’s distancing from a general public but unsure how to reconnect; classical references, irony, scepticism, pastiches, parodies; Carlo Maria Mariani, Sandro Chia, Francesco Clemente, Paula Rego.
  - or
  - **School of London** Francis Bacon, Lucian Freud, Frank Auerbach, R. B. Kitaj, Howard Hodgkin, David Hockney, Allen Jones.
- Identification of required practitioners and works, and descriptions of works, e.g.:
  - Paula Rego (b. Lisbon, Portugal, 1935). London-based figurative painter and printmaker. Early influences Mantegna, Goya, Surrealism. Wholly accessible and readable images, although with mysterious and often disturbing meanings implied.
    - *The Family*, 1988.
      - A man in suit and tie is seated on the foot of a bed on the left. A young girl behind him and another in front appear to be about to remove his jacket. On the right, another young girl in front of a sunlit window observes the scene, casting her shadow toward the other three figures. Back right, on what is perhaps some kind of wardrobe, is a small image of what appears to be two female figures, one about to strike with a sword something or someone on the ground under her foot.
  - or
  - Francis Bacon (b. Dublin 1909; d. Madrid 1992). Following death of Picasso, widely seen as the greatest living painter of his time, working in a semi-abstract style of painterly distortion and visceral, often grotesque, imagery. Anglo-Irish, based in London, and collateral descendant of his philosopher namesake of the first Elizabethan age. Little formal education, partly due to having asthma, but in later life an avid reader of the ancient Greek dramatists, Shakespeare, Nietzsche, among others. His homosexuality, an allergy to dogs and horses, and several instances where he was found wearing women’s clothes led to strained relationships with his racehorse trainer father, Eddy Bacon, and, in 1926, his leaving home at the age of sixteen. 1927–28, spent two months in Berlin and eighteen in Paris, learning French and viewing works by Poussin and Picasso (an exhibition of Picasso’s Neoclassical drawings), among others. 1928–29, settled in London and began working as an interior designer. 1928, he saw an illustrated article on Picasso’s latest ‘bathers’ series, work which would profoundly influence his own early ‘biomorphic’ painting. 1929–30, showed from his home/studio design works subsequently featured in an article ‘The 1930 Look in British Decoration’ in *The Studio* magazine, August 1930 – rugs, carpets and furniture influenced by such as Marcel Breuer, Le Corbusier and Eileen Gray. 1930, visited Germany again. 1930, met the Australian painter Roy de Maistre, who would become a friend and mentor, and began to work more as a painter than a designer. 1931–32, shared a studio with de Maistre. 1936, his work deemed “insufficiently surreal” for the London *International Surrealist Exhibition*. Expressed interest in Surrealist *ideas* but unimpressed by Surrealist *art*. 1936–44, his reputation as a painter began to gradually build. 1945, in a group exhibition showed *Three Studies For Figures at the Base of a Crucifixion*, 1944, and *Figure in a Landscape*, 1945, works in which most elements of his mature style are present, and thereby established himself as of major artistic significance. 1948, began a long series of free interpretations of Velázquez’s *Pope Innocent X*, 1650. Often used photographic sources as starting point. 1964, began relationship with George Dyer, lover and frequent subject, met apparently when Dyer fell through the skylight of Bacon’s flat in the course of trying to burgle it. 1971, Dyer committed suicide by a drugs overdose,

expiring in the couple's Paris hotel suite, on a toilet. 1973, Dyer's death recorded in *Triptych, May–June 1973*, one of several works in which his image continued to appear.

- *Triptych*, 1976; oil and pastel on canvases, each 198 × 147.5 cm; collection Mr and Mrs Roman Abramovich, London.
  - Common to the three canvases are pale blue backgrounds, centred grey internal panels, rectilinear beams of some sort extending towards the grey panels, newspapers on the floor plane, and various human and bird-like forms within or in front of the grey panels... For detailed description, analysis and interpretation, see our study note *Pictorial Analysis and Interpretation: A Case Study*.

#### NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Rego has been described by leading art critic Robert Hughes as “the best painter of women's experience alive today” (widely quoted from 2004; original source unknown) and she herself, in both her work and interviews, emphasizes a female perspective.
    - *The Family*.
      - Typical of the sinister and disturbing quality she brings to her pictorial narratives, often within a family home context but raising issues of sex, violence, religion and personal or political persecution.

or

○ Bacon.

- *Triptych*, 1976.
  - According to the interpretation offered in our study note and here (more convincing interpretations are entirely possible), essentially an imaginative self-portrait bringing together personal circumstance and art historical and literary references. Left and right canvas images can be related to Velázquez's portraits of Francisco Lezcano and Philip IV, respectively. The Francis(co) image, with its Hitler-like haircut, black coat, accompanying SS lettering, and a cut ear is interpreted as referring to the young Francis and the formative experiences he had in Berlin 1927–28 and again in 1930. The foetus-like creature in the right hand canvas is read as referring to Philip IV's sickly, and childless, son Carlos II – a father-son relationship which in at least some respects parallels Bacon's own. The middle canvas, with its essentially 'conceptual', rather than 'perceptual', spatial treatment and its seeming referencing of myth (Prometheus) and religion (chalice), is interpreted in terms of art's ability to obtain for its creator, and even its subjects, a kind of immortality. The central tortured figure is seen as relating to George Dyer, Bacon's lover, who committed suicide in 1971.

#### SYNOPSIS

- Referencing one or more of, e.g.:
  - Painting 1970–present
    - Super/Photo-realism, Postmodernism and/or School of London, as not already covered.
  - Painting 1880–1945
  - Painting 1910–1945
  - Painting 1945–1970
  - Growing affluence after austerity of immediate WWII period
  - Cold War context
    - Einstein/Relativism and Bohr/Quantum Theory challenges to Newtonian physics/certainties; beginning of nuclear age
    - Cold War, Space Race and Arms Race between USA and USSR super-powers, representing forces of Liberal Capitalism and Communism respectively
    - Cold War – 'hot'/outright conflict using nuclear weapons deterred by threat of Mutually Assured Destruction ('MAD' principle)
    - Vietnam War, 1965–73
    - Berlin Wall demolished 1989, effectively end of Cold War
  - rise of 'youth culture' begins mid 1950s
  - televisions in most UK and USA homes by 1955–1960
  - rise of Feminism.
- Any other valid content to be identified at the standardising meeting and credited.

## A2 1 Section 9 – Sculpture 1945–present

142.309: Of all sculptors active since 1945, who do you consider best reflected the society and broad circumstances of his or her time? Establish contexts, refer to appropriate sculptors and works, and give reasons in support of your choice.

### Indicative content

Answers should include the following:

#### NON-SYNOPTIC KNOWLEDGE

- Immediate context
  - **Pop and Super/Hyper-realism** Pop: Eduardo Paolozzi, Edward Kienholz, Louise Nevelson, Claes Oldenburg. Hyper-realism: Duane Hanson, John de Andrea.
  - or
  - **Conceptualism and Minimalism** Conceptualism: Sol LeWitt, Richard Serra, Michael Craig Martin. Minimalism: Anthony Caro, Donald Judd, Carl André.
  - or
  - **Earthworks and Land Art** Robert Smithson, Richard Long, Christo, Andy Goldsworthy.
  - or
  - **Kinetic Art** Alexander Calder, George Rickey, Jean Tinguely.
  - or
  - **Performance and Postmodernism** Performance: Joseph Beuys, George Segal, Stuart Brisley, Jim Dine, Gilbert and George. Postmodernism: Ian Hamilton Finlay, Robert Graham, Jeff Koons.
  - or
  - **Independents** Niki de Saint Phalle, Elisabeth Frink, Antony Gormley, Damien Hirst, Rachel Whiteread.
- Identification of required practitioners and works, and descriptions of works, eg:
  - Robert Smithson (b. Passaic, New Jersey 1938; d. Amarillo, Texas 1973). Sculptor, painter, essayist, critic and filmmaker. Natural history a lifelong interest and reflected in his art. 1953–55, studied in evening classes at the Art Students League, New York. 1956, studied briefly at the Brooklyn Museum School. 1957, began painting in Abstract Expressionist style. 1961, visited Rome and developed interests in European history and religion. ‘Oppositions’ a recurring interest – material/spiritual, celestial/demonic, sacred/profane... 1963, married sculptor Nancy Holt (1938–) and began to work more in sculpture than painting. Aside from Holt, Sol LeWitt (1928–2007) and Robert Morris (1931–) were acknowledged influences. 1964–65, produced what he considered his first mature works, minimalist sculptures using glass sheets and neon tubes. 1967–73, developed interests in, and published essays on, crystalline structures, the concept of entropy, 18–19th century landscape architecture (especially the ‘picturesque’, the ‘sublime’, and parks), and present day industrial excavations and their equivalence to ancient monuments. “A Sedimentation of the Mind: Earth Projects” essay published in *Artforum* magazine September 1968. 1967–68, earth and rocks, sometimes combined with mirrors or glass, exhibited as “non-site” artworks in galleries. “Site” works, in contrast, made for specific outdoor locations. Smithson died in a plane crash in 1973 whilst surveying possible land art sites.
    - *Spiral Jetty*, 1970. “Sited” Land Art example; some 6,500 tons of basalt, salt and earth in Great Salt Lake, Utah.
      - Large-scale landscaping to form a spiral jetty, without practical purpose. Fluctuating water levels cause the work to be sometimes submerged. On re-emergence it has a new layer of salt encrustation.
  - or
  - Damien Hirst (b. Bristol 1965). Sculptor and painter, leader of the so-called Young British Artists (YBA), dominating the British art scene since the 1990s and renowned for his *Natural History* series featuring dead animals (maggots, flies, shark, sheep, cow, calf), his celebrity, financial success, and drink- and drugs-fuelled behaviour between about 1992 and 2002. (The death of close friend Joe Strummer in 2002 had a sobering effect.) Raised in Leeds, obtained an “E” grade in Art and was accepted into Leeds College of Art and Design on his second application. 1986–89, studied Fine Art at Goldsmiths College, University of London (again, rejected on his first application), and obtained a student placement in a mortuary. 1988, main organiser of independent student exhibition *Freeze* in a disused London Docklands building. Through

the influence of Conceptualist and Goldsmiths' lecturer Michael Craig-Martin (1941–), visitors to *Freeze* included Charles Saatchi, Norman Rosenthal and Nicholas Serota – major forces in contemporary art world. 1990, *A Thousand Years*, installation comprising a large glass case of maggots and flies feeding off a cow's head, bought by Saatchi. 1991, Serpentine Gallery stages Broken English group exhibition, partly curated by Hirst. Signs with art dealer Jay Jopling, of the White Cube gallery, and is offered funding by Saatchi. 1992, first YBA exhibition staged at Saatchi Gallery and Hirst shows his vitrine shark-in-formaldehyde *The Physical Impossibility of Death in the Mind of Someone Living*. 1993, *Mother and Child Divided*, a cow and calf, each split and displayed in separate vitrines, shown in Venice Biennale. 1995, won the Turner Prize. 1996, *Hymn*, 20ft high 6 ton polychromatic bronze enlargement of a 14in *Young Scientist Anatomy Set* toy, designed by Norman Emms and made by Humbrol (in 2000, Hirst was sued for breach of copyright and paid undisclosed sum to charities). 1997, *Sensation* exhibition staged at Royal Academy, London, signalling establishment approval of YBA. 2003–04, relationship with Saatchi cools. 2004, fire at Saatchi's Momart warehouse destroys much of his collection, including 17 works by Hirst. 2007, *For the Love of God*, a platinum cast of a human skull studded with 8,601 diamonds and real human teeth, sold for £50m to a consortium that included Hirst himself and his gallery, Jopling's White Cube. 2009, *No Love Lost* exhibition of 25 oil paintings, by his own hand, at the Wallace Collection in London. The influence of Francis Bacon was very apparent and freely acknowledged. Reviews were generally negative, most critics finding the work derivative and technically unaccomplished. A few critics applauded Hirst's courage in attempting to move from conceptualism/ sculpture into painting.

- *The Virgin Mother*, 2005; partly painted bronze, 10.3 m/ 33.75 ft high; The Lever House Art Collection, New York.
  - Colossal bronze figure of nude young pregnant woman, in left profile, as seen from public thoroughfare (Park Avenue). Right side, from mid-thigh upwards, 'flayed', exposing polychromatic skull, muscles, foetus and flaps of turned back skin.

#### NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:

- Smithson.

- *Spiral Jetty*.

- Early example of sited Land Art. Influenced by monuments of antiquity. Desire to reconnect with nature and the landscape, and effort to escape gallery system and notion of art as consumer product.

or

- Hirst.

- *The Virgin Mother*.

- Figure modelled on Degas' *Little Dancer Aged 14*, 1880, sculpture, but nude rather than dressed in a (real) tutu. Colossally oversized, heavily pregnant, partly 'flayed', partly coloured. Stressed religious and art historical associations and comment on social issue of underage sex.

#### SYNOPSIS

- Referencing one or more of, e.g.:

- Sculpture 1945–present

- Pop and Super/Hyper-realism, Conceptualism and Minimalism, Earthworks and Land Art, Kinetic Art, Performance and Postmodernism, and/or Independents, as not already covered.

- Sculpture 1870–1945

- growing affluence after austerity of immediate WWII period

- Cold War context

- Einstein/Relativism and Bohr/Quantum Theory challenges to Newtonian physics/certainties; beginning of nuclear age

- Cold War, Space Race and Arms Race between USA and USSR super-powers, representing forces of Liberal Capitalism and Communism respectively

- Cold War – 'hot'/outright conflict using nuclear weapons deterred by threat of Mutually Assured Destruction ('MAD' principle)

- Vietnam War, 1965–73
- Berlin Wall demolished 1989, effectively end of Cold War
- rise of youth culture begins mid 1950s
- televisions in most UK and USA homes by 1955–1960
- rise of Feminism.
- Any other valid content to be identified at the standardising meeting and credited.

## A2 1 Section 10 – Irish art 1945–present

142.310: Of all Irish artists active since 1945, who do you consider best reflected the society and broad circumstances of his or her time? Establish contexts, refer to appropriate artists and works, and give reasons in support of your choice.

### Indicative content

Answers should include the following:

#### NON-SYNOPTIC KNOWLEDGE

- Immediate context
  - **Painting** Tom Carr, Colin Middleton, William Scott, Gerard Dillon, Louis Le Brocqy, T. P. Flanagan, Basil Blackshaw, David Crone, Joe McWilliams, Jack Pakenham, Neil Shawcross, Carol Graham, Rita Duffy.

or

- **Other media** F. E. McWilliam, Alastair MacLennan, Carolyn Mulholland, John Aiken, John Kindness, Willie Doherty, Paul Seawright.
- Identification of required practitioner(s) and works, and descriptions of works, eg.:
  - Tom Carr (b. Belfast 1909; d. Norfolk 1999). Landscape and figure painter, known especially for his watercolours and oils of Co Down country and seaside scenes, the latter often with parents, children and pets at play. 1929, attended Slade School of Fine Art, studying under Henry Tonks and Wilson Steer. 1943, associated briefly with the Objective Abstractionists before reverting to representational painting.
    - *Ormond Quay*, 1938; oil on canvas, 63.5 × 76.2 cm; private collection, Belfast (reproduced in S. B. Kennedy, *Irish Art and Modernism, 1880–1950*, 1991, ISBN 0 85389 402 7, p. 260).
      - View of Ormond Quay, Dublin, looking from across the road almost square-on to a wall bordering the Liffey river, a number of figures on the pavement in front of the wall. On the left, in sunlight, a small tree. Also in sunlight on the left, a woman dressed in blue, with a small child by her side, pushing a pram. The baby, dressed in white, can just be seen. Figures further to the right are in shadow and quite darkly dressed. Left of centre, a man with a white dog converses with a woman. On the right, four figures sit on or lean against the wall. The Liffey appears milky grey-green behind them. Two white seagulls fly above it, just right of centre. On the far bank are tall Georgian buildings, all quite light in tone. The sky is a muted blue-green.

or

  - F. E. McWilliam (b. Banbridge 1909, d. 1992). Sculptor, joining English Surrealist group in 1938.
    - *Kneeling Woman*, 1947; cast stone, National Galleries of Scotland; commissioned by Surrealist artist and collector Roland Penrose.
      - Naturalistic drapery, head, arms and legs but torso omitted.

or

  - Paul Seawright (b. Belfast 1965). Photographer and Professor of Photography at University of Ulster in Belfast. Best known for his 1988 *Sectarian Murder* series of colour photographs depicting sites of sectarian murders during the N. Ireland Troubles (the political and military, or paramilitary, conflict c. 1968–98 between the mainly-Protestant Unionists/Loyalists, who wished N. Ireland to remain part of the United Kingdom, and the mainly-Catholic Nationalists/Republicans, who wished it to unite with the Republic of Ireland). The photographs, usually without people and taken from very low viewpoints, are accompanied by newspaper reports of the murders, ‘depoliticised’ by withholding information on the victims’ political/religious affiliations.
    - *Gate Belfast*, 1997; collection Irish Museum of Modern Art (<http://www.paulseawright.infobelfast.html>).
      - Colour photograph of heavy, crudely made, rusted steel gate, almost square and filling the photographic frame. The gate’s square form bisected vertically, horizontally and diagonally by steel beams and overlaid by rusty mesh, battered and torn in places. A few patches of white or cream paint remain but the gate is almost completely rust-brown. Through it can be seen a muddy path through a derelict urban landscape, some patchy vegetation and puddles visible under a uniformly grey sky.

## NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Tom Carr.
    - *Ormond Quay*.
      - Quite narrow overall tonal range, with play on the white accents (baby, dog, seagulls) and the figures and wall in shadow on the right. Rather distanced view of the figures, and the simple geometrical forms of the buildings beyond, produces a slightly abstract effect. Typical of the artist's gentle, unassuming naturalism.

or

- F. E. McWilliam.
  - *Kneeling Woman*.
    - Realistic or naturalistic only in parts. Missing torso can be seen as affirming Surrealist association. Also contrasts with the many sculptures of human form from Antiquity that have limbs and heads missing (here reversed). The fragment long recognized as peculiarly affecting and stimulating to the imagination, but other less happy connotations as well. Play between solids and space/void also recurring feature of work by other leading British sculptors of the time, Henry Moore and Barbara Hepworth.

or

- Paul Seawright.
  - *Gate, Belfast*.
    - The photographer's past work, the photograph's place and time (the Belfast, or Good Friday, Agreement and the ensuing peace are still a year off), and the brutally forbidding aspect of the image itself, create an uneasy atmosphere. This is reinforced by the gate's form, tightly framed within the photograph, echoing that of the Union flag – albeit, lacking the colours, apart from the white/grey of sky.

## SYNOPSIS

- Referencing one or more of, e.g.:
  - Irish art 1945–present
    - Painting or Other media, as not already covered
  - Irish art 1900–1945
  - growing affluence after austerity of immediate WWII period
  - Cold War and Space Race between USA and USSR super-powers, representing forces of Liberal Capitalism and Communism respectively
  - Affluence after austerity of immediate WWII period; Cold War and Space Race between USA and USSR super-powers, representing forces of Liberal Capitalism and Communism respectively; television; youth culture; rise of Feminism.
- Any other valid content to be identified at the standardising meeting and credited.