



# **Examiners' Report**

## **June 2022**

**GCE History of Art 9HT0 01**

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## Introduction

This was the first Summer examination in History of Art since 2019, owing to the Covid pandemic. Very few candidates sat an examination in the subject in Autumn 2020 and 2021. This year's cohort of candidates had not sat formal examinations before and were likely to have experienced some disruption to their learning over the two years of study; despite this, no significant drop in standards was noticed by examiners and many top Level responses were encountered for all questions. Candidates were generally very well prepared for the examination with the vast majority meeting the specific requirements of questions. That said, there were still some candidates who did not use their specified artist(s)/architect, which was a requirement for Q04(b), Q05(b) and Q06(b). There were also a very small number of responses which used two works from either before or after 1850 to answer Q04(a), Q05(a) and Q06(a), when the questions required candidates to use one work produced pre-1850 and one post-1850. The number of candidates who did this, however, was noticeably lower than in 2019. Many candidates integrated critical texts well into their responses to Q04(b), Q05(b) and Q06(b) but there were some who quoted without reference to the source of the quotation. A significant number of responses to Q04(b), Q05(b) and Q06(b) started with a learnt quotation that related to the Theme in general but was not focused on the specific question asked and this was generally unhelpful to the candidate in setting out or enhancing their argument. There was evidence of the study of a wide range of highly interesting and unexpected examples for all Themes; many candidates chose to write about works from beyond the European tradition, which were well understood and integrated into their arguments.

Advance Information had been provided for Section A – Visual Analysis. The strongest responses to Visual Analysis questions were divided equally between the two parts of the question and were structured in two distinct parts to ensure that the requirements of the question were fully met.

Candidates are reminded that answers should be written in full sentences and paragraphs. Bullet points should not be used as the method of communication for responses to any of the questions, including those in Section A. The specification explains the command words 'discuss' and 'consider' saying "The answer will apply critical judgement to formulate a reasoned argument..." and neither this, nor the "in-depth critical judgement" required of the top Level of the mark scheme for AO3, can be achieved through bullet points.

## Question 1

Advance Information had been provided for this question so candidates knew that they would be presented with a portrait. Responses to this image were generally of a good standard, with candidates responding best to this question, of the three Visual Analysis questions. Candidates appear to be most confident in analysing and interpreting paintings. Some candidates gave elaborate detail about Ingres' typical style or other works, or regarding nineteenth century portraiture in general, which could not be credited as no AO1 marks are available for this question. Generally, candidates had integrated good analysis and interpretation within their answers, rather than just listing what they could see. The best responses were those that went beyond the purely descriptive and engaged with the portrait by exploring techniques, use of materials and effect and tying those elements to their consideration of setting and sitter, as well as status. There were many that picked up on the depth created in the background through both aerial and linear perspective and the contrast between and/or integration of figure and setting. Weaker responses made elaborate suggestions as to who the woman may have been, her fertility and readiness for marriage, which were not evident in the image.

a river, far in the distance architecture is identifiable. The woman is centrally composed and the light source appears to be coming from the left, meaning she is completely illuminated and an eye is drawn to her. A shadow is cast across the back of her neck, showing not only the artist's skill but also the naturalistic nature of the piece. The artist depicts reflections in the river to convey a greater sense of depth and make the scene more convincing to the viewer. The piece is painted very naturalistically and consists of a ~~great~~ earthy colour palette to show the landscape. The figure is dressed in an extravagant white gown with a fur shawl draped round her, eye-catching against the relatively dull colours of the background. The artist creates depth in the piece through diminishing scales of the woman compared to the trees and architecture in the background.



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Examiner Comments

This response was placed in the top mark band. The candidate shows real engagement with the work and understanding of the techniques employed by the artist in order to draw attention to the sitter. The integration of discussion of figure and setting is sophisticated, as can be seen in this excerpt.

## Question 2

Advance Information had been provided for this question so candidates knew that they would be presented with a bronze sculpture. It would appear that many of them were taken by surprise by the abstract nature of the work. This led to many fresh responses which showed engagement and delight as they rose to the challenge of writing about something unfamiliar; some candidates found themselves repeating information and struggling to analyse the composition effectively, however. The 'use of material and technique' part of the question was generally well handled, with many candidates finding sophisticated and original ways to associate the properties of bronze with the innovative form of the sculpture. Several responses, however, still described the lost-wax process in detail without relating that to the form and composition of the specific work in question. No credit can be given for this as AO1 marks are not available for this question. Candidates are reminded that all points made must relate to the work with which they are presented.

it will look different from every angle. The fact that the sculpture is not displayed on a plinth makes it intrude into the viewer's space and feel like a real ~~day~~ crab, on the floor. The two large cut outs in the centre of the sculpture means that the viewer is able to see through to the other side of the sculpture, which would otherwise not be possible. The sculptor has highly polished the bronze meaning that light is able to reflect off the surface and create interesting shadows and highlights. At the upper right area of the sculpture the convex shape the artist has created causes a strong area of ~~refl~~ reflection, drawing the viewer's eye, suggests the crab's claw, through the claw like shape of the right section of the sculpture. The sculpture seems to be ~~relatively~~ relatively ~~to~~ balanced between horizontality and verticality due to the legs which are relatively horizontal and the three main horizontal lines of composition, compared to the two vertical claws. However the sculpture does appear to be taller than it is wide, leads an eye upwards. The dark ~~to~~ colour of the bronze creates a powerful, apprehensive atmosphere which is further emphasised through the crab's claws and what appear to be two teeth in the lower negative space area. The use of bronze means that the sculpture is highly durable as well as the high tensile strength allowing for free-standing ~~forms~~ forms to be unsupported. The base of the bronze does not seem to particularly supportive, as the weight is

is simply taken by the crab's five legs, however the use of bronze means that the piece is able to stay completely fine. Furthermore, lost wax casting which is typical of bronze allows for the artist to achieve detail and interesting shapes by first ~~carving~~ carving clay or wax before using the bronze. The artist has left a very smooth texture and highly polished the sculpture meaning that the hand of the artist is not visible. The curved sides of the sculpture create a sense of fluidity throughout the piece and a clear sense of movement. Furthermore, the ~~different~~ differing directions and lengths of the crab's legs mean that there is also an emphasis on movement, as it appears to be moving in the right direction yet captured in motion. The patina of the bronze also adds to a sense of power and almost danger. Also, the size of the crab is bigger than in life making the viewer feel more at risk.



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Examiner Comments

This response was placed in the top mark band and gained all the marks available for the question. A section of the response is shown. The candidate makes perceptive and analytical observations which show excellent understanding of both visual language and the material and technique used. They discuss form and composition particularly well, linking each part to the properties of bronze in a way that shows real understanding of the material and technique in relation to this specific sculpture. They consider the effect of movement and danger created by both the form and material, showing sophisticated engagement with the work.

### Question 3

Advance Information had been provided for this question so candidates knew that they would be presented with a Gothic building. Unfortunately, this led to many responses reading like a list of Gothic features. This question was handled least well of the three Visual Analysis questions in Section A with many candidates finding it difficult to discuss the composition in a meaningful way. Some terminology was inaccurate – many responses referred to flying buttresses, which cannot be seen here – and some classical features, such as pilasters and entablatures crept in. Several candidates wrote about other Gothic buildings and features, which are not relevant to Wells Cathedral; therefore this information could not be credited. The best responses, however, recognised the function of features such as buttresses and the repetition of decorative forms, and the effect created. The second part of the question, focusing on how decorative features express importance, was generally well handled with many candidates making interesting observations and assertions in relation to both religious and secular importance.



This cathedral is highly ornamented and implies a sense of grandeur and importance to the building. There is a clear vertical emphasis to the building due to the extensive use of buttresses and also the pointed arches and lancet windows. The building appears to be of a tripartite division horizontally, with the two outer sections being significantly taller than the central. The main portal of the church is made up of two rounded arches and an archivolt, making it clear that is the main entrance. The central layer of the building consists of very tall pointed arches, again emphasising verticality, and in the central section three large lancet windows, which again emphasise importance due to expensive glass but also allowing a large amount of natural light into the cathedral. The height of the windows also imply the height of the interior ceilings, expressing again the importance of faith and the building. The use of the same stone throughout the buildings creates a harmonious atmosphere and expresses how it should be viewed as one whole. The repeating quaterfoil motifs used in the spandrels of the lower level again add to the extravagant ornamentation of the building as it is simply meant for decorative purposes. The use of an abundance of niches and statues across the facade of the building, show the ~~style of the cross~~ predominance of decoration on this building and how it is intended to be eye-catching and extravagant. The facade is very



**ResultsPlus**  
Examiner Comments

This is a top Level response that discusses the composition of the building in a meaningful way which shows excellent understanding of visual language and the effect created by the decorative and structural features. The clip selected shows sophisticated integration of correct terminology and importance. The discussion of composition is clear and logical and every feature discussed is linked to purpose or meaning.

## Question 4

The Nature Theme proved to be a relatively popular choice amongst candidates, who generally engaged well with its concepts. A large variety of works were chosen, spanning a significant time period, wide geographical area, and a variety of styles. Many candidates showed personal engagement with the works and great appreciation for the skill and innovation of the artists who they had studied.

### Part a)

This question was well answered, producing many excellent responses. Candidates were confident in exploring the relationship between wo/man and nature, either as depicted in works of art or between the artist and their subject in producing the work; both approaches were considered to be valid and given full credit. Turner and Hokusai were popular choices for works produced before 1850 and the work of both artists was analysed and interpreted with confidence. Hepworth and Long featured heavily in the selection of works produced after 1850; again many excellent responses were seen, showing understanding of the intention and engagement of artists with their work. Many candidates made meaningful comparisons between the relationship of wo/man and nature in their chosen works of art, though this was not a requirement of the question and candidates were certainly able to meet the top Level of the mark scheme without doing so. Less strong answers tended not engage with the specific question asked; these candidates read the question and selected two relevant works of art, which they then went on to describe almost independently of the focus of the question.

Long's 1969 photograph of land work 'A Line Made by walking' is a testament to his style, as land artist who leaves a minimal influence on the landscape itself, demonstrative of his respect to the earth from which he takes all his inspiration, and focused on the real interaction between man and nature. Long focuses on this idea in its purest form in his depiction of a line, which runs clearly down the centre of the photograph, enhancing symmetry and harmony in composition, that has been formed from the simple act of him treading down his path. Not only is walking one of the most simple, and pure ways of interacting with nature, but it also means that the body of the work itself has been created from the physical

reaction of interaction between man and nature. Furthermore, Long highlights the ephemerality of these interactions not only through the low-impact nature of his action, walking, but furthermore through the fact he has decided to photograph the piece, a medium which in itself highlights the eternal capture of a singular, fleeting moment in time. This idea of ephemeral interaction is then contrasted by the fact that the line sees no end, appearing eternal, ~~representative~~ <sup>ever evolving,</sup> symbolic of the eternal nature of man's relationship with the earth. The use of photography, as well as the work itself having been made by the spontaneous actions of one man, also mean that the work exists on a scale relative to the human form, and therefore enhancing all the more his explorations of the relationship between man and nature.



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Examiner Comments

This response was placed in the top Level of the mark scheme, achieving all the marks available for this question. Here, the candidate's exploration of the relationship between man, generally, and the artist, Richard Long, specifically, and nature is perceptive and detailed. Knowledge, analysis and interpretation of the work *A Line Made by Walking* are focused on the question and the communication of ideas is convincing.

## Part b)

Many candidates found this question challenging as it required them to be able to recognise the influences of earlier artists or architects as well as the influence of other factors, on individual works. Candidates should have been prepared for this as the specification lists these influences under Key Topics 2 Cultural, social, technological and political factors. Those candidates who struggled with the question decided to disagree with the statement and then set out to prove that nature itself was the sole influence and therefore disregard the premise proposed. The best responses considered the question carefully, however, showing evidence of the influence of earlier artists – with specific examples – and often some counter-argument. Most candidates did meet the requirement to refer to their specified artist(s)/architects with Turner, Hepworth, Long and Gaudi proving popular and successful in contributing to the candidate's argument. As well as their specified artist(s)/architects, candidates chose a wide range of other works including those from beyond the European tradition; Wen Zhenming's Wintry Trees was particularly popular and well-used. It was fascinating to see different candidates using the same work in their responses as evidence for different sides of the argument. Many candidates used Ai Wei Wei's Sunflower Seeds to argue against the statement, citing political and social influences as the most important influence on this work, for example, but the response shown below used it in a unique way to show that it was in fact a work which exhibited influence from earlier artistic practices.

~~the~~ However, one artist that clearly draws upon the influences of artists who came before him is Ai Wei Wei, and his 2010 installation work 'Sunflower Seeds'. As does all of Wei Wei's work, the installation of 100 million sunflower seeds in Tate Modern's Turbine Hall is highly ~~and~~ politically charged, drawing attention to issues of the individual, and the <sup>cultural</sup> persecution of identity and democracy under the rule of the CCP. Wei Wei has taken the "commonsense symbol for the people", the sunflower seed, and commissioned ~~for 100 mil~~ 1,000 artisans working in Jingdezhen, the ancient Chinese porcelain capital, to <sup>-make</sup> handmake 100 million of these seeds. The use of traditional techniques and medium is here instrumental in the piece's conception, highlighting many

of the issues Wei Wei wishes to address. Firstly, the contradiction between the cheap snail <sup>of the</sup> Sunflower seeds with the precious and ancient practice of porcelain making highlights the 'made-in-China' <sup>phenomenon</sup> ~~experience~~, and the idea of the fast blinding production for the West, objects of little value that take a lot of time and effort. Furthermore, Wei Wei calls attention to ~~the ancient practices~~ <sup>the</sup> porcelain artworks that were destroyed during the Cultural Revolution under Mao, and the ancient practices of porcelain making which date back to a time before the CCP, contrasting this with the fact that the sunflower seed was seen as a propaganda symbol for the Chinese people turning to Mao, their son, one more highlights the importance of material, medium, and the porcelain artists - of both past and present working in Jingdezhen, - to displaying the <sup>violations</sup> ~~violence~~ of the ~~the~~ Chinese government to both individual and cultural identities.



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Examiner Comments

This candidate's response to the question gained full marks. The response was sophisticated and nuanced, showing personal engagement with the works of art and architecture, an interesting and original selection of examples and consideration of both sides of the argument. Their examples were tailored to specifics of the question, free of unrelated information, and critical texts were well integrated to strengthen the argument. Here, the candidate can be seen to consider Ai Wei Wei's Sunflower Seeds in a way which shows real understanding of the work and its influences.

It is clear that the influence of artists and architects who have come before is inescapable, if not consciously referenced, as in the works of Wei Wei and Ruysh, her unconsciously. Whilst Turner's 'Norham Castle, Sunrise' shows a prevalence of ~~his~~ <sup>other</sup> personal and geographical influence, his experimental style was only able to develop through all of his collective experience as an artist, back to his time at the RA drawing inspiration from works like Lorenzini's. Despite ~~its~~ <sup>its</sup> originality and unequivocal inspiration from the natural world, it is similarly ~~clear~~ <sup>architects</sup> arguable that without the prior depiction of the Gothic and Baroque styles for Gaudí to reject, there would be no 'Sagrada Família'. Therefore further proving that the influence of earlier artists and architects is truly inescapable.



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This clip is the conclusion to the essay discussed above. It shows the candidate drawing together the works that they have analysed and reaching a firm conclusion, which relates to the question directly, with depth of thought.

Teachers often ask whether works of art used in one part of a Themes question can be used again in the other part. Though candidates who do this often do not tailor their work to the specifics of the question asked, some candidates proved that they are able to do so with great success and use the work differently in each response to enhance their argument; as can be seen in the clips from part (a) and part (b) included below, where the candidate uses the example of Agnes Denes' Wheatfield in a highly impressive way.

Q Agnes Denes' 1982 piece of land art, entitled 'Wheatfield - A Confrontation' confronts the relationship between humans and nature. The work itself is a 2 acre field of hand-planted wheat, just two blocks away from Wall Street and facing the Statue of Liberty. The land art addresses the way that humans have exploited and drained natural resources, as seen in the way that Denes used ~~land~~ the wasteland of a Battery Land Fill site, but offers a sense of optimism for the way that humanity and nature can co-exist in a way that is productive and healthy for both. The golden colour of the wheat demonstrates this as it is both natural, the colour of sunlight, and symbolic in western culture of prosperity and wealth, a connotation drawn out by its positioning against the backdrop of Wall Street. This sense of optimism for human and

nature to have more positive interaction is furthered by the jutting verticality of the crop as it grows towards the sky. However, the piece could be argued to reinforce human exploitation of nature as the mono-culturing of only wheat is forced and unnatural, as is the rigidity of the rectangular strip that lacks any wildness.



This response shows excellent engagement with, and understanding of, the work of art and the discussion of the work is entirely focused on the relationship between wo/man and nature. The candidate meets the requirement of all the assessment objectives without deviating from the focus of the question, making this an exemplary response. This is an excellent example of how a work of art can be used twice, by the same candidate, in two parts of a question, as this candidate uses the work again very successfully in part (b).



Secondly, artists may combine elements of multiple different artistic inspirations to depict nature in a new way, Agnes Denes' 1982 work 'Wheatfield - A Confrontation' being an example of this. The work is a 2 acre field of hand-sown wheat, planted just 2 blocks away from Wall Street. The visual impact of the golden rows of wheat, ~~are~~ blowing in the breeze against the blue sky draws on the pastoral landscape paintings of Van Gogh, portraying the agricultural region of Arles in South France and the pastoral life of peasants. Denes' use of unconventional materials and the vast use of space however, are ~~far more~~ inspired far more by the Ecological Art movement of the 1960s and the growing ~~use of~~ genre of Land Art, that defied the confines of galleries and studios, as well as confronting issues such as sustainability. This aspect can be ~~seen~~ seen in Denes' decision to transform what was the polluted wasteland of a Battery Landfill into productive and prosperous reconnection with nature. Her motivation to

do something meaningful" is closely aligned with the ~~growing~~ rising use of art as a form of criticism, occurring in the 1970s and 80s. Furthermore, this emphasis on prosperity, seen in the symbolism of the golden-coloured wheat set against the buildings of Wall Street, could also have taken inspiration from Soviet-realism. The inspiration is particularly evident in the iconic photos of Denes walking through the ~~the~~ plentiful fields, reminiscent of Soviet-realist artworks Denes would have seen as a child growing up in Eastern Europe during the Cold War. Thus, it is clear that artists' depictions of nature can be influenced by many artistic sources.



Here we see the candidate using one of the works of art that they selected for their response to part (a) of this question but doing so without repeating general points about the work. This shows how successfully candidates can use the same example in two different responses as long as they do so by adapting their knowledge of the work to the specific question asked. Here the candidate provides great insight into the work through influences and their effect, giving an enhanced reading of the work. The focus remains entirely on the question and adds to the candidate's argument most convincingly; their response to the question was awarded 23/25, in the top Level of the mark scheme.

## Question 5

Identities proved to be the most popular Theme amongst candidates, the large majority of whom selected it as one of their two options. Many candidates showed real engagement with the Theme and in depth understanding of the complex issues surrounding Identity, both in contemporary society and in the past. The examples chosen by candidates were varied and differed significantly from those used in 2019.

### Part a)

This question was less well answered than question 4(a), in general, with the majority of candidates choosing their learnt 'ethnic identity' example and writing about it in general terms, telling the examiner everything they knew about the work, rather than exploring the depiction of ethnic identity specifically. This was especially true of the very popular choice of Frida Kahlo's *Self Portrait Along the Borderline Between Mexico and the United States*. The best responses, however, engaged fully with the question and explored the depiction of ethnic identity with sensitivity and confidence. The most popular works used from pre-1850 were Sir Joshua Reynolds' *Omai* and the *Benin Bronzes*. Popular choices post-1850 were Chris Ofili's *No Woman, No Cry* and Yinka Shonibare's *Nelson's Ship in a Bottle*. Kara Walker's *Subtlety* (or *The Marvellous Sugar Baby*), was used well by candidates from several centres.

Sir Joshua Reynolds's depiction of 'Omai' (1776, oil on canvas, National Gallery) presents a Tahitian natural, the first to visit Britain, having <sup>voluntarily</sup> come from his homeland on a boat with the explorer Captain Cook. His ethnicity and nationality aligned, as he ~~was~~ was aligned with the cultural practices of his birthplace, ~~sports its language~~. He spoke Tahitian and wore its dress, as evidenced in the 'tapa' sash he sports in this portrait. ~~Reynolds~~ However, his drapery is largely reminiscent of an antique toga, implying Reynolds has somewhat erased his ethnic traditions to "enoble him in the pose and garb of antiquity", as he too is presented in the ad locuto pose of Roman Emperors. To balance this Reynolds does include his indigenous tattoos for the sake of likeness, indicating he also embraces Omai's differences. However,

this also contributes to the sense of 'otherness' in the work; we get the impression his Eastern identity viewed through a Western perception is somewhat warped by the ~~the~~ ~~lens~~ of a ~~romantic~~ Romantic lens of 'Orientalism' which places Western identity as rational and masculine above the illogical, emotional and feminine East. This is partly expressed in the setting, rendered mysterious with sfumato yet rendered inaccurately as Reynolds had never visited Zabuho, ~~painting~~ ~~scene~~ vaguely conveying a sense of the place with swaying palm trees. However, within the context of Rousseau's theory of the 'noble savage', we do not get the impression that this rendering of ethnic identity is condescending, only misguided. Placed in the care of scientist Joseph Banks, Rai was popular with high society and his composed face, even with its imagined turban, expresses a dignity and a respect for the identity of the 'other' even in all its mystery.



This response was awarded full marks; the candidate uses Sir Joshua Reynolds' Omai as their pre-1850 example. Unlike many responses which used this work, the exploration of the work is targeted to the depiction of ethnic identity with the AO1 points woven seamlessly into the discussion, showing a real connection with the meaning of the work and confidence in using it sensitively in a discussion of Western attitudes towards other ethnic identities.

**Part b)**

This question was generally very well handled and candidates performed better here than on question 4(b). Most candidates considered both sides of the argument, balancing the influence of social and political context on works with other factors, such as the artist's own personal identity and motives. Very few candidates failed to include their specified artist(s)/architect in their discussion with Van Eyck, Vigée Le Brun, Quinn, Perry and Hadid featuring strongly. It was interesting, again, to see the same works being used to evidence different sides of the argument. For example, Marc Quinn's *Self* was used by many candidates to argue that it was not the political and social context that influenced the work but Quinn's own problems with alcoholism, however some candidates made reference to the AIDS epidemic of the time and linked this to the significance of the use of blood in this work, giving a completely different view of the importance of social context on this work. Some candidates failed to understand the meaning of social context, citing the influence of the religion of the time as a counter-argument, whereas religion is part of social context.

Graham Sutherlands <sup>(late, oil on panel)</sup> 'Crucifixion' is a large scale abstracted crucifixion, commissioned for ~~the~~ St Matthews church, Northampton, and symbolises the relevance and value of Christianity and worship in the context of the horrors of World War 2 and declining Christian feeling in the UK in the 20th century. The painting references the Holocaust, in the Prussian blue background the same colour as the residue left in gas chambers, ~~and further~~ in the geometric structure above the cross resembling a chamber, and in the greyscale disfigured and emaciated body of Christ which mirrors newly released photographs of Holocaust victims such in camps such as Auschwitz. The horror and violence of war is displayed through the ~~the~~ burning city at the base of the cross and the sharp angular shapes, both in the scratches on the background <sup>symbolising an</sup> attempt ~~to~~ to escape violence, and in the repeated image of the thorn in the



sharp corners of the latin cross and the body; a motif which symbolised catholicism in christ's crown of thorns, and a violence that pierced the air to sutherland. Overall this painting reminds us in the context of the suffering and sin of world war 2 that christ is still relevant, while the museum cordon at the base of the cross ironically hints at the 20th century detachment from God and religion. This painting thus symbolises influenced by christian faith, a tradition much older than contemporary events, and the period of war from which this emerges - sutherland as a war artist being intimately involved in the horror.



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Examiner Comments

This candidate reached the top Level of the mark scheme with this response. Here, they make excellent use of Graham Sutherland's Crucifixion. They show excellent knowledge and understanding (AO1) and evidence it with perceptive analysis and interpretation (AO2) to provide excellent reasoned argument (AO3) in support of the statement.

Many identity focused artworks, such as Vigée Le Brun's 1787 portrait of 'Marie Antoinette and her children' and Ojili's 1998 'No Woman No Cry' are created in reaction to ongoing political and social turmoil, thus these contexts ~~are~~ may be seen as the most important influence to the portrayal of

identity. Vigée Le Brun's portrait of Marie Antoinette, Queen of France, was described by Whitney Chadwick as 'an attempt to resuscitate a ~~vital~~ vilified queen', demonstrating the ~~of~~ intentional political, even propagandist, purposes of the painting as a response to the rising anger of the French proletariat in the run up to the French Revolution, who felt the Queen's privilege prevented her from understanding their suffering. This can be seen in the painting's attempts to quell this reputation: the pyramidal composition evokes ~~the~~ images of the Virgin Mary as well as suggesting stability; the jewellery cabinet in the ~~foreground~~ background alludes to the story of Cornelia, who claimed her true jewels were her children. This emphasis on the maternal is reinforced by her surrounding children, particularly her daughter, who stares adoringly up at her mother, and the dauphin, who points to the empty bassinet (her baby had died). These familial elements seek to humanise the Queen, thereby passifying the political tension. As for Chris Ofili's 1998 'No Woman, No Cry', a portrait of Dame Doreen Lawrence, the political and social influences are similarly integral. The subject is the mother of Stephen Lawrence, who had been murdered in an unprovoked racist attack, the investigation into which was later revealed in the 'Macpherson Report' to have been smeared by "institutional racism". The portrait confronts the social and political implications of this. The painting itself is made

up of pointillistic dots of ink, which could be seen as a metaphor for a society as they are isolated, but take shape when all together. Furthermore, the painting ~~explains~~ is raised up by two feet of elephant dung. Ojili explained that these are intended to show that the work "came from the earth" rather than de-contextualised by being "hung on a white wall". This offers a reminder that such ~~social~~ ~~and~~ political divides are a product of our society - showing again that social and political contexts can be the most significant influences to the portrayal of identity.



This response achieved the top Level of the mark scheme. The candidate uses a variety of works from different time periods, and styles, including their specified painter, to argue convincingly in agreement with the statement, in this clip. They go on to provide a convincing counter argument. Discussion of the selected works is focused entirely on the question and critical texts are integrated insightfully. The writing is confident and clear, giving a sense of authority which is supported by accurate knowledge, perceptive analysis and excellent reasoned argument.

## Question 6

War was the least popular of the three optional Themes this year, but overall was handled best by those candidates who did select it. Candidates engaged sensitively and passionately with the issues surrounding the effects of war and its portrayal through their chosen examples. The range of works selected by candidates was smaller than for the other two Themes, with specified artists featuring heavily in both parts of the question.

### Part a)

There were many strong responses to this question amongst those candidates who were confident with those memorials they had learnt about. Canova's Memorial to Admiral Ena was by far the most popular example used for works produced before 1850. Post-1850, Lutyens' Thiepval Memorial, Whiteread's Holocaust Memorial and Deller's We're Here Because We're Here were used by many candidates. The most successful responses were able to integrate the AO1 and AO2 and reflect on how the context and appearance of the work created meaning.

'we are here because we are here' was a performed memorial by Jeremy Deller on the 1<sup>st</sup> of July 2016, the 100<sup>th</sup> anniversary of the Somme. Deller dressed thousands of local actors in authentic time accurate world war I costumes and instructed them to walk around cities, use public transport, and generally engage in modern life, not speaking, and once spoken to hand a card with the name and dates of an individual killed in the Somme.

The idea was to engage the public in the anniversary and force them to acknowledge the number of people killed, and their humanity - presented as normal living people among normal 21st century life. The actors would occasionally break into singing 'were here because were here' to the tune of 'Auld Lang Syne', an expression of the futility of this war and the deaths of so many young men. Deller said he wanted to avoid 'nostalgia', as ~~it is~~ it is the killer of confrontation, allowing viewers to avoid the brutality of the war. The transcendence of the memorial also transcended boundaries of modern art, not allowing the piece to be over-analysed or retired to a wall in a museum - it forced the public into seeing the men rather than placing them in the exhibition to confront the death, or as Deller said 'make chidrenfy'.



This top Level response used Deller's memorial to those killed in the Battle of the Somme, We're Here Because We're Here (along with Canova's Memorial to Admiral Eno ) effectively to integrate context and content to show meaning. The work was handled sensitively and showed understanding of all aspects of the staging and effectiveness of the memorial; the idea of the transience of the work and its ability to transcend the boundaries of modern art, towards the end of the response, was particularly thought-provoking and original.

**Part b)**

There were some excellent responses to this question, which recognised that many works produced in reaction to war are either propaganda or protest and that they help the viewer to understand war or conflict. Goya's 3rd May 1808, Picasso's Guernica, Dix's War Triptych, Whiteread's Holocaust Memorial and the architect of Daniel Libeskind were all used particularly effectively to support this assertion. Strong counter arguments tended to follow the premise that some works of propaganda give a distorted view and do not allow us to understand war or conflict effectively, or at least entirely; David's Napoleon Crossing the Alps, West's The Death of General Wolfe and Gros' Napoleon Visiting the Plaguehouse at Jaffa were popular examples to prove this point. The other common counter-argument was that some works are neither propaganda or protest but are highly effective at helping us to understand war and conflict – the work of Jeremy Deller was used particularly effectively by many candidates to illustrate this point. Weaker responses showed confusion as to the meaning of propaganda or protest and their impact on the viewer.



Goya's 2<sup>nd</sup> of May 1808, (1814, oil on canvas) is another piece of protest art, painted by Goya as a response to the violent putting down of rebellion by French troops in Madrid during the Napoleonic wars. A government commission, like *Guernica*, it expresses the horror of this event, focusing on the humanity of a single Christ-like figure about to be shot by a faceless, ~~anonymous~~ French firing squad whose face is turned away from us, <sup>dehumanising them</sup> holding up his arms for mercy and his white shirt bright and shining, illuminated by a mystical lantern light to which Picasso said 'the light is death.' The cyclical nature of violence is expressed by the groups of men, to the furthest left those who have been shot, to the centre those who are about to be, and to the right those who will soon stand up. The expressionist brushwork, Goya being a member of the emotive romantic movement, displays the violence, the heightened transient passion of the scene, while dehumanising and demonising the French firing squad, shrouded in black. Despite taking place ~~at~~ day, Goya places it at night for dramatic effect and this and many ~~other~~ other elements of the scene are

heightened to elicit emotion, a sign of propaganda. However it is the prevailing image of the Napoleonic wars not because of its bias but because of the humanity at its core that can be used to understand all conflict, regardless of the perpetrators. As <sup>J. Berger</sup> ~~S. Berger~~ said, 'there is a man with no choice but to bow down to evil, and yet he stands, and this is a symbol which transcends the event itself.'



**ResultsPlus**  
Examiner Comments

This response was awarded a mark in the top Level of the mark scheme, 23/25. The candidate used a wide range of examples from within and beyond the European tradition to present an excellent reasoned argument that asserted that works of propaganda and protest are an effective way for us to understand war and conflict as they go beyond the actual events taking place and become universal images of conflict to which later generations can relate. Their analysis and interpretation was strong and relevant to the question, supported by strong contextual understanding and enhanced by well integrated critical texts which strengthened their argument.

## Paper Summary

- The standard of responses was considered to be high given the disruption of the last two years, the fact that candidates had not sat any formal examinations before and the length of these papers.
- The integration and understanding of works beyond the European tradition, and of works not discussed in the 2019 examination responses, was particularly noteworthy.

Based on performance on this paper, future students should ensure that:

- All knowledge of materials, techniques, processes and all assertions made in Section A questions are supported by evidence from the work of art under consideration; learnt information cannot be credited.
- They read carefully the bullet-pointed requirements of part (b) questions and that they meet the requirement for specified artist(s)/architects, where stipulated.
- They use critical texts meaningfully to enhance or counter their argument and do not just start a response to a specific question with a learnt quote about the Theme in general.
- They meet the requirements of the question (particularly relevant to part (a) questions in Section B) where they are instructed to give works before and after 1850, for example.
- They focus on the particular aspect of a work of art or architecture being asked for (again most relevant to part (a) questions in section B).
- They sustain their argument and support it with relevant works of art and/or architecture, analysed and interpreted in detail relevant to the question, in part (b) of questions in Section B rather than simply choosing the works for their chosen Theme and writing about these works in more general terms.
- They pay attention to the AO marks available for each question and strive to meet these.

## **Grade boundaries**

Grade boundaries for this, and all other papers, can be found on the website on this link:

<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

