

**ART HISTORY**

**9799/01**

Paper 1 Analytical Studies in Western and non-Western Art

**May/June 2010**

**1 hour 30 minutes**

**READ THESE INSTRUCTIONS FIRST**

Write your Centre Number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

This paper contains four sections.

Answer **all** the questions from any **three** sections.

All questions carry equal marks.



This document consists of **5** printed pages and **3** blank pages.



## Section 1: Painting



Caravaggio, *The Supper at Emmaus*, c.1601

(oil and egg tempera on canvas) (141 cm × 196.2 cm) (National Gallery, London)

- 1 (a) Discuss the use of tone and colour in this painting. [10]
- (b) How does the work illustrate Caravaggio's revolutionary approach to religious subject-matter? [10]

## Section 2: Sculpture



Auguste Rodin, *The Burglers of Calais*, 1884–6 (bronze)

(217 cm × 255 cm × 177 cm) (Victoria Tower Gardens, London)

- 2 (a) How has Rodin exploited the techniques of modelling and casting in this work? [10]
- (b) Describe the circumstances of the commission for this sculpture, and the ways in which Rodin responded to that commission. [10]

## Section 3: Architecture

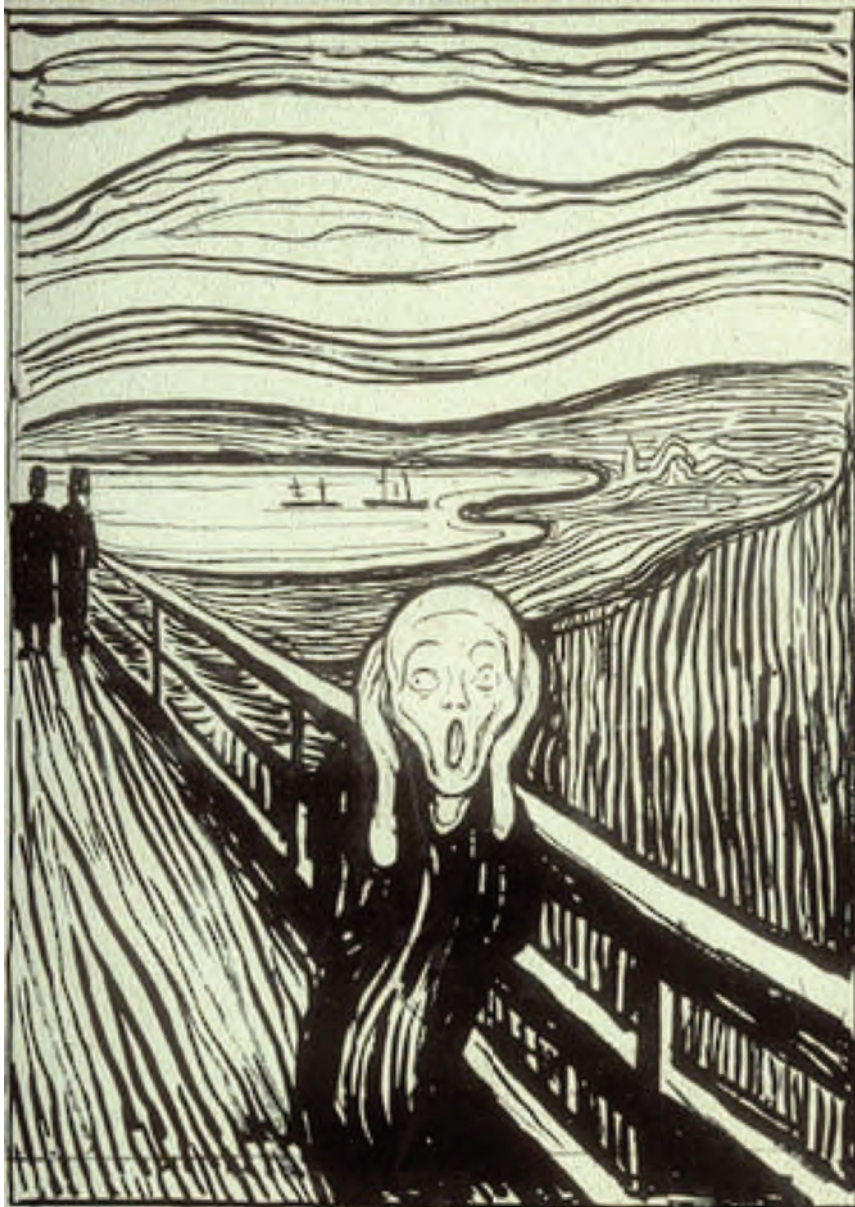


Richard Rogers, Renzo Piano and Jean-François Bodin, *Centre Pompidou*, 1977

(steel, concrete, glass, plastic) (Paris)

- 3 (a) Analyse the structure of the building and its relationship to the site. [10]
- (b) What was the social and political context for the commission and how did this affect the architects' ideas for the building? [10]

## Section 4: Drawing, printing, photography, collage and film



Edvard Munch, *The Scream*, 1895

(Lithograph) (35 × 25.2 cm)

- 4 (a) How has Munch used the medium of lithography in this print? [10]
- (b) Discuss what this image was intended to express. [10]





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*Copyright Acknowledgements:*

Question 1 © Caravaggio; *Supper at Emmaus*; National Gallery; London.

Question 3 © Richard Rogers, Renzo Piano & Jean-François Bodin; *The Pompidou Centre*, Paris; steel, concrete, glass, plastic; 1977.

Question 4 © Munch; *The Scream*; lithograph; 1895; The Munch Museum; The Munch-Ellingsen Group; DACS; London; 2009.

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