

ART HISTORY

9799/03

Paper 3 Thematic Topics

May/June 2011

2 hours 15 minutes

READ THESE INSTRUCTIONS FIRST



If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

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 questions on five topics.

Answer **three** questions in total from **one** topic.

All questions carry equal marks.

This document consists of **6** printed pages and **2** blank pages.



Topic 1: Art and Architecture in the City

Unless the question clearly indicates otherwise, candidates are advised to base their answers on detailed discussion of three or four case studies. It is recommended that candidates do not discuss the same works in different answers.

- 1 Compare and contrast the styles of display using examples from **two** galleries or museums in the city of your choice.
- 2 Compare and contrast **two** public areas/spaces in the city of your choice.
- 3 Consider the roles of public sculpture in the city of your choice.
- 4 How has the city been interpreted by a painter or photographer who has worked there?
- 5 Which building in the city of your choice is 'unmissable'? Give reasons why.
- 6 How has patronage influenced some of the works we see in the city? Discuss with reference to specific examples from the city of your choice.
- 7 Why should a city spend money conserving monuments? Discuss with reference to specific examples.
- 8 If you were to set up an exhibition entitled 'Women in the City' using only works of art to be found within your chosen city, how would you approach the task and which works would you choose?

Topic 2: Landscape

Unless the question clearly indicates otherwise, candidates are advised to base their answers on detailed discussion of three or four case studies. It is recommended that candidates do not discuss the same works in different answers.

- 1 Compare the work of **two** artists whose landscape images express the ideals of their culture.
- 2 Discuss **three** paintings which illustrate the stylistic variety to be found in Dutch landscape painting.
- 3 Discuss the similarities and differences between **one** landscape painting by Claude and **one** by Poussin.
- 4 With reference to at least **two** artists, consider the suggestion that in landscape art preparatory sketches and paintings can be more interesting than finished work.
- 5 Discuss what is distinctive about the work of any **one** British landscape artist.
- 6 What innovations in landscape painting were achieved in the work of any **one** nineteenth-century French landscape artist?
- 7 How have artists created different moods through their treatment of landscape?
- 8 Discuss the work of any late 20th century or contemporary artist whose work, in your view, stimulates us to look at and think about the natural world in a new way.

Topic 3: Portraiture

Unless the question clearly indicates otherwise, candidates are advised to base their answers on detailed discussion of three or four case studies. It is recommended that candidates do not discuss the same works in different answers.

- 1 Does a painting have to present a faithful likeness of the subject in order to be a portrait? Explain your answer.
- 2 Oliver Cromwell told the portrait artist Sir Peter Lely that he wanted to be depicted with 'pimples, warts and everything as you see me'. Discuss some examples of unflattering, 'warts and all' portraits, and comment on their effects on the viewer.
- 3 Discuss the importance of notions of the Ideal in Western portraiture.
- 4 What different effects have artists achieved through different portrait formats (bust, profile, three-quarter view, full-length portrait etc.)?
- 5 'There is no art to find the mind's construction in the face' (Shakespeare, *Macbeth*). What can a portrait reveal about the inner self of the subject?
- 6 Discuss how portraiture has been used to record the social status of subjects.
- 7 With reference to **three** examples, discuss some of the ways artists have approached group portraits.
- 8 Compare the ways **two** contemporary artists have approached the genre of portraiture.

Topic 4: The Nude

Unless the question clearly indicates otherwise, candidates are advised to base their answers on detailed discussion of three or four case studies. It is recommended that candidates do not discuss the same works in different answers.

- 1 'In almost every detail the body is not the shape which art has led us to believe that it would be' (Kenneth Clark, *The Nude*). How have artists depicted the body unrealistically, and why?
- 2 How would you answer someone who complained that all ancient Greek nude statues look the same?
- 3 Discuss some examples of the treatment of the nude human body in Christian art.
- 4 How have artists emphasised the sensuality of the nude body?
- 5 Compare and contrast **three** paintings which depict the reclining female nude in Western art.
- 6 The French writer Baudelaire wanted artists to show nude figures in everyday settings, 'in bed, for example, or in the bath' (*The Painter of Modern Life*). Discuss **three** nineteenth-century treatments of the nude which may be said to be realistic, and comment on their effect.
- 7 Discuss some photographic depictions of the nude.
- 8 In images of the nude, can we make a distinction between the erotic and the obscene?

Topic 5: Still Life

Unless the question clearly indicates otherwise, candidates are advised to base their answers on detailed discussion of three or four case studies. It is recommended that candidates do not discuss the same works in different answers.

- 1 Discuss the use and understanding of the term 'breakfast piece'. Refer to at least **two** examples in your answer.
- 2 Discuss the use of Still Life in Spanish 17th Century art.
- 3 'Still Lives are both traditional and modern.' Discuss.
- 4 Duchamp exhibited ready-mades as an antidote to what he termed 'retinal art'. Discuss.
- 5 Consider the meaning of one contemporary Still Life piece in the context of at least **one** predecessor.
- 6 How did the Still Life paintings done by the Romantic painters break with the traditions of the French Academy in the first half of the 19th Century? You must refer to at least **two** painters.
- 7 Consider Manet's approach to Still Life painting and its reception during his lifetime.
- 8 Explore the manipulation of materials in the work of at least **two** artists since 1950.

BLANK PAGE

Copyright Acknowledgements:

Topic 4 Question 1 © Kenneth Clarke; *The Nude: A Study in Ideal Form*; John Murray Publishing.

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

University of Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.