

**ART HISTORY**

**9799/03**

Paper 3 Thematic Topics

**May/June 2014**

**2 hours 15 minutes**

Additional Materials: Answer Booklet/Paper

**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, glue or correction fluid.

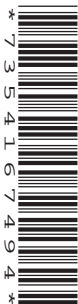
**DO NOT WRITE IN ANY BARCODES.**

This paper contains questions on five topics.

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

At the end of the examination, fasten all your work securely together.

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 To what extent do the older parts of your city integrate with the more contemporary parts?
- 2 'Art galleries of the world have a function to entertain the public.' Discuss with reference to art galleries in your city.
- 3 How does the architecture in your city reflect the society in which it was built? Answer with reference to specific buildings from any period.
- 4 In what ways can monuments teach us?
- 5 How have social classes been represented in paintings of your city?
- 6 Public sculpture can enhance areas of the city. Discuss.
- 7 Discuss the functions of public spaces in your city.
- 8 How has your city staged a major cultural event?

**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.

- 9 'Paintings educate' (Robert Hughes, *The Shock of the New*). In what ways can depictions of landscape educate the viewer?
- 10 How can a knowledge of context help us to appreciate paintings in the landscape genre in the 17th century?
- 11 Discuss the importance of classical subjects in landscape art.
- 12 Analyse the principal characteristics of landscape painting of the Romantic period.
- 13 'Landscape art has never taught us one deep or holy lesson' (John Ruskin). Discuss this statement with reference to specific works.
- 14 Landscape art is always a study of the relationship between man and his environment. Discuss.
- 15 How have artists influenced each other in the landscape tradition?
- 16 'Some artistic depictions of landscape are purely to make us feel; others make us think.' Discuss.

**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.

- 17 Discuss varieties in portraiture in the art of the ancient world.
- 18 With reference to selected examples, compare and contrast approaches to portraiture in Italy and the Netherlands during the Renaissance.
- 19 Discuss some of the ways in which artists have used symbols in their portraits.
- 20 How have artists used distortion to achieve effects in portraiture?
- 21 What ideas of the heroic do we find in portrait art? Your examples may be drawn from any period.
- 22 Compare and contrast the work in portraiture of **at least two** British artists.
- 23 How have artists explored notions of the self and identity through the genre of portraiture?
- 24 How can a study of portraits help us to understand changing notions of the roles of **either men or women**?

**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.

- 25 Discuss the development of the nude in classical Greek sculpture.
- 26 Discuss depictions of the body in any **one** non-Western culture.
- 27 How has Christianity affected representations of the nude in art?
- 28 Discuss any **three** female nudes which you feel convey differing attitudes to women.
- 29 Compare depictions of the nude in the work of any **two** photographers.
- 30 How have some of the preoccupations of the modern world been reflected in depictions of the nude made after 1900?
- 31 Discuss a selection of treatments of the subject of bathing. Your chosen works may be from any period.
- 32 How do you account for the persistence of the nude as a subject in Western art?

**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.

- 33 Still Lifes remind the viewer of moral issues such as temperance and worldly vanity. Discuss with reference to specific examples.
- 34 Spanish Still Lifes are executed with an astonishing attention to detail and meaning. Discuss with reference to specific examples.
- 35 The French Academy (1648) relegated the Still Life genre to the least revered. Explain whether you agree with this view, making reference to specific works to argue your case.
- 36 In the 19th century artists used Still Lifes to depict mood. Discuss.
- 37 Consider the use of colour in 20th century Still Life painting.
- 38 Much Pop Art is based on the Still Life tradition. Discuss.
- 39 When Tate Modern opened in 2000 one of the sections was entitled 'Still-Life/Object/Real Life'. How does this reflect changing attitudes towards the genre of Still Life?
- 40 Consider the place of Still Life in the 21st century.



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