

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

**MARK SCHEME for the May/June 2011 question paper
for the guidance of teachers**

9799 ART HISTORY

9799/03

Paper 3 (Thematic Topics), maximum raw mark 60

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes must be read in conjunction with the question papers and the report on the examination.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2011 question papers for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



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Relative weightings of the assessment objectives:

| Paper 3 | Individual Questions | | Total for Paper 3 | |
|----------------|-----------------------------|------------|--------------------------|------------|
| | raw mark | % | raw mark | % |
| AO1 | 3 | 15 | 9 | 15 |
| AO2 | 7 | 35 | 21 | 35 |
| AO3 | 5 | 25 | 15 | 25 |
| AO4 | 5 | 25 | 15 | 25 |
| Total | 20 | 100 | 60 | 100 |

Candidates are to answer three questions in total from at least two different topics. All questions carry 20 marks each.

Marking should be done holistically taking into consideration the weighting of marks for each AO as they are reflected in the descriptor.

The question specific notes describe the area covered by the question and define its key elements. Candidates may answer the question from a wide variety of different angles using different emphases, and arguing different points of view. There is no one required answer and the notes are not exhaustive. However candidates must answer the question set and not their own question and the question specific notes provide the parameters within which markers may expect the discussion to dwell.

Use the generic marking scheme levels to find the mark. First find the level which best describes the qualities of the essay, then at a point within the level using a mark out of 20. Add the three marks out of 20 together to give a total mark out of 60 for the script as a whole.

Examiners will look for the best fit, not a perfect fit when applying the bands. Where there are conflicting strengths then note should be taken of the relative weightings of the different assessment objectives to determine which band is best suitable. Examiners will provisionally award the middle mark in the band and then moderate up/down according to individual qualities within the answer.

Rubric infringement

If a candidate has answered four questions instead of three, mark all questions and add the marks for the three highest questions together to give the total mark. If the candidate has answered fewer questions than required or not finished an essay, mark what is there and write "rubric error" clearly on the front page of the script.

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Generic marking Grid (20 marks)

| | | |
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| 18–20 | Excellent | <ul style="list-style-type: none"> Comprehensive, detailed development and complex visual analysis in response to specific examples or in certain circumstances a single example. Imaginative and sensitive understanding of materials and techniques. Extensive and questioning contextual evidence of historical sources and concepts other than visual or other forms of analysis. Excellent ability to distinguish between fact, theory and personal judgement. Excellent, sustained organisation and development of argument in response to the question with outstanding use of subject terminology. |
| 15–17 | Very good | <ul style="list-style-type: none"> Detailed and extensively developed analysis in response to specific examples or in certain circumstances a single example. Thorough understanding of materials and techniques. Confident and detailed contextual evidence of historical sources and concepts other than visual or other forms of analysis. Assured ability to distinguish between fact, theory and personal judgement. A thoughtful and well-argued response to the question with very confident use of subject terminology. |
| 12–14 | Good | <ul style="list-style-type: none"> Relevant analysis with some detail and development in response to specific examples or in certain circumstances a single example. Solid but descriptive rather than analytical understanding of materials and techniques. Well-understood, solid contextual evidence of historical sources and concepts other than visual or other forms of analysis. Good ability to distinguish between fact, theory and personal judgement. A well argued but not as extensively developed response to the question. Competent use of subject terminology. |
| 9–11 | Satisfactory | <ul style="list-style-type: none"> Mostly relevant analysis in response to specific examples or in certain circumstances a single example, but lacking detail and development. Limited understanding of materials and techniques. Some examples of contextual evidence of historical sources and concepts other than visual or other forms of analysis, but with some inaccuracies and limited range. Distinguishes between fact, theory and personal judgement. A mainly relevant response to the question and use of subject terminology but lacking in structure and development. |
| 5–8 | Weak | <ul style="list-style-type: none"> Analysis lacks detail and has limited development. Materials and techniques barely acknowledged. Limited and inaccurate examples of contextual evidence of historical sources and concepts other than the specific case study analysis, but with some inaccuracies and limited range. Barely distinguishes between fact, theory and personal judgement. An uneven, basic, largely narrative response to the question. Includes some relevant points but development is very limited <u>or</u> contains padding <u>and/or</u> has very obvious omissions. Little use of subject terminology. |

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|-----|------|---|
| 1–4 | Poor | <ul style="list-style-type: none"> • Little analysis of poorly chosen examples that lack relevance OR no examples singled out for analysis at all. No acknowledgement of materials and techniques. • Insubstantial contextual evidence of historical sources and concepts other than the specific case study analysis. • Little evidence of the ability to distinguish between fact, theory and personal judgement. • Poor knowledge and understanding of the material. Insubstantial, irrelevant with little attempt to answer the question. Almost no use of subject terminology. |
| 0 | | <ul style="list-style-type: none"> • No rewardable content. |

GENERAL NOTE

Unless the question clearly states 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.

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Thematic Topic 1: Art and Architecture in the City

1. Compare and contrast the styles of display using examples from two galleries or museums in the city of your choice.

- It is obviously important to this question that candidates choose two very different collections in order to approach a lucid and carefully constructed comparison. Candidates may choose to compare either the national art collection or an international one depending on the structure of the particular museum. In some cases only international art is on display and other galleries are consciously displaying their own art relating to notions of heritage.
- Some consideration should be made of the historical context for the gallery or museum and if relevant the style and design of the building housing the collections. If the collection is very big, candidates may prefer to discuss sections only.
- In order to look at the issue of national/international identity, candidates may need to consider how the gallery/museum is funded.
- With specific reference to works of art candidates need to look at part of the collection in more detail and analyse works which would educate or clarify to viewers the notion of cultural reference.
- Lighting, room size and seating arrangements as well as labels might be considered.

All other valid points should be considered.

2. Compare and contrast two public areas/spaces in the city of your choice.

- To answer this question, candidates must consider the area/chosen space/district within its cultural context and analyse its position within the city. Some notion of the town planning is important. Whether positioned in labyrinthine gothic areas or piazza-like squares is important to the issue.
- To further the debate it must be demonstrated why the space might be used for further activities and whether this was an aim in the plans or whether this came about due to the position. Cathedral precincts were traditionally used for the purposes of market days for example so the surrounding area is spacious.
- In the candidates' analysis of the actual cultural space it is important to discuss how the space is used and whether this is important to the surrounding community. Parks built around buildings are good examples of cultural space as are shops or markets.
- The building must then be compared perhaps to a number of important public buildings which do not create usable space around them.

All other valid points should be considered.

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3. Consider the roles of public sculpture in the city of your choice.

- In order to answer this question the candidate may look at a variety of sculpture to be found in the city and discuss its various purposes.
- Some sculpture commissioned for public edification needs to be analysed in terms of the reasons for and original purposes of the commission. Have these issues been overlooked or forgotten and has the purpose of the sculpture changed?
- Some consideration of the locations and responses to the environment is necessary. Sculptures may be in parks, on busy roads, in quiet corners or in galleries. Candidates may want to consider how the sculpture shapes the space or if it seems out of place with new developments or a changing visual rhetoric.
- Description of the works will include style as well as materials and techniques and weathering.

All other valid points should be considered.

4. How has the city been interpreted by a painter or photographer who has worked there?

- Candidates should choose a painter or photographer whose output includes a number of works of the city at any point in its history. This painter or photographer will have lived and worked in the city over a period of time. It may be necessary to outline the relationship the artist has/had with the city.
- Scenes may include the streets, the cafés and restaurants with their scenes of leisure and work, the parks, woodlands or ports, the built up areas of work, the shops or shopping areas, scenes of poverty etc.
- Themes may include the development of leisure or wealth within the city as depicted by the painter, or the spaces used by different social classes in the city. They may also include scenes of urban entertainment such as concerts, circuses, operas or shows.
- Candidates may want to consider how the painter or photographer has depicted these scenes and some analysis of subject matter and materials and techniques is obviously important.

All other valid points should be considered.

5. Which building in the city of your choice is 'unmissable'? Give reasons why.

- Candidates must give clear reasons for their choice.
- An analysis of the building may draw upon its function and/or its aesthetic value.
- Some consideration may be given to location and surroundings too.
- Candidates may want to consider how the building has been preserved and whether its original use has been altered successfully.
- Some consideration of style is also necessary for this question.

All other valid points should be considered.

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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.

- Candidates should consider whether the patron is from the city or whether they have come to live in the city. Some biography may be relevant here.
- Specific works are necessary to ascertain the nature of the relationship between the patron and the city.
- The relationship between the patron and the artists can be important
- Candidates might like to consider letters or documents which outline the patron's involvement in the works.
- How funding is/was provided for works/buildings might be a consideration.

All other valid points should be considered.

7. Why should a city spend money conserving monuments? Discuss with reference to specific examples.

- The candidate may not consider that money should be spent but must give clear reasons why.
- Public monuments to commemorate famous literary and/or historical figures can function as didactic reminders.
- In a coherent, structured way this question requires knowledge of a number of monuments connected with the city.
- The location of these monuments may be public or within private spaces such as galleries or museums.
- The candidate will consider whether the monument is accompanied by educational resources or an explanatory plaque which clarifies who the person was and why he/she was worthy of the gesture and therefore of the money.
- It is important to consider who commissioned the monument and whether its original purpose is made clear. Many such monuments will have been erected during inflammatory political times and with the hindsight of historical events their function may have changed.
- The candidate should analyse the form and function of the monument and consider its meaning in contemporary society.
- Some consideration should be given to the inhabitants of the city and their response to the monument wherever possible. Do they profit from the piece?

All other valid points should be considered.

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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?

- The size of the exhibition would be the first consideration. Candidates could choose to use a room or several depending on how many works were available. One possibility would be to choose a woman artist and outline her experience of and relationship with the city. The other possibility would be to choose images of the city depicting various experiences of women living in the city.
- The exhibition could be thematic with subjects such as 'Women on the Street', 'Women at work', 'Women in the home', 'Women at leisure' etc.
- Candidates could explore different media such as painting, prints, photographs, sculptures, drawings, architecture and installations.
- The candidate would need to analyse how these could be displayed in a coherent, stimulating and interesting way which would enhance the viewing experience.
- Some consideration could be given to lighting, use of space, wall explanations etc.

All other valid points should be considered.

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Thematic Topic 2: Landscape

1. Compare the work of two artists whose landscape images express the ideals of their culture.

Candidates are expected to make some of the following points, focussing on one or two topic areas. Examples chosen may be from the same era, or from different historical periods.

- Medieval and Renaissance art offers examples of the garden, or *hortus conclusus*, symbolising Paradise (for example, the Lady and the Unicorn tapestries). A courtly ideal of pleasant landscape can be read from miniatures like those by the Limbourg brothers in the *Très Riches Heures* (1412–16).
- Landscape as a well-tended estate, e.g. the *Très Riches Heures*, or the background landscape in Jan van Eyck's Rollin altarpiece (c.1435). Ideals of harmony and abundance.
- Idealistic elements in Dutch landscape art might include images of wealth and productivity, in the service of a nationalist ideal; idealism balanced against naturalism. Natural observation might itself be construed as a kind of ideal in, for example, Bellini, whose use of light perhaps suggests a heightened appreciation of the beauties of nature. Christian theology of respecting God's Creation.
- The idea of the Golden Age, inspired by Virgil. Giorgione, *Fête Champêtre* (c.1509) as an image of man in harmony with nature. Material and sensual richness in Rubens and Turner as an ideal of natural energy and fecundity. Ideals of harmony and order in Claude and Poussin.
- Spiritual ideas of, e.g., Blake, Samuel Palmer. Landscape innately spiritual, figuring a divine plan.
- Secular ideal of the good life in Impressionist paintings of beaches, parks etc.
- Modern environmental ideals alluded to in Land Art.
- The question equally invites non-Western examples. Examples might be landscape as expressive of Daoist philosophy in Chinese art, or a Zen Buddhist contemplative ideal in Japanese landscape painting.

All other valid points should be considered.

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2. Discuss three paintings which illustrate the stylistic variety to be found in Dutch landscape painting.

Candidates are expected to make some or all of the following points.

- Landscape was an extremely popular genre in 17th century Holland. Paintings reflect various currents in the political and social context: national identity, and the desire by the bourgeoisie for images of their own newly liberated country; scientific interest in botany and optics; a need for contemplative peace after the disruption of war; the importance of agriculture and sea power in Dutch trade; an art market which favours specialisation; Protestant disapproval of religious images prompting an interest in paintings of the natural world, but also the use of images with a moral symbolic potency. This varied background helps us to see variety within the overall genre of landscape painting. Students might take a broadly chronological approach, discussing stylistic variety. The following examples are intended only to show the kind of range a good answer would explore.
- Gillis van Coninxloo (1544–1607), First generation of landscape painting, marking a transition from a mannerist to baroque style. *Elijah Fed by Ravens* (late 16th c.) presents a heroic image, using realist observation but heightening it, for example in the forms of trees and treatment of light.
- Aelbert Cuyp, *View of Dordrecht* (c.1655). Placid scene, employing a palette of gentle colours and subtle tonal grading. Italian-influenced lighting and composition, bringing out the various textures.
- Jacob van Ruisdael, *Two watermills and an open sluice near Singraven* (1650–52). Naturalist observation of, for example, trees and sky. The watermill might be read as symbolic of national industry. Where landscapes like Cuyp (above) are placid, this is an example of expressive painting. Subject matter of wind and water presents an image of turbulence, conveyed through dramatic tonal contrasts, making this a proto-romantic image.
- Candidates may approach the question by giving examples of the various subgenres (seascape, townscape, pictures of cattle, skating scenes, scenes with and without people, or paintings of the Dutch colony of Brazil by Frans Post and Albert Eckhout.) Or comparisons may be drawn between works in different media.

All other valid points should be considered.

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3. Discuss the similarities and differences between one landscape painting by Claude and one by Poussin.

Candidates are expected to make all or some of the following points.

- Claude and Poussin both painted ideal landscapes, in which elements combine harmoniously to convey a theme (typically, man in harmony with nature, a sublime simplicity). To both, tonal schemes and classical composition were of the highest importance. But close investigation reveals distinctive individual style.
- Claude, *Landscape with Dancing Figures* (1648). Much evidence of detailed observation (there is evidence that he drew and painted from nature) in depiction of trees, sky etc. This is then built into an idealized landscape, using receding planes, subtle tonal shifts, devices linking fore/middle/background, *repoussoir*, framing elements etc. Delicate forms and colours creating a poetic effect, unified by soft light.
- Poussin, *Landscape with a Man Killed by a Snake* (1648). (This is one of the two landscapes discussed by T J Clark, *The Sight of Death*.) Different from the Claude painting in its dramatic subject matter and emotional content, brought across in deeper blues, greens and browns. A more frontal effect, bringing the scene towards us, use of right angles and diagonals in composition. 'Et in Arcadia Ego' theme. Here nature triumphs over man, where Claude's image suggests a sensuous harmony.
- Candidates need not venture wider generalisations about the two artists. The key task is a comparative study of two paintings, paying attention to composition, subject, atmosphere, tone and colour. Lucid personal responses are also welcome.

All other valid points should be considered.

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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.

Candidates are expected to make all or some of the following points.

- Traditionally, drawings, painted sketches and other preliminary studies have been made in preparation for finished works on public display. While these seem to have been viewed as 'work in progress' by artists, to modern viewers such studies have sometimes seemed fresher, more spontaneous and bolder than the paintings eventually sold to a patron or presented at the Salon or elsewhere.
- Drawings and other works can be compared to the particular painting for which they are a preparation: an example might be Constable's oil sketches of 'The Mill Stream', with their dynamic recession and animated brushwork next to *The Hay Wain* (1821). Equally, drawings and sketches may be appreciated alongside any finished painting by the same artist. For example, any Constable oil sketch could be compared to any Constable painting.
- Artists whose drawings and other studies have survived include: Leonardo da Vinci (e.g. *Deluges*); Rubens (delicate natural observation in drawings, subsumed into the larger mannerist / baroque visual rhetoric of paintings); Claude (drawings represent various stages of composition); Constable (full-size oil sketches showing free handling of paint and bold sensational effects); Corot; Turner (drawings, watercolours, sketches, e.g. those made in Italy 1819); Seurat.
- At the heart of the essay should be an analysis of the different effects achieved by preparatory / finished painting. This should involve consideration of technique, colour (where relevant), composition, scale, and other matters of style. Articulate personal response should be rewarded.
- Candidates should consider this issue in terms of shifting taste: one age may favour restraint, politeness, 'finish'; a post-romantic viewer may prefer improvisation, speed of execution, authenticity, dynamic use of materials, intensity of feeling etc. Media such as drawing and watercolour have enjoyed a rise in status.
- The question raises the question of what is meant by a 'finished work': one accepted by a patron or gallery? One the artist is satisfied with? Or one which has fulfilled some task, as even a quick sketch may be said to do?
- The question may equally be answered with reference to non-Western art, where the concepts of 'preparatory' and 'finished' may also come in for scrutiny.

All other valid points should be considered.

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5. Discuss what is distinctive about the work of any *one* British landscape artist.

Candidates are expected to make all or some of the following points.

- Likely choices of artist are Constable, Turner, Palmer. Equally valid would be answers on John Crome, John Sell Cotman and other artists of the Norwich School; English watercolourists (Girtin, Wilson Cozens etc); contemporary painters (e.g. Louise Cattrell), photographers, and those working in non-painting media (Long, Drury, Goldsworthy et al).
- The principal challenge of the essay is to articulate what makes the work of the chosen artist distinctive. What is the artist's 'thumbprint?' For this, some range of reference will be necessary.
- Case study. An essay on Turner would be likely to mention: dramatic shifts in approach across his working life; his intense interest in light, and how his treatment of this is distinct from the Impressionists; his aversion to classical content and composition; varied subject matter, from trains to country parks to the Mediterranean; philosophy of human fragility against hostile natural forces; extensive use of watercolour and the effect of this on his handling of oils. Likely points of reference and contrast would be Constable, the Impressionists, van Gogh, other marine paintings etc. Through underlying conceptions, freshness of technique and approach, an artist's distinctiveness may emerge.

All other valid points should be considered.

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6. What innovations in landscape painting were achieved in the work of any one nineteenth-century French landscape artist?

Candidates are expected to make all some or all of the following points (on any one selected artist, probably with reference to a few selected works).

- Corot. Painted observed nature, scenes are usually still, conveying sensations without didactic messages; difference between the oil sketches and finished works, which employ more classical motifs and compositional devices. Innovative in his attention to real appearances and departure (in sketches) from moralising intentions. *Peasants Under the Trees at Dawn* (1884–45) exemplifies the choice of subject matter not traditionally deemed beautiful, the close observation of natural textures (stones in foreground), *en plein air* brushstrokes, attention to light and its effects, the lack of any 'message'.
- Courbet. Defied Salon idealism and pursued naturalism, the notion that beauty is to be encountered in the actual appearances of nature. *Cliffs at Etretat* (1870) an example of close observation of natural phenomena (geology, sea, sky), dramatic shadow and differences in scale, interest in the ordinary life represented by fishing boats.
- Monet, Pissarro, Sisley (who can be considered French), Renoir. In individual ways, Impressionists explore the effects and texture of light. Example: Monet, *Le Pont d'Argenteuil* (1874) dissolves solid forms in its evocation of the effects of light and reflections, explores a new lighter palette, and celebrates the 'good life' in its loving depiction of boats for the local regatta.
- Seurat. Innovative in his deployment of classical design (inherited from Ingres) for evoking sensuous perception. Developed new theory of colour, elaborated a mathematically exact approach to composition, sought to create monumental figures through light rather than traditional modelling. These traits could be explored through *La Grande Jatte* (1884–85) and *Une Baignade* ('Bathers at Asnières' (1884)).
- Cézanne. Innovative approach to evoking massive natural forms while emphasising the pattern of the picture plane. Depth in tension with pattern. Wanted 'to do Poussin over again from nature', integrate disciplines of classicism with the sensations of Impressionism. Innovative techniques of colour contrast, breaking up of masses into small planes; complex fields built up from small brushstrokes. These points could be explored through analysis of different paintings of Mont Ste Victoire.

All other valid points should be considered.

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7. How have artists created different moods through their treatment of landscape?

Candidates are expected to make all or some of the following points.

- Choose three images which are distinct in the mood they evoke. Images may be paintings, photographs or work in other media. Candidates should be able to describe individual works effectively, drawing links between formal features and emotive effects. Consideration should be given to context and tradition. The following is an example of the kind of choices that might work for this.
- Expressionist landscape, e.g. Altdorfer: forest forms in *St George* (1510), turbulent sky in *Battle of Alexander* (1529); Bosch, *Garden of Earthly Delight* (c.1490–1510s; note also depiction of Creation on exterior panels). Convulsive images, use of vegetal, forest forms; dramatic lighting; nature as somewhere hostile, as representative of the darker side of the human mind. Associated chiefly with Northern art. Comparisons might be drawn with Turner's depictions of violent weather, van Gogh's linear and expressive depiction of landscape suggesting troubled mental state.
- Idyllic landscape: the classical vision of Claude; the rural idyll, as in Constable's *The Cornfield* (1826); emotive effects of landscape elements in, e.g., Titian, *Noli me tangere* (c.1514).
- Landscape as frontier, wilderness. Hudson River School, photography of Ansel Adams.
- Candidates may wish to discuss the atmospheric effects of particular works, for example the strange mixture of moods perceptible in Giorgione's *La Tempesta* (c.1506–08). General labels, like those employed above, are always open to scrutiny.
- Examples may equally be drawn from non-Western cultures; Western and non-Western works might be usefully compared in this question.

All other valid points should be considered.

8. Discuss the work of any late twentieth century or contemporary artist whose work, in your view, stimulates us to look at and think about the natural world in a new way.

Candidates are expected to make all or some of the following points.

- Artists working in any media may be discussed. The core of the answer should be a sensitive appraisal of the effects and possible meanings of an artist's work. An answer on Andy Goldsworthy might mention:
- Subject matter. Site-specific works using found objects and the possible significance of this; natural forms, belonging to and reflecting their environment; the tenuous line between human and natural; art as a transient and ephemeral comment on nature. Quoted comments by the artist himself can be useful.
- Techniques. Either hands without implements or, in some works, machine tools.
- Context, such as Land Art and the environmental movement. The importance of photography as a record of the creative process.
- Personal Response to works, describing their impact and aesthetic qualities.
- The question specifies modernity and newness of vision; answers should therefore discuss how the chosen artist is offering something innovative, perhaps by extending a tradition or moving away from it.
- Works from non-Western art may also be discussed.

All other valid points should be considered.

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Thematic Topic 3: Portraiture

1. Does a painting have to present a faithful likeness of the subject in order to be a portrait? Explain your answer.

Candidates are expected to make some or all of the following points.

- It is hard to find a satisfactory generic description of portraiture. Different theories have been applied, and portraits have served different purposes. Approaches could include:
- The portrait as a likeness of someone. However, a likeness may not be sufficient for something to be a portrait. Grove Art Dictionary argues that Rubens's painting of his second wife, *Hélène Fourment in a fur coat* (1638), is a portrait; but the use of Hélène as a model for Venus in his *The Judgment of Paris* (c.1639) is not. (Candidates may, of course, contest this line.) Discussion of the relation between portrait and likeness, with reference to any relevant examples, should be rewarded.
- The portrait perhaps has to register an engagement with the personality of the sitter, as it clearly does in van Gogh's self-portraits; when does a human figure (for example, a nude) become a portrait? But what about portraits made from photos?
- The portrait as a record of an encounter between artist and sitter. Hence a portrait need not bear obvious likeness as a snapshot might, but instead yield something of this relationship (Frank Auerbach). Test cases might be: Lucas Cranach (the Elder), *Portrait of a Woman* (1520s); Bronzino, *Portrait of a Young Man* (1555) where we cannot judge the likeness and do not even know how much the work is based on detailed observation of an individual.
- The portrait as a construction of a type, where there may be neither realistic likeness nor personal encounter: dynastic images of kings and generals, idealized images of female beauty could still be argued for as portraits. Caricatures of real figures could be seen as a subgenre of the portrait or a different genre altogether.
- Possibly whether something is a portrait depends on how it is viewed as much as its actual content. Picasso's painting of *Gertrude Stein* (1905–06) may not be functioning as a portrait if we view it in purely formal terms as an arrangement of mass, line and colour. In this painting, Picasso painted out Stein's face and replaced it with features drawn from Iberian sculpture, making it another useful test case for this discussion.
- Consider abstract portraits, e.g. Frances Hodgkins, *Self-Portrait: Still Life* (1941); self-referential work of Tracey Emin, e.g. *Everyone I Have Ever Slept With* (1963–1995), which carries out functions of portraiture without giving an image of face or body.
- Definitions of the portrait may have to be further adjusted in the light of other cultural traditions in non-Western art.

All other valid points should be considered.

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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.

Candidates are expected to make all or some of the following points.

- One approach to portraiture is the creation of an objective likeness. Techniques include death casts, *camera lucida*, grids, the camera. Influence of science of physiognomy and traditional ideas about the relation between facial structure and moral qualities.
- Examples of realistic likeness include Roman funerary busts and life-size statues, unidealised donor portraits in Renaissance art (e.g. Hugo van der Goes, *Portinari Altarpiece* (c.1475)), van Eyck and other Flemish painters, Goya's paintings of the Spanish royal family, Velázquez, Rembrandt self-portraits; the depiction of an apparently unhappy woman in Degas' *Hélène Rouart in Her Father's Study* (1886), through to hyper-realism, paintings of Chuck Close (e.g. *Fanny* (1985)) and photography.
- Detailed reference to features such as texture of skin, asymmetry, unflattering individual features, use of lighting. There is a blurred line between real and grotesque, caricature (characters in Hogarth).
- Unidealised portraiture may signal different intentions: preservation of an image, Christian humility, reminder of mortality, authenticity and truthfulness, an image of the real human condition. Jenny Saville (e.g. *Branded* (1992)) challenges modern notions of bodily beauty; Cindy Sherman's photographs (e.g. *Untitled #216* (1989–90)) reflect on the typology of femininity; the performance art of Orlan (e.g. *The Face of the Twentieth Century* (1990)) examines the pressures on women to undergo cosmetic surgery in pursuit of contemporary notions of beauty. Unidealised, vulnerable adolescents in Rineke Dijkstra's photographs, e.g. *Odessa, Ukraine, August 4, 1993* (1993).
- Effects may range from shock and disgust to admiration at the sitter's resistance to flattery. Reactions clearly depend on the viewer and his / her social and cultural context.

All other valid points should be considered.

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3. Discuss the importance of notions of the Ideal in Western portraiture.

Candidates are expected to make all or some of the following points.

- Relevant concepts, such as: Platonic theory of ideal forms, and the influence of this on Renaissance thinking; Neoplatonic theory that the face and body are expressions of the soul; the theory that art goes beyond nature to create an ideal image; the concept of a portrait coming from an image held in the mind rather than from a real body in the world.
- The influence of classical principles of harmony and proportion.
- Examples may include: image of ideal humanist scholar in medal of Leon Battista Alberti by Matteo de'Pasti (1450–55); Donatello, *Niccolo da Uzzano* (1430s), dignified image drawing on antique models; Raphael, *Portrait of Bindo Altoviti* (1512–15); ideal feminine beauty in, e.g., Titian *La Bella* (c.1536). The enduring influence of these models on later artists (for example, Guido Reni, Ingres).
- Concepts of ideal heroism and other noble ethical attributes in portraits of the powerful, such as: Philippe de Champaigne, *Gaston de Foix* (1630–7), Ingres, *Napoleon I on His Imperial Throne* (1806).
- Different types of Ideal (e.g. male, female, material, spiritual, idealised conformist or rebel, the exemplary scholar, pictures of different stages of life), shifting geographically and historically.
- Modern idealized depictions in fashion images, advertisements, pop videos, depicting faces without a blemish and other models of (mainly) youth.

All other valid points should be considered.

4. What different effects have artists achieved through different portrait formats (bust, profile, three-quarter view, full-length portrait etc.)?

Candidates are expected to make all or some of the following points.

- Busts have connotations with antique models, associated with the classical world and Italian humanism; memorial function; an ennobling form, but also allowing for realistic detail (Donatello, *Niccolo da Uzzano* (1430s)); adoption in painting, e.g. Bellini's *Portrait of Doge Leonardo Loredan* (1501). Face separated from body below shoulders, suggesting the mind transcending the body.
- Profile portrait deriving from antique medals and coins; allows for detailed depiction of lineaments of brow-nose-chin (Baldovinetti, *Portrait of a Lady in Yellow* (c.1465); Piero della Francesca, *Federico da Montefeltro and His Wife Battista Sforza* (c.1472)); but three-dimensional modelling difficult, and sitter is distanced from the painter.
- Three-quarter view. Becomes popular in fifteenth century, developed in Netherlands by van Eyck, Campin. Becomes a dominant model used by Rubens, Titian etc.; allows for contact between sitter and artist / viewer; modelling of the head; sense of movement; depiction of asymmetries in facial features.
- Full-length form also adopted in Renaissance. Used by Velázquez, van Dyck, many others; the 'swagger portrait', variations in work of Reynolds, Gainsborough, John Singer Sargent and others; emphasis on physical features and clothing.

All other valid points should be considered.

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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?

Candidates are expected to make all or some of the following points.

- The portrait genre involves interpersonal engagement between artist and sitter, then between sitter and viewer. Human psychology is central to the genre: the suggestion of thought and feeling through facial expression and gesture; the acts of recognition and interpretation on the part of the viewer; the possibility of ambiguity and different responses.
- Some portraits arguably evoke little inner life: sculptures of Roman emperors, Alexander the Great etc. focus our attention on the subject's power and achievements; propaganda images of leaders similarly suggest a subject not prone to the usual mortal emotional life (e.g. Hans Holbein the younger, *Henry VIII* (after 1537)). Presentation of a public image over a private individual in, e.g. fashion images such as Joshua Reynolds, *Mrs Hale as Euphrosyne* (1766); Elisabeth Vigée-Lebrun, *Portrait of Marie-Antoinette* (1778–89).
- Other portraits suggest a strong inner life. The idea can be related to Italian humanism and the use of real models in works by Masaccio and Donatello; later, Titian, Rubens, Hals, Rembrandt and many others have suggested a rich interior life through their depiction of eyes, mouth, other physical traits, gesture etc. Consider the suggestion of emotion and relationships in, e.g., Titian, *Pope Paul III*, *Cardinal Alessandro Farnese*, and *Duke Ottavio Farnese* (1546).
- What we know of the artist's context and history can affect our perception. Portraits can be mysterious and ambiguous. Is *Hélène Rouart* as painted by Degas serene or oppressed? (This would be an example where different portraits of the same subject by the same artist could be compared: *Hélène Rouart in Her Father's Study* (1886); *Hélène Rouart (Mme Marin)* (1886)).
- A special case is the self-portrait. Rembrandt's have been mentioned above; van Gogh communicates an intensity, through colour and brushwork as well as the handling of facial features. Self-investigation and therapy in Jo Spence, *Narratives of (Dis)ease* (1989).
- Photography. Besides Jo Spence, interesting examples might be Robert Mapplethorpe, attention to surface beauty and considerations of masculinity in, e.g., *Self-portrait* (1980); emotional depth in documentary portrait photos of poor southern sharecropping families by Walker Evans and James Agee.
- Modern artists have used expressive techniques to suggest frequently extreme mental states: Picasso, Kokoschka, Giacometti etc. More recent examples of portraiture with an introspective / emotive richness might include Arnulf Rainer (e.g. *Self-portrait* (1972–3)), Frank Auerbach (e.g. *Head of Jake* (2002–3)), Dryden Goodwin (e.g. *Jon* (2004)).
- Examples from non-Western art are welcome.

All other valid points should be considered.

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6. Discuss how portraiture has been used to record the social status of subjects.

Candidates are expected to make all or some of the following points.

- Portraiture in which social position is an important aspect includes aristocratic portraits (e.g. Andrea Mantegna *Meeting between Ludovico and Francesco Gonzaga* (1465–74)); Pompeo Batoni, *George Gordon, Lord Haddo* (1775) and bourgeois images (e.g. Jacob Jordaens, *The Artist, His Wife Catharina, and Daughter Elizabeth* (c.1620–2)).
- Understanding worldly success as the attainment of power, candidates could write about the various portraits of the powerful in the ancient world: funerary busts, sculptures; equally, official court portraits of Chinese emperors record wealth and refinement in clothing and head-dress.
- Court paintings of Holbein provide evidence of the qualities valued in courtly culture, for example the objects suggesting learning and enquiry, as well as those representing wealth, in *The Ambassadors* (1533).
- Dutch art provides many examples of paintings depicting worldly accomplishments and the bourgeois attainment of wealth: portraits by Rembrandt, Frans Hals and others often present the subject in a three-quarter view (associated with aristocratic status), and pay attention to expensive costume as a sign of affluence. At the same time, the celebration of affluence may be offset by a Calvinistic intimation of transience.
- English 18th century another age when the portrait is popular as a means of advertising wealth: work of Reynolds, Gainsborough, Ramsay.
- French society portraits of Ingres.
- Contemporary examples could be drawn from collections in the National Portrait Gallery.
- Whatever examples are chosen, the accent of a good essay will be on reading the work, interpreting elements which denote worldly position and attainments, and discussing the means by which the artist draws them to our view; contextual matters such as the values of an age, should also be commented on.

All other valid points should be considered.

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7. With reference to three examples, discuss some of the ways artists have approached group portraits.

Candidates are expected to make all or some of the following points.

- Group portraits often present a particular historical record of a marriage, family, household or other group. As such, they are contingent upon a particular commission and record particular details which would be recognisable to the contemporary viewer.
- In a painting like Rembrandt's *'The Night Watch'* (1642) or Velazquez' *Las Meninas* (1656) we can identify particular individuals, their hierarchical relationship, and form an idea of their status from information in the image.
- A group portrait may outlast its immediate moment by suggesting general features of the period, not specific to the subject (for example, issues of ownership and gender in Gainsborough's *Mr and Mrs Andrews* (1750) or bourgeois values in group portraits of Rembrandt and Hals).
- A group portrait may also suggest common features of human character, recognisable even if we cannot name the subject. Note variety of expressions and human types in group paintings by Rembrandt.
- Group portraits also provide examples of innovative technique and formal mastery (Rembrandt's *The Anatomy Lesson of Dr Nicolaes Tulp* (1632)).
- Depictions of types in groups, such as artists (e.g. Johann Zoffany, *Academicians of the Royal Academy* (1771–2)), scholars (Stuart Pearson Wright, *The Six Presidents of the British Academy* (2001)) etc, where sitters are individuals but also representative of a vocation.
- Video art introduces action and movement into the group portrait: for example, Gillian Wearing, *Sixty Minute Silence* (1996), *Drunk* (2000).

All points should be discussed with reference to relevant examples. All other valid points should be considered.

8. Compare the ways two contemporary artists have approached the genre of portraiture.

Candidates are expected to make some of the following points.

- Context. Websites, TV, newspapers and magazines, posters, the celebrity culture create an environment in which images of individuals are constantly passing before us. Contemporary concerns with the body, food, ideal beauty and contending notions of identity are also relevant to portraiture. Examples of contemporary work include:
- Marc Quinn, e.g. *Self* (1991), iconic YBA piece, *Lucas* (2001) and *Alison Lapper Pregnant* (2007), all using different media causing critical discussion of the uses of shock and sensationalism.
- Artists who respond to the celebrity culture, e.g. Sam Taylor-Wood video of David Beckham sleeping; (*David*, (2003–4)); Julian Opie's painting of Blur (2000)).
- Artists continuing with traditional techniques (Lucian Freud, Frank Auerbach, Maggi Hambling).
- Artists who locate their work within the canon while suggesting a commentary on it (classical composition in photographs of Jeff Wall; John Currin, e.g. *Thanksgiving* (2003)).
- Artists who focus on subjects normally excluded from commercialised mass imagery (teenagers photographed by Rineke Dijkstra).

Many other approaches might be taken to this question. Careful discussion of selected works is likely to be more successful than a broad overview or factual biographical approach. The significance of the works chosen should be explained; incisive comments on technique and relevant contextual issues should be rewarded.

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Thematic Topic 4: The Nude

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?

Candidates are expected to make some or all of the following points.

- The idealizing effect, regularizing the body to suit a notion of ideal form. Examples from the ancient world might include paintings of Zeuxis (ideal nude as a composite of different models, later followed in the Renaissance); use of ideal proportions by Phidias and Polycleitos; Renaissance examples might include Botticelli's *Birth of Venus* (c.1486). Importance of Platonic theory in aiming for transcendent ideal beauty, reflecting the divine. Physical beauty a register of moral virtue.
- Exaggerating musculature to depict male heroism: ancient sculptures of athletes; *Laocoön*; Antonio del Pollaiuolo (*Battle of the Nudes* (1465–75)), Michelangelo's Sistine Chapel, through to Marvel comics and superheroes. Art serving / creating the cult of bodily strength.
- Distorting for expressive effect in modern art, e.g. Picasso, *Les Femmes d'Alger* (O.J. version O) (1911–12); Dix, Munch, Schiele. Influence of primitivism and modern psychology. Art as a disturbing force, linked to the unconscious. Later examples could include Henry Moore, Jenny Saville (challenging conventional idea of the ideal body).
- From non-Western art, Indian erotic statues rearrange anatomy to symbolise fertility, abundance etc.

All other valid points should be considered

2. How would you answer someone who complained that all ancient Greek nude statues look the same?

Candidates are expected to make some or all of the following points.

- Statues vary stylistically, in subject matter, scale, material and function. Developments across the period can be traced. 'Sameness' might be a product of the modern museum and recognition of context (ceremonies, temples etc.) would help bring out variety of works.
- Formal, stylized figures of the 7th c. kouroi and Archaic art.
- Move towards greater realism observable in torso of *Kritios Boy* (c.480 BC).
- Heroic size and scale of Zeus, Poseidon, Riace Bronzes.
- Tension between idealism and naturalism in works of Phidias, Polycleitos.
- Developments in technique led to emphasis on energy and movement, e.g. Myron of Eleutherai, *Discobolus* (original, c460–450 BC) This was later taken further in Hellenistic art.

All other valid points should be considered

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3. Discuss some examples of the treatment of the nude human body in Christian art.

Candidates are expected to make some or all of the following points.

- Christian associations of the body with sin and depravity, hence very little nude art between classical period and Renaissance. Jan van Eyck's Adam and Eve in the *Ghent Altarpiece* (1432) as an image of human frailty; contrast to Albrecht Dürer's etching of 1504, illustrating the idea of man as made in God's image.
- Early Christian art includes images of nude bodies being baptised, illustrating a theology of purity.
- Depictions of Christ on the cross serve a devotional function, while varying from idealistic to realistic. Similar purpose in images of martyred saints. Compare some depictions of St Sebastian, e.g. by Andrea Mantegna (1456–59), Pollaiuolo brothers (1475), Il Sodoma (c.1525), Carlo Saraceni (c.1610–15).
- Images of the Christ child in medieval and Renaissance painting can depict him nude (reflecting the idea of God made man).
- Classical forms revived in Renaissance and integrated with Christianity. Donatello's bronze *David* (c.1440s) presents a biblical figure as a nude classical hero; Michelangelo's Sistine Chapel figures revives classical ideal for Christian subject matter (though nudity prescribed by Council of Trent in 1563).

All other valid points should be considered

4. How have artists emphasised the sensuality of the nude body?

Candidates are expected to make some or all of the following points.

- Sensual pleasure in this context would mean a relish for the textures and shape of the body, depicted in such a way that heightens imagined sense impressions; the topic links to that of the erotic.
- Innumerable examples of paintings which evoke a heightened awareness of sense impressions: Giorgione, *Sleeping Venus* (1510), Titian, *Danae and the Shower of Gold* (1554), Caravaggio, *Amor Victorious* (1601–02), Rembrandt *Diana Bathing...* (1634), Peter Paul Rubens, *Bacchus* (1638–40) etc. Some highly sexually charged (Boucher). Comment on brushstrokes, attention to textures of flesh, posture, evocation of touch, surroundings of body as well as the body itself.
- Sculpture. Examples could include Donatello's bronze *David* (c.1440s), Gian Lorenzo Bernini, *The Rape of Proserpina* (1621–22), with abductor's hands causing indentations on victim's legs. Equally welcome are examples drawn from later artists, e.g. Lorenzo Bartolini, Ernst Fuchs, Pablo Gargallo, Henry Moore etc.
- Photography. Relevant examples could include Robert Mapplethorpe, playing close attention to (normally youthful) male flesh, poses, fabric or other material brushing the body. Close attention to flesh, fabric, contours of body, sexual attractiveness of subject, use of light and shade.
- Whichever works are chosen, candidates should pay close attention to the artistic treatment of the subject and suggest the responses it induces in the viewer.

All other valid points should be considered

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5. Compare and contrast three paintings which depict the reclining female nude in Western art.

Candidates are expected to make some or all of the following points.

- Suitable examples for discussion: Giorgione, *Sleeping Venus* (1510); Titian, *Venus of Urbino* (1538); Velázquez, *Rokeby Venus* (c.1647–51); Goya, *La Maja Desnuda* (c.1797–1800); Manet, *Olympia* (1863); Modigliani, nude series of 1917; Matisse, *Large Reclining Nude* (1935); Gauguin, *Spirit of the Dead Watching* (1892); Lucian Freud, *Benefits Supervisor Sleeping* (1995). Less canonical examples are equally welcome.
- Candidates should choose a few examples (perhaps three or four), and, where relevant, show an awareness of the tradition of this subject and the way artists are influenced by it. Comment on choice of subject, use of landscape or interior background, narrative elements, treatment of body, use of colour, composition and light, degree of realism or distortion.
- Candidates should offer some response to the mood of the works discussed and their effect on viewer.
- Candidates should also be rewarded for showing an awareness of conceptual / contextual issues such as gender identity, patronage, initial response (the shock caused by *Olympia*, for example), the implied viewer and ideas of the male gaze.

All other valid points should be considered.

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.

Candidates are expected to make some or all of the following points.

- Likely examples: from nineteenth century, Degas, Renoir, Sickert, Bonnard.
- Discuss subject matter: everyday actions, particularly washing, getting undressed; images of domestic life, varying from the calm to the drab and sordid (Sickert). A strong reaction against idealism of the classical tradition.
- Offer a personal response to the works discussed, describing the mood they create and any ideas they may raise.
- Technique. Use of unusual viewpoints, poses unfamiliar to classical tradition; exploitation of materials, handling of modelling, tonality, texture; often face blurred and body emphasised.

All other valid points should be considered.

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7. Discuss some photographic depictions of the nude

Candidates are expected to make some or all of the following points.

- Any photographs in the public domain may be discussed. Candidates may choose a variety of approaches, but the discussion should include detailed observations of specific works, and interpretations of their meaning and emotive effect. Reference to circumstances of commission (if relevant) and publication, and other contextual material, would be welcome. The following are suggested categories, not intended as definitive:
- The relationship between photographs and classic painting, for example in the work of nineteenth-century photographers such as Oscar Rejlander, Jean-Louis-Marie-Eugène Durieu, Anne Brigman, Thomas Eakins. The imitation in photographs of forms and subjects established by classic painting; the use of photography as an aid to painting.
- Nude photography as part of social / ethnic documentation, for example in the work of Ernest Bellocq (Storyville prostitutes), Bruce Davidson (*Mother and Child in East 100th Street* (1970)), George Rodger (*La Village des Noubas* (1955)).
- Photographs of the body in isolation, approaching abstract form: Imogen Cunningham (*Nude* (1883)), Ralph Gibson, Edward Weston (*Nude on Sand* (1936)), Bill Brandt.
- The nude in fashion photography: e.g. Mario Testino, Helmut Newton.
- Explorations of identity, gender, relationships and psychology: Nan Goldin, Sally Mann (photographs of her children), Bettina Rheims, Francesca Woodman.
- Studies of the male body in, e.g., John Coplans, Robert Mapplethorpe.

All other valid points should be considered.

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8. In images of the nude, can we make a distinction between the erotic and the obscene?

Candidates are expected to make some or all of the following points.

- The Nude as an artistic category has been much discussed. Some critics have argued that female nudes express a patriarchal culture which presents women as available to male scrutiny and possession.
- The Nude as an aesthetic concept is problematic: if it is defined as a picture which pays more attention to the body of the sitter than the personality, it is to some degree already objectifying the body – a common criticism of obscene / pornographic images.
- From classical times, many nude images have emphasised the sensual beauty of the subject (Praxiteles, Aphrodite of Cnidos; Rubens, Titian etc.) Work with some sexual charge may be said to be erotic. Eroticism could therefore be defined as sex implied but not stated (Caravaggio, Boucher), but there are different levels of insinuation.
- One definition of obscene may be the explicit and graphic depiction of sex acts. Are Indian sculptures showing sex acts obscene? Or is the definition culturally specific? Sexual organs have been taboo at certain times and viewers may still respond strongly to, e.g., a Lucian Freud image or Mapplethorpe photo.
- Later possible case studies: Hans Bellmer (e.g. *The Doll* (1935)); Chapman brothers (e.g. *DNA Zygotic* (1995)); Paul Outerbridge photos.
- Is obscene / pornographic imagery disinterested in the subjective life of the model and apparently aiming only at arousal (glamour images in modern media)?
- Can an obscene / pornographic image be beautiful if it is technically accomplished? Or can something only be beautiful within a category of taste? Is beauty a strong category today anyway?
- Other issues include: the circumstances of commission and display; the effect of a work being regarded as in the canon; religious attitudes; the actual model or subject (prostitutes); function of images; fetishism; the particular case of images of children (photographs of Sally Mann and others).

All other valid points should be considered.

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Thematic Topic 5: Still Life

1. Discuss the use and understanding of the term 'breakfast piece'. Refer to at least two examples in your answer.

- The Dutch term for breakfast is ontbijt. Examples from Dutch painting would be best here. E.g. Willem Claesz Heda. *Breakfast with a crab* (1648). See exquisite table arrangement and breakfast. This was a popular theme in Haarlem still life painting. Note the light coming from a studio window and the lemon peeping in to the viewer's space as an invitation to finish the peeling.
- Pieter Claesz also did breakfast pieces and perfected the genre as a sub-division of Still Life as a genre. *Still Life with Fish* (1647) shows a glass Romer. These glasses were produced in large numbers in the sixteenth and seventeenth centuries in Holland and Germany.
- The style developed out of late medieval glass forms and continued into the nineteenth century. The colours are subdued but once again the lemon stands out as does the salt cellar. The bread and the fish suggest biblical references.
- In all examples it is important to consider who they were done for (wealthy patrons and buyers) who wanted to see luxury and yet simplicity and taste. Note the hunks of bread and white table cloths.

All other valid points should be considered.

2. Discuss the use of Still Life in Spanish 17th Century art.

- Early examples might include Sanchez Cotán, e.g. *Quince, Cabbage, Melon and Cucumber* (1600) done around the time he took up Holy Orders.
- The 'bodegones' of Velazquez can be set in a tavern and seem bacchic in content. E.g. *Two men and a boy at a Table* (c. 1617). At once keen to copy exactly the food of the time (NB the mussels which were staple food for the poor), this work shows how light can be used to define form. The man eating the raw tuber would have amused audiences.
- Examples of 'moralised bodegones' exists such as Velazquez *Kitchen Scene with Christ in the house of Martha and Mary* (1618). Through a serving window casting some diffused light we see the scene from Luke 10: 38–42 and two ordinary women are preparing a meal, mirroring the sentiment. The light falls mostly on the fish and the eggs.
- Another example could be *An Old Woman Cooking Eggs* (1618) in which Velazquez hones the skills of light and naturalism. The focus here seems to be on the shadow cast by the knife and the eggs sizzling in oil. Light also falls on the face of the young boy. Note the at times awkward use of space and dark backgrounds.
- Reference may be made to Zurbarán e.g. *Still Life with lemons, orange and a rose* (1633) might be a good example to compare in terms of the rigid structure and moral tone.

All other valid points should be considered.

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3. 'Still Lives are both traditional and modern'. Discuss.

- Consideration of the technical virtuosity of Chardin as well as the technique might start this essay. E.g. *The Silver Tureen* (1728)
- Cézanne takes the subject matter from traditional art, looking back to the rules of Poussin and others yet pushes the boundaries and paves the way for the next generations. "To my mind," he said in 1905, "one does not put oneself in place of the past; one only adds a new link." *Still Life with Comptoir* (1879–1882).
- Cézanne is concerned not with the texture of objects but with the texture of paint. Note the dark lines around the objects. This painting was owned by Gauguin. In *Still Life with water Jug* (1892/3) and *Plaster Cupid* (1895) he explores perspective by combining several viewpoints.
- Candidates might also consider the work of Van Gogh or Manet in terms of design, colour, composition and draftsmanship. Their use of planes of colour and small brushstrokes that build up to form complex fields, are both a direct expression of the sensations of the observing eye and an abstraction from observed nature or still nature.

All other valid points should be considered.

4. Duchamp exhibited ready-mades as an antidote to what he termed as 'retinal art'. Discuss.

- Duchamp painted few canvases after 1912 when he read Stimer's philosophical work called 'The Ego and its own'. He wrote that so called 'retinal art' (his term) was created only to please the eye. Instead, Duchamp wanted, he said, "to put art back in the service of the mind." He had been interested in Cubism and Futurism as *Nude Descending a Staircase* (1912) shows.
- *The Bicycle Wheel* (1913) has been declared the first assisted ready-made. Duchamp chose a number of found objects which were mundane, mass-produced; the everyday nature of these objects is precisely why Duchamp chose them. *The Bottle Rack* (1914) is said to be the first 'pure' ready-made and is signed by Duchamp.
- *The Fountain* (1915) is an excellent example. Signed R Mutt, even the notion of the authority of the artist is questioned. The object, put on its side is a urinal but placed in an art gallery it takes on a different meaning and questions the role of art itself.
- With his ready-mades Duchamp ensured that modern industrial life would be a fertile resource in the production of works of art.

All other valid points should be considered.

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5. Consider the meaning of one contemporary still life piece in the context of at least one predecessor.

- The candidate is required to compare across different periods. For example Sam Taylor-Wood *Still Life* (2001) is a most extraordinary piece of film footage. A number of fruits, mostly pears and apples are in a shallow basket and there is a cheap ballpoint pen beside it. At the start of the film the colours are luminous and reminiscent of the history of still lives.
- Over the next few minutes the fruit decays until it is a grey amorphous unrecognisable mass. Only the pen remains intact placed beside the basket like knives usually are. Is this because this kind of plastic object is not natural or biodegradable?
- The theme is 'vanitas' and time is not represented by objects but actually passes and the fruit decays in front of your eyes. The fruit is presented as a memento mori. The ability of the film to show time passing is crucial.
- There is scope in this question. Candidates can compare with Dutch or Spanish Still Lives, Chardin or Cézanne.

All other valid points should be considered.

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 Nineteenth Century? You must refer to at least two painters.

- The French Academy placed still lifes at the bottom of the academic hierarchy as exercises which did not require the finish or gravity of the History paintings nor did they have the status. Important challenge to the traditions of the French Academy came with the Romantics such as Géricault and Delacroix.
- Géricault used still lifes as preparation for larger works. He worked frequently with animals which were usually rearing or in action but his *Dead Cat* (1820) is a still life.
- Delacroix was seen by Academics to have left wing politics on the grounds of technique. He used rich colours and his painterly, visible brush strokes clashed with notions of finish and sensibility which were seen to be feminine and lack theoretical interest. See *Still Life with Lobsters* (1826/7) which is a strange still life in a landscape following Goya's tradition as it forms the link between scarlet dead animals piled on top of one another and the hunters in the background. This was one of his first still life paintings. This was in opposition to the somber needs of the academy. A few years later he turned to *Flowers* (1833). Later example would be *Still Life with Flowers and Fruit* (1848).

All other valid points should be considered.

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7. Consider Manet's approach to still life painting and its reception during his life time.

- Manet admired Spanish Still Lifes and Dutch. About one fifth (80 paintings) of his total output was in the genre of still life. Some are part of a larger work like *Déjeuner sur l'herbe* (1862) or *Bar at the Folies Bergères* (1882) but many are pure still lifes. Between 1862 and 1869 Manet produced 22 still-life paintings; only 10 are known from the 1870s; and, finally, he painted 50 still lifes between 1880 and 1883.
- Manet was accused of painting sketches as finished pieces. The 'still life' within the painting acts as a prop or attribute which relates to the primary subject. One of the earliest is *Young Man with Cherries* (1858–60). Manet's handling of paint is loose, bold and painterly and the brush stroke is visible. The colour of the cherries emphasizes the grey and they appear as symbols of the precariousness of life. In the *Guitar Player* (1861) the jug and two garlic bulbs allude to Spanish work.
- By the mid 1860's Manet did large formal Still Lifes which earned him critical success. Several such as *Salmon, Pike and Shrimp* (1864) were exhibited publicly either at Martinet's in 1865 or at Manet's Avenue de L'Alma exhibition in 1867. *Peonies in a vase* (1864) were greatly admired as one of the many flower paintings which are reminiscent of his Dutch predecessors.
- Manet elevated the status of the still life. See *Still Life with Brioche* (1880) or *Still Life with Roses and Tulips in a dragon vase* (1882).

All other valid points should be considered.

8. Explore the manipulation of materials in the work of at least two artists since 1950.

- Oldenburg creates large installations and smaller everyday objects. He frequently chooses soft materials to portray hard objects. The large sculptures are interactive and rely heavily on public response especially when placed in public spaces. See *Pastry Case 1* (1961–2). Desserts made of painted plaster are placed on aluminium plates which resemble dessert trolleys in restaurants.
- *Two Cheeseburgers with Everything* (1962) also comments on a consumer society where such objects have become commonplace but are consumed so quickly that they are rarely looked at. *Lipstick* (1969–1974) was initially a soft sculpture of a tube of lipstick which would deflate unless a participant re-pumped air into it. In 1974, this sculpture, *Lipstick (Ascending) on Caterpillar Tracks*, was redesigned in a sturdier aluminium form, the giant lipstick being placed vertically on top of tank treads.
- See Jasper Johns *Flag* (1954/55) consisting of collaged newspaper cuttings painted over in multiple layers. He later abandoned masonry paint for wax-based paints that dried far more quickly enabling him to layer his brush strokes in fast sequences, without destroying the autonomy of each layer.
- Other artists might include Andy Warhol, Tracey Emin, etc.

All other valid points should be considered.