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**ART HISTORY (PRINCIPAL)**

**9799/01**

Paper 1 Analytical Studies in Western and non-Western Art

**May/June 2015**

**1 hour 30 minutes**

Additional Materials: Answer Booklet/Paper

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**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 four sections.

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

All questions carry equal marks.

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



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The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

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

## Section 1: Painting



Édouard Manet, *Luncheon on the Grass*, 1863, (Oil on canvas), (2.14 × 2.79 m),  
(Musée d'Orsay, Paris)

- 1 (a) Analyse the composition, tone, colour and brushwork in this painting. [10]
- (b) Explain why this painting caused controversy when it was first exhibited. [10]

## Section 2: Sculpture



Gianlorenzo Bernini, *Ecstasy of St Teresa*, 1645–52, (marble), (3.5m high),  
(Cornaro Chapel altar, S. Maria della Vittoria, Rome)

- 2 (a) Discuss the use of materials in this sculpture and the chapel in which it is situated. [10]
- (b) How has Bernini attempted to involve the spectator? [10]



## Section 3: Architecture



Isidoros and Anthemios, *Hagia Sophia*, Istanbul, 532–37

- 3 (a) Analyse the structure of the building. [10]
- (b) How does Hagia Sophia express the ideas and character of the Byzantine Empire? [10]

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



Francisco Goya, *Great Deeds Against the Dead*, 1810–15, (etching and drypoint),  
(15.6 × 20.8 cm)

- 4 (a) Describe the process of etching and drypoint. How has Goya exploited their particular qualities in this print? [10]
- (b) Discuss the context and meaning of this work. [10]





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