

# ART HISTORY

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Paper 9799/01  
Analytical Studies in Western and  
non-Western Art

## General Comments

The general standard of answers was very good. Some candidates put the material for **(b)** in the **(a)** section of answers. In the pressured environment of the examination room, there is an understandable reaction to put down everything they know about the work. Candidates are not penalised for this, but unless they then include this material in the **(b)** section where it belongs, they are potentially depriving themselves of marks.

## Comments on specific questions

### Question 1

Hans Holbein the Younger, *The Ambassadors*, 1533

- (a) The question asked for an analysis of the composition – a term which was not fully understood by some candidates. Describing the subject matter is not enough if there is little sense of positioning. Candidates who achieved well commented on the strong verticals and horizontals found in the painting, together with the bold diagonal given by the anamorphic skull which is echoed by the neck of the lute and the gloves in the right figure's hand. There was a temptation in weaker responses for discussion to include colour and technique as well as explanation of the meanings of the objects on the shelves thereby including irrelevant information and/or information required in **Section (b)**.
- (b) Many candidates were able to reach the very good band of the mark scheme by identifying various objects represented in the painting as clues to the undercurrent of discord at the time of the Protestant Reformation. Frequently mentioned was the broken lute string signifying religious discord and the Lutheran hymn book a plea for Christian harmony. Stronger responses included the more subtle meanings to be found, such as, the poses and attire of the men exemplifying respectively the active and contemplative life, and the objects on the upper shelf referencing the celestial world and those on the lower shelf representing the terrestrial world. Few candidates noted that the instruments shown for measuring time were misaligned, suggesting discord or indeed the cosmata mosaic floor as a reference to Ann Boleyn's recent coronation. Weaker responses included the historical context in detail without referencing the image. The concept of the 'memento mori' as a reminder of mortality, represented by the anamorphic skull, was at times, misunderstood.

## Question 2

Sir Anthony Caro, *Early One Morning*, 1962

- (a) The strongest answers analysed the form commenting on the various verticals, horizontals and diagonals. They identified the vertical rectangular sheet at one end standing on an easel-like structure as well as the cruciform linear form at the other end and how these two were linked by a horizontal axis created by square section tubing with two I-beams forming a kind of fulcrum midway along this axis. The open, airy form was mentioned by almost all candidates as was the change in colour from green to red and the fact that it wasn't displayed on a plinth. Also well commented on were the bending, off-vertical tubes which give the piece a dynamic, dancing quality. Many candidates identified the material as steel and aluminium, however, the two metals were given in the question paper. More comprehensive answers expanded by giving the various components of those metals, such as I-beams, C-section beams, flat sheets and round tubing. There was confusion over the process of attaching the pieces – bolting and welding. Weaker responses tended to describe rather than analyse the form of the sculpture.
- (b) Almost all the candidates identified Caro's trip to America in 1959 as a turning point in his career. Weaker responses included various influences but needed to expand by saying how they directly impacted the work. The most comprehensive answers addressed both parts of the question, identifying influences and showing a clear understanding of Caro's own ideas. His journey from studying engineering at Cambridge to being an assistant for Henry Moore led to his trip to America where he met David Smith and Kenneth Noland. Strong responses made reference to Smith's work on a car assembly line and this industrial background being important to the New Generation sculpture of Caro and his contemporaries. Mention of Picasso and Julio Gonzáles' earlier welded and assembled iron sculpture also earned marks.

Weaker responses focused on Caro's ideas with little reference to the work. More comprehensive answers were able to quote Caro directly referencing *Early One Morning*, for example, "you don't get it all at once" and "colour hits you hard but form lasts longer." The short video interview shown on Tate Britain's website was evidently a good source of information for this question.

## Question 3

Christopher Wren, *St Paul's Cathedral*, 1675–1710

- (a) For those candidates confident in their classical architectural terminology and ability to analyse a building systematically, this was a question in which they could achieve well. Weaker responses were characterised by limited architectural vocabulary and a poor sense of how the various features form a coherent whole.
- (b) Strong responses showed understanding of the influence of both Rome and France, naming Mansart Bramante, Perrault, Pietro da Cortona, Borromini and Inigo Jones, referencing specific details. Weaker responses were confused as to the sequence of events regarding the commission and the various versions of the design. Noted for the most part were the Greek Cross Design, the Great Model Design and the Warrant Design with the more comprehensive answers explaining the objection to the early centralised design being linked to liturgical preferences. There was a temptation in weaker responses to describe the entire history of the building from its origins to the Victorian period, thus including much irrelevant material.

#### Question 4

Leonardo da Vinci, *Virgin and Child with St Anne*, c1499–1500

- (a) Most candidates identified the use of *sfumato* and *chiaroscuro* with stronger responses explaining the added three dimensionality and smokey atmospheric effect these brought to the work. There was a strong temptation for some candidates to comment on the composition when the question asked for line and tone. Candidates wrote well about the contrast in the levels of finish, commenting on areas which are relatively sketchy and others which are more heavily worked. With regards to the drawing's function, stronger responses identified the lack of pricking or tracing marks suggesting it had not been used to transfer to the final piece but was nonetheless a tonal / compositional study.
- (b) Most candidates mentioned the maternal tenderness of the work with more comprehensive responses referring to Freud's theory about Leonardo's illegitimacy. The representation of both divine and earthly love was widely commented on, together with the twisting figures of Mary and the Christ Child. Stronger responses noted the complex pyramidal composition and the mass and solidity of figures being reminiscent of Greek sculpture such as the Fates from the Parthenon in the British Museum. Those achieving the highest bands on the mark scheme also mentioned the faintly drawn rocky landscape rooting the figures in nature, with the small stream referencing Christ's future baptism.

# ART HISTORY

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Paper 9799/02  
Historical Topics

## Key messages

General introductions containing contextual information should be kept concise so that there is sufficient time for a detailed discussion of works of art.

When answering compare and contrast questions, it is preferable to make point by point comparisons rather than writing two separate sections.

Candidates should think carefully about key words in the questions such as 'range' and 'development.' When answering questions about a range of an artist's work, only one or two examples will be insufficient. When answering questions about the development of an artist's style it is important to discuss the changes that take place rather than discussing early and late works in isolation.

## General comments

The general standard of answers was very good and many candidates demonstrated a close familiarity with the subject matter, a depth of understanding and the ability to argue their point of view. With a few exceptions, candidates referred to relevant examples of works of art in their answers and analysed them in detail, remaining firmly focused on the question. In addition, the more accomplished responses used quotations from secondary sources (and occasionally primary sources) where this was appropriate.

Although many answers benefit from an introduction giving the contextual background, some candidates spent far too long on this (in some cases taking up more than one side, equivalent to a quarter of their response) and therefore did not have sufficient time to discuss their chosen examples in detail. This was particularly evident in some of the answers to **Questions 1** and **2**.

A small number of candidates were unable to select appropriate examples which meant that they were unable to access all the marks for the question. This was evident in **Questions 2** and **18**, both of which involved comparisons. For instance, some candidates who answered **Question 18** were unable to identify a single Venetian palace and so were unable to make the comparison with Florentine palaces of the period.

Some questions which invited the candidates to discuss the development of an artist's style met with a varied response. Whereas there were many good answers to **Question 6** which concerns changes to the style of Ghiberti's relief sculpture, several of the candidates who answered **Question 25** on the style of Velasquez tended to discuss their examples in isolation and therefore failed to communicate the changes that took place in his painting.

Candidates varied a great deal in their proficiency at handling compare and contrast questions. In **Question 36**, several candidates made point by point comparisons between the works of the Fauves and die Brücke and so produced an effective answer. On the other hand, several candidates who answered **Question 18** wrote independent accounts of Florentine and Venetian palaces without any attempt at making direct comparisons. Although some credit was given for relevant information, this approach makes it very difficult to make effective comparisons of the sort that are needed to obtain a high mark.

## Comments on specific questions

**Topic 1: The art and architecture of antiquity c. 600BC to c. 570AD**

**Question 1 Art and architecture in the archaic period c.600 BC to c. 450 BC**

**Analyse the representation of human form in freestanding sculpture and vase painting of the period.**

All the candidates who answered this question selected an appropriate number of valid examples of free-standing sculpture from the period. On the other hand, very few discussed vase-painting as indicated by the question. The best responses involved a detailed account of the stylisation, incorrect anatomy and lack of naturalism in the freestanding figures, male and female alike, especially with reference to their poses. Better responses included discussion of the treatment of the hair and faces, including the presence of the 'archaic smile.' A few candidates also drew attention to the techniques involved in production of free-standing sculpture but failed to explain how these contributed to the rigid poses and lack of naturalism. The best answers gave a brief introduction, allowing extensive discussion of the chosen examples. Weaker ones, however, gave an over-long introduction which included a great deal of contextual background that was not very relevant. In addition, several candidates discussed foreign influences extensively, leaving them with insufficient time for a detailed analysis of their chosen examples.

**Question 2 Greek architecture and sculpture of the Classical and Hellenistic periods, c. 450 BC to c. 100 BC**

**Compare and contrast the architecture and decoration of temples of the classical period with temples of the Hellenistic period.**

This was not a very popular question. Candidates tended to concentrate more on the architecture of temples than their decoration. The better responses incorporated all aspects of the question. There were many detailed and accurate accounts of the sculptures on classical temples candidates who did not discuss the Hellenistic aspect were unable to make the comparisons required by the question.

**Question 3 Roman Imperial architecture, c.50 AD to c.330 AD**

**What developments in engineering and construction permitted the Romans to build colossal structures? Refer to specific examples in your answer.**

There were too few answers to this question to make comment appropriate.

**Question 4 Painting and sculpture in the Roman Republic and Imperial period, c. 100 BC to 330 AD  
Discuss a Range of examples of art that served a propagandist purpose during the reign of Augustus.**

There were too few answers to this question to make comment appropriate.

**Question 5. The Art and Architecture of Late Antiquity, c. 330 AD to c 570 AD.**

**Analyse At least two artworks made during the period with reference to their materials, functions and and subject matter.**

There were too few answers to this question to make comment appropriate.

**Topic 2: Art, religion and society in Romanesque Europe c. 1000–1200**

No candidate answered questions from this topic.

**Topic 3: A new heaven and a new earth: Gothic art and architecture c.1140–1540**

**Question 11 Gothic architecture, the setting for prayer**

**What was new and what was traditional about the work that was carried out at the Abbey Church of St Denis in the middle of the 12th century?**

There were too few answers to this question to make comment appropriate.

**Question 12 Prayer and the role of images**

**How did the worship of saints influence the art and architecture of the period?**

This was a popular question which gave rise to many excellent and detailed responses. Most candidates prefaced their answer with an explanation of the importance of saints in the period, especially as intercessors, and went on to identify a suitable number of valid examples. Better responses included a wide range of examples including Books of Hours, altarpieces, reliquaries and chapels (including Lady Chapels); weaker candidates discussed fewer examples in less detail. Very few candidates referred to the presence of saints as portal figures on Cathedral façades.

**Question 13 Death**

**What impact did the Black Death have on art of the period?**

There were numerous excellent answers to this question. The great majority of candidates began their answer with useful context about the Black Death and its impact on mortality rates, on the mediaeval economy and on society in general. All candidates identified examples of works of art in a variety of media including tombs, altarpieces, wall paintings and chapels, which they discussed in considerable detail while remaining firmly focused on the question. Several candidates also briefly discussed the impact of the Black Death on artistic practice (due to the death of large number of artists) and on large scale building programmes such as the Duomo Nuovo in Siena. Some of the more accomplished responses also included a critique of Millard Meiss's thesis concerning the impact of the Black Death on the arts.

**Question 14 Courtly life**

**Choose one religious building that was commissioned by a Tudor monarch and explain how its design and decoration reflected its purpose.**

There were too few answers to this question to make comment appropriate.

**Question 15 Civic life and patronage**

**Discuss the characteristics of Jan van Eyck's paintings for different patrons.**

There were too few answers to this question to make comment appropriate.

**Topic 4: Man, the measure of all things: the Italian Renaissance c. 1400 to c. 1600**

**Question 16 Sculpture in Florence in the 15th century**

**Discuss the development of Ghiberti's relief sculpture.**

The best answers discussed a range of examples from different stages of Ghiberti's career, using them to explain how his relief style changed. Some candidates restricted themselves to examples from the reliefs on his two doors for the Florence Cathedral Baptistery, while others also included his work on the Siena Font and the famous competition relief. These approaches were both valid. Weaker responses covered their examples in less detail and sometimes failed to mention the location of the works and their approximate date. While exact dates are not required, an indication of approximate dates is useful in a question which deals with the development of an artist's style. Most candidates discussed his treatment of pictorial space but only the better ones suggested the possible influence of Alberti's theories in this regard. A few candidates prefaced their answer with a long introduction and so did not have the space to discuss their examples in the necessary detail.

**Question 17 The new naturalism, Florentine painting in the 15th century.**

**With reference to named examples, discuss the use of preparatory drawings by artists in the period.**

This was a popular question which gave rise to a wide range of responses. Some candidates discussed the use of preparatory drawings for a wide variety of purposes including cartoons to transfer designs to a panel or canvas, as a means of working out compositions, as a way of investigating anatomy etc. Other candidates used an equally valid approach in which they concentrated on just a few types of drawings. Most candidates displayed a sound understanding of the different materials and techniques used for preparatory drawings including silverpoint, pen and ink, and chalk but weaker responses failed to relate this to the appearance of the drawings and their purpose. Likewise, whereas better responses related each drawing to the equivalent painting, weaker responses often failed to do so.

**Question 18 Early Italian Renaissance architecture and the Influence of Antiquity.**

**Compare and contrast the design of Florentine and Venetian palaces in the period.**

The responses to this question were of a variable standard. Although most candidates identified suitable examples of 15th century palaces in both cities, a few discussed extensively the Doge's Palace in Venice, much of which pre-dates the period. The best responses approached the question thematically, dividing their answer into sections such as the use of materials, the general appearance, the organisation of the façades etc. Weaker responses tended to have their answers in two sections, one for each city, and their comparisons were therefore less effective. Only a few candidates compared the plans of these buildings (including the narrow frontage of the Venetian palaces on the Grand Canal) or mentioned their courtyards.

**Question 19 Painting in Renaissance Venice, c 1450 to c. 1600**

**What was new about the work of Giorgione?**

This question was answered by a small number of candidates. Better responses tended to concentrate on the allusive and mysterious subject matter which they related to Giorgione's patronage. Some of the weaker responses took up a disproportionate amount of time in an attempt to explain the meaning of the *Tempest*. Only a few candidates discussed portraiture or Giorgione's painting techniques

**Question 20 The High Renaissance in Rome, Florence and Milan.**

**Discuss the narrative techniques used by Raphael in his paintings.**

There were many excellent responses to this question in which candidates discussed several carefully selected examples of Raphael's narrative paintings in considerable depth, focusing on aspects such as the use of gesture and expression, the treatment of anatomy and the carefully contrived compositions. Weaker responses would have benefitted from a more careful choice of examples. Instead of focusing on Raphael's paintings of the Madonna and Child, which have only limited narrative content, they would have done better to have selected examples such as the *Entombment* or the frescoes in the *Stanza d'Eliodoro* (e.g. the *Expulsion of Heliodorus* or the *Delivery of St Peter from Prison*). Only a few candidates discussed the use of colour as a way of organising compositions or the importance of preparatory drawings.

**Historical Topic 5: Faith triumphant: 17th-century art and architecture**

**Question 21 Baroque Rome**

**Discuss the ways in which artists working in Rome in the 17th century created a sense of drama.**

This was a popular question which gave rise to some very good responses. All candidates selected suitable examples of paintings, mainly by Caravaggio, but only the better responses also discussed examples of Bernini's sculpture. Most candidates gave detailed accounts of the treatment of light and shade and the use of gesture and expression to give a sense of drama.



**Question 22 French Classicism**

**Discuss the treatment of biblical subject-matter by artists of the period.**

There were too few answers to this question to make comment appropriate.

**Question 23 Flemish Ambassadors**

**Analyse a range of paintings by Rubens.**

There were too few answers to this question to make comment appropriate.

**Question 24 The Dutch Golden Age**

**Consider the use of light in Dutch paintings of the Golden Age.**

This question was answered by very few candidates. Better responses included discussion of a wide range of examples including works by Rembrandt, Vermeer and the Utrecht Caravaggisti such as van Honthorst.

**Question 25 The Spanish court and Church**

**Discuss the development of Velasquez's style.**

Better responses compared the artist's early and late works to show the ways in which his style developed. Some of them looked at a range of his work while others gave a detailed comparison of one early and one late work to elucidate the changes. Although some weaker responses included suitable examples, they tended to be discussed in isolation and thus failed to communicate the ways in which the artist's style changed.

***Historical Topic 6: Defining the nation: art and architecture in Britain, c. 1700–1860s***

**Question 26 High art and high life.**

**What was 'history painting' in the Royal Academy? Discuss with reference to a range of examples.**

There were too few answers to this question to make comment appropriate

**Question 27 Portraiture and Society**

**How was society reflected in the portraiture of the period?**

There were too few answers to this question to make comment appropriate

**Question 28 Modern Life**

**What did the Pre-Raphaelites have in common? Refer to specific examples in your answer.**

There were too few answers to this question to make comment appropriate

**Question 29 Landscape**

**Discuss the characteristics of landscape painting during the period.**

There were too few answers to this question to make comment appropriate

**Question 30 Architecture**

**Discuss the influence of Italian architecture on British buildings of the period.**

There were too few answers to this question to make comment appropriate



**Historical Topic 7: Art, society and politics in Europe, c. 1784–1900**

**Question 31 Neoclassicism**

**Analyse a range of Ingres's portraits.**

There were several very good responses to this question in which candidates discussed in detail a wide range of Ingres's work including his portraits of Napoleon and of members of the Bourgeoisie. Several of the weaker responses concentrated on his depictions of Napoleon instead of looking at a range of his portraits as required by the question. Those who mentioned his portraits of the bourgeoisie discussed them rather superficially. Most answers discussed how the sitter's status was communicated by the treatment of dress and accoutrements but only a few mentioned the importance of classical prototypes for compositions.

**Question 32 Romantic heroes**

**Discuss the spiritual qualities of Caspar David Friedrich's work.**

There were several very good responses to this question. All candidates identified a suitable number of valid examples which they discussed in detail while remaining sharply focused on the question. In many cases there was some useful context about Friedrich's history and personality which was convincingly related to the spiritual qualities of his paintings. There were some excellent discussions of the use of disguised symbolism (several candidates appropriately referred to the frame of the *Cross in the Mountains*) and the recurrent motif of the figure with his or her back to the viewer, looking out into a panoramic landscape. Weaker responses included fewer examples in less detail.

**Question 33 1848 and its aftermath**

**Discuss depictions of the poor in paintings by Millet and Courbet.**

There were too few answers to this question to make comment appropriate.

**Question 34 The Impressionist Eye**

**What was novel about the compositions of Impressionist paintings?**

There were too few answers to this question to make comment appropriate.

**Question 35 Beyond Impressionism**

**In what ways did Monet's paintings of the 1880s and 1890s mark a new direction in his work?**

There were too few answers to this question to make comment appropriate.

**Topic 8: The Shock of the new: art and architecture in Europe and the United States in the 20th and 21st centuries**

**Question 36 Brave new world**

**Compare and contrast French and German Expressionism with reference to Fauvism and Die Brücke.**

This was a very popular question which gave rise to many excellent answers. Better responses included a wide range of aspects including the influence of the Post-Impressionists, the use of colour, differences in subject matter and style etc. On the other hand, only a few candidates mentioned the influence on die Brücke artists of indigenous German art of the Middle Ages. Some of the weaker responses discussed the two movements in separate sections which made effect comparisons difficult.

**Question 37 Visions of Utopia – architecture**

**Discuss how advances in technology influenced architecture of the period.**

There were too few answers to this question to make comment appropriate.

**Question 38 Rebellion and the unconscious**

**Identify the key areas of Surrealism through analysis of individual works.**

This was a popular question which gave rise to many excellent answers. The best responses involved a discussion of a wide range of examples by different artists and in different media including paintings, drawings and film. Most candidates discussed the relations between art and the subconscious mind as evidenced by dream imagery and automatic writing. Weaker responses included fewer examples and in less detail.

**Question 39 The figure and the object**

**Consider how artists of the period have used sources from mass media.**

There were too few answers to this question to make comment appropriate.

**Question 40 'Art is about life': Art after Modernism 1970 to the present day**

**Discuss the variety of ways contemporary art is experienced.**

There were too few answers to this question to make comment appropriate.

# ART HISTORY

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**Paper 9799/03**  
**Thematic Topics**

## General comments

The best answers followed the guidance given at the top of each page of the examination paper for candidates to base their answers on three or four case studies. By restricting the number of examples, candidates are better able to demonstrate the detailed discussion required by the higher Mark Bands.

The importance of including historical context to support the argument is highlighted; it has to be related to the argument, but is worth a good amount of credit.

The easiest way to demonstrate the ability to distinguish between fact, theory and personal judgement is by candidates referencing reading/critics, but also includes debating readings of artworks and forwarding opinions about the most convincing interpretation.

Candidates appeared more at ease analysing painting. Candidates who analysed buildings more successfully did so with a logical structure and subject-specific terminology.

## Comments on specific questions

### **Topic 1: Art and architecture in the city**

This topic remains the most popular choice and invited interesting responses about a great number of cities.

- 1** A popular question. The key to the question lay in the definition of which ‘spaces in the city’ candidates were focusing on – the scale could vary from works of art within a building such as a church, to a public square, for example. The best answers gave physical evidence of the traces of history through discussion of sculpture, painting, or most popularly building. Some of the more successful answers assessed how changing style and aspects of the spaces revealed the shifting values of a city over time.
- 2** The most popular question for this topic. Benefits discussed included comparison of works from the same period, medium, artist or location, and conservation, preservation or education. Disadvantages included over-crowding, bad lighting and removal of original function and aesthetic context. To access the higher mark bands, candidates needed to actively analyse the advantages and disadvantages of seeing works of art in galleries and museums, i.e. to explore exactly why it might be better to see a work in its original architectural setting, rather than in an artificial museum setting. Weaker answers narrated points about gallery history, design and layout. Better answers illustrated the discussion with reference to named art works displayed.
- 3** The question invited a good number of responses. The best performing answers used a combination of historical context and architectural evidence (e.g. location, style, plan, materials and function) to illustrate the importance of the two key buildings. Importance could be defined as the architecture reflecting the stylistic development or expressing the city’s political or economic status.

- 4 A good number of candidates attempted this question. Close visual analysis of the sculptures was necessary to argue the case well. There were some very good justifications of why the works should be kept on display beyond their historical significance, artistic merit or commemorative value. Public sculpture was discussed in terms of provoking social questions and in acting as a catalyst for change; in considering how attitudes to the sculpture evolved over time as a testament to changing social values and different foci for social unification, particularly with regard to civic pride. Knowledge of the sculptures' commission and reception was invaluable in arguing the points above.
- 5 A popular question. Painting was the most commonly cited media. The question became more challenging where less expressive styles had been selected for discussion. The best answers firmly connected the artists' biography, background history of the city and style to question why and how particular moods were expressed.
- 6 There were too few answers to this question to make comment appropriate.
- 7 Candidates needed to demonstrate a good knowledge of the context of the works. The political angle could include discussion of an individual's political motives, or could be more broadly expressive of city-wide/governmental issues.
- 8 Quite a popular question. The question is asked in the present tense; what are the roles of art and/or architecture, rather than the past tense, was. Credit was given to ideas that transcended relevance to the time works were created where possible. Better answers explored roles such as encouraging tourism, providing education, aesthetic pleasure, or a technical function.

## Topic 2: Landscape

- 9 By far the most popular question, but sometimes misinterpreted. Ideas could include technical, cultural, religious or stylistic concepts to name but a few, e.g. the importance of pilgrimage in a Buddhist society. Better answers needed to include a variety of ideas, and/or in depth discussion of how the ideas directly affected the artwork.
- 10 There were too few answers to this question to make comment appropriate.
- 11 Another popular question for this topic, which left scope for candidates to provide many different readings of their choice. The best answers included contextual reference to points about developments in trading, agricultural practices and ideas expressed in philosophy about the land, as well as close visual and stylistic analysis.
- 12 The second most popular question. Candidates needed to ensure the landscape chosen for discussion was in Britain. Some candidates focused on British painters working abroad.
- 13 There were too few answers to this question to make comment appropriate.
- 14 There were too few answers to this question to make comment appropriate.
- 15 Quite a popular question. The best answers highlighted how the achievements and development of the group or school of landscape artists was different and/or influential within the wider sense of Art History.
- 16 There were too few answers to this question to make comment appropriate.

## Topic 3: Portraiture

There were too few answers to this Topic to make comment appropriate.

#### Topic 4: The nude

- 25 There were too few answers to this question to make comment appropriate.
- 26 There were too few answers to this question to make comment appropriate.
- 27 A popular question. In order to access the higher mark bands, the religious narrative needed to be explored (this could include a description of the written source; activity and possible religious message) and how the nude depicted related to that story. The best answers were critical about the relationship between word and image.
- 28 Another popular question. The best answers actively compared the depictions of nudes (there were quite a few narrative answers). The most interesting essays contained contrasting examples and considered how ideas about gender in society changed.
- 29 There were too few answers to this question to make comment appropriate.
- 30 There were too few answers to this question to make comment appropriate.
- 31 One of the most popular questions for this topic. Once again the best answers actively compared the depictions of nudes but there were also a number of responses which were entirely too narrative in approach. Better responses contained a range of contrasting examples and considered how ideas about male gender had changed in society over time.
- 32 There were too few responses to make comment appropriate.

#### Topic 5: Still life

- 33 A popular question with some very good discussion of different genres of Dutch still life. The best answers offered a variety and depth of interpretation beyond the memento mori. Excellent answers incorporated social, historical and cultural context and included reference to patronage and materials.
- 34 There were too few answers to this question to make comment appropriate.
- 35 A very popular question. There was a good range of artists selected to answer the question. The best answers used historical context and sometimes compared works to highlight exactly how the painters innovated.
- 36 The most popular question for this topic. A wide range of relevant art movements, materials and ideas were discussed. The more explicit the analysis of what exactly was new about the works the better. Discussion of beauty needed to be critically examined in order to be relevant here.
- 37 There were too few answers to this question to make comment appropriate.
- 38 There were too few answers to this question to make comment appropriate.
- 39 There were too few answers to this question to make comment appropriate.
- 40 There were too few answers to this question to make comment appropriate.

# ART HISTORY

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Paper 9799/04  
Personal Investigation

## General comments

The standard of Personal Investigations was good with students submitting a wide range of topics. Many candidates took advice narrowing down topics with a focus on a particular artist and a specific selection of works, through a theme or a time frame. Some candidates also decided to focus on one object in depth either through accessing archives or looking at A history of the World in 100 Objects and accessing the collection of, for example, the British Museum. Many students also embraced the opportunity to engage with non-European art which they have encountered first-hand when travelling. It was also noted that some candidates chose very interdisciplinary subjects. Topics ranged from Sowo masks and the Mende Tribe to the ZERO movement.

Formulating the title into a question will help candidates to be more focused when analysing and discussing their topic and reaching a conclusion. The Personal Investigation is a journey of research and candidates may not know from the beginning which direction they may go in. It will help candidates to contextualise the work(s). Candidates are encouraged to read widely and to use a wide range of sources including books, web sites, journals, articles, archives, museum visits, interviews or correspondence etc.

It is recommended that candidates submit a clear page with a title and question, a list of contents, a rationale, an introduction outlining the context of their investigation, the essay which needs to be footnoted and a conclusion. The main body can have chapters but it is not necessary. Candidates are reminded that their conclusion should refer to the aims set out in the rationale. Their essays should be paginated so that the examiners can refer to them in the viva.

It is also expected to submit a bibliography giving the full titles of the sources used. This can be grouped under headings such as books, journals, web sites etc. The bibliography and footnoting are a demonstration of the candidate's quality and depth of reading. Evaluating sources used is also beneficial during the presentation and discussion. Candidates are reminded that works should be clearly illustrated using good quality illustrations which are clearly labelled with artist's name, title, date, medium, size and location. Own photographs can be included too if appropriate. Although there are no specific requirements as to the presentation it is advised not to put pages in plastic envelopes.

There were many excellent Power Point presentations lasting about 10 minutes. Candidates should ensure that their presentation does not exceed this in order to have equal time for the discussion which should last 10 minutes. Both parts are worth 10 marks. Presentations were generally well-prepared in view of structure and flow. Some candidates spoke about what they would have liked to investigate further should they have been able to exceed the word count or about an aspect they would like to research in the future following their personal investigation. In some cases, candidates brought the object of their investigation or books consulted with them. Discussions were very stimulating and many candidates clearly enjoyed the process as they were able to demonstrate their acquired knowledge and convey their enthusiasm for their findings.