ART HISTORY **9799/02**

Paper 2 Historical Topics **May/June 2017**

MARK SCHEME

Maximum Mark: 60

Published

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 should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

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This document consists of **38** printed pages.

Assessment Objectives

AO1	Make a close visual and/or other form of detailed analysis of a work of art, architecture or design, paying attention to composition, structure or lay-out, use of colour/tone, texture, the handling of space and the manipulation of light effects as appropriate.
AO2	Place works of art in their historical and cultural context; both in relation to other works and in relation to factors such as artistic theory, patronage, religion and technical limitations, showing understanding of 'function' and 'purpose' where possible.
AO3	Demonstrate the ability to distinguish between accepted historical fact, art historical theory and their own personal judgements.
AO4	Present a relevant, coherent and informed independent response, organising information, ideas, descriptions and arguments and using appropriate terminology.
AO5	Demonstrate evidence of sustained personal research.

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 of Response 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 3 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 marks. 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.

Generic marking grid (20 marks)

18–20	Excellent	• 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	• 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	• 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	• 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	- 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.
1–4	Poor	- Little analysis of poorly chosen examples that lack relevance <u>or</u> 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		No rewardable content.

Topic 1: Art and architecture of antiquity, c.600 BC to c.570 AD

Question	Answer	Marks
	Art and architecture of the archaic period, c.600 BC to c.450 BC	
1	**Analyse the representation of the human form in freestanding sculpture and vase painting of the archaic period.** Candidates may make some of the following points: • In freestanding sculpture, the *kouroi* are naked and the *korai* are clothed. The canon is rigid. Figures look straight ahead, one foot in front of the other, hands with clenched fists by the side. The *korai* may have a raised arm. The forms are limited by the depth of the block and the walking pose is not anatomically correct. They all have the 'archaic smile'. Examples: *New York kouros c.*590–580 BC & *Kroisos kouros c.*530 BC and *Berlin kore* 570–560 BC & *Peplos kore c.*530 BC • In black-figure vase painting, the work of Amasis (e.g. *Perseus slaying Medusa c.*550–530BC) shows the body in dynamic, but not naturalistic, postures though Exekias (e.g. *Achilles slaying Penthesilea c.*540–530 BC) does achieve more realistic movement. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	Greek architecture and sculpture of the classical and Hellenistic periods, c.450BC to c.100 BC	
2	**Compare and contrast the architecture and decoration of temples of the classical period with temples of the Hellenistic period.** Candidates should refer to the similarities and differences to show how the style changed from the classical to the Hellenistic periods. For example: • The Parthenon on the Athenian acropolis (447–438 BC) is a marble rectangular octastyle peripteral Doric temple dedicated to Athena with triglyphs and metopes that symbolically represent the Persian Wars and freestanding sculptures in the pediments. • The Temple of Olympian Zeus at Athens (begun 174 BC) is a colossal rectangular octastyle tripteral and dipteral eikosastyle Corinthian temple dedicated to Zeus. • The Philippeion at Olympia (339–300 BC) is a *tholos* with a peripteral colonnade of eighteen Ionic columns and an inner colonnade of nine engaged Corinthian columns. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	Roman Imperial architecture, c.50 AD to c.330 AD	
3	**What developments in engineering and construction permitted the Romans to build colossal structures? Refer to specific examples in your answer.** Candidates may make some of the following points: • The arch was the most significant development as it permitted the construction of higher load-bearing walls and wider openings e.g. aqueducts to carry water over long distances, the Colosseum to permit the simultaneous entrance of a vast crowd. It led to different types of vaulting and finally to the dome. • The use of Roman concrete in the Pantheon, for example, allowed a larger dome than before to be built. • The use of brick in The Pantheon also meant the structure could be built quickly. • In the Basilica of Maxentius there are concrete barrel vaults with octagonal coffers in the ceilings to reduce weight. • Pozzolana, tufa and brick were used in the Baths of Caracalla. Bronze mirrors directed light and heat into the pool. • All types of colossal buildings may be discussed. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	Painting and sculpture in the Roman Republic and Imperial periods, c.100 BC to c.330 AD	
4	**Discuss a range of examples of art that served a propagandist purpose during the Age of Augustus.** Candidates may make some of the following points: • The veristic portrait bust was an important means of aggrandising the individual. Different materials were used from terracotta to bronze, however propagandist busts were more idealised while still retaining the features of the emperor. Examples include: Capitoline Brutus, Heads of Roman Patricians, *Augustus wearing the Corona Civica*, *Bronze Head of the young Augustus* (British Museum). • Sculpture in the age of Augustus served as Imperial propaganda, as seen in the *Ara Pacis Augustae* in which members of his illustrious family appear and idealised portraits of Augustus such as the *Prima Porta* marble freestanding sculpture. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	The art and architecture of late antiquity, c.330 AD to c.570 AD	
5	**Analyse <u>at least two</u> artworks made during the period with reference to their materials, functions and subject-matter.** Candidates may make some of the following points: Any examples of objects from the period are acceptable, in any material: glassware (refer to transparency, opacity, colour) ivory (refer to relief carving and composition) mosaic, books, etc. Possible examples: the Lycurgus glass cup (4th century) in the British Museum and the Barberini ivory diptych (c.500) from Constantinople, of the Emperor Anastasius on horseback triumphing over barbarity. Mosaics may also be included, such as those of Ravenna and manuscript books such as Dioscorides *Materia Medica*. All other valid points will be taken into consideration.	20

Topic 2: Art, Religion and Society in Romanesque Europe c.1000 AD–1200 AD

Question	Answer	Marks
	Building the 'militant' Church	
6	**Discuss the variety of forms and structures in Romanesque church architecture.**	20
	Candidates should demonstrate an awareness of the variety of shapes and sizes of Romanesque architecture, from tiny parish churches to great cathedrals, with the diverse plans and elevations we see across the many buildings of the period. Discussion should be based on some examples looked at in depth. These could be selected on various criteria: they could be taken from different countries to show regional diversity; or they could be taken from across the period, showing a development from the earliest churches of the period in Lombardy / northern Spain to later constructions such as Durham. But it would be perfectly acceptable to find three churches from the same period in one country, provided they exhibit structural differences. Above all, candidates should be able to identify structural elements of religious architecture of the period accurately, and illustrate them with specific examples.	
	Possible topics include: • The basilican form, derived from ancient Rome: longitudinal West-East axis, three aisles, free-standing columns with capitals supporting arches, clerestory lighting, eg <u>St Miniato, Florence</u> (1018–62). The standard schema for churches of the period. • Centrally planned structures, derived from Roman and Carolingian forms. <u>Church of Holy Sepulchre, Cambridge c.1130</u>. <u>Baptisteries of Pisa, Florence</u>. • Structural elements such as crypt under Chancel: <u>Sant Vicens, Cardona</u>. • Considerable variety in East end, from single apse to tri-apsidal (Modena Cathedral), chevet plan and continuous ambulatory of <u>St Sernin, Toulouse</u> • Variety in Western façade: twin-tower and triple-portal façade characteristic of Norman architecture in <u>Abbey of la Trinité, Caen</u>; developed and varied in England, eg in <u>Rochester Cathedral</u> and <u>Southwell Minster</u>. • Differences in scale and complexity: in England, <u>Iffley Church</u> (with characteristic English side portal) next to complex structure of Durham cathedral.	
	All other valid points will be taken into consideration.	

Question	Answer	Marks
	Heaven and Hell: Sculpture in the Service of the Church	
7	**'Romanesque sculpture is primitive and unsophisticated.' How fair is this statement?** Candidates should engage with the concept of 'primitive' and show a close knowledge of specific works in their discussion. Points may include: • Flattened, simplified forms, heavy linearity, unrealistic anatomy and faces: <u>Kilpeck</u> sculptures, <u>Winchester font</u>, disproportioned bodies & heads eg at <u>St Philibert, Tournus</u>. Romanesque sculpture the first sign of the art of sculpture recovering, but skills of classical world still largely unreachable. • Sculpture arguably primitive in a more expressive sense of conveying primal, dream-like visions: devils as in <u>Autun tympanum</u>; capitals at <u>Tournus</u>, <u>Saint-Pierre d'Aulnay</u> and many other places. Distorted, twisted and exaggerated forms appealing to primitive instincts. • Against the idea of the primitive: intricate interlacing patterns, ambitious and sophisticated compositions (<u>Moissac tympanum</u>), complex iconography (<u>Vézelay tympanum</u>), intricate carving and imaginative use of difficult spaces (curving capitals) evidence of highly sophisticated work, eg capital sculpture of Magi awakening at <u>St Lazare, Tournus</u>. • 'Primitive' a concept derived from Renaissance idea of how art should be evaluated. On its own terms, Romanesque forms are not an effort to be something else but a deliberate means of conveying the ideas and feelings of the (largely) religious subject matter. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	Illuminating the word	
8	**Discuss the symbolism of Romanesque paintings.** Candidates should show a close knowledge of specific works and explain the iconographic / symbolic issues that arise in their interpretation. Illustrative examples: • Wall painting, eg <u>St Climent de Taüll, fresco in apse c.1123</u>. Extensive apocalyptic imagery of the Pantocrator: Alpha and Omega letters, Tetramorph, mandorla, Lamb of the Apocalypse, eucharistic chalice – all examples of symbols requiring a knowledge of St John's Apocalypse for comprehension. • Manuscripts, eg Stephanus Garsia, illuminations of <u>Beatus of Liébana's Commentary on the Apocalypse</u>. Images again often depend on some textual knowledge. Bestiaries – images can be enjoyed in themselves, but further layers of meaning are added when we know that animal characteristics represent parallels to human behaviour. • Chapel of the Holy Sepulchre, Winchester Cathedral, iconography of the Passion. • Other symbols include objects identifying saints and martyrs, images of majesty. Simple objects such as trees may be related to extensive symbolic language of medieval thought. Equally, it may be argues that understanding of symbol. While useful, is not essential, and images may still be enjoyed for their dramatic formal qualities. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	Bibles for the Illiterate	
9	**What effects did Romanesque artists achieve through their use of different materials? (Your examples should exclude architecture, sculpture and painting)** Candidates should show a detailed knowledge of their chosen examples, and a sensitivity to the different effects achieved through the exploitation of different materials. Materials include ivory, metal (of different kinds), enamel, wood, precious gems, mosaic. Illustrative examples: • Reliquaries eg, the relic of Sainte Foy, wood encrusted with gold and jewels. Devotion expressed through magnificence. • Enamel: <u>Baptism of Jesus, Mosan</u> – champlevé, thick linear outline creating bold figures and simplified imager; Nicholas of Verdun, <u>Last Supper, Klosterneuberg Abbey</u>, Mosa 1181, champlevé with more detailed 3-D effect. • Tiny detailed work of much ivory. Various scenes depicted on <u>St Nicholas Crozier</u> c.1180, with figures following the shape of the object. • Metal: gilded copper & enamel of <u>Mondoñedo Crozier</u> c.1200. Boldly delineated figures, precise tooling, interlace painting. • Much simpler, dramatic effect of wooden statues of Madonna and Child (<u>Madonna of Ger</u>, wood with polychrome painting, bold use of colour, exaggerated dimensions of head and hands). All other valid points will be taken into consideration.	20

Question	Answer	Marks
	Priests, warriors, peasants	
10	**Discuss the influence of pilgrimage on the art and architecture of the Romanesque period.** Candidates should demonstrate a knowledge of the practice of pilgrimage in the period and discuss its effect on artistic production, across a variety of particular buildings and works. Possible topics. • The principal pilgrimage routes: to Jerusalem, Rome, Santiago da Compostela. Local pilgrimages are also relevant here. • Architecture: the development of church architecture on the route; pilgrim churches such as <u>Conques, Moissac, St Sernin Toulouse</u>; within churches, the ambulatory funnelling pilgrims to side chapels and consequent extension of Eastern end and extension of space; importance of crypts; the spread of stylistic ideas across routes. Financial advantage to churches of pilgrim traffic, creating wealth which can be invested in art. • Decorative arts: the cult of relics and importance of the Reliquary All other valid points will be taken into consideration.	20

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

Question	Answer	Marks
	Gothic architecture, the setting for prayer	
11	Candidates may make some of the following points: • Context: The west front of the existing church was rebuilt between c.1135 and 1140 and the choir between 1140 and 1144. The upper part of the choir was subsequently replaced in the early 13th century. • The essential point to make is that the new work was a synthesis of old and new elements but the structure as a whole was highly innovative. The Choir • New aspects of the work: External walls penetrated by large windows; large expanse of stained glass added to the decorative richness of the interior; the walls were slimmed down by the insertion of the windows. The latter, together with the applied vertical shafts (which link with the rib vaults) give the structure a skeletal feel and conceal the load bearing function of the walls. • Traditional features: Several elements derive from late Romanesque architecture including rib vaults (e.g. at Durham cathedral), radiating chapels (e.g. St Martin du Champs) and pointed arches (e.g. at Cluny III). The smooth columns have a Roman feel to them and may have shown continuity with the earlier choir. The West Front • Several elements such as the twin towers stem from Romanesque prototypes (e.g. St Etienne at Caen). However, the whole structure with its combination of twin towers, three large sculpted portals and large rose window became the prototype for French Gothic cathedrals. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	Prayer and the role of images	
12	Candidates may make some of the following points: • Context: Saints as intercessors, mediating between the viewer and the Virgin and Child. • The influence on architecture and sculpture. Chapels built to house shrines of particular saints (e.g. St Thomas Becket at Canterbury Cathedral and Edward the Confessor at Westminster Abbey) and to maximise the flow of pilgrims. The tombs of saints including free standing examples especially in 14th century Italy. • The presence of patron saints accompanying donors depicted at prayer to the Virgin and child (examples from both painting and sculpture). The use of attributes as a means of identifying particular saints. • The section on saints in Books of Hours personalised for the owner. • Reliquaries, their form (including reliquary busts) and the way in which they were used. • Saints as portal figures on Cathedral façades. Examples: <u>The Trinity Chapel (Corona), Canterbury Cathedral,</u> 1180s; <u>The Tomb of Cardinal de Braye, San Domenico, Orvieto,</u> 1280s; <u>The Shrine of St Peter Martyr, San Eustorgio, Milan,</u> <u>Reliquary Bust of Beata Humiliana, Santa Croce, Florence</u>, 1390s, The <u>Wilton Diptych,</u> 1395–99; The <u>Donne Triptych,</u> (Memling), 1470s. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	Death	
13	Candidates may make some of the following points: • Context: The Black Death appeared throughout Western Europe in 1348/49 with subsequent recurrences, especially in the early 1360s. On average, the population fell by approximately one third, leading to enormous social disruption. • As a result of a severe economic downturn, governments become less involved in large scale projects (especially architecture) and slowed down or halted existing ones. • Charitable and religious institutions benefited from increased contributions as people strove more than ever to seek spiritual support in the face of death. As a result they became more involved in patronage. • An increasing desire for personal commemoration. More frequent representations of saints involved in protecting against death and disease, especially St Sebastian. The increased frequency of themes such as the Three Living and the Three Dead, the Dance of Death and the Triumph of Death. • The development of the transi type of tomb containing a highly realistic representation of a cadaver. • Very good candidates might give a critique of Meiss's theory .that in Italy there was a turn away from naturalistic modes of representation during the second half of the 13th century. • Disruption of artistic production, e.g. the termination of the work on the Duomo nuovo at Siena. Examples: Francesco Traini, <u>The Three living and the Three Dead, Campo Santo, Pisa</u>, c.1350; <u>Orcagna, Christ in Glory with Saints (the Strozzi Altarpiece), Santa Maria Novella, Florence,</u> 1354–57; Orcagna, <u>Tabernacle, Orsanmichele, Florence,</u> 1359; project for the Duomo Nuovo, Siena, abandoned in 1357; <u>Tomb of Cardinal de la Grange, formerly Avignon Cathedral</u>, 1402; <u>The Dying Man, Rohan Book of Hours,</u> c.1400–1410. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	Courtly life	
14	Candidates may make some of the following points:Example: Henry VII Chapel at Westminster Abbey. • Context: Intended as a Mausoleum for the remains of the Tudor monarchs. However, the latter was not canonised (as had been expected) and therefore his shrine was not built. Instead, its place was taken by the tomb of Henry VII. • General conception is that of an English chantry chapel, greatly magnified and with exceptionally rich detail. This was possibly a deliberate attempt to surpass the powerful knights and bishops who had themselves possessed elaborate chantry chapels. • The size, splendour and rich decoration of the chapel reflected the power of the Tudor monarchy and can also be been seen as competing with the Royal Chapel at Windsor (where originally both kings were going to be interred) and St Edward the Confessor's shrine chapel at the east end of Westminster Abbey to which the new chapel was to be linked. • The exterior: The use of bay windows possibly derived from the transepts at St George's Chapel, Windsor and from Henry VII's palaces at Richmond and Windsor. The bays are separated by buttresses ending in octagonal turrets, also derived from secular architecture. The upper parts originally contained statues of prophets and apostles. • The interior: The basic elevation from Windsor but overlaid with enormously rich decoration including stained glass (lost), an image-lined triforium, flags, stalls and tombs. In the Perpendicular style and giving the impression of a cage of glass. The climax of the elaborate and technically advanced fan vault. • Other possible examples include King's College Chapel, Cambridge. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	Civic life and patronage	
15	Candidates may make some of the following points: • Wide range of work including altarpieces (some of them winged), small scale devotional images and portraits. • His paintings show a high level of observed realism with remarkable illusionistic effects and subtle effects of light, all of which stem from his tremendous skill with the oil technique. • His portraits are remarkably life-like with sitters generally depicted in three-quarter view with subtle modelling in light and shade and with minute attention to surface detail. Examples: <u>Madonna in a Church,</u> c.1425; <u>Portrait of Cardinal Albergati</u>, 1431–32; The <u>Rolin Madonna,</u> 1435; The <u>Ghent Altarpiece</u>, 1432; <u>Portrait of Giovanni Arnolfini and his Wife,</u> 1434; <u>The Madonna of Canon van der Paele,</u> 1436, <u>Self Portrait with Red Turban</u>, 1430s. All other valid points will be taken into consideration.	20

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

Question	Answer	Marks
	Sculpture in Florence in the 15th century	
16	**Discuss the development of Ghiberti's relief sculpture.** Candidates may make some of the following points: - Possible examples: competition relief for the north doors of the cathedral baptistery, 1401; the New Testament reliefs on the north doors of the baptistery, c.1407–1424 (e.g. <u>Baptism of Christ and the Resurrection)</u>; the reliefs for the Siena baptistery font, 1425–1427 (e.g. <u>Baptism of Christ)</u>; the Old Testament reliefs for the east doors of the baptistery, 1426–1452 (e.g. Jacob and Esau and <u>Solomon and the Queen of Sheba</u>). - Early reliefs (north doors of baptistery and on the Siena baptistery font show a highly decorative linear style with graceful figures and intricate draperies relating to International Gothic. Compositions are designed to fit into the quatrefoil fields and backgrounds generally form a flat backdrop to the figures with little sense of pictorial space. The friezes on the door jambs and frames contain naturalistic representations of flowers, other plants and birds. - Later reliefs (the east doors of the baptistery) have compositions enclosed with rectangular panels. There is a strong sense of pictorial space with a bird's eye view, a sloping background and the use of linear perspective (especially in the Jacob and Esau panel). Each panel contains multiple narratives made possible by the sloping middle ground and background and by the pictorial depth. There is great emphasis on the narrative in which figures interact with one another by means of clear gestures. Unlike his earlier work, the depth of the relief is varied to enhance the treatment of pictorial space. The frames and door jambs contain naturalistic floral decoration and medallion heads derived from antique prototypes. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	The new naturalism; Florentine painting in the 15th century	
17	**With reference to named examples, discuss the use of preparatory drawings by artists in the period.** Candidates may make some of the following points: - The use of drawings from model books and sketch books, in particular for the depiction of animals. Example: the drawings of horses in Pisanello's <u>Verona model-book</u> (now in the Louvre), c.1420s. - As a means of studying drapery patterns. Example: <u>A follower of Fra Filippo Lippi</u>, <u>Study of drapery</u>, Ashmolean Museum, Oxford. - As a way of studying the nude figure, e.g. Filippino Lippi, *Studies of Nude Figures,* Christ Church, Oxford, - As an investigation of figures in motion e.g. Antonio Pollaiuolo, <u>Hercules and the Hydra, British Museum, London</u> and Filippino Lippi, *Study of a Litter Bearer*, Christ Church, Oxford. - As preparation for portraits e.g. Andrea del Verrocchio, <u>Head of a Young Woman, Christ Church, Oxford</u> and Filippino Lippi, <u>Head of an Old man, Chatsworth, Devonshire Collection.</u> - Compositional drawings e.g. Gentile Bellini, <u>Processional Scene, Chatsworth</u>, Devonshire Collection and Domenico Ghirlandaio<u>, The Birth of the Virgin, British Museum, London.</u> - The use of sinopie as preparation for frescoes. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	Early Italian Renaissance architecture and the influence of antiquity	
18	**Compare and contrast the design of Florentine and Venetian palaces in the period.** Candidates may make some of the following points: Similarities: • Large, imposing buildings, often in prominent locations, e.g. facing the Grand Canal in Venice and open spaces in Florence. • Usually of three storeys with the principal storey on the first floor. The ground floor was sometimes used for business. The heights of the three storeys may be determined by a simple proportional system • They both show the influence of classical antiquity. Differences: • Materials. Florentine palaces are constructed of stone as a result of its easy availability and because of the local tradition. Venetian ones are faced with marble (often in different colours and with the addition of porphyry). This was also a local tradition, dating back to Byzantine influence as seen in earlier works such as the *Basilica of San Marco.* • General appearance. Florentine palaces have a massive, block-like appearance, often with a heavily rusticated ground floor façade (derived from Roman antiquity), influenced by earlier buildings such as the Bargello and the Palazzo Vecchio. Venetian palaces are much more open in appearance as a result of several large windows on the first and second floors. • Composition of the façades. In Florentine palaces the windows are often arranged in a regular pattern giving a high degree of symmetry. In Venetian ones there is less symmetry and several large windows are arranged in a single group to light the principal room. • Plans. Florentine ones are usually rectangular and there is sometimes a large courtyard. Venetian places are often long and narrow with the narrow side facing the canal (the frontage was very expensive). Courtyards are usually quite small and sometimes irregular in shape. Examples: • Florence: <u>Palazzo Medici,</u> begun mid 1440s; <u>Palazzo Rucellai,</u> 1446–1451; <u>Palazzo Strozzi,</u> *1489 onwards.* • Venice: <u>Ca Dario</u>*, 1486 onwards;* <u>Palazzo Vendramin-Calergi,</u> *1481 onwards.* All other valid points will be taken into consideration.	20

Question	Answer	Marks
	Painting in Renaissance Venice, c.1450 to c.1600	
19	**What was new about the work of Giorgione?** Candidates may make some of the following points: • Treatment of landscape. A different approach from earlier artists such as Giovanni Bellini. Stronger forms and carefully constructed compositions rather than an assembly of individually observed details as in Bellini's work. Pastoral landscapes influenced perhaps by descriptions in classical literature. • Soft contours and a subtle atmosphere which pervades the whole scene and unites the figures with the landscape. Achieved by means of warm tones in the darker areas of the background and broken highlights in the foreground. • Mysterious and allusive subject matter even for scenes which on the surface have a straightforward religious content (the <u>Three Philosophers</u> equivalent to the <u>Three Magi,</u> for example). These paintings were probably intended for a small circle of erudite young Venetian aristocrats who were able to understand their allusive and sophisticated subject matter. • A new allegorical concept of portraiture. • Unusual technique in which the design is worked out in paint directly on the canvas without making use of preparatory drawings. Examples: <u>The Judgment of Solomon,</u> c.1505, <u>The Tempest</u> c.1505, <u>Portrait of a young woman (Laura),</u> 1506, <u>Sunset (St George and the Dragon),</u> 1506–1510, <u>The Three Philosophers,</u> c.1508, the <u>Dresden Venus,</u> c.1510. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	The High Renaissance in Rome, Florence and Milan.	
20	**Discuss the narrative techniques used by Raphael in his paintings.** Candidates may make some of the following points: • Carefully worked out compositions both between groups of individuals and between individuals within particular groups. • The use of clear gestures and expressions to express the emotions of the figures and to form compositional links between them. • Powerful and anatomically correct forms sometimes in dramatic action. • Colour used not only descriptively but also as another way of establishing compositional links. • The extensive use preparatory drawings to work out the overall composition and to model individual figures (their heads in particular). Examples: The Entombment, 1507, the frescoes in the Stanza d'Eliodoro, c1510–1520, (Mass at Bolsena, Expulsion of Heliodorus and the Delivery of St Peter from Prison), the frescoes in the Stanza dell'Incendio (the Fire in the Borgo); the Transfiguration, 1518. All other valid points will be taken into consideration.	20

Topic 5 Faith triumphant: 17th century art and architecture

Question	Answer	Marks
	Baroque Rome	
21	**Discuss the ways in which artists working in Rome in the 17th century created a sense of drama.** Candidates may make some of the following points: Reference should be made to facial expression, gesture, poses, arrangement of figures, use of light and colour and perspectival techniques to create drama. • Caravaggio's naturalistic representations used light and dark contrasts to create an illusion of reality express dramatic narratives through gesture and dense composition e.g. *The Supper at Emmaus,* c.1600 and *The Conversion of St. Paul*, 1600–01 (Santa Maria del Populo). • Annibale Carracci's *Assumption of the Virgin*, 1600–01 (Santa Maria del Populo) uses dramatic rhetorical gestures and facial expression, foreshortening, bright colours, chiaroscuro and a crowded composition. • Bernini's sculpture focus on a dramatic point in the narrative: e.g. <u>Neptune and Triton,</u> • 1620; *Apollo and Daphne,* 1622–25 and <u>Ecstasy of St. Teresa</u>. • Pietro da Cortona's *Allegory of Divine Providence and Barberini Power* 1633–39 gives the Ilusion of deep recessional space, foreshortened figures *di sotto in sù*, *putti*, fictive architectural frame *quadri riportati* or *quadrature*, flying allegorical figures, blue sky and clouds, bright colours and perspectival illusions. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	French classicism	
22	**Discuss the treatment of biblical subject-matter by artists of the period.** Candidates may make some of the following points: • Poussin's frieze-like *Eliezer and Rebecca at the well*, 1648 is a story from Genesis about Eliezer's search for a suitable virtuous bride for his son Isaac. It is a quiet, elegant composition, with a rhythmic distribution of colour, while in *The Adoration of the Golden Calf*, 1633–34, a stormy sky reflects the anger of Moses. The light is Mannerist and theatrical and again there is a rhythmic distribution of colour. *The Finding of Moses*, 1651, is a colourful, triangular composition with classical architecture in the background, and an imagined view of the banks of the Nile. • Claude also painted some biblical scenes such as *Landscape with the Marriage of Isaac and Rebecca*,1648. • Georges de la Tour's caravaggistic candlelit night scenes such as St Joseph, 1642, are intimate and atmospheric, with cast shadows and compact compositions. • More classicising is Valentin de Boulogne e.g. *St. John and Jesus at the Last Supper*, 1625–1626 and Charles le Brun painted a number of more baroque-classicising biblical scenes. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	Flemish ambassadors	
23	**Analyse a range of paintings by Rubens.** A good analysis should include references to composition, light, colour, scale and meaning with attention to detail. Candidates may make some of the following points: • Portraits: *The Duke of Lerma*, 1603; *Maria Serra Pallavicino c.*1606; *Marchesa Maria Grimaldi and her Dwarf, c.*1607; *Thomas Howard, 2nd Earl of Arundel in armour*, 1629–30. • Religious, mythological and allegorical subjects: *Samson and Delilah*, 1609–10; *The Judgement of Paris*, 1632–35, *Allegory on the Blessings of Peace,* c.1630. • Landscapes: *A View of Het Steen in Early Morning*, 1636; *The Rainbow Landscape* c.1636 All other valid points will be taken into consideration.	20

Question	Answer	Marks
	The Dutch golden age	
24	**Consider the use of light in Dutch paintings of the Golden Age.** Candidates may make some of the following points • Caravaggio's influence consisted in the use of chiaroscuro, naturalistic representation, the use of 'low-life' models, dramatic facial expression and gesture and crowded compositions. • Examples: the Utrecht *Caravaggisti*: van Baburen *The Procuress*, 1622 (also ter Brugghen and Honthorst) • Rembrandt experimented with lighting, particularly in his night scenes in which figures emerge from darkness. Examples: *The Adoration of the Shepherds*, 1646 – Christ the light of the world and a lantern; *The Supper at Emmaus*, 1648 – Single source of light, radiance around Christ symbolises drama of revelation of Christ's identity; *St Peter Denying Christ*, 1660 (a popular subject for *chiaroscurists*) with a single source of light obscured by a hand; *The Night Watch*, 1642 and *Man in Armour*, 1655. His etchings and drawings may also be discussed. • Vermeer's original use of light may also be discussed, perhaps with reference to the camera obscura and with some attention to details in the chosen examples, such as the pearl earring in *Girl with a Pearl Earring*, the chair in *Girl with a Red Hat* and the light entering the interiors from a window. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	The Spanish court and Church	
25	**Discuss the development of Velazquez's style.** Candidates may make some of the following points • Velázquez's early work, such as the *bodegones*, is heavily influenced by Caravaggio in its use of *chiaroscuro* and realistic representations of ordinary people e.g. *Old Woman Frying Eggs*, 1618. The same stylistic factors appear in his religious works, such as *The Immaculate Conception*, 1618–19. • After his appointment as Court Painter in Madrid and particularly after his two sojourns in Rome his style changed as a result of being exposed to a wider range of artworks that influenced his development. His brushwork became looser and his compositional organisation changed to allow more space into the picture plane e.g. *Apollo at the Forge of Vulcan,* 1630 and *Las Meninas*, 1656. All other valid points will be taken into consideration.	20

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

Question	Answer	Marks
	High art and high life	
26	**What was 'history painting' in the London Royal Academy? Discuss with reference to a range of examples.** Candidates may make some of the following points: The concept of 'history painting' changed during this period and acquired a broader meaning. Because of the growing middle-class market portraiture was a more lucrative genre, however portrait painters did try to incorporate the characteristics of 'history painting' into their portraits. These included: classical references, mythology, allegory, and large paintings with large-scale figures either posed to emulate classical statues or dressed in 'classical' drapery. There are many examples by Reynolds e.g. *Augustus Keppel* (in the pose of the *Apollo Belvedere*), 1753. The use of modern dress was one of the innovations e.g. Copley's *The Death of Major Peirson* 1781. In 1778 Kauffman was commissioned to paint four allegorical images of the elements of art for its Council Chamber ceiling at Burlington House. One of these, *Design*, shows a woman drawing the Belvedere torso. Scenes from Shakespeare, such as Barry's *King Lear mourns Cordelia's Death*, 1786–88 and Fuseli's gothic scenes such as *Lady Macbeth* were also innovative within the genre. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	Portraiture and society	
27	**How was society reflected in the portraiture of the period?** Candidates may make some of the following points: • Portraiture was the dominant form of pictorial patronage in eighteenth century England and the growing middle class market gave rise to a new form of informal small scale group portrait, often seated in the open air, called a 'conversation piece', whereas the neo-classical 'grand manner' formal portrait, on a large scale, with a full length figure (and sometimes figures) posed like classical statues or incorporating some classical reference, continued to be popular among the upper classes. • Apart from his portraits of members of the middle classes such as the philanthropist *Captain Coram* (in the grand manner style) and *The Graham Children,* 1742, Hogarth painted theatrical figures and members of the lower classes such as his servants and *The Shrimp Girl*, 1740–5. • Gainsborough, Zoffany and Stubbs painted members of high society and of the middle classes as well as 'conversation pieces' in the open air or interiors. • Reynolds was the most important 'grand manner' portraitist of society 'celebrities' and often posed his sitters as classical figures e.g. *Three Ladies Adorning a Term of Hymen* 1773. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	Modern life	
28	**What did the Pre-Raphaelites have in common? Refer to specific examples in your answer.** Candidates may make some of the following points: • The Pre-Raphaelite brotherhood was formed in London in 1848. The founders were Holman Hunt, Rossetti and Millais, but other members joined. They were sworn to secrecy and all signed their works PRB. They 'determined to approach nature with a freshness and directness of technique that was absent from academic painting of the conventional sort' (Timothy Hilton). • They were interested in the Italian painters of the Quattrocento and disliked the mannerism of Raphael e.g. Rossetti's *The Girlhood of Mary the Virgin*, 1848–49. • Ruskin's theories on symbolism, nature, beauty and imagination in *Modern Painters* were influential, particularly on Holman Hunt, e.g. *The Scapegoat*, 1854–56. • There is a moral &religious purpose to many of the works, e.g. Holman Hunt's *The Light of the World*, 1853–56, *The Awakening Conscience*, 1852 and Rossetti's *Found*, 1854. • They revered certain historical figures whom they called 'the immortals' and which included Homer, Dante, Shakespeare and Keats among others e.g. Millais' *Ophelia*, 1851–52 and Rossetti's *Dantis Amor*, 1860. • Famous examples may be used or works by the less well-known Pre-Raphaelites. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	Landscape	
29	**Discuss the characteristics of landscape painting during the period.** Candidates may make some of the following points: • British landscape painting was influenced by seventeenth century Dutch and Flemish models, e.g. Richard Wilson. • Theories of the sublime and picturesque were influential in the work of Wright of Derby (northern industrial landscape) and John Martin (power of nature). • The rustic landscape and 'fancy pictures' of Gainsborough express romantic nostalgia in a period of industrial expansion, as do those of Constable, who was also interested in cloud formations. This interest in natural phenomena was a manifestation of the interest in science during the period. There are numerous examples, including *The Hay Wain*, 1821. • Samuel Palmer's small scale landscapes are the work of a mystic visionary e.g. *A Cornfield by Moonlight with the Evening Star* c.1830 • Turner's landscapes are painted in a loose, modern style verging on abstraction and his interest in light and colour was influenced by Goethe's colour theories. Some are direct, energetic and elemental. He also painted peaceful landscapes e.g. *The Park at Petworth House, c.*1830 • The Pre-Raphaelite landscape provides a context for a narrative or a moral consideration. The observation of plant life is influenced by Renaissance painters such as Botticelli. The colours and light are hyper-real. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	Architecture	
30	**Discuss the influence of Italian architecture on British buildings of the period.** Candidates may make some of the following points: • Burlington's Neo-Palladian *Chiswick House* 1726–29, built in collaboration with William Kent, was based on Palladio's *Vila Rotonda c.*1570. Its main purpose seems to have been as an art gallery, to house works of art purchased by Burlington on his Grand Tours in 1714 and 1719, including Palladio's reconstructions of lost Roman buildings. • Robert Adam studied classical architecture on the Grand Tour in Rome 1754–7. The south front of *Kedleston Hall* is based on the *Arch of Constantine*. With his brother James he designed and remodelled a number of neoclassical country houses and interiors in the 1760s such as *Kenwood House*, *Syon House* and *Osterley Park House*. • Barry's Grand Tour 1817–20 inspired Italianate villas such as *Cliveden* 1851. *The Travellers Club*, Pall Mall, 1832 was inspired by Raphael's *Palazzo Pandolfini*. • The analysis should include a detailed description of the building, particularly the façade, its architectural features, articulation, fenestration, classical influences, geometry and proportions, colour, scale and use of materials, using correct terminology. All other valid points will be taken into consideration.	**20**

Topic 7: Art, society and politics in Europe c.1790–1900

Question	Answer	Marks
	Neo-classicism	
31	**Analyse a range of Ingres' portraits.** Candidates may make some of the following points: • Contextual background. By the 1830s, Ingres was so prosperous that he did not need to paint portraits for a living. Instead, he chose his sitters either because they were friends and acquaintances or because he was interested in their character and their accomplishments. • The frequent use of classical and neo-classical prototypes as the starting point for compositions (e.g. the pose of Madame d'Haussonville was probably derived from a Roman statue of *modesty* in the Vatican Collections in Rome). • However, these classical motifs and the designs as a whole were repeatedly and painstakingly modified, sometimes over a period of several years. The treatment of hands is particularly important (in several female portraits, the sitter is shown touching her face with one of her hands). • The status of the sitter is communicated by dress (he showed a close interest in fashion), by accoutrements such as jewels, fans, etc. and by the richly decorated interiors. (Baudelaire is supposed to have said of him, 'M. Ingres loves colour in the same way as a fashionable dress maker'.) • The portrait of Napoleon on the Imperial Throne as a special case. Examples: <u>Portrait Drawing of the Samaty Family,</u> 1806; <u>Mademoiselle de Rivière,</u> 1806, <u>Monsieur Bertin,</u> 1832; <u>Madame Moitessier,</u> 1856; <u>Comtesse d'Haussonville,</u> 1842–45, Napoleon. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	Romantic heroes	
32	**Discuss the spiritual qualities of Caspar David Friedrich's paintings.** Candidates may make some of the following points: • The evocation of a divine presence by means of a strong sense of mood. Landscapes are depicted at times of day conducive to this, either in the early morning or (more often) in the evening, when stillness abounds. • The use of panoramic landscapes or seascapes, often with human figures in the foreground, to give a sense of the infinite. • In some paintings there is a vast emptiness; in others the landscape may be wreathed in mist and appear impenetrable. • The frequent use of disguised symbols such as oak trees, fir trees, ivy and rocks. • Good candidates may also refer to the fact that his landscapes were not direct transcriptions of real ones but composed from an assembly of motifs taken from drawings in his notebooks. Examples: <u>The Cross in the Mountains,</u> 1807–1808; <u>The Monk by the Sea,</u> 1809; <u>Wanderer above a Sea of Mist,</u> c.1818; <u>Moonrise over the Sea,</u> 1820–1826 and <u>The Stages of Life,</u> 1835. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	1848 and its aftermath	
33	**Discuss depictions of the rural poor in paintings by Millet and Courbet.** Candidates may make some of the following points: • Realistic depictions of peasant life and back-breaking labour. Figures may be dehumanised (faces turned away from the viewer or hidden in shade) or brutalised by labour (as in the *Man with a Hoe).* They are treated as mere automata rather than as individuals. • Figures may be powerful and monumentalised, either occupying a large part of the picture space (as in the *Sower* and the *Man with a Hoe*) or with repeated forms (as in the Gleaners). This gives them a degree of grandeur, at odds with their station in life. The influence of artists such as Michelangelo on the figures in The *Gleaners.* • In *The Burial at Ornans*, the unusual composition reflects a democratisation of the village's inhabitants all of whom are of equal importance. • Better candidates might discuss the aims of the artists, in particular whether they intended to provoke and unsettle the bourgeois public who would have seen their paintings in the Salon. *Examples:* Millet: The <u>Sower,</u> 1850; <u>Peasant Girls carrying Brushwood,</u> 1852; <u>The Gleaners,</u> 1857; <u>Man with a Hoe,</u> 1860–1862. Courbet. <u>The Stonebreakers,</u> 1859; <u>Burial at Ornans,</u> 1849–50; <u>Young Women from the Village,</u> 1851 All other valid points will be taken into consideration.	20

Question	Answer	Marks
	The Impressionist Eye	
34	**What was novel about the compositions of Impressionist paintings?** Candidates may make some of the following points: • Contextual background. The availability of Japanese prints in Europe following the forcible opening up of Japan by the western powers in the 1850s. Relatively cheap to buy, they were sold in several Parisian shops including Samuel Bing's Maison de l'Art Nouveau. The state of photography in the 1860 and 1870s at the time of the first Impressionist exhibitions. Shutter speeds still quite slow and unable to completely freeze movement. Some Impressionist artists were knowledgeable about photography; Degas was a photographer himself and so was Caillebotte's brother, Martial. • Influences (in some cases, the influence of Japanese prints and of photography cannot be dissected out). • Unusual compositions including cropped and wide-angle views (in which perspective may be distorted). Figures may be partially cut off either by the edges of the painting or by objects in the foreground. • The use of bold features in the foreground shown in silhouette, giving a sense of scale and adding interest to the composition. • Snapshot views to capture the fleeting moment and add immediacy. The use of photography by Degas to capture the poses of ballet dancers which he then assembles into an overall composition. Examples: Degas: <u>Dance Class (Burrell Collection, Glasgow),</u> c.1875; <u>Dancer with a Bouquet (Providence Museum of Art, Rhode Island)</u> c.1878; <u>Laundry Girls,</u> 1882; <u>At the Milliners,</u>1882; Caillebotte: <u>Luncheon</u> (Private Collection), 1876; Manet, <u>Execution of the Emperor Maximilian</u>, 1867; <u>Nana,</u> 1877: Monet: <u>Boulevard des Capucines,</u> 1873. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	Beyond Impressionism	
35	**In what ways did Monet's paintings of the 1880s and 1890s mark a new direction in his work?** Candidates may make some of the following points: • The 1880s as a turning point in Monet's work. His search for new motifs in areas such as the south of France (Antibes), the Creuse Valley in central France and Belle-Ile of the south coast of Brittany. • The use of simplified and more structured compositions with the pictorial space divided into a small number of interlocking fields (for example, the <u>Cliff Walk at Pourville</u>). The influence of Japanese prints on these compositions, especially the flat areas of colour in the prints and the presence of silhouetted trees and other objects in the foreground. • Brush strokes become more varied and more complicated to give a wider range of textures. The increasing importance of impasto. • A tension between two and three-dimensionality and an abstract quality in some of the work (as in the version of the *Poplars* in the Metropolitan Museum of Art, New York). • The development of the series paintings. His attempts in the 1880s to capture the fleeting changes in light and weather at different times of day by using a large number of canvases, each of which would be worked on for a short time only. The substitution of the series paintings for this earlier, unsatisfactory approach. The decision to exhibit each series as a whole. Examples. <u>The Cliff Walk, Pourville,</u> 1882; <u>Antibes,</u> (Courtauld Institute), 1888<u>;</u> <u>Hay Stacks, End of summer</u> (Museé d'Orsay. Paris), 1890–1891; <u>Hay Stacks, Snow Effect</u> (National Gallery of Scotland, Edinburgh), 1891; <u>The Poplars, autumn</u> (Philadelphia Museum of Art), 1891; <u>The Poplars, Four Trees</u> (Metropolitan Museum of Art, New York), 1891; <u>Rouen Cathedral, The Portal in Sunlight</u> (National Gallery of Art, Washington) 1892–94; <u>Rouen Cathedral at Dawn</u> (Museum of Fine Arts, Boston), 1892–94. All other valid points will be taken into consideration.	20

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

Question	Answer	Marks
	Brave New World	
36	**Compare and contrast French and German Expressionism, with reference to Fauvism and Die Brücke.** Candidates may make some of the following points: Both movements were heavily influenced by the Post-Impressionists such as Cézanne, Gauguin and Van Gogh; they shared an interest in 'primitive' art. Although influenced by a Matisse exhibition in Berlin, Die Brücke artists were explicitly anti-French and sought to create an indigenous art that drew on the German tradition with artists such as Grünewald; their art was apprehensive and introspective in a way that the paintings of the Fauves were not. They both used colour that was liberated from naturalism, distorted and simplified forms and loose brushwork. The differences occur in the harmony or lack of it between colours. Matisse, Derain and Vlaminck use saturated colour that despite its high key, has a harmonious quality – e.g. Matisse's *The Joy of Life* 1906. The artists of Die Brücke often use colour that clashes or has a dissonant feel. Fauve work is more rounded in its line and brushwork. Die Brücke works are angular as if forms have been hacked-out; the woodcut was a popular medium e.g. Karl Schmidt-Rotluff's *Self Portrait* (1914) and Erich Heckel's *Asta Nielsen* (1919); in painting, Ernst Ludwig Kirchner's *Self-portrait with Model* (1910) and *Berlin Street Scene* (1913). All other valid points will be taken into consideration.	20

Question	Answer	Marks
	Visions of Utopia – architecture	
37	**Discuss how advances in technology influenced architecture of the period.** Candidates may make some of the following points: The use of steel, glass and concrete have had the most obvious influence. This, coupled with processes of pre-fabrication, have fundamentally altered the way buildings are made. Architects such as Le Corbusier articulated new possibilities in architecture through treatises such as Towards a New Architecture (1923). Buildings could be manufactured in parts like other industrial products – houses would be 'machines for living in.' Early work by Frank Lloyd Wright such as his prairie houses (e.g. Robie House, 1909) used welded steel beams as cantilevers for the daringly extended eaves. The cantilevered balconies of Falling Water, (1935–7) are a more famous example using the same technique. At the end of his career, he would make sculptural use of steel and concrete to make the Solomon R. Guggenheim museum in New York (1959). This had a complementary building in Europe with Le Corbusier's church at Ronchamp (1950–4). The huge concrete shell of the roof appears to float off the walls; it is in fact supported by steel posts. Skyscrapers such as the Chrysler Building (1928) and the Empire State Building (1931) in Manhatten would have been impossible without the new construction materials and techniques. British architects such as Richard Rogers and Norman Foster had a 'Hi-tech' approach such as in the Pompidou Centre (1976) and the HSBC building (1986) in Hong Kong. The Pompidou Centre has the services and escalator on the outside of the building. The floors, supported by an outer structure, are uninterrupted by vertical structural supports. The latter has a vast atrium inside; natural light is directed into the building by an external 'sun scoop'. The Eden Project (2000, Nicholas Grimshaw) has vast biomes made of hexagonal panels using inflated membranes made from the thermoplastic ETFE – extremely light and so smooth, it self-cleans. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	Rebellion and the unconscious	
38	**Identify the key ideas of Surrealism through analysis of individual works.** Candidates may make some of the following points: Surrealism revolted against all conventions. It sought to tap into the unconscious through dream imagery and automatic methods of creation. The nineteenth century poet, Lautréamont describes a young boy as "beautiful as the chance meeting on a dissecting-table of a sewing-machine and an umbrella". This idea of unlikely correspondences was key to Surrealism. "Pure psychic automatism" was how André Breton defined surrealism Salvador Dalí called his paintings 'hand-painted dream photographs'. This phrase describes the meticulous naturalism with an enamel-like surface that made fantastic imagery look real e.g. *The Metamorphosis of Narcissus* (1929). His 'paranoiac-critical method' presents two images simultaneously. Pablo Picasso does the same through cubist means in his Nude *Woman in a Red Armchair* (1932). Dalí also collaborated with Luis Buñuel on films such as *Un Chien Andalou* (1929) and *L'Age d'Or* (1930). In Buñuel's words: "Our only rule was very simple: no idea or image that might lend itself to a rational explanation of any kind would be accepted. We had to open all doors to the irrational and keep only those images that surprised us, without trying to explain why". Surrealist objects such as Meret Oppenheim's *Object (Luncheon in Fur)* (1936) and Dalí's *Lobster Telephone* (1936) convey strong Freudian overtones. René Magritte chose an impersonal and prosaic style for images that sometimes present a visual riddle or shock with the transformation of forms. *Le viol (The Rape)* (1934) was used by Breton as a cover for his *What is Surrealism?* Max Ernst used techniques such as decalcomania to generate images e.g. *Europe After the Rain II* (1941). *Painting* (1927) by Joan Miró shows his interest in automatic drawing, where the artist relinquishes direct control. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	The figure and the object	
39	**Consider how artists of the period have used sources from mass media.** Candidates may make some of the following points: Jasper Johns and Robert Rauschenberg are significant figures from the 1950s onwards whose work referenced mass media. Johns' *Three Flags* (1958) and Rauschenberg's *Retroactive 1* (1964) depicted the American flag and news photographs of Kennedy and an astronaut respectively. The latter also evoked the multi-channel television networks and visual noise of the image. Richard Hamilton's seminal Pop Art collage *Just what is it that makes today's homes so different, so appealing?* (1956) cast a longing eye across to America where soap operas, comics, glamour magazines and a booming consumer economy are depicted. Eduardo Paolozzi's even earlier collage, *I was a Rich Man's Plaything* (1947) includes a trashy pulp fiction cover, a World War II plane and Coca-Cola advertising. Peter Blake and David Hockney are other relevant figures from Britain. Andy Warhol also used branded products such as Coca-Cola, Brillo and Campbell's soup. His so-called Disaster paintings used photographs from newspaper reports of car crashes and other calamities. His most famous works are probably screenprints of Hollywood stars such as Marilyn Monroe e.g. *Marilyn Triptych* (1962) taken from publicity shots. Roy Lichtenstein's *Whaam!* (1963) was lifted from DC Comics' *All American Men of War*. *Drowning Girl* of the same year came from *Secret Love,* a teen romance comic. The Ben-Day dots used to make pink skin in the cheap comics became an important formal element in Lichtenstein's work. Amongst other relevant artists are Gerhard Richter, Sigmar Polke and Mimmo Rotella. All other valid points will be taken into consideration.	20

Question	Answer	Marks
	'Art is about life': art after Modernism – 1970 to the present day	
40	**Discuss the variety of ways contemporary art is experienced.** Candidates may make some of the following points: Monographic exhibitions are a mainstay of a museum such as Tate Modern. In 2012, there was a major Damien Hirst exhibition to coincide with the London Olympics. Marlene Dumas and Sigmar Polke had overlapping exhibitions at the gallery in 2015. The Unilever series has involved commissioning artists to install work in the massive space of the Turbine Hall of Tate Modern. This has included Ai Weiwei's *Sunflower Seeds* (2012) and Doris Salcedo's *Shibboleth* (2008). The latter involved creating a crack in the floor running the length of the Hall. Installations of this kind can make major demands on the existing fabric of the space. Olafur Eliasson's *The Weather Project* (2004) and Anish Kapoor's *Marsyas* (2003) were also on a giant scale. The Fourth Plinth in Trafalgar Square has allowed a succession of artists to exhibit work for a period of roughly a year. These have included Marc Quinn (*Alison Lapper Pregnant*, 2005), Rachel Whiteread (*Monument,* 2001) and Mark Wallinger (*Ecce Homo*, 1999). Site specific works have been sponsored by organisations like Artangel e.g. Rachel Whiteread's *House* (1993). This led to the commission for the *Holocaust Memorial* (2000) in Vienna. Another controversial site-specific work is Antony Gormley's *Sculpture for Derry Walls* (1987) The Venice Biennale is the most important of the multi-site festivals of art. In Venice, there are both thematic group exhibitions overseen by appointed curators and national pavilions, usually by one artist representing the country. Commercial fairs such as Frieze art fair in London and Basle in Switzerland are aimed primarily at collectors. There is the whole further dimension of seen art online, through websites, social media, etc. All other valid points will be taken into consideration.	20