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**ART HISTORY**

**9799/03**

Paper 3 Thematic Topics

**May/June 2017**

**MARK SCHEME**

Maximum Mark: 60

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**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.

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This document consists of **26** printed pages.

**Assessment Objectives**

<b>AO1</b>	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.
<b>AO2</b>	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.
<b>AO3</b>	Demonstrate the ability to distinguish between accepted historical fact, art historical theory and their own personal judgements.
<b>AO4</b>	Present a relevant, coherent and informed independent response, organising information, ideas, descriptions and arguments and using appropriate terminology.
<b>AO5</b>	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.

**Levels of Response**

18–20	Excellent	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Extensive and questioning contextual evidence of historical sources and concepts other than visual or other forms of analysis.</li> <li>• Excellent ability to distinguish between fact, theory and personal judgement.</li> <li>• Excellent, sustained organisation and development of argument in response to the question with outstanding use of subject terminology.</li> </ul>
15–17	Very good	<ul style="list-style-type: none"> <li>• Detailed and extensively developed analysis in response to specific examples or in certain circumstances a single example. Thorough understanding of materials and techniques.</li> <li>• Confident and detailed contextual evidence of historical sources and concepts other than visual or other forms of analysis.</li> <li>• Assured ability to distinguish between fact, theory and personal judgement.</li> <li>• A thoughtful and well-argued response to the question with very confident use of subject terminology.</li> </ul>
12–14	Good	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Well-understood, solid contextual evidence of historical sources and concepts other than visual or other forms of analysis.</li> <li>• Good ability to distinguish between fact, theory and personal judgement.</li> <li>• A well argued but not as extensively developed response to the question. Competent use of subject terminology.</li> </ul>
9–11	Satisfactory	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Distinguishes between fact, theory and personal judgement.</li> <li>• A mainly relevant response to the question and use of subject terminology but lacking in structure and development.</li> </ul>

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5–8	Weak	<ul style="list-style-type: none"> <li>• Analysis lacks detail and has limited development. Materials and techniques barely acknowledged.</li> <li>• 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.</li> <li>• Barely distinguishes between fact, theory and personal judgement.</li> <li>• 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.</li> </ul>
1–4	Poor	<ul style="list-style-type: none"> <li>• Little analysis of poorly chosen examples that lack relevance OR no examples singled out for analysis at all. No acknowledgement of materials and techniques.</li> <li>• Insubstantial contextual evidence of historical sources and concepts other than the specific case study analysis.</li> <li>• Little evidence of the ability to distinguish between fact, theory and personal judgement.</li> <li>• Poor knowledge and understanding of the material. Insubstantial, irrelevant with little attempt to answer the question. Almost no use of subject terminology.</li> </ul>
0		<ul style="list-style-type: none"> <li>• No rewardable content.</li> </ul>

Question	Answer	Marks
<b>Topic 1: Art and Architecture in the city</b>		
1	<p><b>‘Cities bear the traces of their history.’ Discuss this comment, with reference to spaces in the city of your choice.</b></p> <p>Candidates should demonstrate a knowledge of the history of their city, through discussion of its visual residue in city spaces, as described in the syllabus. Areas may often have buildings from different periods: a candidate writing on Florence's Piazza della Signoria, for example, could point out that the Baptistery and Cathedral are from different centuries, and the Cathedral is built around and over an older one (Santa Reparata). Reference could also be made to archaeological remains, the more modern buildings around the square and the position of the piazza in the plan of the city. The Cathedral itself may count as a space, with works from different periods, and the cathedral museum considered as a modern recycling of an older space. The question invites candidates to show their awareness of different architectural and sculptural styles, the story behind the shifting appearance of spaces and what they suggest about changing social structures, patterns of power and the habits of the city's population. Above all, a historically informed reading of visual artefacts is looked for. The precise form this will take will depend on the examples chosen for discussion.</p>	20

Question	Answer	Marks
2	<p><b>With reference to your chosen city, discuss the advantages and disadvantages of seeing works of art in galleries and museums.</b></p> <p>This question is an opportunity for candidates to show their understanding of issues involved in the conservation and exhibition of art in museums and comparable institutions.</p> <p>Possible areas for discussion include:</p> <p>Advantages. Works can be seen by large numbers of people, in well-lit observable positions. Many were originally restricted to private houses and a select number of viewers. They can be seen in the context of other works of a similar period, subject matter etc. Resources, from labels to audioguides, can provide helpful guidance; the architecture of the gallery can create its own effect. Conservation departments can look after collections, publications and education departments can help bring them to a wide audience. Galleries make the study of art and its history easier.</p> <p>Disadvantages: Works are taken out of their original context, e.g. altarpieces are not seen in their original church locations, and not used in the way they were intended; a secular museum setting brings with it a completely different relationship between work and viewer. The place of a work in relation to its original setting is lost (for example, paintings on marriage chests lose their original function in the interior setting).</p>	20

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Question	Answer	Marks
2	<p>In large galleries there is the added danger of over-consumption of works never intended to be seen in the mass. While museum departments can help explain, they can also have too much influence over the kind of art that is seen and the way it is seen.</p> <p>Points should be supported by particular examples chosen from collections in the city the candidate has chosen to discuss for this paper.</p>	

Question	Answer	Marks
3	<p><b>Give a description of <u>two</u> key buildings in your chosen city, explaining why, in your view, they are so important.</b></p> <p>Candidates should give a detailed and accurate account of their chosen buildings, paying attention to such matters as plan, materials, particular features, function, style and location. They need to address the question of why these are 'key' buildings: for example, they may be emblematic of a particular historical period, institution, or family which had an important impact on the city; government buildings are key to the political functioning of the city and often enshrine its history; palaces and religious buildings may take the viewer into a historical world of beliefs and practices. Buildings may also be regarded as important for their place in architectural history, or their iconic status with wide cultural resonances (London St Paul's Cathedral, Barcelona's Sagrada Familia).</p>	<b>20</b>

Question	Answer	Marks
4	<p><b>Select <u>three</u> public sculptures in your chosen city and imagine the city authorities are planning to put them into storage. How would you defend their continued presence in the public space?</b></p> <p>Essays should offer a well-informed description of the chosen works, which should all be sculptures in a public space. They may be commemorative or purely decorative, and may come from any period. The candidate needs to present a convincing argument for their retention, which may be argued along a number of lines, for example: their artistic merit, the significance of the person or event they commemorate in the public memory, their value to the city as sources of pleasure, amusement and interest, the importance of the artist(s), their importance as an embodiment of certain ideas. Candidates do need to show a good knowledge of particular works and engage with the demands of the question to frame a coherent argument.</p>	<b>20</b>

Question	Answer	Marks
5	<p><b>Discuss a selection of works of art from your chosen city which express a range of different moods.</b></p> <p>Examples may be from artists native to the city and from those who visited it. They may be from any period, and can include abstract works if these can plausibly be connected to the city and its life. Works discussed can include video art, photography and film as well as painting. Candidates must engage closely with the idea of mood. What is the mood / atmosphere of a Henry Moore drawing of an underground station used as a bomb shelter, or a Renoir painting of the Parisians at leisure etc.? Discussions of mood will involve consideration of technique and form (composition, lighting, media, brushwork), and contextual issues such as politics, which help us to understand a work of art and its atmosphere in a historical setting.</p>	20

Question	Answer	Marks
6	<p><b>Which contemporary artists' works are, in your view, worth making a trip to your chosen city to see?</b></p> <p>Candidates should show a good knowledge of a selection of works (probably about three, as advised by general rubric) and current art practices in their chosen city. These can be in any medium within the visual arts but they should be located within the city (or its area, Greater London for example). Reasons for seeing them may include their innate merit and interest, their relation to artistic tradition within the city and the advantages to be gained from seeing them <i>in situ</i>. Answers should include discussion of subject matter, medium, technique, scale and location – and, where it helps to persuade the reader to go and see them, relevant contextual material such as political significance.</p>	20

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Question	Answer	Marks
7	<p><b>Discuss the relation between art and politics in your chosen city. Your answer may focus on one period or range more widely.</b></p> <p>Candidates should base their discussion on particular works, and show an ability to discuss them in a wider historical context. They may choose works which have a clear political message, or which respond to political events (e.g. Delacroix, <u>Liberty Leading the People</u> 1830; Goya, <u>The Third of May 1808</u> etc.). The architecture of political buildings such as parliaments, or images of political figures, also lend themselves to this discussion. Art may be unlocked for us when we have historical / political information (e.g. Ramon Casas, <u>The Corpus Christi Procession Leaving the Church of Santa Maria del Mar</u> 1907, which depicts a procession moments before an anarchist bomb was ignited). ‘Politics’ may be interpreted more generally in terms of political class structures, their representation in art, and the infrastructure of patronage. It is open to candidates to offer more theoretical discussions and political (e.g. Marxist) readings of works, provided that they show a detailed knowledge of specific pieces and some historical knowledge.</p>	20

Question	Answer	Marks
8	<p><b>What are the roles of art <u>and / or</u> architecture in the life of your city?</b></p> <p>This question gives candidates room to consider culture and its place in urban life. Answers may consider such matters as tourism (e.g. the effect of the Gehry museum on Bilbao); the ‘branding’ of a city and region through iconic landmarks (The Eiffel Tower, London’s Shard); the multiple functions of modern museums through education departments, social projects etc.; preserving heritage and forming a sense of identity; providing a relief from the dynamic of city life and a space for reflection; patriotic self-expression; the international art market; a means of commenting on topical issues and challenging the establishment or status quo (e.g. through street art); transcending the locality through the accumulation and display of international collections. Answers should in general show an awareness of the multiple functions of art within a city’s society, and support points with specific examples.</p>	20



Question	Answer	Marks
<b>Topic 2: Landscape</b>		
9	<p><b>With reference to works of non-Western art, discuss the relationship between landscape and ideas.</b></p> <p>Candidates should present an account and analysis of works depicting landscape from one or more non-Western traditions and relate them to a broader intellectual context. Examples may include:</p> <p>The relationship between man and nature: Oriental landscape paintings which show humans as tiny against a vast landscape setting: Shen Chou, <u>Night Vigil</u> 1492 – the solitary contemplative scholar, story that the painting arose from an intense concentration on the sensations of a wakeful night. This might be related to wider ideas concerning the relation of artist – poet – scholar – courtly culture during the Ming Dynasty.</p> <p>Works of Australian aboriginal art could be discussed with relation to ideas of ‘The Dreaming’ and the representation of the stories and symbols of a people’s philosophy.</p> <p>The ideas candidates discuss may be those of the artist, or the society of the time, or critical responses.</p>	20

Question	Answer	Marks
10	<p><b>What uses were made of landscape painting in the seventeenth century?</b></p> <p>Candidates should demonstrate knowledge of the wider social context which made landscape painting a popular genre in the period, and illustrate their points with careful reference to specific works. Examples may be from either Holland or Italy or both.</p> <p>Dutch Landscape paintings reflect a new sense of national identity, and were commissioned by patrons seeking images of their own newly liberated country: e.g. Jacob van Ruisdael, <u>Two Watermills and an Open Sluice near Singraven</u> 1650–52. The watermill suggests national industry, the drainage of flatlands alluded to. Naturalist treatment also reflects contemporary scientific studies.</p> <p>Works from Holland also reflect the importance of agriculture and sea power in Dutch trade, reflected in: Aelbert Cuyp, <u>The Maas at Dordrecht</u> 1650.</p> <p>Paintings showing cows and other farm animals also allude to Dutch wealth, while subgenres such as townscapes, church views and winter landscape could be considered for their celebration of aspects of community life. Mention should be made of church disapproval of religious images, leading to secular paintings for a private market of prosperous patrons.</p>	20

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Question	Answer	Marks
10	<p>The 'use' of a work may also be related to its artistic intentions, e.g. to show qualities of light and atmosphere, tonal gradations in a landscape, establish harmonious compositions etc.</p> <p>Italian paintings should be related to classical tradition, transmitting the important idea of the Golden Age and biblical stories: Claude and Poussin will be the most likely artists for discussion.</p>	

Question	Answer	Marks
11	<p><b>Discuss the landscape art of any <u>one</u> northern country. Examples may be from any period or periods.</b></p> <p>Candidates should select one country and discuss examples of landscape art (in any medium) from that country. Examples may be taken from any period. Discussion should pay close attention to details of individual works, consider possible interpretations and relate them to a wider national culture. Possible countries are clearly listed in the syllabus for this topic, 2.3: the Netherlands, Switzerland, Germany, Scandinavian countries and Russia (but not Britain, a topic in itself). Other countries which could reasonably be considered northern should be accepted – Ireland, Canada, Poland etc. It is expected that answers will focus on Germany, which features more heavily in studies of Western art.</p> <p>For example, an essay on Germany might discuss Altdorfer, <u>Penitent St Jerome</u> 1507 in relation to Renaissance religious art, considering the mountains and forests as expressive elements emphasising the saint's asceticism and assisting contemplation; landscapes by Caspar David Friedrich could be compared, in relation to Romanticism; and work by an expressionist artist such as Ernst Ludwig Kirchner and August Macke could be discussed in the light of the aims of the Blaue Reiter School. The works discussed could be considered together for any Germanic tradition that can be detected in them – a mystic intensity, perhaps.</p>	20

Question	Answer	Marks
12	<p><b>Discuss a selection of works which give a variety of impressions of the British landscape.</b></p> <p>Candidates should give an account of a selection of works which depict a British landscape in Britain in distinctive ways. Consideration of the differences should go beyond subject matter and take into account mood, atmosphere, treatment, the ideas conveyed by the work about the past, the nation etc. Examples may be from any period and in any medium. Possible examples:</p> <p>Turner's sketches of Petworth Park. Emphasis on the vivid quality of light, a placid scene of an English country park, with indications of human management, large space evoked by long vista. Effects of loose, free brushwork giving the impression of a rapid sketch, catching a moment.</p> <p>Samuel Palmer, <u>Cornfield by Moonlight</u> c.1830 Evening scene with shepherd. Colours and forms, and intense light of the moon suggest the visionary world of imagination overlaying observation.</p>	20

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Question	Answer	Marks
12	<p>Influence of Blake, significance of the spiritual in art. Allusion to Virgil and classical tradition.</p> <p>Frank Auerbach, <u>Mornington Crescent – Winter Morning</u> 1989. Discuss mood created by dynamic lines, strong colours, loose handling, impasto. An energetic impression of the city, perhaps evoking the state of mind of the artist at a certain moment.</p> <p>Candidates may of course draw on any other British artists and photographers as a basis for their discussions. The discussion should convincingly deal with the challenge of varied impressions set in the question.</p>	

Question	Answer	Marks
13	<p><b>Compare the work of any <u>two</u> nineteenth-century landscape artists.</b></p> <p>Candidates may base their comparison on such topics as choice of subject matter (for example, city and country, forest and sea), artistic technique (Realist, Impressionist, Neo-Impressionist etc.), and underlying ideas, such as the American sublime, the picturesque, the transference of optical science onto artistic practice (Seurat), the balance between external observation and the image as an evocation of emotion.</p> <p>Essays should be based on close discussion of individual works, and pay close attention to subject matter, technical and formal details, and to a wider context within which the works can be interpreted. Examples of artists from the period are given in the syllabus for Topic 2.5.</p> <p>Candidates are invited to discuss works in any way which interests them: allowance must therefore be given to individual approaches to the topic not anticipated above. However, answers should meet the basic requirements of the paper, as outlined in the Assessment Objectives.</p>	<b>20</b>

Question	Answer	Marks
14	<p><b>Discuss some of the ways in which landscape artists after 1900 have responded to the history of their times.</b></p> <p>Candidates should discuss a selection of works, relating them to historical events and issues. Attention should be paid to the formal details of individual works, which may be paintings, photographs or in any other medium. Examples:</p> <p>The impact of psychoanalysis on art: Ernst, Dalí, Miró, Graham Sutherland etc. Landscape art in relation to concerns about the inner landscape of dreams and the unconscious.</p> <p>The impact of philosophical movements, e.g. Buddhism as an influence on Agnes Martin.</p> <p>Responses to war, industrialisation and the city: Paul Nash, John Piper, L S Lowry</p>	<b>20</b>

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Question	Answer	Marks
14	Social change, as documented in work of photographers such as Walker Evans, William Eggleston, Jeff Wall. Neo-romanticism and the return to nature: Eric Ravilious, Stanley Spencer Concerns with environment reflected in Land Art movement, Andy Goldsworthy etc.	

Question	Answer	Marks
15	<p><b>Give an account of the contribution to landscape art of any school or group of artists, from any period.</b></p> <p>Candidates should show a familiarity with any school whose work features landscapes. Examples would be the Ancients, the Nazarenes, the Pre-Raphaelite Brotherhood, the Barbizon School, the Idyllists, the Brotherhood of Ruralists, the Hudson River School, St Ives School, De Stijl etc.</p> <p>A school (or group) may be self-proclaimed and bound by a manifesto, or more loosely formed. It is acceptable for candidates to take the term another way and write, e.g., about work by students of the Camberwell School of Art or to denote Cubism as a school. The choice of topic should be grounded in art history, however, not invented by the candidate. Answers should give a clear account of the aims of the school, discuss specific works by practitioners and assess the place of the works in the wider landscape tradition.</p>	<b>20</b>

Answer	Answer	Marks
16	<p><b>Consider the relationship between landscape art and science. Examples may be from any period.</b></p> <p>Candidates may answer in a variety of ways, though central to any answer should be detailed discussion of particular works, in a context involving scientific theory and / or knowledge. Possible areas of discussion: Relation of landscape art to cartography; Lunar Society, Joseph Wright – interest in geology, light; Botanical art, e.g. Joseph Banks; exact observations of Pre-Raphaelites; Darwin – William Dyce, <u>Pegwell Bay, Kent</u>; 1858–60; Turrell – light boxes; Julian Perry – diseases in flowers; Landscape and documentary photography.</p>	<b>20</b>

Question	Answer	Marks
<b>Topic 3: Portraiture</b>		
17	<p><b>Discuss the emotional impact of portraits from antiquity.</b></p> <p>Candidates should consider the emotional effects of portraits of the period. This may be a speculative recreation of the affective impact they may have had at the time; or a description of their own responses. In either case, the answer should be thoroughly grounded in a close description of the selected works. A consideration of the function and context of the works will help to focus a consideration of the emotive power.</p> <p>The faithful reproduction of likeness in the <u>Fayum portraits</u> 1st–3rd centuries CE. Their purpose as a testament to the individual, and as a record of the relation between sitter and artist. The impact today of seeing realistic likenesses from such a distant period. Different theories about the purposes of mummy portraits might be considered, in the context of funerary practice. The development and propagation of religious ideas through images of gods in Greek statuary, and the attendant feelings of awe, wonder, fear, reverence.</p> <p>Images of power: busts and statues of emperor in ancient Rome. For example, images of Augustus, often with complex iconography such as <u>Prima Porta Augustus</u>. The range of emotional response is likely to include awe, wonder, admiration, patriotic pride. Consideration should be given to how iconography, posture, materialism, scale and location all work towards this end.</p> <p>A wide range of works – reliefs, busts, coins etc. – lends itself to discussion for this question.</p>	20

Question	Answer	Marks
18	<p><b>Discuss the different types of Renaissance portraiture.</b></p> <p>Candidates should discuss particular works and locate them within the context of portraiture practices. Examples may be taken from the Italian and / or Northern Renaissance. Answers should cover a range of distinctive portrait types, and candidates should justify their choice of examples by close reference to the question.</p> <p>Portraits which revive ancient models in different forms: Classical vocabulary may also be discussed: medals and busts (the <u>Alberti medal</u>, Donatello's bust of <u>Niccolò da Uzzano</u> c.1432 ); tomb sculptures such as Rossellino's tomb of <u>Leonardo Bruni</u> in Santa Croce 1444–47. Donor portraits, as in Masaccio's <u>Holy Trinity</u> 1425, Santa Maria Novella, Florence.</p> <p>Realistic portraits, with subjects including classical scholars, e.g. Holbein, <u>Thomas More</u> 1527; Raphael, <u>Baldassare Castiglione</u> c.1514–1515.</p> <p>Portraits distinguished by subject matter, with likenesses of rising class of merchants in northern works.</p> <p>Portraits using different media: fresco, tempera, oil.</p>	20

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Question	Answer	Marks
19	<p><b>Give an account of the distinctive qualities of <u>one</u> portrait artist of the seventeenth century.</b></p> <p>The question invites an in-depth appreciation of the work of one artist. This should consider such aspects as their technical accomplishment, subject matter and how they choose to depict it, formal questions such as lighting and composition, their place in tradition and innovations in the genre, and the responses and questions of interpretation which their work gives rise to. Biographical and other contextual detail should be referred to where it helps to illuminate the work.</p> <p>There are several great artists to choose from: Hals, Vermeer, Rembrandt, Rubens, Velázquez, Caravaggio, van Dyck. Essays on lesser-known artists are equally welcome. Answers should offer a clear account of the place of the chosen artist in the history of portrait painting.</p>	<b>20</b>

Question	Answer	Marks
20	<p><b>How do portraits of the eighteenth century reflect the values of society?</b></p> <p>Candidates should select works from the various subgenres that can be found in portraiture of the period: family portraits, the conversation piece, full-length portraits in the grand manner, couples etc. Examples should be discussed in the context of social values, such as the implied attitudes to family structure and the genders, children, class, the messages sent out by setting and costume. Examples:</p> <p>Gainsborough, <u>Mr and Mrs Andrews</u> c.1750. Depicts the marriage of Robert Andrews of the Auberies and Frances Carter of Ballingdon House, near Sudbury. They are set against Andrews's land, and the portrait can be seen as a celebration of private property and the well-run estate. The gun suggests Andrews's active pursuits and power; his wife may be read as an ornamental accessory, on a Rococo bench. A conversation piece, placing these social signs against a landscape background, naturalising the family and social structure as a timeless part of England.</p> <p>Elisabeth Vigée-Lebrun, <u>The Marquise de Pezé and the Marquise de Rouget with her two children</u> 1787. Strong interest in fashion, close attention to luxurious fabrics and accessories; orientalist influence visible in silk head-dresses. A celebration of the opulent life of the nobility, depicting the friendship and motherhood of two aristocratic ladies against a classically styled park. Consider in context of Vigée-Lebrun's status as a court painter, producing luxury objects for rich patrons at a time of revolutionary upheaval.</p> <p>Other important artists of the period include Hogarth (whose satirical pieces cast a light on social arrangements), Gainsborough, Reynolds, Kauffmann and Goya.</p>	<b>20</b>

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Question	Answer	Marks
21	<p><b>Compare and contrast <u>at least three</u> works of the nineteenth century which illustrate some of the different approaches taken to portraiture.</b></p> <p>Candidates should describe selected works in detail, paying attention to matters of technique and formal approach; and discuss them in the context of wider artistic movements and the ideas behind them. In this way they should show a knowledge of the diversity of portrait painting in the period, as outlined in the syllabus. Works should be chosen for their diversity: thus, a Delacroix next to Sargent and Matisse would help to bring out very different approaches to portraiture. There is no expectation of a complete overview of the century, and the selection should be assessed on its merits.</p> <p>Realism. James McNeill Whistler <u>Arrangement in Grey and Black, No. 1 (or Portrait of the Artist's Mother</u> 1871. Comment on subdued palette, simple setting, ordinary subject, what the title suggests about the artist's vision.</p> <p>Society portraiture. John Singer Sargent, <u>Portrait of Madame X</u> c.1884 could be discussed in the light of the scandal it caused, the patronage of wealthy nineteenth-century society and their values.</p> <p>Further schools and individuals include romanticism (Delacroix), Academic art (Ingres), Caricature (Daumier), Symbolism (Redon), Impressionism and Post-Impressionism, Manet, Toulouse-Lautrec, Courbet, Pre-Raphaelites.</p>	20

Question	Answer	Marks
22	<p><b>Discuss the use of colour in a selection of portraits made after 1900</b></p> <p>Candidates should engage closely with the key term 'colour', and describe their chosen works in terms of technique, medium, and the effects of the colours employed in the overall piece, which may be a painting, sculpture, photograph, video, performance art etc. As well as the emotive effect of colour and the challenge of interpretation, candidates should be able to place their chosen works in a wider tradition. Context may include the colours of the modern urban world, the influence of cinema and photography, and artists' response to ideas (psychoanalysis, the modernist aesthetic etc.) Possible areas for exploration:</p> <p>Fauvism, Expressionism: the deliberately non-realist and emotive use of colour – Matisse, Derain, Kokoschka, Bacon etc.</p> <p>Pop Art: the use of colour in Andy Warhol screenprints, commercial derivation and significance. The effect of the silkscreen process.</p> <p>'Use of colour' includes its deliberate restriction – the limited palettes of Modigliani, for example – where candidates should discuss the effects created by the artist's choice of means. Black-and-white photography does not lend itself to an answer to this question.</p>	20

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Question	Answer	Marks
23	<p><b>Compare and contrast a selection of group portraits.</b></p> <p>Candidates may choose examples from any period, and any medium. Discussion may include such topics as: technique, medium and formal qualities (composition, light, line and colour); the scale and format of the work and its effects; patron and circumstances of commission; readings of the image, from the psychology of individuals to issues of class, gender, family structure etc.</p> <p>Possible examples: Rembrandt <u>The Night Watch</u> 1642 and other guild portraits from 17th century Dutch art; Velázquez, <u>Las Meninas</u> 1656; Francis Hayman, <u>Portrait of a Group of Gentlemen</u> 1740–45; Courbet, <u>The Painter's Studio</u> 1854–55; Gillian Wearing, <u>Sixty Minutes Silence</u> 1997. The work chosen suggests the range of topics that might be discussed, from the nature of Dutch guilds to Baroque court hierarchy, the use of allegory and the particular effects created by different media, from tempera to video art.</p>	<b>20</b>

Question	Answer	Marks
24	<p><b>What, for you, makes a portrait a work of art?</b></p> <p>This is an open question, which is looking for thoughtful analysis of a range of images. What is the difference between a reproduction such as a passport photo or selfie and a portrait hanging in a national gallery? Does the difference lie in skill, intention, psychological depth, the consensus of opinion-makers, the effect on the viewer, on whether the image is innovative in some way – creating a new way of looking at gender, society etc. Candidates should offer some definition of the problematic phrase ‘work of art’ and explore their selected works in a context including concepts of art, value etc. Essays may of course remain undecided or argue that such evaluations are subjective or contingent on the orthodox opinions of a given community.</p>	<b>20</b>



Question	Answer	Marks
<b>Topic 4: The Nude</b>		
25	<p><b>What would you say are the most important features of the nude in ancient classical sculpture?</b></p> <p>Candidates should show knowledge of important characteristics of the nude in the classical period and tradition, and illustrate their points with detailed reference to particular works. Possible areas for discussion:</p> <p>A tendency towards realism, moving from static archaic figures to Greek kouroi and more animated and lifelike sculpture, e.g. Kritios Boy.</p> <p>At the same time, figures are idealised. Natural proportions are improved according to a Canon. Ideal of youth: Doryphorus, <u>Aphrodite of Knidos</u></p> <p>Emphasis in male figure on energy and movement: <u>Discobolus</u>. Taken further in Hellenistic period, e.g. <u>Laocoön</u>. Balance between stillness and movement: <u>Venus de Milo</u></p> <p>Used for commemorative, religious purposes. Hence often heroic in scale and conception: <u>Zeus / Poseidon</u>, <u>Riace bronzes</u>.</p> <p>Underlying theory that the physical represents interior moral qualities. Theory that emergence of individual figure is related to democracy.</p>	20

Question	Answer	Marks
26	<p><b>How have artists from outside the Western tradition depicted the nude human body? Your examples may be drawn from one country or several.</b></p> <p>Candidates should discuss the depiction of the nude body in a non-Western attention, with attention to material, technique, style and the relation of works to a wider culture. Examples from India / Japan:</p> <p>The body is never the complete subject, always part of a scene (in contrast to Western tradition).</p> <p><u>Ajanta caves</u> (6th / 7th centuries), temple carvings. Related to religious ideal of experiencing but subjugating passion. Importance of hand movements – related to dancing.</p> <p><u>Sri Lanka rock paintings</u> 5th c. AD. Expresses reverence for body and the physical world. Expressive outline emphasised over modelling.</p> <p>Change under Mughals. Influence of Persian art. <u>Mughal miniatures</u> depict women in a variety of scenes and stories. Bold colour. Faces shown in profile.</p> <p>Discussion may consider confluence of cultural influences from Hellenistic to Persian, and relation of art to Hindu, Buddhist and Islamic faiths.</p>	20

**PUBLISHED**

Question	Answer	Marks
27	<p><b>Discuss the use of the nude in depictions of religious stories.</b></p> <p>Examples are likely to be drawn from the Christian tradition. Candidates should explain the narrative content of the image, and also suggest how the figures may be adding further meaning to it through stylistic choice and iconographic detail. Possible content:</p> <p>Adam and Eve: Masaccio's <u>Expulsion</u> in Brancacci Chapel c.1424–27. Eve's body twisted in remorse and shame. depicted as unidealised, mortal and sinful in Jan van Eyck, <u>The Ghent Altarpiece</u> 1432.</p> <p>The Last Judgement: examples from medieval sculpture (<u>Autun tympanum</u> 1130–35) to Michelangelo, <u>Sistine Chapel</u> c.1508–1512. Bodies of saved and damned reflecting their moral state in pose and gesture.</p> <p>Crucifixion: body of Christ on Cross reflects ideas about his humanity (Grünewald's <u>Crucifixion</u> 1515) and divinity (Raphael, <u>Mond Crucifixion</u> c.1502–03. Candidates may explore development in later art, e.g. Salvador Dalí, Francis Bacon.</p> <p>Christianity is not specified in the question, and examples may be taken from classical mythology (e.g. Botticelli, <u>Birth of Venus</u> c.1483–85; Rubens, <u>Bacchus</u> 1638–40), or non-Western religions – African Yoruba sculptures, Hindu deities in Indian temple reliefs etc. Examples must relate convincingly to religious narrative, however; and material must not be duplicated from answers to other questions.</p>	<b>20</b>

Question	Marks	Marks
28	<p><b>Compare the depiction of female nudes in any <u>three</u> paintings from before 1900.</b></p> <p>Candidates are invited to compare paintings of nude females. The key elements to reward are a sound knowledge of the chosen examples and an appropriate analytical language, depending on the chosen approach. Possible approaches:</p> <p>Formal characteristics of chosen works: line, colour, modelling, composition and the effect of these in creating atmosphere.</p> <p>What idea of the female is evoked by the work? Sensuous, passive, available? Unreachable goddess? Does the work seem to have an erotic intent, or is it calling for another response (Rembrandt, <u>Bathsheba at her Bath</u> 1654).</p> <p>Discussion may include wider idea of femininity, the classical landscape etc. Attention may be drawn to patronage and original location of works, and how this can inform our understanding,</p> <p>Numerous examples include works by Giorgione, Titian, Coreggio, Rubens, Velázquez, Goya etc.</p>	<b>20</b>

**PUBLISHED**

Question	Answer	Marks
29	<p><b>Discuss the variety of effects that photographers have achieved in their depictions of the nude</b></p> <p>Candidates should pick up on the key word 'effects' and discuss a selection of images with regard to the effects of formal qualities such as light, tone and composition on atmosphere. 'Effects' may also be taken to include the thoughts that an image may convey to the viewer.</p> <p>Robert Mapplethorpe: homoerotic depictions of male form, sculptural figures, use of costume and accessories, references to sadomasochism and classical precedents; sometimes androgynous (Lisa Lyon). Attention to body, often against a blank background (portrait of <u>Derrick Cross</u>)</p> <p>Effect of visceral documentary truth: Ernest Bellocq's photos of Storyville prostitutes</p> <p>Referencing of classical form: Oscar Rejlander, Anne Brigman, Thomas Eakins</p> <p>Strong emphasis of form and volume, taking body in direction of abstraction: Edward Weston, Bill Brandt</p>	20

Question	Answer	Marks
30	<p><b>How have artists after 1900 used different media in their depiction of the nude?</b></p> <p>Candidates should discuss a selection of 20th / 21st century nudes, and comment on the effects achieved through exploitation of different media.</p> <p>Painting: Lucien Freud, Jenny Saville. Use of oil paint to depict unidealised nude figures, in dialogue with classical tradition.</p> <p>Photography (provided material is not duplicated from photography question): Edward Weston, Bill Brandt, Robert Mapplethorpe, Jill Mann, John Coplans</p> <p>Sculpture: Archipenko, Brancusi, Moore, Maillol, Gormley, Chapman brothers, Jeff Koons etc. Discuss choice of material, the approach taken to human form, scale, setting.</p> <p>Other media include video (Chilai Howard), performance art (Marina Abramović, Carolee Schneemann, Ana Mendieta), fabric (Sarah Lucas).</p> <p>Candidates should discuss issues related to the works chosen. These might include considerations of gender, identity, freedom, the impact of mass media, and the relationship of the individual to society.</p>	20

**PUBLISHED**

Question	Answer	Marks
31	<p><b>Compare any <u>three</u> male nudes. Your examples should be from more than one medium.</b></p> <p>Candidates should consider the depiction of the male form in a range of works which gives them the opportunity to discuss varying approaches to this subject in art. Answers should give a clear account of the works discussed, together with an appropriate interpretation of meanings and effects.</p> <p>Classical. The idealised classical male, from ancient Greece to the neoclassical (Canova) and modern photography (Mapplethorpe). The elements of the 'perfect' body, and the uses of this image from athletic trophies in ancient Athens to modern marketing.</p> <p>Non-classical male nudes. Figures which do not fit the classical male ideal include medieval sculpture (Adam and Eve on doors of Hildesheim), Netherlands / Gothic (Adam and Eve on wings of <u>Ghent Altarpiece</u> 1432), modern art (Egon Schiele, Giacometti). Discussion should include purpose of work and how it relates to context of the time – unidealised male body may express a medieval sense of sin and shame, or the grotesque, or modern ideas of isolation (Giacometti).</p>	<b>20</b>

Question	Answer	Marks
32	<p><b>Discuss the work of at least <u>two</u> women artists who you feel have made a significant contribution to artistic depictions of the nude.</b></p> <p>Candidates should discuss a selection of works from two or more female artists and discuss their effects and possible interpretations, with reference to some wider context. Themes may include gender, identity, the representation of women in the modern world, embracing or challenging society's ideas of female beauty. Works may be from any period, and in any medium.</p> <p>Possible artists include: Suzanne Valadon, Gwen John, Jenny Saville, Orlan, Käthe Kollwitz, Frida Kahlo, Yoko Ono.</p>	<b>20</b>

Question	Answer	Marks
<b>Topic 5: Still Life</b>		
33	<p><b>Discuss the variety of types of Still Life in Dutch and Flemish art, c.1560–1650, and how they may be interpreted.</b></p> <p>Candidates should show an awareness of the subgenres of still life in the period, and give examples of each. To answer the second part of the question, candidates will need to demonstrate a knowledge of interpretive readings of still life, in the period and / or subsequently. Relevant areas include:</p> <p>The banquet piece, with lavish arrays of food. An expression of national abundance, often including materials and foodstuffs from abroad. Willem Claesz Heda, <u>Banquet Piece with Mince Pie</u> 1635.</p> <p>Flower paintings. These can be read in terms of Christian iconography (Jan Davidsz de Heem, <u>Eucharist in Fruit Wreath</u> 1648, the medicinal and spiritual properties of flowers (Ludger Tom Ring, <u>Vases of Flowers</u> 1652, as emblems of colonialism and abundance, displays of virtuoso technical skill and as purely formal aesthetic creations. Context includes contemporary interest in botany, horticulture and ‘tulip mania’: Ambrosius Bosschaert, <u>Flowers in a Glass Vase</u> 1614.</p> <p>Breakfast pieces (<i>ontbijt</i>). Display of simple foodstuffs, less ostentatious than banquet pieces. Commissioned by patrons who wanted luxury items yet also admired simplicity and austerity: Willem Claesz Heda, <u>Breakfast with a Crab</u> 1648.</p> <p>Game and fruit pieces: Willem van Aelst, <u>Still Life with Dead Game</u> 1661. These could be interpreted as signifying man’s dominance over the natural world, as advertisements for the wealth of patrons and examples of particular taste.</p> <p>Topics for discussion range from the religious subtext of many pieces, such as the theme of mortality, to the economics of the Dutch art market, creating a continual subdivision into specialities among art workshops. Later interpretive approaches involve considerations of gender and the function of art within an early capitalist system.</p>	20

**PUBLISHED**

Question	Answer	Marks
34	<p><b>How do Spanish still life paintings reflect aspects of the wider culture?</b></p> <p>Candidates should show an ability to describe selected works closely, and relate them to the wider social and cultural context. For example:</p> <p>Social class. The <i>bodegón</i> genre and the depiction of the social life and types around the tavern. Velázquez, <u>Old Woman Cooking Eggs</u> 1618.</p> <p>Religion. Spanish still life is closely associated with Catholic iconography and ritual. Velázquez, <i>Christ in the House of Martha and Mary</i> c.1618 suggestively juxtaposes a <i>bodegón</i> scene with a biblical one. Juan Sanchez Cotán and Zurbarán paint larder scenes with an attentiveness, use of light and deep shadow (<i>tenebrismo</i>) and mathematical composition that has its roots in contemplative meditative practice.</p> <p>The New World. The discovery of the Americas and historical consequences can be traced through Spanish still life. Material wealth is recorded in the depiction of luxury glassware by Juan van der Hamen, e.g. <u>Still Life with Fruit and Glassware</u> 1626.</p> <p>Candidates may also consider the significance of food and its depiction in a world where famine was commonplace, and consider the influences from Italian and Flemish art in the light of historical events such as the Dutch Revolt.</p>	20

Question	Answer	Marks
35	<p><b>Discuss the work of <u>at least two</u> French still life painters whose work may be considered innovative.</b></p> <p>Candidates should give an account of the work of their selected artists, paying close regard to the key word 'innovative'. To engage with this concept, they will need to show how the work discussed represents a departure from prevailing conventions, and what new pathways it opens up.</p> <p>Possible examples:</p> <p>Chardin. Defies the prized academic quality of 'invention' and gives attention to real, everyday things. Technical innovation in his use of optics: some points in his pictures are focussed, others left blurred. Unorthodox handling of paint, without academic 'finish'. Examples given in exam syllabus.</p> <p>Female artists. An innovation was the woman artist, excluded from life classes and so drawn to the lowly genre of still life, e.g. Anne Vallayer-Coster, <u>Sea Plumes, Lithophytes and Shells</u> 1769.</p> <p>Other artists who may be discussed in this context include Courbet, e.g. <u>Still Life with Apples</u> 1871. The subject is shown lying outside on the ground, as a scattering of windfall apples in a dark landscape. The fruit is rotten in places, possibly referring to the harm suffered by the artist during his time in prison, where this was painted. Romanticism, Impressionism and Post-Impressionism could be discussed through the still life work of Delacroix, Manet, and van Gogh, taking mimesis into a more explicit expressionist territory with line and colour employed to create dramatic mood.</p>	20

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Question	Answer	Marks
36	<p><b>In what ways did artists between 1900 and 1950 devise new ways of looking at ordinary objects?</b></p> <p>Candidates cannot be expected to cover all possible aspects of this topic, and should be rewarded for detailed discussion of particular artists and schools. These include:</p> <p>Matisse, Fauvism and the non-realist, expressive use of colour: Henri Matisse, <u>Dishes and Fruit</u> 1901.</p> <p>Cézanne and the attention given to the mode of seeing itself as a subject. Experiments in perspective are followed by the Cubists Picasso, Braque, Gris. Objects redefined through multiple perspective, the use of parts of real objects as part of the work in collages.</p> <p>The still life in Dada, Futurism and Surrealism, perceiving objects as elements in a dream or fantasy e.g. Meret Oppenheim, <u>Object</u> [fur-covered cup, saucer and spoon] 1936. The <i>objet trouvé</i> and assemblage making the thing itself the work: Duchamp, Joseph Cornell.</p> <p>Further possible topics include American painters (Georgia O’Keeffe’s flower paintings) with their roots in the American realist tradition, the simplified forms of Giorgio Morandi. Answers should show an awareness of some of the artistic schools of the first half of the twentieth century and the ideas behind them; and engage with the question of how the viewer’s perception of the subject matter is framed by the technique employed.</p>	20

Question	Answer	Marks
37	<p><b>How have artists post-1950 responded to modern society in their work in still life?</b></p> <p>Candidates should demonstrate a close familiarity with particular works and be able to relate them to a historical context. A global coverage of the period is not expected. Possible areas of discussion:</p> <p>Pop Art as a reaction to mass production and mechanical reproduction, using subjects, images and techniques from mass consumer culture: Andy Warhol, <u>Campbell’s Soup Cans</u> 1962; Claes Oldenburg, <u>Two Cheeseburgers with Everything</u> 1962 as a comment on rapid consumption.</p> <p>The three-dimensional representation and recreation of ordinary objects, interrogating the question of an object’s value in the world and the art world: Jasper Johns, <u>Painted Bronze</u> 1960; Jeff Koons, <u>Baccarat Crystal Set</u> 1986.</p> <p>Other possible areas include Minimalism (Carl Andre, <u>Equivalent VIII</u> 1966), using simple forms and arrangements as a counterpoint to the complexity of modern life; the spiritualism and strong sense of national tradition in Russian artists such as Sergei Osipov; Tracey Emin <u>My Bed</u> 1998 using a still life installation as a focus for confessional and feminist issues; Rachel Whiteread <u>House</u> 1993 as representative of modern preoccupations with different living spaces.</p>	20

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Question	Answer	Marks
38	<p><b>‘Draw things that have some meaning to you. An apple, what does it mean? The object drawn doesn’t matter so much. It’s what you feel about it, what it means to you. A masterpiece could be made of a dish of turnips.’ (Sherwood Anderson, novelist). Discuss these ideas with reference to any still life art you have studied.</b></p> <p>Candidates may draw on art from any period, including topics outside the syllabus (such as the xenia of the ancient world), though they should not discuss in detail any works they have already written about in the paper. The key concepts to be addressed are meaning and feeling. The following are suggestions of possible lines of enquiry, not to be taken as prescriptive:</p> <p>‘It’s what you feel about it’. This invites consideration of mood in art works, in artist and viewer. Perhaps the hyper-realism of Cotán’s still life painting expresses the emotional state of heightened perception, through which overlooked things take on a sacramental significance. Feelings are expressed through colour, from the glowing canvases of Matisse to bleached intellectual images of the Cubists and the sombre palette of Morandi. Does Pop Art convey a sceptical or celebratory feeling towards capitalist materialism?</p> <p>‘...what it means to you’. From the message of hospitality in ancient xenia to ‘vanitas’ paintings in the seventeenth century and afterwards, still lifes have been used to convey precise allegorical meanings or suggest a broader range of ideas.</p> <p>Answers may concentrate on a particular aspect of the given quotation – for example, the final sentence. They should, however, engage with Anderson’s main thesis that it is not the subject of a still life work itself which is the principal focus of attention, but the emotional and intellectual world to which the depiction of that subject directs us.</p>	20



Question	Answer	Marks
39	<p><b>Discuss the effects that still life painters have created through composition.</b></p> <p>The Still Life genre lends itself particularly to analysis of compositional techniques and effects. Candidates should select examples which demonstrate a range of such techniques, and describe them using appropriate terminology. Possible examples:</p> <p>Sanchez Cotán, <u>Still Life with Quince, Cabbage, Melon and Cucumber</u> c.1602. The disposition of fruit plays out a geometrical pattern, moving left to right in a precisely proportioned curve in a sequence of forms from sphere to segmented ellipse (the melon) to cylinder (cucumber), coming outwards over the shelf – interrupting the line to cut off any dead space and giving the curve a dimension outwards as well as downwards. Further compositional dramas are played out through the balance of colours and the play of the narrow shelf – a theatrical stage – against a darkness of indefinite depth. Effects are open to individual interpretation, but many commentators have noted the atmosphere of contemplative stillness, and noted the artist’s vocation as Carthusian monk.</p> <p>Chardin, <u>Glass of Water and Coffee Pot</u> 1760. Compositional devices included the rule of thirds horizontally (top of the table against the back wall) and vertically, with objects placed close to points of alignment. The glass and coffee pot are truncated cones in inverse relation. Tone is used as a unifying compositional means, with the glass highlighted against the dark wall, which lightens to offset the darker-hued coffee pot. The spout of the pot aligns with the top of the glass. The cloves cut across the horizontal of the table edge to move into the viewer’s space and (as with Cotán) cut into dead space. Composition underlines the sensual drama of cool water against warm coffee, the cluster of objects against the empty expanse of the wall.</p> <p>Jean Metzinger, <u>Compotier et cruche décorée de cerfs</u> 1911–12. The vertical composition involves overlaid planes and multiple viewpoints. The table is viewed from above, while objects on the table are depicted from above and from the side at the same time. The effect is to flatten the picture plane, an approach derived from Cézanne, who deconstructed the visible world into the fundamental shapes of cone, cube and sphere. This Cubist approach to subject matter implies viewings at different times and teases the boundary between figuration and abstraction. Through complex composition, our attention is drawn to the contingency and relativity of the action of seeing.</p>	20

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Question	Answer	Marks
40	<p><b>How have artists in photography and / or video art interpreted the theme of still life?</b></p> <p>Candidates should discuss a selection of works in these particular media and give a precise account of their particular merits, from technical accomplishment to conceptual interest and emotive effect on the viewer.</p> <p>Early photographs include Daguerre and William Henry Fox Talbot, Charles Aubry and Baron Adolf de Meyer. Baron Armand-Pierre Séguier, <u>Still Life with Plaster Casts</u> 1839–42 is an example of the close relation with works of art, borrowing subject matter (the casts are from the Louvre) and composition from painting.</p> <p>Man Ray, <u>Dead Leaf</u> 1942 is a realist photograph, reminiscent of the ‘vanitas’ paintings of tradition in its subject and the bare simplicity of presentation. The strong suggestion of a claw in the curling leaves could be related to the preoccupations of surrealism, with which he was closely associated.</p> <p>Modern photographers relevant in this regard include Richard Avedon, Sharon Core, Marian Drew. An example of video art is Sam Taylor-Wood, <u>Still Life</u> 2001, which shows a decaying bowl of fruit – again, in dialogue with classical painting and its themes of degeneration and mortality. Ori Gersht, <u>Pomegranate</u>, from a series made between 2006–08, references directly Cotán’s <u>Still Life with Quince, Cabbage, Melon and Cucumber</u> and shows a pomegranate exploding as it is hit by a bullet. The seventeenth-century still life is here recalled to comment on the violence of the twentieth century.</p>	20