



Cambridge Pre-U

ART HISTORY

9799/03

Paper 3 Thematic Topics

May/June 2023

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 International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2023 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

PUBLISHED**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Relative weightings of the assessment objectives:

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

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

Marking should be done holistically, taking into consideration the weighting of marks for each assessment objective 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; the question-specific notes provide the parameters within which markers may expect the discussion to dwell.

Use the generic marking scheme levels to find the mark. First find the level which best describes the qualities of the essay, then allocate a point within the level to establish 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 most suitable. Examiners will provisionally award the middle mark in the band and then moderate up or down according to individual qualities within the answer.

Rubric infringement

If a candidate has answered four questions instead of three, mark all the 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	<ul style="list-style-type: none"> • Comprehensive, detailed development and complex visual analysis in response to specific examples or in certain circumstances a single example. Imaginative and sensitive understanding of materials and techniques. • Extensive and questioning contextual evidence of historical sources and concepts other than visual or other forms of analysis. • Excellent ability to distinguish between fact, theory and personal judgement. • Excellent, sustained organisation and development of argument in response to the question with outstanding use of subject terminology.
15–17	Very good	<ul style="list-style-type: none"> • Detailed and extensively developed analysis in response to specific examples or in certain circumstances a single example. Thorough understanding of materials and techniques. • Confident and detailed contextual evidence of historical sources and concepts other than visual or other forms of analysis. • Assured ability to distinguish between fact, theory and personal judgement. • A thoughtful and well-argued response to the question with very confident use of subject terminology.
12–14	Good	<ul style="list-style-type: none"> • Relevant analysis with some detail and development in response to specific examples or in certain circumstances a single example. Solid but descriptive rather than analytical understanding of materials and techniques. • Well-understood, solid contextual evidence of historical sources and concepts other than visual or other forms of analysis. • Good ability to distinguish between fact, theory and personal judgement. • A well-argued but not as extensively developed response to the question. Competent use of subject terminology.
9–11	Satisfactory	<ul style="list-style-type: none"> • Mostly relevant analysis in response to specific examples or in certain circumstance a single example, but lacking detail and development. Limited understanding of materials and techniques. • Some examples of contextual evidence of historical sources and concepts other than visual or other forms of analysis, but with some inaccuracies and limited range. • Distinguishes between fact, theory and personal judgement. • A mainly relevant response to the question and use of subject terminology but lacking in structure and development.

5–8	Weak	<ul style="list-style-type: none"> • Analysis lacks detail and has limited development. Materials and techniques barely acknowledged. • Limited and inaccurate examples of contextual evidence of historical sources and concepts other than the specific case study analysis, but with some inaccuracies and limited range. • Barely distinguishes between fact, theory and personal judgement. • An uneven, basic, largely narrative response to the question. Includes some relevant points but development is very limited or contains padding and/or has very obvious omissions. Little use of subject terminology.
1–4	Poor	<ul style="list-style-type: none"> • Little analysis of poorly chosen examples that lack relevance or no examples singled out for analysis at all. No acknowledgement of materials and techniques. • Insubstantial contextual evidence of historical sources and concepts other than the specific case study analysis. • Little evidence of the ability to distinguish between fact, theory and personal judgement. • Poor knowledge and understanding of the material. Insubstantial and irrelevant with little attempt to answer the question. Almost no use of subject terminology.
0		<ul style="list-style-type: none"> • No rewardable response.

General note

Unless the question clearly states otherwise, candidates are advised to base their answers on detailed discussion of three or four case studies. It is recommended that candidates do not discuss the same works in different answers.

Question	Answer	Marks
1	<p>Analyse <u>two</u> spaces in your chosen city which demonstrate visual variety.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none">• Candidates need to be able to describe and discuss the buildings in an area with an attention to style and function, using appropriate terminology. For example, in London the monumental and classical style of many of the buildings in Trafalgar Square might be compared to the brutalism of the National Theatre, and the surrounding buildings on the South Bank.• Discussion should be informed by art historical criteria: What is the architectural style of the National Gallery and the adjoining Sainsbury Wing? Why do they look this way? Discussion of history, commission, function and relation to the area as a whole would all add to a rich answer to this question.• What is important is a thorough and informed discussion of three or four sites – buildings, open areas, monuments, housing and commercial complexes etc.• Examples also include green spaces, piazzas, monuments, bridges, housing etc. <p>Any other valid points may be considered.</p>	20

Question	Answer	Marks
2	<p data-bbox="338 213 1939 248">Discuss the strengths and weaknesses of the collection of <u>at least one</u> museum / gallery in your chosen city.</p> <ul data-bbox="338 284 1939 866" style="list-style-type: none"> <li data-bbox="338 284 1939 419">• The question (in syllabus terms) ‘will require candidates to assess and museum / gallery in terms of its history, the provenance of its collection(s) .’ Candidates should show an awareness of where a museum collection comes from, its particular strengths and any gaps or weak points, and explain these with reference to its history. Candidates may make some of the following points: <li data-bbox="338 419 1939 691">• Barcelona, MNAC (Museu Nacional d’Art de Catalunya). As the name would indicate, this museum has a splendid collection of art of a Barcelona – Catalonia provenance. A magnificent collection of Romanesque work, largely from the provinces; a large Gothic collection; and then – reflecting the thin cultural output of the intervening centuries, a comprehensive set of galleries showing work from the nineteenth and early twentieth centuries. The most evident gap is in art from other countries – the collection is presented as a national collection largely because the patrons and collectors of Barcelona showed no interest in foreign art. Unlike the great galleries of other capitals (Prado, Louvre, National Gallery) the MNAC has very little international offering, reflecting the tastes and inward-looking enthusiasms of the past, and its pride as a distinctive region. <li data-bbox="338 691 1939 826">• London, Tate Gallery – a leading international gallery of modern art, with blockbusting shows, huge spaces and a vast collection on display in thematic galleries. Its collection of early modernist art, between roughly 1900 and 1950, is patchy, however; this reflects the conservatism of curators of that period, who were slow to understand the importance of modern art of that period. <li data-bbox="338 826 1939 866">• Discussion of online content is perfectly valid. <p data-bbox="338 898 887 933">Any other valid points may be considered.</p>	20

Question	Answer	Marks
3	<p data-bbox="338 217 1693 248">Discuss how your chosen city’s history is reflected in its architecture. Use <u>at least two</u> examples.</p> <p data-bbox="338 284 1906 352">In answering this question candidates must choose at least two architectural examples and discuss how they reflect their chosen city’s history. Candidates may make some of the following points:</p> <ul data-bbox="338 355 1928 627" style="list-style-type: none"><li data-bbox="338 355 1895 456">• Different architectural periods and/or styles could be chosen and compared or just one, and any type of architecture may be chosen, but candidates should explain in each example the buildings’ historical context in order to fulfil the question.<li data-bbox="338 459 1928 560">• Analysis of architectural form, appearance, style, size, location and function may be considered in relation to such issues as influence, economic wealth, trade, industrial activity, patronage, displays of power and prestige, identity, and responses to specific historic events or art historical development.<li data-bbox="338 563 1883 627">• Addressing the building techniques and materials and their place in the development of architecture in the city may enhance the answer. <p data-bbox="338 662 887 694">Any other valid points may be considered.</p>	20

Question	Answer	Marks
4	<p>In what ways do public monuments in your chosen city demonstrate civic pride?</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • This question requires candidates to consider the purpose and effects of selected monuments, and the way they embody the civic pride of the society of a given period. The style of a work should be discussed, as style is intrinsic to the projection of values. Answers may also address controversies around statues as values change. Two examples from Barcelona indicate issues relevant to this question. • Columbus statue, Bohigas. At the end of the Ramblas, a confident neo-classical statement of Spanish imperial confidence, paradoxically coming right at the end of Spain's imperial period (the work is roughly contemporary to the loss of Cuba in the Spanish-American war). Heroic figure of Columbus and panels at the foot proclaiming the power, piety and beneficence of the Spanish conquest. The work reflects the city's confidence and prosperity in the period, and is an act of cultural appropriation, making Columbus a kind of honorary Spaniard. No explicit reference to Catalan politics or identity. The statue has come under criticism for its espousal of the imperial project, but in 2020 at the time of much interrogation of public monuments in the light of the BLM movement it was decided to leave it. • Statue of Dr Robert, Llimona, base by Gaudí. This celebrates the Catalan patriotism of the nineteenth-century Mayor Dr Robert, who supported businesses in their refusal to pay a tax to Madrid; and it also commemorates his medical work as a doctor at a time when cholera was rife in the city. Initially mounted outside the University, the statue was felt to be an unacceptable expression of Catalan nationalism during the Franco regime and taken down. It was subsequently put up again, in a different location (Plaza Tetuán). <p>Any other valid points may be considered.</p>	20

Question	Answer	Marks
5	<p>Discuss the work of <u>at least one</u> artist who has helped you to understand your chosen city.</p> <ul style="list-style-type: none"> • Candidates are asked to choose at least one artist and discuss their work, explaining how it has furthered their understanding of the chosen city. The artist need not be famous, but images of their work should be available in the public domain. Discussion should include description of selected works, their subject matter, medium and style, which may be elucidated in reference to art movements and cultural history. • There are several ways in which candidates may relate the work to their study of the city: images may depict important historical figures and events, or give a valuable documentary account of city spaces and sites; equally, the work may convey something of the atmosphere and preoccupations of a place and time, in a figurative and abstract form (the works of Tàpies in Barcelona, for example, could be discussed in relation to the Franco regime). • Other works may bring out some particular element or aspect of the city – an ethnic population, the position of women, workers etc. The key expectations for this question are the demonstration of a good knowledge of an artist or artists, and a thoughtful engagement with the idea of understanding a city through art. <p>Any other valid points may be considered.</p>	20

Question	Answer	Marks
6	<p>Discuss any contemporary artist or work which you feel merits a place in a guidebook to your chosen city.</p> <p>This question gives candidates an opportunity to enthuse about the work of any contemporary artist, or work, and explain why it merits a mention in an official guide to the city.</p> <p>Candidates may make some of the following arguments: the work is of outstanding quality, cutting edge, and has a strong effect on the viewer; it makes a comment on an important social or political issue, or explores an important issue; it is important to the city in some way, for example in its reference to an important movement or event; it relates to other work in the city in an illuminating way. Answers should contain a detailed descriptive account of the work or works discussed, and make clear the reasons for its inclusion in the hypothetical guide.</p> <p>Any other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
7	<p>Explain the importance of <u>one or more</u> major patrons in the cultural life of your chosen city.</p> <p>This question addresses the theme ‘Major patrons of the city’. Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Identify one or more major patrons, such as Popes, princes, wealthy individuals and situate them correctly in history, giving some account of their position and influence. A patron may also be defined as a family, business, guild / union or other corporate interest (for example, the guilds of Renaissance Florence). • Give examples of one or more acts of patronage – the nurturing of an individual artist, founding of a gallery or museum, important building, particular artworks, amassing of a private collection, establishment of prizes and funds. • Discuss the patron and works with reference to sources of wealth, wider cultural conventions of taste and style, and the purpose and function of the works discussed. <p>Relevant material not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
8	<p>Discuss the historical <u>and/or</u> cultural significance of an exhibition set in your chosen city.</p> <p>This question tasks candidates to discuss an exhibition set in their chosen city and consider how it has impacted the culture, heritage and/or history of the city. The term ‘exhibition’ can include both permanent and/or temporary art exhibitions. Candidates may consider:</p> <ul style="list-style-type: none"> • Issues of cultural heritage, economy and tourism, and/or representations of the city and its importance as an artistic and cultural centre. • Other themes from the topic such as the city’s major art collections and their role as providers of culture, representations of power and prestige, major patrons of the city, or even public spaces. • A personal or a researched account of the exhibition, both approaches to the question are valid. <p>Some suitable examples might include:</p> <ul style="list-style-type: none"> • Venice Biennale (Giardini and Arsenale, Venice) • The World’s Fair (in its various guises and cities, i.e. Paris International Exposition of 1889, France, The Great Exhibition of 1851 in The Crystal Palace at Hyde Park, London, New York World’s Fair, United States, or Barcelona International Exposition of 1929, Spain) • Gallerie dell’Accademia, Venice (permanent exhibition) • Vatican Museums, Rome (permanent exhibition) <p>Any other valid points will be considered.</p>	20

Question	Answer	Marks
9	<p>Discuss the characteristics of landscape art from any <u>one</u> non-Western country.</p> <p>Candidates should engage with the term ‘characteristics’, and seek to give a coherent account of the general features to be found in the landscape art of their chosen country. Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Chinese art covers a large historical timespan, and answers may reasonably focus on one dynastic period. Likely areas for discussion: • Purpose and meaning of the genre in China. Term for landscape formed from characters meaning 'mountains and water'. Mountains regarded as sacred, an abode of the immortals. • The association with a scholarly culture, in retreat from court politics. • Landscape as an imagined, idealised place, an expression of meditation. • Importance of Daoism, emphasising the harmony of the natural world and man's insignificance within it, the religious emotions associated with mountains, meditative quality of water, space. Importance of symbolism. • Techniques and materials: painting an extension of calligraphy, using restrained colours, ink and watercolour; mounted on silk, in various formats – handscrolls, album leaves etc. • Answers should include the close description of a few selected examples, drawing attention to subject matter and treatment. • Many possible examples including: Fan Kuan, <u>Travellers by Streams and Mountains</u> (c.1000); Liang Kai, <u>Poet Strolling by a Marshy Bank</u> (c.1200–1250); Dong Qichang, <u>Landscape</u> (c.1555–1636); Zu Xiuli, <u>Landscape</u> (c.1985–89) <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
10	<p>Holland was very prosperous during the seventeenth century. In what ways is this reflected by landscape painting?</p> <p>Possible topics are as follows:</p> <ul style="list-style-type: none"> • The presence of imposing civic buildings e.g. Jacob van Ruisdael, <u>The Dam Building at Amsterdam</u> (the city's weigh-house), c.1670. Extensive market places and imposing churches, e.g. Gerrit Berckheyde, <u>The Grote Markt in Haarlem</u>, 1696. • Watermills and windmills for grinding wheat and draining the low-lying land e.g. Jacob van Ruisdael, <u>The Windmill at Wijk near Duurstede</u>, c.1670. • Scenes of agriculture and industry e.g. Jacob van Ruisdael, <u>View of Haarlem with Bleaching Grounds</u>, c.1665 and the same artist's <u>Wheatfields</u>, 1670s . • Depictions of shipping on rivers and along the coast e.g. Standardised across the paper Salomon van Ruisdael, <u>View of Deventer seen from the North West</u>, 1657. • Peaceful and prosperous-looking rural scenes e.g. Albert Cuyp, <u>Avenue at Meerdervoot</u>, 1650–52. <p>All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
11	<p>Compare and contrast the work of any <u>two</u> landscape artists from the northern tradition.</p> <ul style="list-style-type: none"> • Candidates may choose artists from any country, working in any medium. The artists chosen may be from the same country or period, or from different ones. What counts is the depth and acuity of the observations, which should take account of such aspects as: • Strategy – what artists were exploring and expressing through the landscape genre: the invisible made visible through an act of imagination (Klee), an evocation of a spiritual state through landscape motifs (Kandinsky) etc. relevant schools and philosophies (e.g. Romanticism) should be referred to as part of the discussion. • A precise account of the subject of the works discussed: main features, techniques; the medium employed. Important influences and relation to tradition. • Close attention to technique and formal characteristics: colour, tone, space, line colour, composition. The expressive effects achieved, and possible interpretations. <p>Relevant material not mentioned above should be credited.</p>	20

Question	Answer	Marks
12	<p>Discuss <u>at least two</u> works which show the variety of approaches that British artists have taken to landscape painting.</p> <ul style="list-style-type: none"> • Works may be chosen from any medium. Besides oil painting, media include drawing, watercolour, sculpture (Hepworth, Long, Goldsworthy etc.), photography. • Candidates should show some knowledge of the range of styles and approaches in the British landscape art tradition: watercolour sketches, the romanticism of Turner, expressiveness of Graham Sutherland, benign pastoral of Eric Ravilious etc. • Discussion should include a careful description of chosen works, their formal properties and artistic and other influences. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
13	<p>Discuss the innovative techniques used in the landscapes of <u>at least two</u> nineteenth-century artists. Your examples may be drawn from France <u>and/or</u> America.</p> <ul style="list-style-type: none"> • Candidates should discuss some of the many technical innovations of the period and discuss the effects of selected works. In this vast area, selection of artists and examples is crucial and a comprehensive discussion is not expected. The topic covers France and America, and examples from either or both of these centres are welcome; but there is no need to discuss both. Photography and drawing are valid sources of examples, as well as painting. Emphasis should lie on an accurate account of artistic technique. Areas of discussion might include: • The realism of Courbet and the Barbizon School. • Impressionism and neo-Impressionism. The effects of light and rapid brushwork of <i>plein-air</i> painting, e.g. in the work of Monet, Sisley, Renoir. Pointillism in Seurat. Explorations of the way the fleeting moment is experienced, and how it may be expressed through paint. • The heightened use of colour and approaches to form in the post-Impressionists – Cézanne, van Gogh, Gauguin. • The epic scale and effects of landscapes of the Hudson River School. • The new medium of photography and the exploration of its emotive and documentary effects in the work of Roger Fenton, Samuel Bemis etc. <p>Valid points not mentioned above will be taken into consideration.</p>	20

Question	Answer	Marks
14	<p>How have landscape artists of the twentieth and twenty-first centuries expressed the ‘sublime and its discontents’ through their work?</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • The changes in aesthetics in the early years of the century, Cubism, Vorticism and Futurism, etc. • War artists of the First World War produced highly disturbing landscape images of war on the Western Front. (Nevinson; John Nash; Orpen; Paul Nash; Wyndham Lewis; Stanley Spencer; Bomberg). • The St Ives School; Hepworth, Ben Nicholson, Peter Lanyon. • Surrealist landscapes of the mind. The increasing interest in psychoanalysis. (Dali; Ernst; Miro; Tanguy; Sutherland) • The rise of fascism and the war art of the Second World War, both at home and worldwide. (Paul Nash; Sutherland; John Piper; Laura Knight) • Responses to desperation and modern life. (Bacon; Hamilton; Auerbach; Spencer) <p>All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
15	<p>Discuss the importance of the idea of the sublime in landscape art.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Candidates should engage with the concept of the sublime, as a crucial idea in Romantic art, emphasising the awesome and terrifying power of nature, and imagining the landscape as a site for intense individual emotion and transcendent experience. Reference to key texts such as Burke, <i>On the Sublime and the Beautiful</i>, should be credited. • Relevant artists for discussion from the Romantic period include Caspar David Friedrich and JMW Turner. Discussion of individual works should include attention to such aspects as composition, colour, the evocation of energy and movement (e.g. the dramatic atmospheric effects of Turner, <u>Snowstorm: Hannibal and his Army Crossing the Alps</u>, where weather and landscape help to emphasise the heroic narrative subject). • Answers need not be confined to the Romantic period. The legacy of the romantic sublime may be found in work as various as the Hudson River School landscapes. e.g. the mystical intensities of van Gogh, the photography of Ansel Adams, the vast canvases of John Virtue and the importance of walking in the work of conceptual artist Hamish Fulton. It is open to candidates to argue for sublime properties in any works, but such discussion should be based on a clear definition of the term. <p>Any other valid points will be considered.</p>	20

Question	Answer	Marks
16	<p>Discuss ways in which landscape artists have explored notions of the ideal.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Candidates should engage with the concept of the ideal. This may be understood as the contrast to realism, and the evocation of a perfected world and/or as the ways in which landscape in art can evoke a religious ideal or a secular idea such as patriotism or protection of the natural environment. Close attention should be paid to the formal properties of works discussed, and reference should be made to relevant historical and cultural context. Many possible examples, including the following: • Religious ideals. In Chinese landscape, the harmony of man and nature, according to Taoist and Buddhist ideals. Christian depictions of Eden, Paradise (Bosch, <u>Garden of Earthly Delights</u>), Hell (Bosch, inter alia), mountainous landscapes symbolising the arduous life of virtue (depictions of St Jerome in the wilderness, e.g. Patinir <u>Landscape with St Jerome</u> (c.1515)). Mystical intensity in van Gogh, Kandinsky, • Political ideals. Landscape as a symbol of the well-ordered state in both Eastern and Western art, e.g. Lorenzetti. In Dutch landscape; the landscape of the well-run estate, e.g. Rubens, <u>Landscape with a Rainbow</u> (c.1636); a patriotic ideal symbolised through Dutch landscapes suggesting order, prosperity, piety, e.g. Jacob van Ruisdael, <u>The Mill at Wijk near Duurstede</u> (c.1670). • The pastoral ideal. Social and natural harmonies in Titian / Giorgione <u>Concert champêtre</u> (c.1511). Timeless antique landscapes in the work of Poussin, Claude and others. Subtle, gently modulating transition from foreground to background, golden light, soft colours. Ideal of calmness, tranquillity, harmony with the natural world. The same tradition working through landscapes of Gainsborough, Constable (e.g. <u>The Lock</u> (1824)). The epic landscape as a counterpart to human industry in Hudson River School. Visions of beauty in the landscapes of the Impressionists, e.g. Bonnard. • Environmental ideals. The vision of man's relation to nature in the work of Andy Goldsworthy, Herman de Vries, Richard Long. • Many other examples could be advanced, and it is open to candidates to present an argument for a work conveying an ideal not covered in the categories above. Works may equally be presented as embodying some inner conflict – for example, the ideal garden in the shadow of mortality in the 'Et in Arcadia ego' <p>Any other valid points may be considered.</p>	20

Question	Answer	Marks
17	<p>Discuss the variety of portraiture in the art of the ancient world.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Candidates are invited to show their knowledge of portraiture in antiquity. Answers should engage with the key term ‘variety of approaches’, and the discussion should explain in what ways the case studies selected vary from each other, and how the works reflect their purpose. Possible areas for discussion include: • Portraits of rulers. A public art, propagandist in intent and reflecting values of the period. For example, marble and bronze portrait busts of Roman emperors from Julius Caesar to Constantine, and Hellenistic portraits of Alexander the Great (sometimes deified). Images of powerful figures also appear on coins and medals. While many such images are based on highly stylised conventions, some do seem to convey a likeness (e.g. Roman bust of Caracalla c.215 AD). • Realistic portraits which appear to show the likeness of the sitter. For example, the Fayum portraits, and the realistic style of Roman portrait busts (e.g. bust of Lucius Caelicius Iucundus, Pompeii). Description of facial features, expressions, effects of light and shade should be credited. • In the discussion, attention should be paid to the materials and techniques employed, and any relevant information which helps to explain the work, such as their location and dissemination. <p>Any other valid points may be considered.</p>	20

Question	Answer	Marks
18	<p>How did artists in the Renaissance convey personality in their portraits?</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Candidates should engage with the keyword ‘personality’ and discuss portraits which give an impression of individual character. Answers should give an accurate account of examples chosen (identity of sitter where known; artist; medium) and discuss the artist’s use of technique to convey personality – through expression, gesture, setting and surrounding objects. Examples may be from any country. The syllabus describes the topic as covering the fifteenth and sixteenth centuries, but earlier examples (Giotto’s frescoes of St Francis, for example) may be used where the candidate can argue for their relevance. Possible areas for discussion include: • In the Netherlands, the use of the oil medium to create realistic textures and facial details, individualising the subject. Shift from profile to showing bodies as volumes in space. Jan van Eyck, <u>Arnolfini Marriage</u> (1434). • Italy – the sculpted bust, combining naturalism with forms derived from antiquity. Donatello, <u>Niccolò da Uzzano</u>. • Portraits of popes and princes, drawing attention to their individual appearance and personality rather than depicting them in a typological way: Holbein’s portraits in Tudor England, e.g. <u>Thomas More</u> (1527) – three-quarter pose, meanings in accompanying objects; Titian, <u>Pope Paul II and his grandsons</u> (1546). • The genre of the self-portrait: Dürer, <u>Self-Portrait</u> (1500), depicting the artist as Christ. <p>Any other valid points may be considered.</p>	20

Question	Answer	Marks
19	<p>Compare and contrast <u>two or more</u> examples of portraits of power from the seventeenth century.</p> <p>Candidates may include some of the following points:</p> <ul style="list-style-type: none"> • Examples chosen should be clearly those of wealth, and status: Kings, bishops, etc. • Careful analysis should be made of costume and other symbols of power, including regalia and surroundings. • Candidates should engage with what the images are saying to the viewer about the subject, what ideas they are conveying: for example, discussion of an equestrian portrait like that of van Dyck (below) is likely to mention the classical precedent and the iconography of the strong, active ruler. • Numerous possible examples, including: El Greco, <u>Portrait of a Cardinal</u> (c.1600); Van Dyck, <u>Equestrian Portrait of Charles I</u> (c.1637–8) Velázquez, <u>Portrait of Pope Innocent X</u> (1650); Velázquez, <u>Las Meninas</u> (1656). <p>Any other valid points may be considered.</p>	20

Question	Answer	Marks
20	<p data-bbox="338 213 1532 245">Discuss the ways in which public figures are depicted in eighteenth-century portraits.</p> <p data-bbox="338 284 1924 416">Candidates are invited to discuss the portraits of public figures, a term that may be widely interpreted to include politicians, aristocrats, royalty and celebrities. As well as paintings, other media such as drawings, prints and busts are also valid. Examples may be taken from any country but must be restricted to the eighteenth century. Candidates may make some of the following points:</p> <ul data-bbox="338 424 1935 935" style="list-style-type: none"> <li data-bbox="338 424 1912 557">• The sitter(s), correctly identified, and decisions regarding their presentation: clothing, furniture, objects and accessories, stance, expression and anything else that suggests a particular interpretation of the individual: symbols, allusions to other works (e.g. poses from the classical tradition), expression. Relevant historical context such as commission and site of original work, the place of the work in the artist's career. <li data-bbox="338 560 1832 592">• Formal elements of portrait: composition, colours, brushwork, focal points, scale, perspective and point of view. <li data-bbox="338 595 1935 794">• For example, discussion of Boucher's portrait of Madame de Pompadour might discuss the identity of the sitter and her need for a regal image (different portraits may be compared); the luxurious gown; the attention given to her intellectual accomplishments, through the book she holds, letter writing equipment on a side table, musical score, folder of prints, the candle suggesting she is busy at such matters at night, a dog representing loyalty. Formal elements include the detailed brushwork, bringing out the textures of fabric and rococo furniture and clock, the balance of warm and cool tones, and the effect of her elevated position above the viewer. <li data-bbox="338 798 1742 829">• Comparative comments bringing out the diversity of treatment across different works should be credited. <li data-bbox="338 833 1912 935">• Many works from the eighteenth century would be suitable: Goya's portraits of the Duchess of Alba, David's <u>Death of Marat</u>, Joshua Reynolds <u>Commodore Augustus Keppel</u> (and subsequent portraits of Keppel by this artist); Copley, <u>Paul Revere</u> etc. <p data-bbox="338 970 887 1002">Any other valid points may be considered.</p>	20

Question	Answer	Marks
21	<p>Discuss the range of styles in French nineteenth-century portraiture.</p> <p>Candidates are invited to show their knowledge of the stylistic range of portraiture in the nineteenth-century. While a comprehensive answer is not expected, knowledge of some of the major artistic movements should be shown, each discussed with reference to a particular example. Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • The diverse movements of the period are listed in the syllabus: Romanticism, Academic art, Caricature, Realism, Post-Impressionism, Symbolism. To this could be added Impressionism, and other media, such as sculpture and photography. • Candidates should attempt some encapsulation of the style of a given work, and offer a stylistic analysis of the work. For example, Ingres <u>Portrait of Monsieur Bertin</u> (1832) could be discussed as an example of academic portraiture, with its employment of classical draughtsmanship, detailed depiction of clothes and expression and imposing, forthright presence of the sitter. To this monumentality are added realistic details – the hands, furrows of the face and greying hair. • Ingres could be contrasted to a work such as Manet's <u>Portrait of Zola</u> (1868), with its looser handling of paint, sidelong pose, and busier background, with objects and images forming a commentary about the interests of artist and subject. • A discussion of these works might also draw attention to what they have in common besides genre – a reverence for the art of the past, for example, heavy use of dark tones, heroic treatment of the intellectual. <p>Relevant material not mentioned above should be credited.</p>	20

Question	Answer	Marks
22	<p>In what ways do artists in the twentieth and twenty-first centuries express emotions in their portraiture?</p> <p>The most suitable examples are from Central Europe. Candidates should discuss the style and content of their examples and relate this to the emotions being expressed. Candidates may discuss formal elements such as use of light and colour, line, brushstroke, medium, use of space etc. Examples may include self-portraiture as well as portraits of other people.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Egon Schiele's psychologically and sexuality-intense self-portraits and portraits of naked women and girls. His starkly confrontational style and their expression of his troubled personality. The influence of Freud's theories. Examples: <u>Self Portrait in the Nude</u> (black chalk drawing), 1910; <u>Self Portrait as a Prisoner</u>, 1912. • Otto Dix. His self-portraits as a soldier during the First World War. (He was a front-line soldier for the war's duration). Example: <u>Self Portrait as Mars</u>, 1915. Also his depictions of his elderly working class parents, e.g. <u>The Artist's Parents</u>, 1921. • Ernst Ludwig Kirchner: Example: <u>Self Portrait as a Soldier</u>, 1915. He spent only a short while in the German Army, never seeing active service, and yet suffered a serious physical and mental breakdown. • Edvard Munch and his existentialist angst. Examples: <u>Self Portrait in Hell</u>, 1913. • Käthe Kollwitz; <u>Grieving Mother and Dead Child</u> (engraving), 1903. <u>Self-portrait</u> (lithograph) 1924. <p>All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
23	<p>‘Successful portraits always show a realistic likeness.’ Discuss.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Candidates should have sufficient examples to draw upon to successfully consider whether verisimilitude is a crucial factor in successful portraiture. The term ‘successful’ could also be placed under scrutiny. When analysing artworks, candidates should refer to style, material and technique, as well as considering historical and social contexts to back up their points. It is possible to suggest other factors that contribute to successful portraiture, and counterargument is allowable. • On one hand it is arguable that, before the invention of photography, realistic portraiture was highly prized, especially in the depiction of rulers and the aristocracy who looked to artists to capture their appearances for posterity or for the selection of spouses. Artists could also advertise their skill (in competition with other practitioners) through their ability to paint realistically. Candidates could cite such works as Jan Van Eyck’s <u>Portrait of a Man</u> (Self Portrait?), 1433 or Hans Holbein’s <u>Henry VIII</u>, 1536–7 to back up these assertions. • On the other hand, portraits often flatter the sitter by improving their appearances and often rulers looked to artists to enhance their image – depictions of Alexander the Great and the Pharaohs back this notion up. In the late nineteenth and early twentieth centuries artists used distortions of colour and energetic brushwork to express the sitter with greater subjective emotion. Henri Matisse’s <u>The Green Line</u>, 1905 or Van Gogh’s <u>Dr Gachet</u>, 1890 could be referred to in this context. <p>Any other valid points may be considered.</p>	20

Question	Answer	Marks
24	<p>Discuss the representation of women in portraiture.</p> <p>This question requires the candidate to consider the treatment of women in portraiture. Responses may consider examples of portraiture dating from any period. Below are examples taken from the Modernist and Postmodernist period, but these are merely indicative of two styles and candidates may choose to write about examples from any period or style. Candidates may make some of the following points:</p> <ul style="list-style-type: none"> As regards Modernist female portraiture, Picasso's <u>Portrait of Gertrude Stein</u> (1907) would constitute an exemplary work. Gertrude Stein was an art dealer of Picasso's acquaintance, and very much a member of the bohemian intellectual demimonde which Picasso himself inhabited. As such he clearly felt at liberty to exploit the project provided by her painted portrait as a testbed which would allow him to experiment with the most avant-garde of ideas. He clearly felt no compunction in detaining his – obliging – sitter for a prolonged series of over 80 sittings, while he attempted to find a way out of the aesthetic cul-de-sac into which his earlier 'Blue' and 'Rose Period' works had led him. He had by this time made a name for himself by means of these gently melancholic, inconsequentially meditative works. Yet he could go no further in that direction without becoming stale, repetitive and clichéd. As regards more recent examples of (post-Modernist) female portraits, the work of Lucien Freud might well come to the fore. Portraits such as <u>Benefits Supervisor Sleeping</u> (1995) exemplify the starkly uncompromising realism with which Freud invests his tactile, impasto paintings. Such a work could well be cited as a response to the atelier-bound aestheticism of earlier Modernists such as Picasso; as well as representing a boldly transgressive challenge to orthodox pictorial conventions for depicting the female nude. <p>All other valid approaches will be credited.</p>	20

Question	Answer	Marks
25	<p>Compare and contrast the representations of male and female nude in freestanding sculpture in the classical period.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Candidates may compare and contrast the different ways in which male and female sculptures developed and address the difference in their formal features, such as their attitude, pose and the use of drapery. • Candidates may also discuss the appearance and attitude of the male and female sculptures and compare the more active and heroic attitude of male sculptures to predominantly passive and sensual appearance and attitude of female sculptures. • The discussion about gender roles in ancient Greece may take place as well the original function of sculptures. The answer does not require a decisive conclusion and may argue about the subjective nature of the definition 'heroic'. • Female nude: Aphrodite of Knidos by Praxiteles 4 BC Aphrodite de Milo 3–1 BC Crouching Venus 2 AD • Male nude: New York kouros c. 580 BC Kritios boy c. 480 BC The Riace Warriors c.460–450 BC The Spear Bearer by Polykleitos c. 450 BC The Discus Thrower 460–440 BC The Belvedere Torso c. 1BC <p>Any other valid responses will be credited.</p>	20

Question	Answer	Marks
26	<p>Discuss how <u>one</u> non-Western culture has represented the nude human body.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • For a successful response candidates need to specify their chosen non-Western culture and combine clear descriptions of form, material, colour, decoration etc. with contextual understanding of social and religious uses. • One possible approach to this answer is as follows: <u>In</u> Hindu temples built between the 7th and 14th centuries sculptures that included nude figures were explicitly erotic and sensual. For example the <u>Sun Temple at Konarak</u>, tree spirits at <u>Sanchi</u> and the sculptures of Devi at <u>Ellora</u>. Here the overt sexuality of the figures were intended to affirm life and inspire meditation on the relationship between ascetic and sensual existence. The figures are energetic and active, although their proportions and poses were stylised and based on repeatable formulae. Beliefs dictated that temples were a temporary home for the gods, who inhabited stone sculptures and the figures formed the backdrop to ritual ceremonies. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
27	<p>How have religious ideas affected the representation of the female nude in art?</p> <p>Candidates can answer from any religious tradition, including examples from western and non-western art. The mark scheme exemplifies a response from a Christian perspective. Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Candidates may address the concepts of sin and salvation in Christian theology that affected the representation of female nude in art. The distinction between the theological meaning of <i>nuditas criminales</i>, <i>nuditas virtuales</i> and <i>nuditas naturales</i> is relevant in the understanding of the role of the female nude in western art. Female nude in western art that deal with Christian subject matter mostly exemplifies the concept of <i>nuditas criminales</i>. Its role in the Biblical narratives that allow the representation of the nude form in general such as the Genesis, the Temptation and the Fall may be discussed as well as their varying interpretations. <p>Examples:</p> <ul style="list-style-type: none"> • Expulsion by Masaccio (The Brancacci chapel), 1425–27 • The Temptation Panel (Vienna Diptych) by Hugo van der Goes, c.1479 • The Garden of Earthly Delights by Hieronymus Bosch, 1515 • The Whore of Babylon from the Apocalypse tapestries in Angers 14th C • With the advent of the Renaissance, female nude becomes a more popular subject in western art. Paintings of this subject continued to combine moralising Christian message with a sensual subject matter such as Suzanna and the Elders and Bathsheba at her Bath. • Bathsheba Bathing and The Penitent David by the Master of Petrarch’s Triumphs (Hours of Claude Molé) c.1500–05 • Susannah and the Elders by Tintoretto, c.1555 • Bathsheba at her Bath by Rembrandt, 1643 <p>Any other valid responses will be credited.</p>	20

Question	Answer	Marks
28	<p data-bbox="338 217 1581 248">Compare and contrast <u>two or more</u> paintings depicting the female nude, from any period.</p> <p data-bbox="338 288 1850 416">Candidates may choose examples from any period, not necessarily restricted to syllabus topics (for example, the Willendorf Venus would be a valid choice). The question incorporates all the bullet points of the syllabus – the Venus tradition, revisionary realizations of the female nude from the modern period and the specific field of women artists. Candidates may make some of the following points:</p> <ul data-bbox="338 459 1924 967" style="list-style-type: none"> <li data-bbox="338 459 1924 555">• The female nude covers a vast number of examples, from classical fresco to Old Masters and all artistic movements into the contemporary. Examples may be famous works (Titian, Rembrandt, Picasso etc.) or less well known. Candidates should be credited for demonstrating knowledge and skill in three areas: <li data-bbox="338 563 1924 627">• Identifying a work accurately (artist, period, the subject, medium employed) and commenting on its artistic features: the use of line, form, texture, colour, light, composition. <li data-bbox="338 635 1924 730">• Placing a work in some contextual framework – the artistic movement or period, its relation to other works, relevant biographic or historical details that help us to appreciate a work (for example, Gauguin Nevermore could be discussed with reference to post-impressionism and the artist’s own experience of Tahiti and attitude to its culture). <li data-bbox="338 738 1924 967">• Strong comparative / contrastive remarks that help to bring out the distinctive features of the works discussed. The nature of the comments will of course follow the works discussed. For example, a comparison of Titian’s <u>Venus of Urbino</u> and Manet’s <u>Olympia</u> might comment on their shared features, identifying them as part of the reclining nude tradition, and then point out how Manet revises that tradition, with such features as the challengingly direct gaze of the subject (the cause of outrage at the time). This could usefully be articulated in the conceptual frame of the male gaze and patterns of patronage. De Kooning, <u>Woman I</u>, then takes the assertive nude of Manet into a more aggressive mode, in a twentieth-century expressionist aesthetic. <p data-bbox="338 1007 1240 1038">Valid and relevant material not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
29	<p>How have photographers created powerful images of the nude?</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Candidates need to respond to the idea of the ‘powerful image’, a term which is of course open to subjective interpretation. But some argument on the powerful properties of an image should be offered – dramatic chiaroscuro and dynamic posture in Robert Mapplethorpe, <u>Lisa Lyon</u> (1982), for example, an image which also recalls the classical tradition; the movement towards abstract form in the compositions of Bill Brandt (e.g. <u>Nude, East Sussex</u> 1977). Some photographs challenge the boundaries of taste, or are deliberately shocking or self-revealing. At the same time, aesthetic beauty may perfectly well be argued as the source of the power of an image. Candidates should be credited for articulating the effect on the viewer of any works they select. • As with discussions of paintings, commentaries on photographs need to pay careful attention to the content of each work – the subject, composition, use of light and dark etc. The question does not specify any ‘Compare and contrast’ exercise but helpful comparative observations should be credited. <p>Valid and relevant material not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
30	<p>‘Twentieth and twenty-first century artists rejected tradition when they depicted nudity.’ Discuss.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Candidates should present some ideas about traditional representations of the nude before diagnosing how extensively twentieth and twenty-first century artists turned against that tradition. Candidates should focus on pose, colour, narrative, technique etc. and could also form judgments based on issues such as gender and politics to back up their points. • It may be the case that candidates make reference to the distortions and simplification of form demonstrated by the Cubists and Picasso, Matisse’s use of colour and the fetishism and dismemberment of the Surrealists – all of whom consciously echoed tradition to underscore their new direction. • Later artists such as Bacon and Freud reflected a nihilistic post-war mentality when representing the nude – Bacon through graphic distortion, and Freud through intense and dispassionate observation. Yet both paid explicit homage to older paintings in the western canon. • The same applies to many examples of Pop Art, and the work of Hockney in particular. • However it may be observed that the development of Performance, Film and Video art marked a significant break with the tradition of the nude, representing it in a way that the oil paint, bronze and marble of the old masters never did. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
31	<p>How has art explored the difference between the ‘nude’ and the ‘naked’.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Successful candidates should define the key terms before analysing examples. Kenneth Clark’s distinction between ‘nudity’ and ‘nakedness’ was between the figure confident and comfortable as opposed to being embarrassed and deprived without clothes. Candidates don’t need to balance out equal numbers of examples to illustrate each category, not least because ‘nudity’ is much more predominantly the subject of art. • Canonical examples of the nude include Praxiteles’s Aphrodite of Knidos, c.360–340, Polykleitos’s <u>Doryphorus</u>, c.440, Michelangelo’s <u>David</u>, 1504, Titian’s <u>Venus of Urbino</u>, 1538 etc. Pose, proportion, narrative, style and medium are all pertinent details to draw upon to describe the aspects of the ‘nude’ as a category in art history. • Bearing in mind Clark’s definition, ‘nakedness’ might be best exemplified in representations of Adam and Eve such as in Masaccio, <u>Branccacci Chapel</u> fresco c.1427, and in the bronze doors of <u>Hildesheim Cathedral</u>, c.1015, or in representations of the damned in such Last Judgment scenes as Rogier van der Weyden’s <u>Beaune Altarpiece</u>, c.1445–50. Modern examples may include Lucien Freud’s <u>Small Naked Portrait</u>, 1973/4 and Rodin’s <u>La Belle Heaulmière</u>, 1885. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
32	<p>Discuss how changing materials and methods have had an impact on representations of the nude in art.</p> <p>Candidates should be able to draw on their knowledge of different materials, techniques and processes in sculpture, painting and new forms of art production such as video and performance to respond well to this question. Answers should mention several materials and/or methods and relate these to interpretations of the nude by demonstrating knowledge of contexts. An answer could cover:</p> <ul style="list-style-type: none"> • The perfection of the lost wax technique in Classical Greece. Bronze has an inherently higher tensile strength which enabled sculptors to experiment with pose and thus represent figures in movement with more grace. Roman copies and original sculptures in marble have their own aesthetic value as marble can replicate the textures of flesh well and can be undercut to create interplays of light and shade. Michelangelo's revivification of marble sculpting in the Renaissance may be seen as pivotal in giving credibility to the sculpted nude form in marble. • Oil paint has the ability to represent deep colour and accurate tonal modelling. The ability – afforded by oil paint – to conjure a realistic human presence arguably inspired generations of artists to represent the nude. In the Renaissance Titian was a pioneer, and the tradition is kept alive (albeit in a very different form) by such artists as Jenny Saville in the twenty-first century. • In the twentieth century the emergence of new materials and methods of art allow practitioners such as Maria Abramović, Yoko Ono and Andrea Fraser to respond to the tradition of the nude in art history with arguably more immediacy, engaging in real life situations (sometimes involving potential jeopardy to the artist) and engaging with feminist ideas of how the nude should be understood. <p>Valid and relevant material not mentioned above should be rewarded.</p>	20

33	<p>In what ways did Dutch still-life paintings between c.1560 and 1650 reflect wider social contexts?</p> <p>This question directs the attention of the candidate towards a specific set of still life paintings: those produced during the so-called Dutch ‘Golden Age’. As such candidates will have an immensely rich store of potential examples from which to draw. Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • On the most immediate level, one can argue that the material forms which Dutch still life paintings of this period took in themselves reflect the very specific social, indeed political, conditions which prevailed in the Netherlands at that time. The Dutch ‘United Provinces’ had recently ceded from Spanish Habsburg suzerainty: and so existed as an interlinked network of increasingly prosperous municipal trading centres. Urban municipalities which collectively exploited the unusually efficient and reliable internal communications infrastructure of the region (i.e. canals), along with the abundance of natural harbours afforded by the Dutch coastline, so as to establish the United Provinces as a pan-European trading and manufacturing superpower. • This finds immediate expression in the physical form of Dutch ‘Golden Age’ paintings, of whatever genre. Dutch painters at this time could not rely upon religious or courtly patronage. Hence they had instead to produce works in bulk, ‘on spec’: in the hope of eventually securing a buyer on one of the numerous summer trading fairs – ‘kermises’ – which were such a notable feature of civic life. Paintings were purposely produced so as to be (a) immediately attractive to a passing bourgeois audience; and (b) portable, so that buyers would be able to purchase a given canvas on the spot and easily carry it home. • Hence the readily digestible subject matter of ‘Golden Age’ paintings (bawdy tavern scenes; familial or mercantile interiors; seascapes; landscapes or cityscapes; or indeed still life images); and their sometimes startlingly modest physical scale. As any curator will attest, such canvasses are alarmingly easy to pick up and carry off! Hence also the increasing genre specialisation which typifies ‘Golden Age’ painting. This was very much an open market as far as artistic production was concerned: hence painters learnt to quickly identify which particular genre was popular with buyers. • Thus delectable foodstuffs are temptingly displayed; rich tablewares are proffered before the viewer; extravagant floral arrangements serve both to demonstrate the technical proficiency of the artist; as well as to celebrate the importance of floral exports (cultivated tulip bulbs) to the Dutch economy of the day. Inevitably the ‘vanitas’ allegorical theme makes frequent appearances. There are innumerable examples of extinguished candles; withered fruits or blossoms; devouring insects; stopped or broken watches; even the occasional St Jerome-stye skull to be seen amidst the prevailing material opulence and plenty. • Yet it is also important to note that this very sense of wealth and material abundance is itself eminently bourgeois in nature and character. The sight of a well-stocked table, laden with delicious fruit, meat or fish, and augmented with an occasional crystal goblet or tooled brass flagon – perhaps even a glimpse of silver or of expensively imported Chinese porcelain – is clearly designed to whet the socially ambitious appetite of an urban mercantile bourgeoisie. Such objects or scenery would have cut little ice amongst the aristocratic, royal, or ecclesiastic elites of Europe as a whole. What for the kings, popes and princes of the day were the accoutrements of everyday life, were to the burghers of Amsterdam, 	20
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Question	Answer	Marks
	<p>Utrecht or Delft the stuff of lavish – but hopefully realisable – aspiration; albeit tempered with the occasional reflex piety of the ‘vanitas’ motif.</p> <ul style="list-style-type: none"> Possible examples are innumerable; but may include: Pieter Claesz: <u>Still Life With a Turkey Pie</u> (1627) Willem Claesz: <u>Still Life With a Gilt Goblet</u> (1635) Ambrosius Bosschaert: <u>Still-Life of Flowers</u> (1614) <p>Any other valid approaches will be credited.</p>	

Question	Answer	Marks
34	<p>Compare and contrast approaches to still life by <u>at least two</u> Spanish artists in the period c.1600–1850.</p> <p>The syllabus names important Spanish artists in the still life genre, but answers need not be restricted to these examples. A close discussion of a single work is sufficient basis for a discussion of an artist’s approach, or candidates may range more widely. Some commentary of specific names works is necessary, however. The heart of the answer will be the comparative content, discussing such matters as the choice of subject, composition, colour and light, and contextual information that helps us understand the image. For example, Candidates may make some of the following points:</p> <ul style="list-style-type: none"> Juan Sanchez Cotán <u>Quince, Cabbage, Melon and Cucumber</u> c.1602. The choice of simple foodstuffs as a subject, showing items found in Spanish larders, with the hanging strings and stone shelves found there. These simple items are given an intense aura with dramatic spotlight lighting and carefully calculated compositional patterns. The fact that Cotán was a Carthusian friar suggests a religious, contemplative context for his works. Velázquez’s <i>bodegones</i>, e.g. <u>Kitchen Scene with Christ in the House of Martha and Mary</u>. The close realistic observation of kitchen foodstuffs, probably painted from life (like Cotán), with painterly effects bringing out the textures of different items. The still life content is elevated by being part of a narrative religious scene. In both artists we notice a use of space and light to bring out the form of the objects, a sparse use of colour against darkness, and geometric ordering of elements in the pictorial field. <p>Valid material not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
35	<p data-bbox="338 217 1563 248">Discuss the variety of approaches to French still-life painting in the period c.1720–1900.</p> <p data-bbox="338 285 1883 352">Candidates should discuss three or four works and explain how they differ. Paintings may differ in various ways: subject matter, painterly treatment and the theory underlying it, function. Candidates may make some of the following points:</p> <ul data-bbox="338 389 1928 699" style="list-style-type: none"> <li data-bbox="338 389 1928 488">• The question specifies a selection of paintings; hence, it is admissible to write about a few paintings by one artist only – Chardin, Manet – but the onus is then on the candidate to argue persuasively that the works present a variety of approaches. <li data-bbox="338 493 1653 525">• The dates of the topic may be ignored by candidates, since they are not specified in the question. <li data-bbox="338 529 1928 628">• A more likely response will take artists from different periods and explain how they differ: works by Chardin, Manet and Cézanne, for example, could be compared with commentary on their distinctive brushwork and approach to perspective, colour and form. <li data-bbox="338 633 1883 699">• Latitude needs to be exercised over the interpretation of ‘French’: works produced in France (e.g. by van Gogh and Picasso) may be considered as French for the purposes of this question. <p data-bbox="338 735 1218 767">Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
36	<p>Discuss the development of still life from c.1900 to 1950.</p> <p>This question asks the candidate to reflect in broad terms upon some of the ways in which the still life genre changed and developed during the period after 1900, until the early 1950s. Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • The candidate is likely to focus upon such innovations within the field of still life as the origin of the Cubist method in the work of Cezanne. The cubist ‘moment’ had, of course, multiple sources of inspiration. Picasso was fascinated by his then discovery of ancient Iberian, latterly African tribal sculpture; as we see evidenced in the portrait of Gertrude Stein, and in <i>Le Demoiselles d’Avignon</i>. The latter painting also indicates the influence of El Greco upon Picasso’s work at this pivotal moment, particularly so as regards his handling of pictorial space. • Yet beyond this, the influence of Cezanne pervades the early ‘Analytical’ phase of Cubist painting, both for Picasso and for Braque. Cezanne worked to find a means of avoiding the traditional academically sanctioned ‘figure-ground’ convention of depicting objects and space. He gradually and painstakingly perfected a painterly technique whereby he could methodically construct a given picture by means of a visually coherent ‘mosaic’ of individual dabs of pigment. This had the effect of integrating the objects and figures which Cezanne depicted into the visual texture of the space which surrounded them. This then directly inspired Picasso’s own early Cubist treatment of space. • Like Cezanne, Picasso fills his pictorial field with a pullulating mosaic of clearly defined dabs of pigment applied with a wide brush. This has the effect of erasing the sharply defined boundaries or outlines of individual objects or figures; in favour of an evocation of tactile, skein-like, continuous pictorial space – into which objects are directly integrated. • However, in Analytical Cubist still life paintings such as the <i>Still Life with a Bottle of Rum</i> [1911, Metropolitan Museum of Art, NY], Picasso develops upon the lessons which he had derived from Cezanne. Whereas Cezanne typically employed a full, luminous palette; Picasso here severely restricts his palette to a narrow spectrum of creams, browns, and greys. He also introduces another dimension into his pictorial technique: one which had been implicitly hinted at in Cezanne’s work; but which had never hitherto found full expression. This is the dimension of time. • Picasso here finds himself in his temporary studio in the Pyrenees, confronted by a round table upon which are the bottle of rum of the title; a stemmed glass, a pipe, and a newspaper. All of these objects find their way into the eventual painting. Yet they each do so in a temporally linear, gradually incremental fashion – bit by bit. First, perhaps, Picasso’s attention is caught by the shape of the stemmed glass: we can see the stem, and the circular aperture of the rim of the glass. Then, perhaps, the vertical sides of the bottle come into view. Then something of the round shape of the table. Then the bowl of the pipe. Finally isolated fragments of the lettering of the newspaper or magazine swim towards the all-encompassing surface mosaic of the painting. • In other words, Picasso – ever the brilliantly inspired jackdaw of artistic methods and ideas – takes the slow, meditative, systematic analytical method of Cezanne; and adds to that an entirely new and fiercely radical set of aesthetic ideas. <p>Any other valid approaches to the question will be credited.</p>	20

Question	Answer	Marks
37	<p>Discuss the choice of subject matter by still-life artists since 1950.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Artists in this period represented a diversity of subjects in still-life and candidates are required to assess them in detail, incorporating an analysis of materials, technique, scale, colour, composition etc. Possible areas for discussion include: • The use of ready-mades (following the example of Duchamp) in such work as Jasper Johns's <u>Target with Four Faces</u>, 1955, which could be interpreted in relation to the Cold War, and Tracey Emin's <u>My Bed</u>, 1999, which could be seen in the context of third-wave feminism. • The selection of deliberately mundane objects such as bricks in Carl Andre, <u>Equivalent VIII</u>, 1966. Pop artists favoured mass-produced items and cheap processed foodstuffs as in Oldenburg's <u>Two Cheeseburgers with Everything</u>, 1960 and Warhol's <u>32 Campbell's Soup Cans</u>, 1962. • Rachel Whiteread's casts of the negative space around domestic items made them like death-masks for inanimate objects. Her cast of an entire dwelling – <u>House</u>, 1993–4 – was a comment on social housing and urban redevelopment in London. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
38	<p>Discuss the significance of symbolism in still-life art.</p> <p>This question gives candidates an opportunity to show their knowledge of the complex symbolism behind much still life art. Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Dutch works offer a rich area for consideration: besides the obvious symbolism of mortality of skulls and candles, musical instruments were an emblem for the vanity of human pleasure (a snapped string suggesting the broken threads of time), and fruit, flora and fauna all had associations which lent themselves to symbolic and allegorical interpretation. • Answers to this question need to be focussed on close readings of case studies, with the symbolic properties of objects explained; credit should be given to a wider context which helps to explain the source of such symbolism. Skulls were derived from classical precedent, for example. A discussion of Flegel, <u>Dessert Still Life</u>, for example, might point out the association of walnuts with the wood of the cross, the Eucharistic resonance of wine and grapes, and the white flower with Jesus. • Discussion of later works might consider the residue of this inherited symbolic language: violins and wine glasses in Cubist works, apples and statuettes in the paintings of Cézanne. Psychoanalysis offered for surrealists like Dalí a new source of psycho-sexual imagery. • Another way in which still life objects may be held to be symbolic is the social resonances of their subjects. A golden plate and basket of luxuries may indicate bourgeois affluence, a candle and skull the religious life of the contemplative. The various objects of Tracy Emin's <u>My Bed</u> may be read symbolically. Indeed, it is open to candidates that still lifes are inescapably symbolic, whatever the intentions of the artist, given the cognitive operations of the viewer in a culture where symbolism is operative. <p>Valid and relevant material not mentioned above should be credited.</p>	20

Question	Answer	Marks
39	<p>Discuss the means by which artists have conveyed the illusion of reality in still life.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • The emphasis of this question is on technique, and candidates may discuss this with reference to still life of any period (including, for example, Roman frescoes and Renaissance intarsia, both predating the periods covered by the syllabus). Answers may focus on one medium, and discuss the use of oil paint by Dutch masters – subtle tonality and deployment of light and shade to bring out form, the technique of the space of the pictorial field touching the viewer’s through a protruding shelf etc. The question particularly lends itself to examples of hyper-realism, <i>trompe l’oeil</i> e.g. (John F. Peto, <u>Rack Picture for William Michael Bunn</u>) and modern photorealism (e.g. Audrey Flack, Janet Fish). • Examples may also be drawn from photography and film, and the use of real objects, whether in Cubist collages or modern installations, may be commented on as a point where distinction between the real and illusory breaks down. • Candidates should be credited with engaging fully with the key word ‘means’ and discussing their chosen examples with accurate attribution and use of appropriate terminology. The question does not specify the wider philosophical question of <i>why</i> artists have embraced illusionism, and so candidates should not be marked down if they do not discuss this. <p>Valid and relevant material not mentioned above should be credited.</p>	20

Question	Answer	Marks
40	<p data-bbox="338 217 1182 248">How does still-life art reflect the society in which it is made?</p> <p data-bbox="338 288 1917 384">This question gives candidates an opportunity to show their knowledge of the context of the works they have studied, and an understanding of the links that may be drawn between this context and particular works. Examples may be drawn from any period and be in any medium. There are many possible areas of discussion, including the following:</p> <ul data-bbox="338 392 1935 730" style="list-style-type: none"> <li data-bbox="338 392 1935 488">• Dutch and Flemish still life as an expression of national prosperity: luxurious foreign objects illustrating commercial and colonial power. A further context is the Calvinist ban on religious art in church, which helps to create markets for still life (and other genres, notably landscape). Religion is also a background to moralising vanitas paintings. <li data-bbox="338 496 1917 528">• The various backgrounds to Spanish still life outlined in the syllabus, e.g. the religious intensities in the work of Cotán. <li data-bbox="338 536 1935 663">• In modern still life, the experiments of Cubism may be considered as part of the Modernist experiment of finding radical and innovative modes of perception; Dada and surrealism interpret still life within the frame of psychoanalysis: both examples of still life interpreted against a cultural context; Pop art still life as a register of mechanical reproduction and consumerism in society. <li data-bbox="338 671 1917 730">• Further contexts include the relation of genre painting and the academic canon; still life in response to the art market; the complex symbolism of still life works communicating the values of a given community. <p data-bbox="338 767 1227 799">Valid and relevant material not mentioned above should be credited.</p>	20