



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2012**

History of Art

Assessment Unit AS 1

assessing

Module 1: Art

[AD111]

TUESDAY 10 JANUARY, MORNING

**MARK
SCHEME**

AS Generic Mark Scheme

Assessment Criteria	Level 1 0–12 marks	Level 2 13–24 marks	Level 3 25–36 marks	Level 4 37–48 marks	Level 5 49–60 marks
Knowledge Source, select, recall material to demonstrate knowledge effectively (AO1).	Insufficient knowledge. Recall lacking scope, depth, relevance and/or accuracy.	Limited knowledge. Recall problematic in scope, depth, relevance and/or accuracy.	Satisfactory knowledge. Recall mostly satisfactory in scope, depth, relevance and accuracy.	Good knowledge. Recall extensive, relevant and accurate, with minor lapses.	Excellent knowledge. Recall extensive, relevant and accurate.
Understanding Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments (AO2).	Insufficient understanding. Any relevant analysis, judgements, discussion and arguments unsubstantiated and/or unsustained.	Limited understanding. Any relevant analysis, judgements, discussion and arguments problematic.	Satisfactory understanding. Analysis, judgements, discussion and/or arguments mostly relevant and satisfactorily substantiated.	Good understanding. Analysis, judgements, discussion and/or arguments relevant, substantiated and sustained, with minor lapses.	Excellent understanding. Relevant and fully substantiated and sustained analysis, judgements, discussion and/or arguments.
Communication Present a clear and coherent response (AO3), addressing Quality of Written Communication requirements.	Insufficient communication. Unclear, incoherent and/or non-extensive, with inaccurate spelling, punctuation and/or grammar, and/or inappropriate vocabulary and/or form/style of writing.	Limited communication. Clarity, coherence, extensiveness, spelling, punctuation, grammar, vocabulary and/or form/style of writing problematic.	Satisfactory communication. Clarity, coherence, extensiveness, spelling, punctuation, grammar, vocabulary and form/style of writing mostly satisfactory.	Good communication. Clear, coherent and extensive, with accurate spelling, punctuation and grammar, and appropriate vocabulary and form/style of writing, with minor lapses.	Excellent communication. Clear, coherent and extensive, with accurate spelling, punctuation and grammar, and appropriate vocabulary and form/style of writing.
Marks available for each AC	1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16	17 18 19 20

Throughout this mark scheme:

- *insufficient* – clear that minimum required standard for an AS pass has not been achieved
- *limited and problematic* – unclear that minimum required standard for an AS pass has been achieved.

AS Mark Scheme

Candidates' demonstrated knowledge and understanding of the indicative content will be assessed against the assessment criteria and performance descriptors within the AS Generic Mark Scheme above.

For each question, candidates must demonstrate some knowledge and understanding of the relevant 'immediate context' – within their historical contexts, closely associated artistic styles, themes, centres, movements and/or practitioners, as identified within the particular subject content section. 'Immediate contexts' shown below reproduce in full content descriptions directly relating to the questions, with the less relevant contextual content shown in summary form. The major part of each answer should not be contextual but, rather, drawn from the subject content to directly address the question.

Principal practitioners and works relevant to the examination question should be dated on first mention. Basic biographies should be provided for these principal practitioners. (To assist examiners, information within the Mark Scheme may occasionally be extensive – more than expected from any single candidate's answer.)

For archiving purposes each question is given a six-digit reference, the first three digits identifying the year (09, 10...) and examination series (1, January; 2, May–June), and the second three the unit (1–4) and section number (01–10).

AS 1 Section 1 – Greek sculpture

121.101: Compare and contrast two treatments of the male figure that, taken together, show major developments in Greek sculpture. Establish relevant contexts.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context
 - **Archaic**, late 8thC–c. 480 BC; Egyptian, Mycenaean and Minoan influences; technical and aesthetic developments; limestone, marble, early use of bronze; emergence of Kouros, Kore and other free-standing figures; gradually freer treatment of drapery.
- and/or
 - **Classical**, c. 480–323 BC; aggressive colonization under Alexander the Great; technical and artistic mastery; treatment clear, harmonious, restrained, generalised, idealised; narrative; refined drapery treatment; free-standing and pedimental figures, metope and frieze reliefs. Myron, Phidias, Polykleitos, and early work by Praxiteles and Lysippus.
- and/or
 - **Hellenistic**, c. 323–27 BC; fall of Greece to Rome 146 BC; technical and artistic elaboration; shift from idealism to realism; movement, emotion, drama, group compositions; most practitioners unknown; late work of Praxiteles and Lysippus.
- and in summary
 - Archaic, Classical or Hellenistic, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - *Kritios Boy*, c. 480 BC (marble, height 86.3 cm/34 in; Acropolis Museum, Athens); possibly by Athenian sculptor Kritios; free-standing marble male nude, about half life-size; most of the weight on the figure's left leg; right leg relaxed and slightly forward; hips and shoulders arranged naturalistically in response; arms missing from just above the elbows (evidence of missing lower arms being physically supported at the thighs); left foot missing from just above ankle; right leg missing from just below knee.
 - *Demosthenes*, c. 280 BC (Roman copy of lost original; Copenhagen, Ny Carlsberg Glyptotek); standing full-length marble portrait sculpture of orator and statesman Demosthenes (384–322 BC), possibly by Polyeuctus; original statue documented being erected in the Agora, Athens, 280 BC. Elderly bearded figure shown wearing a simple himation (rectangular cloak) and sandals and holding a scroll before him. Weight mainly on left leg.

UNDERSTANDING

- Comparison and contrast, e.g.:
 - *Kritios Boy*: key work exemplifying transition from Archaic to Classical; compact upright, basically symmetrical, nude form with subtle but significant asymmetry – the 'contrapposto' (counterpoise) pose – marking advance in naturalism; subtle rendering of tensed and relaxed muscles throughout the body testifying to acute observation; more naturalistic facial expression than hitherto (no 'Archaic smile') but sense also of perfected, idealised image.
 - *Demosthenes*. Subject shown well past physical prime; wisdom equated with age; clothed, rather than nude, form equating with intellectual and moral, rather than physical, qualities; modest everyday clothing equating with subject's advocacy of democratic principles. Exemplifies continuing progression from idealised and generalised towards the naturalistic/realistic and individualised.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 2 – Early Renaissance Italian art

121.102 Compare and contrast the artistic approaches of two major Early Renaissance Italian artists, establishing contexts and referring to appropriate works.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Classical influence and rise of Humanism** Emergence from Gothic and Byzantine traditions; questioning, challenging; individualism; artist's status rises.
 - **Technical and aesthetic developments** In painting and sculpture; perspective, direct observation, personal expression, emergence of portraiture.
 - **Florence as centre** Also Padua and Siena; Duccio, Giotto, Lorenzo Ghiberti, Donatello, Fra Angelico, Paolo Uccello, Masaccio, Piero della Francesca, Andrea Mantegna, Sandro Botticelli.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Masaccio (b. 1401 near Florence, d. 1428 Rome; based in Florence, closely associated with Brunelleschi and Masolino).
 - *Trinity*, fresco, Santa Maria Novella, Florence, c1427–28; tall narrow format extending from ground level and containing life-size figures of: God the Father, God the Son (Christ, on the cross), God the Holy Ghost/Spirit (in form of white dove/collar), Virgin Mary, St John the Evangelist, a male and a female donor, and a human skeleton.
 - Sandro Botticelli (c. 1444/5–1510); leading exponent of 'poetic' strand in Florentine Quattrocento painting.
 - *Adoration of the Magi*, tempera on panel, c. 1470–75; Uffizi Gallery, Florence. One of at least five major treatments of this theme by Botticelli, two earlier ones being in the National Gallery in London. Commissioned by merchant, money-changer and embezzler Guasparre del Lama, who (with white hair, wearing a light blue robe and looking out at the viewer) is depicted amid the figures on the right. Botticelli himself probably the figure on the extreme right, in the same group, also looking out at the viewer. The Medici family also represented, including Cosimo the Elder (who had died in 1446) as the elderly king kneeling before the Virgin and infant Christ. Scholars differ on whether the dark haired man on the right, dressed in black and red, represents Giuliano or Lorenzo (the Magnificent). The Holy Family shown amid the ruins of a classical building fitted with a makeshift timber roof.

UNDERSTANDING

- Comparison and contrast, e.g.:
 - Masaccio. Major figure in further progression from Byzantine/Gothic traditions to Renaissance realism. Classical influences/references in the work. Earliest Renaissance painter to use Brunelleschi's discovery of scientific (vanishing point) perspective (or *rediscovery*; some Greek and Roman mosaics and frescoes arguably indicate knowledge of perspective), as best seen in *Trinity*, c1427–28; religious figures seen from a single point in time and space corresponding with that of typical human observer standing in front of the painting (vanishing point/eye-level at foot of cross); realistic portraits of donors incorporated, at a slight remove, with the holy figures. Leading painter in use also of shading, realism, gesture, continuous narrative; Christian symbolism with Humanist influence.
 - Botticelli. Renaissance naturalism/realism but with increasing sense of Neoplatonism influence, individualism and personal expression.
 - High prominence given to images of the artist himself, his patrons (including at least one deceased) and their social circle, all in contemporary (Florentine) dress, within the Biblical scene (religious belief overcoming normal disjunctions of time and space).
 - The very distinctive quality of his languidly poetic painting style.
 - General rise in artist's status as discerning patrons – for reasons of self-aggrandisement, aesthetic pleasure, connoisseurship, religious belief, or whatever – seek out, support and nurture artistic talent.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 3 – European art Renaissance to Rococo

121.103: Compare and contrast two works that exemplify for you very different artistic approaches in the Renaissance to Rococo period. Establish relevant contexts.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context
 - **Netherlands** Emergence from Gothic tradition; technical and aesthetic developments; individualism, realism, some fantasy and grotesqueness; religious and secular subjects; Jan Van Eyck, Hieronymus Bosch, Pieter Bruegel the Elder.
- and/or
 - **Baroque Flanders and France** Baroque exuberance and sensuality in painting and sculpture, Peter Paul Rubens, Pierre Puget; classical tendency within Baroque, Nicolas Poussin; pioneering landscape genre, Claude Lorraine.
- and/or
 - **Rococo France** Fêtes galantes and other aristocratic dalliances; Jean-Antoine Watteau, François Boucher, Jean Honoré Fragonard; intimate and tranquil domesticity, Jean-Baptiste Chardin.
- and/or
 - **Rococo Britain** Satirical social commentary, William Hogarth; animal anatomy and 'portraiture', George Stubbs; portraits and landscapes of the gentry, Thomas Gainsborough.
- and in summary
 - Netherlands, Baroque Flanders and France, Rococo France and/or Rococo Britain, as not already covered.
- Identification of required practitioners and works, and descriptions of works, eg:
 - François Boucher (1703–70). Rococo painter renowned for his decorative treatments of classical themes.
 - *Triumph (or Birth) of Venus*, 1740. Venus seated among rocks beside a benign sea. She and her five accompanying sea nymphs nude, as are eleven cherubs or putti, who fly above her or disport themselves in the sea, and what may be three ruddy-skinned Tritons (upper body, human male: lower, fish). White doves and dolphins also present. A great loop of salmon-pink and silver striped silk floats over Venus, carried by the flying putti.
 - Jean-Baptiste Chardin (1699–1779). Painter of still lives and domestic scenes; elected to the French Royal Academy on strength of *The Skate (or The Ray)*, 1728:
 - *The Young Schoolmistress*, c. 1735–36. Against a plain but delicately modulated grey background, a shallow interior scene with, in the left foreground, a plain wooden cabinet behind which a child, aged about five, points intently at some papers on the cabinet. On the right is a teenage girl in left profile who gazes at the child's down-turned eyes and points to the papers with a stylus held in her right hand. She wears blue and white dress, and pink and white cap; muted pink and white is seen also in the child's cap.

UNDERSTANDING

- Analysis/interpretation/appraisal, e.g.:
 - Boucher
 - *Triumph (or Birth) of Venus*. Influence of Tiepolo. Delicate pale complexions of Venus, nymphs and putti underscore the artificiality of the scene; a palette often criticised as too close to that of cosmetics. Mythology used as pretence for dreamy, languorous, escapist eroticism with little or nothing suggestive of the bloodiness of a 'triumph' or a 'birth'. Boucher, in particular among Rococo painters, strongly attacked by Diderot and other Enlightenment, Neoclassical or proto-Neoclassical critics.
 - Chardin:
 - *The Young Schoolmistress*. Typical of his figure paintings (produced mainly between early 1730s and mid 1750s) and very different from other Rococo artistic approaches. World of middle-class domesticity, of servants and the commonplace; austere, simple, sober, dignified naturalism; some kinship with 17thC Dutch domestic scenes.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 4 – French painting 1780–1870

121.104: Compare and contrast two examples of French painting 1780–1870 exemplifying very different artistic approaches. Establish relevant contexts.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:

- **Neoclassicism** The Enlightenment; time of revolutions against religious and state establishments; Ancient Egyptian, Greek and Roman artefacts stimulate scholarly and popular interest; Academy and the Prix de Rome; reaction to Rococo; Jacques-Louis David, political as well as artistic involvement; Jean Auguste-Dominique Ingres, Neoclassical champion with Romantic tendencies.

and/or

- **Romanticism** Church and state give ground to private patronage; literary and exotic themes favoured; 'cult of the individual' given expression in rise and fall of hero-leader Napoleon; challenge to Academic artistic methods and values; sketchiness, drawing with brush, strong colour; Théodore Géricault, Eugène Delacroix.

and/or

- **Realism** Conflict with political and artistic establishments; egalitarian values; struggle to establish landscape genre; Barbizon School, Camille Corot, Gustave Courbet, Jean-François Millet, Honoré Daumier.

and in summary

- Neoclassicism, Romanticism and/or Realism, as not already covered.
- Identification of required practitioners and works, and descriptions of works:
 - Jacques-Louis David (1748–1825); strong supporter of both French Revolution (1789) and Napoleon; latterly exiled in Belgium and refused burial in France for political reasons.
 - *Oath of the Horatii*, 1784–85. Ancient Roman theme of personal sacrifice for greater (social) good as dramatised in Corneille's play *Horace*, 1640. David invents shallow stage-like setting with three figure-groups framed by three Roman Doric/Tuscan arches; from left to right, three Horatii brothers, each with right hand raised; father holding up three swords; three seated women and two small children; forms clearly delineated.

and/or

- Théodore Géricault (1791–1824). Leading painter of early French Romanticism; independent means freed him from need to sell his work to live; his two great passions, painting and horses; dies prematurely following riding accident.
 - *Raft of the 'Medusa'*, 1818–19. Large makeshift raft with 20 or so figures, alive and dead, shown on dark heaving sea against yellowish, stormy sky. Illustrating aftermath of the French frigate *Medusa's* foundering off Senegal, on west coast of Africa, 1816. Allegations of incompetence and cowardice against politically appointed captain who abandoned 150 to the raft, only 15 or so surviving when rescued.

and/or

- Eugène Delacroix (1798–1863). His father fought the 1789 Revolution cause and was later Foreign Minister under the Directoire, but ongoing speculation that his natural father might actually have been the statesman Talleyrand. Studied under Guérin at same time as Géricault. Following Géricault's early death, Delacroix championed Romanticism against Ingres' championing of Neoclassicism. His *Journals* testify to a fine and independent mind and are still valued for the insights they provide into the creative process. Literary influences (Dante, Shakespeare, Goethe, Byron...) often seen in his subject choice. Travels to England (1825) and Morocco (1832) influential on his work, the latter a vehicle for an exotic strand within his work. His work frequently criticised by Academicians but he was nevertheless awarded many prestigious government commissions.
 - *The Death of Sardanapalus*, 1827. Based on Lord Byron's play *Sardanapalus*, 1821, which was in turn based on legend of a king of Nineveh (Assyria, c. 8thC BC) who, facing defeat, orders that his city and palace be burned, his wives, concubines and favourite horses put to death, before committing suicide himself. A scene of chaos, death and destruction in the king's bedchamber. Top left, Sardanapalus, in white robes and with a full dark beard,

reclines on a large dusky pink bed, its near corners in the form of golden elephants' heads, whilst a servant carries in from the left a poisoned drink with which the king will end his life. Top right, a glimpse of the city walls amid smoke and fire. Bottom right, a servant stabs to death a nude woman. Bottom left, a black servant pulls on the reins of a richly harnessed white horse whilst stabbing it in the neck.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal/comparison and contrast, e.g.:
 - David.
 - *Oath of the Horatii*. Neoclassical severity of form and message – sacrifice for greater social good – contrast strongly with dreamy indolence of immediately preceding Rococo work. Classical influence apparent in form and theme. Product of lengthy and systematic academic painting method (preparatory studies; compositional drawings; composition transferred to painting surface; monochromatic underpainting; colour glazes gradually built up; details and highlights added). The work commissioned on behalf of Louis XVI but, in the view of many commentators, playing a part in stirring revolutionary feelings that climaxed 4–5 years later, eventually leading to the execution of Louis. Stressed social, rather than individual, dimension/issues.
 - and/or
 - Géricault.
 - *Raft of the 'Medusa'*. Romantic focus shifts towards the individual and the darker side of nature, including human nature, but the *Raft of the 'Medusa'* also has contemporary, politically confrontational theme. Meticulously researched and observed forms passionately rendered; criss-crossing diagonals and skewed, fractured pyramidal structure in the composition express survivors' alternating hope and despair; no reassuring verticals or horizontals; colour composition of 'bruised human flesh'.
 - and/or
 - Delacroix.
 - *Death of Sardanapalus*. A dynamic, turbulent and richly exotic scene, very different in subject, feel and treatment from what would be expected of Neoclassicism. Sense of 'drawing with the brush' – colour and form developed simultaneously. Colour composition predominantly of reddish pink, gold and white offset against dark background. Languid figure of the king passively observing the violence and mayhem surrounding him; erotic as well as exotic connotations; luxury and extravagance.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 5 – British painting 1780–1850

121.105: Discuss the variety of technical approaches (in other words, differences in painting mediums and methods) seen in British painting 1780–1850. Establish contexts and refer to appropriate movements, painters and works in support of your answer.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Watercolour landscape painting** Dutch influence; working outdoors directly from nature; exploiting spontaneity, fluidity and aesthetic economy of watercolour medium; John Crome, Thomas Girtin, John Sell Cotman.
 - **Romantic landscape** Influenced by Claude Lorrain and Dutch landscapists; working outdoors directly from nature; challenge to Academic artistic methods and values with increasing importance given to the sketch and other aesthetic innovations; various reflections on landscape in an increasingly industrial and urban age; John Constable, J. M. W. Turner, Samuel Palmer.
 - **Academicism** Artists content for most part to work within the broad artistic and philosophical traditions associated with the High Renaissance; Henry Raeburn, William Etty, Edwin Landseer.
 - **Independents** Attention turned on inner worlds of fantasy, belief, obsession, dread; Henry Fuseli, William Blake, Richard Dadd.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Watercolour landscape painting.
 - John Sell Cotman (1782–1842).
 - *Aqueduct of Chirk*, c. 1804. Watercolour composed of large flat planes of colour; clear, clean structures; direct observation of the landscape motif.
 - Romantic landscape painting.
 - J. M. W. Turner (1775–1851).
 - *Rain, Steam and Speed, the Great Western Railway*, 1844. Oil on canvas; train approaching in sharp perspective over a bridge/viaduct; another arched bridge/viaduct visible on the left; train, sky, clouds, rain and steam very loosely rendered with little concern for fine detail.
 - Academicism
 - William Etty (1787–1849).
 - *The Combat: Woman Pleading for the Vanquished*, 1825. Oil on canvas. Large horizontal-format shore scene with sea, dark blue sky and clouds in background. In immediate foreground, two men fighting; figure on the left on his knees, with his broken sword on the ground before him, and about to be struck with a sword by the right-hand figure; a woman has her arms around the victor's waist and pleads for him to show mercy; figures nude or semi-nude; white and dark pink silk draperies.
 - Independents.
 - Richard Dadd (1817–86).
 - *The Fairy Feller's Masterstroke*, 1855–64. A small oil on canvas 'fantasy' work by the probably schizophrenic artist, showing a close-up of daisies and other small plants among which are some thirty 'fairies', one of whom wields an axe, about to split what looks like an acorn. Dadd had become mentally unhinged during an arduous journey through the Middle East, following which, in 1843, he murdered his father and spent the rest of his life in mental institutions. He continued to paint to the end of his life.

UNDERSTANDING

- Analysis/interpretation/appraisal, e.g.:
 - Watercolour landscape painting.
 - Cotman
 - *Aqueduct of Chirk*. Sense of place married to Classical sense of pictorial structure and design; austere decorative, exploiting economy and vivacity of the watercolour medium; 'truth to materials' attitude can be related to use of the medium by later painters, such as Cézanne, John Marin or Georgia O'Keeffe.

- Romantic landscape painting.
 - Turner
 - *Rain, Steam and Speed, the Great Western Railway*. Notably unacademic in painting method and disdain for detailed visual recording; expressive brushwork, vibrant colour composition and dramatic diagonals affirm the artist's Romanticism; emphasis given to imagination and creative interpretation; anticipating abstraction; nature, the British landscape and weather, used as pretext for near-abstract approach; man-made 'cloud' (of steam) produced by train also symbolic of driving force behind the Industrial Revolution.
- Academicism.
 - Etty.
 - *The Combat*. Influence of Venetian school, and especially Titian, apparent in the colours and tones of the figures and drapery; strong tonal contrasts; detailed, energetic, strained anatomies.
- Independents.
 - Dadd.
 - *The Fairy Feller's Masterstroke*. A miniaturist's accomplishment of technique and sense of realistic detail put to service of a vivid/unhinged imagination; various kinds of speculation possible on relationship between rationality and creativity; Dadd could be seen as anticipating Surrealism.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 6 – Lens-based art 1850–1945

121.106: Critically appraise a still photograph and a film that represent for you the very best of those lens-based arts in the years 1850–1945. Establish contexts in support of your two choices.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Pictorial photography** Technical limitations – gradually reduced – restrict early use mostly to landscape and portrait/figure studies; two dominant views, truthful visual record or means for artistic statement; informing and informed by painting; various exploratory, documentary and expressive agenda; William Henry Fox Talbot, Julia Margaret Cameron, Ansel Adams, Jacques-Henri Lartigue, Edward Steichen, Alfred Eisenstaedt, Robert Capa, Weegee (Arthur Fellig), Bill Brandt, Henri Cartier-Bresson.

or

- **Anti-pictorial photography** Informing and informed by abstract or semi-abstract painting; various exploratory and expressive agenda; El Lissitzky, Man Ray, Paul Strand, Alexander Rodchenko, Laszlo Moholy-Nagy.
- **Selected film directors** Dominance late 1920s to early 1950s of Classical Hollywood (or ‘continuity style’) cinema, and studio and star systems; fictive narratives working from enigma to resolution through chronological cause-and-effect conventions; variously defined genres (such as: action, western, comedy, horror, thriller, science fiction, musical, social concern); Cecil B. DeMille, Charlie Chaplin, Fritz Lang, Buster Keaton, John Ford, Sergei Eisenstein, Alfred Hitchcock, Walt Disney.

and, in summary

- Pictorial photography or Anti-pictorial photography, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Henri Cartier-Bresson (1908–2004). French photojournalist, son of a wealthy textile dealer. Trained in painting and influenced by Surrealism. 1930, lived briefly as a hunter in Africa. 1931–32, bought the Leica 35mm camera that he would use throughout his photographic career; early adopter of 35mm format and “street photography” style. Renowned for capturing “the decisive moment” (title of a book he published in 1952). Unstaged, and also insisted on no post-event editing or manipulation of his images. As a photographer, interested only in people interacting with spaces (uninterested in sports, fashion, war or other such genres). 1972, ceased working as a photographer and returned to painting.
 - *Place de l’Europe, Behind the Gare St. Lazare or Gare Saint Lazare*, 1932–33. Vertical format black and white photograph reportedly taken through a gap in a fence. Urban landscape with roofs, clock tower and railings in background. Against the railings, a poster or posters with the name “Railowsky” shown twice and the image of a leaping dancer shown twice. Also against the railings, beside a heap of large stones, is a workman and a wheelbarrow. Lower half, a large puddle and, lying across it, a short crudely made ladder. Off the right end of the ladder a middle-aged man leaps across the puddle, his heel and reflection just on the point of meeting. Left foreground, some broken hoops lie in the puddle. Posters, railings, workman, wheelbarrow and leaping man all reflected in the puddle against the light-toned sky.
 - John Ford (1894/5–1973; also forenamed variously as Jack, Sean, Aloysius, O’Fearn, Feeney and/or O’Feeney). Pioneering American film director (having worked as a writer and actor before directing his first film, *Tornado*, in 1917), winner of six Academy Awards and the American Film Institute’s first Life Achievement Award. Renowned especially for his distinctive compositional sense and his myth-making, genre-shaping westerns, mostly filmed in Monument Valley in Arizona and Utah, examples being: *Stagecoach*, 1939; *My Darling Clementine*, 1946; *Fort Apache*, 1948; *She Wore a Yellow Ribbon*, 1949; *Rio Grande*, 1950; and *The Searchers*, 1957. *The Grapes of Wrath*, 1940, his adaptation of John Steinbeck’s 1939 novel and starring Henry Fonda, was a particularly powerful attack on banks’ treatment of sharecroppers during the Great Depression. Irishness was also a recurrent theme (his parents were Irish immigrants and he was their youngest child), most notably in *The Informer*, 1935, and *The Quiet Man*,

1952. Actors he regularly featured included: John Wayne, Henry Fonda, John Carradine, Victor McLaglen, Harry Carey Jr and Ben Johnson (the latter until 1949 when a minor quarrel soured the working relationship).

- *Stagecoach*, 1939. This was Ford's first western since his *Bad Men*, 1926, and his first sound western. Writers: Ernest Haycox, Dudley Nichols and Ben Hecht. Music (including compilation of 17 American folk tunes from the 1880s): Gerard Carbonara. The film won two Academy Awards. 1880 and with the Apache leader Geronimo on the warpath, a stagecoach travels east-bound from Tonto, in Arizona, to Lordsburg, New Mexico Territory, through the majestic Monument Valley landscape (artistic licence taken with the geography). The passengers are a colourful mix: Dallas (Claire Trevor), a prostitute driven out of town by ladies of the Law and Order League; an alcoholic doctor, Doc Boone (Thomas Mitchell); a timid whiskey salesman, Samuel Peacock (Donald Meek); a pompous bank manager, Henry Gatewood (Berton Churchill), absconding with his bank's deposits; a genteel and pregnant southerner, Lucy Mallory (Louise Platt), travelling to meet her cavalry officer husband; and Hatfield (John Carradine), another genteel southerner, but also a gambler. Along the way they take on board the Ringo Kid (John Wayne, in the role that began his rise to stardom), a wronged fugitive out to avenge the murders of his father and brother. Dallas and Ringo warm to one another. An eventful journey includes a prolonged full-gallop Apache attack, culminating in rescue by the US cavalry. In Lordsburg, Gatewood is arrested and Ringo shoots the murderers of his father and brother. Expecting arrest, he, along with Dallas, are sent on their way back to his ranch.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Cartier-Bresson.
 - *Place de l'Europe*. Often cited as one of the great photographic images and a superb example of capturing "the decisive moment" – timing themed in the clock, leaping man and dancer, and photographer's capturing the moment just before the leaping man and his reflection touch. "Stalking" his subjects as he did animals when he was an African hunter. Gritty urban environment (behind the Saint Lazare train station) underlined by the "Railowsky" poster(s) and the general "building site" appearance. Broken hoops relate to forms within the dancer image but also suggestive of industry (the wheel), and the fact that they are broken could be interpreted as somewhat ominous (period leading up to WWII).
 - Ford much admired for his prolificacy, artistry/craftsmanship as a filmmaker, storytelling abilities within the Hollywood tradition, and his significant role in helping shape the USA's national self-image. In more recent years also criticised for a tendency to over-simplify complex historical events and/or social issues/themes. His vision of the American west, in his early and middle work at least, for instance, has been criticised as romanticised, male-dominated, and simplistic in its good/bad categorising of settlers/Indians (or 'Native Americans'). His vision of Ireland similarly criticised.
 - *Stagecoach* a classic western widely acclaimed – by Orson Welles, among others – as one of the most influential films, in technical and other ways, ever made. Probably more than any other single film, it helped establish the modern western genre and its mythical resonances, from the opening woodblock style credits through to the alternating action and characterisation scenes, evocative music, epic landscapes, clear cut themes/issues, and laconic hero.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 7 – Painting 1880–1945

121.107: Give a broad critical appraisal of painting 1880–1945, establishing contexts and referring to appropriate movements, painters and works.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Fauvism** Active France c. 1899–1908; reaction to Impressionism; influences Post-Impressionism, Islamic art; aggressive, expressive, decorative use of intense colour; Salon d'Automne 1905 exhibition; Henri Matisse, Albert Marquet, André Derain, Maurice de Vlaminck.
 - **Cubism in France** Challenging Greek/Renaissance canon of beauty and representation; three main phases; Early, c. 1907–09; development of Cézanne's multi-viewpoint anti-perspectivism married to African tribal art influence; High/Analytic, c. 1910–12, multifaceted, monochromatic, use of letter-forms and collage; Synthetic, c. 1913–14, more individualistic, less fragmented formally, colour returns; Pablo Picasso, Georges Braque, Juan Gris.
 - **Futurism** Active Italy c. 1909–15; literary movement beginning; aggressively celebrating modernity, machines, dynamism, war; influenced by Cubism; Umberto Boccioni, Giacomo Balla, Carlo Carrà, Gino Severini.
 - **Die Brücke and Der Blaue Reiter** Die Brücke (The Bridge), active Dresden c. 1905–13; Expressionists celebrating various kinds of 'primitivism'; Ernst Ludwig Kirchner, Emil Nolde, Karl Schmidt-Rottluff. Der Blaue Reiter (The Blue Rider), active Munich c. 1911-14; Expressionists; various approaches, including abstraction; Wassily Kandinsky, Franz Marc, Paul Klee.
 - **Independent Expressionists** Unique experiences uniquely envisioned, arguably reflecting the North European's sense of introspection and isolation; painting of James Ensor, Edvard Munch, Paula Modersohn-Becker, Max Beckmann, Oskar Kokoschka.
- Identification of required movements, practitioners and works, and descriptions of works:
 - Fauvism, e.g.:
 - Henri Matisse (1869–1954), *Dinner Table, Red Version (or The Dessert: Harmony in Red)*, 1908; woman, dinner table and chair shown schematically against flat bright red ground; large arabesque forms of wallpaper carry through onto horizontal surface of the table itself; also spatially ambiguous is the garden scene top-left – window, mirror or picture-within-a-picture?
 - Cubism in France, e.g.:
 - Pablo Picasso (1881–1973), *Les Femmes d'Alger (O. J. R. Version O)*, 1906–07; five female nudes, in three different angular styles, shown in shallow pictorial space against icy blue and white ground, with brown curtain on left and still-life of fruit on a white tablecloth centre foreground; forms semi-abstract and spatially ambiguous.
 - Futurism, e.g.:
 - Umberto Boccioni (1882–1916), *The City Rises*, 1910; diagonal lines of men and lunging horses in foreground create strong sense of movement and energy, offset by static quality of vertical scaffolding along top of painting; flickering Impressionistic brushwork, indeterminate forms and strong colours.
 - Die Brücke and Der Blaue Reiter, e.g.:
 - Paul Klee (1879–1940), *They're Biting*, watercolour, 1920; whimsical stick-drawing portrayal of angler, boat, sun and fish; child-like; conceptual rather than perceptual treatment (no use of perspective); soft yellow-green background.
 - Independent Expressionists, e.g.:
 - Edvard Munch (1863–1944), *The Scream*, 1893; nausea-inducing curves and perspective; strident colour composition; semi-abstract.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal:
 - Fauvism, e.g.:
 - Matisse restricting perspective/depth effect; decorative two-dimensional forms held in balance with illusionary three-dimensional; Islamic influence evident in use of arabesques and flat, decorative colour planes, as also influence of Early Renaissance Italian ‘primitive’ Giotto.
 - Cubism, e.g.:
 - Picasso develops further Cézanne’s multi-viewpoint anti-perspectivism and allies it to forms influenced by Ancient Egyptian, Iberian and African tribal artforms – all directly challenging “Renaissance” norms.
 - Futurism, e.g.:
 - Boccioni celebrates dynamism of modern life; forms dissolve and spatial depth restricted; semi-abstract expression of movement and energy produced by welter of colourful brushstrokes.
 - Die Brücke and Der Blaue Reiter, e.g.:
 - Klee affecting child-like, untutored sensibility.
 - Independent Expressionists, e.g.:
 - Munch rejects Renaissance-style realism/naturalism for semi-abstract self-expression of a troubled inner reality.
 - General context, e.g.:
 - Growth of science, technology, industry and commerce.
 - Developments in transport and communication systems.
 - Development of multi-national, multi-cultural, perspectives.
 - Questioning of religious, philosophical and – latterly – scientific certainties.
 - Influence of psychoanalysis.
 - Capitalism and communism; market-led and command economies.
 - Impact of two world wars.
 - Rise of liberal democracy.
 - Emergence of youth culture.
 - Influence of Feminism.
 - Consequences of mass production, communication, and transport.
 - Environmental/ecological concerns.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 8 – Painting 1910–1945

121.108: Western society 1910–1945 experienced massive conflict and change. Briefly set this statement in context and discuss how painting of the time reflected these circumstances, referring to appropriate movements, painters and works.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Abstraction** Representation of exterior world rejected; colour and form arranged according to formal rules; notion of ‘universal visual language’. De Stijl: for the impersonal and mechanical; Piet Mondrian, Theo van Doesburg. Bauhaus: Wassily Kandinsky, Paul Klee, Josef Albers. Suprematism and Constructivism: Kasimir Malevich, El Lissitzky, Alexander Rodchenko.
- and/or
 - **Surrealism** Active across Europe c. 1920–39; publicly launched Paris 1924; development from Dada; artistic exploration of irrational and subconscious; influenced by psychoanalysis of Freud and Jung; use of accident, chance, automaticism; ‘Automatic’ Surrealism, Max Ernst, Joan Miró, André Masson; ‘Dream’ Surrealism, Salvador Dali, René Magritte, Paul Delvaux.
- and/or
 - **School of Paris** Paris, progressive art centre; various figurative approaches; Amedeo Modigliani, Chaïm Soutine, Marc Chagall, Henri Matisse, Pablo Picasso.
- and/or
 - **North American** Armory Show, 1913; influence of immigrant European avant garde; search for an artistic American identity corresponding with USA’s rise to super-power status. Regionalism: aesthetically and politically conservative; Grant Wood, Thomas Hart Benton. Independents: Georgia O’Keeffe, Edward Hopper.
- and in summary
 - Abstraction, Surrealism, School of Paris and/or North American, as not already covered.
- Identification of required movements, practitioners and works, and descriptions of works, e.g.:
 - Abstraction
 - Wassily Kandinsky (1866–1944), widely credited as first abstract artist; initially member of Der Blaue Reiter (active in Munich c. 1911–14) before joining Bauhaus staff:
 - *Composition IV*, 1911; seemingly fully abstract, presenting autonomous bright colours and vigorous black lines, but suggestion of a blue mountain (right of centre), a rainbow (left of centre) and sky; three small rectangular red patches seen against the “blue mountain”.
 - El Lissitzky (1890–1941)
 - *Beat the Whites with the Red Wedge*, 1920; poster. Historical context: following the Russian revolutions of February/March and October/November 1917, civil war 1918–20 between the (Communist) Bolsheviks (Reds) and (anti-Communist) anti-Bolsheviks (Whites). El Lissitzky’s poster an arrangement of upper-case Cyrillic type and various geometrical shapes in red, black and white, the most prominent being a large, sharply angled, red triangle pointing left-to-right and penetrating a white circular shape on the right.
 - Piet Mondrian (1872–1944); a leading exponent of abstraction and member of De Stijl:
 - *Broadway Boogie-woogie*, 1942–43; an example of the late modification to his mature geometrical style following his escape from Europe to New York during WWII; square-format, hard-edge abstract using only vertical and horizontal forms and the colours white, grey, yellow, red, blue and black; narrow bands of yellow against white ground with the other colours at intervals superimposed.
 - School of Paris
 - Pablo Picasso (1881–1973). Co-founder of Cubism and widely considered the greatest visual artist of his time.
 - *Guernica*, 1937; oil on canvas, 11½ × 25½ ft/3.5 × 7.77 m; Museo del Prado, Madrid. Context: Spanish Civil War, 1936–39, between Republican and Nationalist (or Fascist) forces; 1936, the beleaguered Republican government commissions a Picasso artwork for the Spanish pavilion at the Paris International Exhibition of

1937. Picasso willing but without a subject, until 28 April 1937, when, supporting General Franco's Nationalist/Fascist forces, German and Italian warplanes bomb Guernica, the historic capital of the Basque region in Spain, killing about three thousand civilians, mostly women and children. Picasso rapidly produces an 'easel' painting of mural dimensions in semi-abstract monochrome, depicting, left to right: a mother wailing and holding the body of her dead child; a bull; a fallen and broken warrior; a wounded horse; an electric bulb emitting jagged rays of light; three distraught figures, one, seemingly, a woman with an outstretched right hand holding an oil lamp.

UNDERSTANDING

- Analysis/ interpretation/ significance/ appraisal, e.g.:
 - Abstraction
 - Kandinsky
 - *Composition IV*: colours, shapes and forms within this painting relate directly to earlier works, including one entitled *Battle (or Cossacks)*, 1910; red rectangular patches can be identified as Cossacks' hats, angular black outline on "blue mountain" a castle, a horse to the left; progress towards full abstraction affirmed in the titles themselves (from representational to formal referencers); aesthetic pleasure taken from painterly elements of line, colour, shape *almost* divorced from material world.
 - El Lissitzky
 - *Beat the Whites with the Red Wedge*. Arguably more graphic design than fine art. Work of propaganda for the (communist) Red Army cause during the 1918–20 civil war with the anti-revolutionary White Army. Intended for a mass audience, many of whom were illiterate; abstraction used as a 'universal visual language' to convey message of Red Army victory.
 - Mondrian
 - *Broadway Boogie-woogie*: Mondrian seems invigorated and enthused by his escape from WWII Europe to the comparative freedom, safety and plenty of New York. The rectilinear grid pattern of New York streets and avenues may be adduced as one reason for the late modification to his mature abstract style, as seen in this and other works just before his death in 1944. He was also a jazz lover, as the title of this work suggests, and jazz's staccato syncopations and rhythms are well expressed.
 - School of Paris
 - Picasso
 - *Guernica*. Monochromatic treatment and areas of text-like patterning reminiscent of newspapers and news photographs, lending the painting an urgent and tragic quality. The bull and wounded horse strong associations with the Spanish bullfight and also with many Picasso works before and since 1937 – sometimes in the form of the man-bull or minotaur. The bull ambiguous, in symbolising maleness, life and power but also, in the bullfight, it is penetrated and killed. The wounded horse, a recurring symbol of the female for Picasso.
 - General context, e.g.:
 - Growth of science, technology, industry and commerce.
 - Developments in transport and communication systems.
 - Development of multi-national, multi-cultural, perspectives.
 - Questioning of religious, philosophical and – latterly – scientific certainties.
 - Influence of psychoanalysis.
 - Capitalism and communism; market-led and command economies.
 - Impact of two world wars.
 - Rise of liberal democracy.
 - Influence of Feminism.
 - Consequences of mass production, communication, and transport.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 9 – Sculpture 1870–1945

121.109: Western society 1870–1945 experienced massive conflict and change. Briefly set this statement in context and discuss how sculpture of the time reflected these circumstances, referring to appropriate movements, sculptors and works.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Cubism and Futurism** Challenging Greek/Renaissance canon of beauty and representation. Cubism: Picasso, Henri Laurens, Jacques Lipchitz, Constantin Brancusi. Futurism, Umberto Boccioni.
 - **Dada** Active Zürich, Berlin, Cologne, New York, c. 1915–22; break with all traditions of artistic creation, including manual craftsmanship; use of accident, chance, readymade, performance; Jean (Hans) Arp, Marcel Duchamp.
 - **Surrealism** Active across Europe c. 1920–39; publicly launched Paris 1924; development from Dada; artistic exploration of irrational and subconscious; influenced by psychoanalysis of Freud and Jung; Max Ernst, Joan Miró, Jean (Hans) Arp, Alberto Giacometti.
 - **Independents** From Realism/Impressionism to Abstraction; Auguste Rodin, Henri Gaudier-Brzeska (Gaudier), Jacob Epstein, Pablo Picasso, Henry Moore, Barbara Hepworth.
- Identification of required movements, practitioners and works, and descriptions of works, e.g.:
 - Cubism and Futurism
 - Umberto Boccioni (1882–1916)
 - *Unique Forms of Continuity in Space*, 1913 (bronze, cast 1931). Schematic form of running or striding human figure apparent beneath an ‘envelope’ of turbulent curved and angular abstract forms, reminiscent of a loosely clothed figure in a wind tunnel.
 - Dada
 - Jean (Hans) Arp (1887–1966); Dada and Surrealist sculptor and painter.
 - *Collage Made According to the Laws of Chance*, 1916. Example of automatic or chance-based techniques; abstract forms.
 - Surrealism
 - Alberto Giacometti (1901–66); Swiss sculptor and painter, associated with Surrealism until 1935.
 - *Man Pointing*, 1947; bronze. Following his more abstract Surrealist work this is a very early example of Giacometti’s mature style, rendering the human form as extremely tall and thin.
 - Independents
 - Jacob Epstein (1880–1959)
 - *Torso in Metal from the “Rock Drill”*, 1913–16 (bronze, Tate Gallery, London). A semi-abstract robotic torso and head apparently inspired by the sculptor’s experience of seeing an operator using a rock drill in a quarry; predominantly angular, geometrical forms; abdomen and engine-like rib-cage hollowed out to reveal a mysterious organic form within.
 - Henry Moore (1898–1986). Leading British sculptor of his time, much influenced by Ancient Mexican, Sumerian and Egyptian sculpture. He had fought in WWI, was gassed at the battle of Cambrai in 1917, and was an Official War Artist in WWII. His ‘Shelter Drawings’ of massed sleepers in the London Underground tunnels, sheltering from the blitzes, are among the most memorable works to emerge from WWII (scarcity of raw materials made large scale sculpture impractical during the war itself).
 - *The Falling Warrior*, c. 1956; bronze (one of seven castings); Walker Art Gallery, Liverpool. Semi-abstract portrayal of falling and dying nude warrior. The figure’s left foot and right forearm are grounded, as is a round shield behind his head, but the rest of the body has not quite landed. The form of the body is simplified, the head smaller than normal, and the bronze surface pitted and gouged.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Cubism and Futurism, e.g.:
 - Boccioni
 - *Unique Forms of Continuity in Space*. A major example of fundamental shift away from Greek/Renaissance canon of representation. Futurist semi-abstract expression of dynamism, energy, movement – and rejection of representational art of the past (although works such as the *Nike of Samothrace*, c. 250–190 BC, and Niccolò dell’Arca’s running woman in his *Lamentation* terracotta group sculpture of c. 1485–90, can be seen as quite close precedents – see e.g. H. W. Janson, *History of Art*, 1962, 4th ed., Thames and Hudson, 1991, p. 761).
 - Dada
 - Arp
 - *Collage Made According to the Laws of Chance*. Exemplifies almost total rejection of western artistic traditions, including representation, artistic intention and technical skill; can be related to use of automaticism in Freudian and Jungian psychoanalysis.
 - Surrealism
 - Giacometti
 - *Man Pointing*. Reconnects with the representation/figuration tradition but in an original way widely seen as evocative of humanity’s “existential” condition.
 - Independents
 - Epstein
 - *Torso in Metal from the “Rock Drill”*. Taut human and machine forms fused; the heavy bronze shaft of a neck thrusts the visor-like head sideways, beyond what a merely human neck could withstand. Not unusually in Epstein’s work, there are also complex sexual references, including the fact that this frighteningly powerful and intimidating robotic figure confounds expectations by seemingly containing within itself its own progeny.
 - Moore
 - *The Falling Warrior*. The moment of death effectively captured. Moore himself was recorded as saying of this piece: “In the *Falling Warrior* sculpture I wanted a figure that was still alive. The pose in the first maquette was that of a completely dead figure and so I altered it to make the action that of a figure in the act of falling and the shield became a support for the warrior emphasising the dramatic moment that precedes death” (http://www.liverpoolmuseums.org.uk/picture-of-month/display_picture.asp?venue=2&id=34). Of the stone-like head, he also stated: “It is because of the head’s importance that I often reduce it in size to make the rest more monumental” (ibid). The relative naturalism of this figure represents a certain re-engagement on Moore’s part with Greek and Renaissance sculptural forms – it is reminiscent, for instance, of the Hellenistic *Dying Gaul*, c. 230–220 BC.
 - General context, e.g.:
 - Growth of science, technology, industry and commerce.
 - Developments in transport and communication systems.
 - Development of multi-national, multi-cultural, perspectives.
 - Questioning of religious, philosophical and – latterly – scientific certainties.
 - Influence of psychoanalysis.
 - Capitalism and communism; market-led and command economies.
 - Impact of two world wars.
 - Rise of liberal democracy.
 - Influence of Feminism.
 - Consequences of mass production, communication, and transport.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 10 – Irish art 1900–1945

121.110: For Ireland, as elsewhere, 1900–1945 was a period of conflict and change. Briefly set this statement in context and critically appraise two examples of Irish art, by different artists, that you consider especially reflect these circumstances.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Academic painting and sculpture** Artists content for most part to work within the broad artistic and philosophical traditions associated with the High Renaissance; John Lavery, Rosamund Praeger, James Humbert Craig, William Orpen, John (Seán) Keating, Frank McKelvey, John Luke, Tom Carr.
 - **Modernist painting and sculpture** Artists questioning Eurocentric and Renaissance artistic values, conventions; ‘technically introverted’, emphasising aesthetic and formal elements; various avant garde influences. Post-Impressionism: William Conor, Roderic O’Conor, Grace Henry, Jack Butler Yeats, Paul Henry. Cubism: Evie Hone, Mainie Jellett, Norah McGuinness, Nano Reid; Surrealism, Newton Penprase.
- and in summary
 - Academic painting and sculpture or Modernist painting and sculpture, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - (Sir) William Orpen (b. Co. Dublin 1878; d. London 1931), Irish/British painter loosely associated for a time with Irish Celtic Revival; Official War Artist during WWI; highly successful portrait painter in Edwardian Britain; critical reputation declined as his financial success grew, but now some signs of recovery.
 - *The Holy Well*, c. 1915; tempera on canvas, National Gallery of Ireland. One of his ‘allegorical’ paintings; almost twenty figures, about half nude or semi-nude, shown against a barren landscape, with a strong blue of the sea or a lake in the middle distance; corbelled-stone beehive huts and a Celtic cross on the right suggest this is a place of Irish pilgrimage, although the predominantly warm canvas-coloured hues resemble more a Mediterranean setting. Top-left, the painter Sean Keating (1889–1977), a prominent supporter of the Irish Celtic Revival and also Irish independence, truculently poses against a bare tree. Immediately beneath him the holy well. A monk or priest stands before it, hands and head uplifted whilst receiving naked penitents.
 - and/or
 - Jack Butler Yeats (1871–1957). Having begun as an illustrator, progressed through Post-Impressionism into a personal form of Expressionism (similar to that of his friend, the Austrian Expressionist painter, Oskar Kokoschka). Sympathetic politically to Irish independence.
 - *Communicating With Prisoners*, c. 1924. Historical context: probably painted during or shortly after the Irish Civil War, 1922–23 (the conflict between those supporting the Anglo-Irish Treaty of 1922, that established an independent Irish Free State within the British Empire, and those opposed to it); various women supporters of the anti-Treaty, or Republican, cause imprisoned in Kilmainham Jail. Centre foreground, a group of eight women, their backs to the viewer, are seen looking towards the top of a high round tower, part of Kilmainham Jail, where women prisoners have gathered at the windows. A poster covered wall or hoarding is in the left foreground; one partly visible advertising poster showing a female figure, dressed in orange with white collar and cuffs, pointing towards the right. Beyond the foreground women a muted blue silhouette of buildings against a hazy sky.
 - and/or
 - John (Seán) Keating (b. Limerick 1889, d. Dublin 1977). Irish academic, mostly narrative, painter closely associated with Irish Celtic Revivalism and Irish Nationalism. 1911, began studies at the Metropolitan School of Art, Dublin, and studied for a time under William Orpen.
 - *Men of the West*, 1916 (Hugh Lane Municipal Gallery of Modern Art, Dublin). Historical context: painted at a particularly turbulent time; at the height of Irish Nationalists’ struggle for independence from Britain and also in the middle of WWI. Three men in casual

dress – open shirts, wide-brimmed hats, waistcoats – holding rifles, with a cloudy sky behind them and an Irish tricolour on the left. The left-hand, bearded figure is Keating himself. His brother and a friend posed for the other moustached figures.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Orpen
 - *The Holy Well*. By Academic standards, somewhat flat and decorative treatment, reminiscent of the Symbolist paintings of Puvis de Chavannes (1824–98). Choice of tempera perhaps a factor in the slight ‘primitivism’ here. Painted at the outset of WWI and also at a time of great political tension in Ireland. Orpen himself had divided Irish–British loyalties and *The Holy Well* can be interpreted as critical of Irish Catholicism and Republicanism. The Mediterranean–Irish disjunction, like the religiosity–nudity references (also seen in Puvis de Chavannes), possibly reflects his feeling of no longer being at home in the country of his birth.
 - and/or
 - Yeats
 - *Communicating With Prisoners*. Attention directed towards the small and indistinct forms of the women prisoners and the distance between them and their supporters. Yeats uses various means to this end, including: the orange-clad pointing arm in the poster, the gazes of the supporters; warm foreground colours contrasting with bluish in the tower, distant buildings and sky; strong tonal contrasts in the foreground and weak in the distance; foreground detail contrasting with simplified forms in the distance. Paint quite freely and loosely applied, but not yet to the degree seen in his mature Expressionist style.
 - and/or
 - Keating,
 - *Men of the West*. The title probably alludes to men in the west of not only Ireland but the USA, a country that had earlier fought for and achieved independence from Britain. This allusion is reinforced by the ‘western’ or cowboy-like dress and guns.
 - General context, e.g.:
 - Growth of science, technology, industry and commerce.
 - Developments in transport and communication systems.
 - Development of multi-national, multi-cultural, perspectives.
 - Questioning of religious, philosophical and – latterly – scientific certainties.
 - Influence of psychoanalysis.
 - Capitalism and communism; market-led and command economies.
 - Impact of two world wars.
 - Rise of liberal democracy.
 - Influence of Feminism.
 - Consequences of mass production, communication, and transport.
- Any other valid content to be identified at the standardising meeting and credited.