



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2011**

History of Art

Assessment Unit AS 1

assessing

Module 1: Art

[AD111]

WEDNESDAY 8 JUNE, MORNING

**MARK
SCHEME**

AS Generic Mark Scheme

Assessment Criteria	Level 1 0–12	Level 2 13–24	Level 3 25–36	Level 4 37–48	Level 5 49–60
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 1 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, biographical information within the Mark Scheme may occasionally be extensive – more than expected of a "basic biography" in 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

112.101 Explain how sculpting techniques developed over the course of Greek sculpture, supporting your answer with critical appraisals of three appropriate works.

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.
 - **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 Lysippos.
 - **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 Lysippos.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - *Kore in Dorian Peplos*, c. 530 BC (Acropolis Museum, Athens); practitioner unknown; Archaic polychromatic free-standing marble female (kore) figure; rigid vertical pose; limited sense of female form beneath fairly rigid peplos garment; “Archaic smile”.
 - *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.
 - *Old Market Woman*, 2nd C. BC; practitioner unknown; arms largely missing; Hellenistic depiction of old woman, stooped and wrinkled, carrying basket of fruit and/or birds; long thin belted dress, slipping off one shoulder.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - *Kore in Dorian Peplos*: adheres to Archaic convention of showing female (kore) figure clothed only; Egyptian influence and “blockishness” of the stone still evident, relating to architectural form of the column; weight evenly balanced, legs in same plane, shoulders and pelvis do not veer from the horizontal; use of colour and separation of arms from torso among indications of growing realist interest but, overall, limited sense of life and movement.
 - *Kritios Boy*: key work exemplifying transition from Archaic to Classical; compact upright, basically symmetrical, 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.
 - *Old Market Woman*: example of Hellenistic realism; departure from idealised goddesses – in their physical prime – of the Archaic and Classical periods; direct observation of everyday reality; birds/fruit possibly religious (Dionysian?) offering; old woman’s dishevelled appearance may signify certain freedom accorded women past child-bearing age.

- Discussion of technical developments, e.g.:
 - Early Greek stone standing figures distinguished from Egyptian precedents largely by progressive naturalism and, most conspicuously, gradual elimination of stone from the negative forms (e.g., connecting one figure to another, one leg to another, or an arm to a torso); weakness of stone in tension restricts progressive naturalism (e.g., means of physical support have to be found for inclined torsos or extended limbs); little such restriction with bronze, particularly when used with the lost-wax technique.
 - Greek sculptors had plentiful supplies of high quality white marble, an ideal sculpting stone (Egyptian sculptors, in contrast, had little choice between very soft limestone and very hard granite); working practices developed and refined over many generations; polished white marble close visual approximation to conventional female complexion in Greek art.
 - Improvements in tools and equipment. In early Egyptian sculpture, hard stones were sometimes the only or main cutting tools. Progressive developments in ancient Egyptian and Greek sculpture included the use of copper, bronze, iron and, finally, steel chisels. Drills, scaling machines and other tools and equipment were progressively developed.
 - Use of bronze (and especially the lost-wax technique) as a sculptural medium perfected over course of the three periods, the medium's tensile strength allowing greater freedom than stone in positioning figures;
 - Recent research on extant original life-size bronzes – and, in particular, the soles of the feet – suggests at least some were cast from life; if proven, adoption and development of bronze a strong impetus towards naturalism.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 2 – Early Renaissance Italian art

112.102 A sense of individualism and personal expression is a major characteristic of Early Renaissance Italian art. Discuss, establishing contexts and referring to appropriate artists and 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.:
 - Giotto di Bondone (c. 1267–1337); based in Florence.
 - “Crucifixion”, from *Scenes from the Life of Christ* frescoes, 1304–06, in Cappella Scrovegni (Arena Chapel), Padua; crucified Christ centrally placed within format that is slightly wider than it is high; shallow pictorial space with inexpertly foreshortened angels shown against blue sky; a group of figures either side, figures on left with haloes; kneeling woman on left hand side at foot of Cross; soldiers plus one haloed figure in group on right.
 - Masaccio (b. 1401 near Florence, d. 1428 Rome; based in Florence, closely associated with Brunelleschi and Masolino).
 - *Trinity*, fresco, Santa Maria Novella, Florence, c. 1427–28; 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 identifications of, say, Giuliano and Lorenzo (the Magnificent). The Holy Family shown amid the ruins of a classical building fitted with a makeshift timber roof.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Giotto leading pioneer from Gothic and Byzantine painting traditions into Early Renaissance realism; gold backgrounds replaced by semblance of “real’ blue skies, landscape details, and perspective/foreshortening; figures and expressions individualised, informed by direct observation.

- 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*, c. 1427–28; religious figures seen from a single point in time and space corresponding to 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. Increasing sense of individualism and personal expression may be adduced from:
 - 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.
- Sense of individualism and personal expression:
 - Gothic and Byzantine sense of godly omniscience (conveyed by generalised, idealised or otherwise stylised imagery) challenged by Renaissance human-centred observation from single point fixed in space and time, powerfully expressed in painting by adoption of scientific perspective.
 - 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

112.103: Art of the Renaissance to Rococo period reveals many and varied ways people had of viewing the world and their place within it. Critically appraise two works that you see as illustrating very different world views, establishing 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** Fête 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, e.g.:
 - Jan (or Johannes) van Eyck (c. 1390–1441):
 - *The Arnolfini Portrait* also known as *The Arnolfini Wedding*, 1434. Very early major example of painting in oils. Double portrait of Italian merchant/ banker Giovanni di Nicolao Arnolfini and his wife Giovanna Cenami, he holding her right hand, palm up, in his left hand. Arnolfini in long brown fur cape and wide-brimmed hat; his wife in long green dress, much gathered at the waist, and embroidered white mantilla. Comfortably furnished room (bed chamber, possibly bridal chamber), with brass chandelier overhead, window and oranges to the left; convex mirror (with the ten stations of the Cross vignettes in the round frame) on centre of back wall; red four-poster bed on the right and another red-upholstered bed or couch against the back wall; small terrier-type dog centre-foreground.
- and/or
- Hieronymus Bosch (b. Jeroen Anthoniszoon van Aken, in 's Hertogenbosch, Netherlands, c. 1450; d. 's Hertogenbosch 1516). His work influential and much sought after even during his own lifetime – his father and grandfather were also successful painters.
 - *The Garden of Earthly Delights*, c. 1500–05; triptych, oil on panel, central panel 220 x 195 cm, wings 220 x 97 cm; Museo del Prado, Madrid (acquired by Phillip IV of Spain in 1593).
 - In closed position, the wings depict the Creation of the Earth (on the third day, by the account in *Genesis*) – a flat land mass with scattered trees, surrounded by water and with clouds above, all in muted greys and greens and within a great transparent sphere floating in black space.

- The closed-wings Creation of the Earth scene, unpopulated and with its dullness of colour, serves to make all the more vibrant the scenes of teeming life, richly imagined, brightly coloured and minutely detailed, within the triptych. The left inside wing shows the Earthly Paradise, or Garden of Eden – a verdant landscape under a warm blue sky. In the foreground is a figure who appears to be Christ, with Adam sitting on the ground to the left and Eve to the right, her right hand held in Christ's left. A strange tree is to Adam's left and a fantastically shaped pink structure rises from a pond in the middle distance. A similar pink structure can be seen further back, upper left. A giraffe, elephant and unicorn are among the many kinds of bird and animal life depicted.
- The central panel depicts the Garden of Earthly Delights of the title. A great colourful landscape – teeming with male and female nudes and many kinds of fantastical animal-, bird- and fish-like creations – stretches into the far distance, again under a warm blue sky. Scale is freely altered, as in the middle left section where a kingfisher and some songbirds are bigger than men and women beside them. In the middle distance, echoing the left panel, is a pond or lake. Surrounding it are various strange pink and dark blue structures, and, in the middle, is a large blue globe with blue and pink forms rising from it.
- The right inside wing depicts what might reasonably be interpreted as Hell. The silhouettes of buildings are seen against a black sky riven by smoke and flame. The damned swarm through this nightmarish battle-like scene suffering torments of all descriptions. Again, scale and reason are freely manipulated – upper centre, for instance, the form of a crouching man has been grafted onto that of a tree. Oversized knives, musical instruments and a skewered pair of human ears are also prominent.

and/or

- Jean-Antoine Watteau (1684–1721):
 - *Embarkation for [the Island of] Cythera*, 1717–18; floating cherubs and softly focused parkland provide background to expensively attired aristocrats about to board a small sailing ship.

and/or

- 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 a blue and white dress, and pink and white cap; muted pink and white is seen also in the child's cap.

and/or

- George Stubbs (1724–1806):
 - *Hambletonian, Rubbing Down*, c. 1800; a famous bay racehorse shown in right profile; active pose; accompanied by groom and stable boy and shown against expanses of grass and sky; two small nondescript buildings in background.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Van Eyck:
 - *The Arnolfini Portrait*. Variously interpreted as a kind of marriage certificate, a depiction of the marriage ceremony itself, or as a celebration of marriage. Heavy look of Giovanna's stomach reflects contemporary fashion and not necessarily that she was pregnant. Richly symbolic in terms of love and Christian marriage but

the mirror, in particular, also a potent symbol of van Eyck's *realism*, the work, with its supreme handling of texture and form, widely regarded as one of the greatest realist paintings ever made. In the collection of Philip IV of Spain in Velázquez's time and considered to have been an influence on the Spanish painter's masterpiece *Las Meninas*, 1656 (King and Queen shown as reflections in a mirror centred on a back wall), which itself influenced many leading artists (Picasso, for instance, painted 58 versions of it).

- Bosch:

- *The Garden of Earthly Delights*: generally acknowledged as Bosch's greatest and most mysterious masterpiece. Essentially a visual history of the world and humanity's place within it from an unorthodox, even heretical, Biblical perspective. The Old Testament God of *Genesis* is replaced in the Garden of Eden scene by Christ, who holds the right hand of Eve. This can be read as the "marriage" between the second Adam, Christ of the New Testament, and his Church, represented by Eve. Bosch was possibly associated with a little known sect called the Adamites, who, at least theoretically, advocated something like the sexual freedom as might have existed in the Garden of Eden before sin and the loss of innocence. Grafted onto the Old and New Testament references there are probably at least two other categories of reference: astrological, as in the fantastical pink and blue structures throughout the work, and popular proverbs, as in the pair of lovers within the transparent sphere ("pleasure is as fragile as glass").

and/or

- Watteau:

- *Embarkation for Cythera*. Influence of Rubens; soft, indistinct painterly forms; dreamy, unworldly, escapist, sensuous, delicately erotic; reflecting privileged existence of French aristocrats prior to 1789 Revolution.

and/or

- 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.

and/or

- Stubbs:

- *Hambletonian*. Acutely observed "animal portrait" reflecting the artist's prolonged study of horse anatomy; lively, energetic pose although also an unrealistic one in that both fore- and rear-right legs are off the ground simultaneously; an example of Stubbs' compromising realism for sake of artistic composition.

- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 4 – French painting 1780–1870

112.104: Critically appraise two works – by different painters – that represent for you the very best of French painting 1780–1870. Establish contexts and give reasons in support of your choices.

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 practitioners and works, and descriptions of works, e.g.:
 - 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. Royal (Louis XVI) commission. 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.
 - or
 - *Death of Marat*, 1793. Commissioned by fellow leaders of the Revolution; vertical-format depiction of dead or dying revolutionary leader Marat in his bath; figure in bottom half of painting strongly lit against dark background; the murder weapon, a knife, bottom-left; Marat holds quill in his right hand; a note from his murderer, Charlotte Corday, in his left; vertical wooden packing case bottom-right inscribed with “À Marat/David” and “L’An Deux” (“Year 2”).
- and/or
 - Théodore Géricault (1791–1824). Studied under Vernet and Guérin. Led French painting into Romanticism. Wealthy and did not have to paint for livelihood. Painting and horses his twin passions. Fall from a horse led to his early death.
 - *Raft of the “Medusa”*, 1818–19. Uncommissioned work inspired at least partly by sense of outrage at political corruption. Meticulously researched, with interviews, reconstructed raft, studies of dead and dying. 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

- Gustave Courbet (1819–77). Anti-government and anti-Academy activist. His last years in exile in Switzerland on account of his political views.
 - *A Burial at Ornans*, 1849. Uncommissioned; long horizontal format, large, life-size, scale. Open grave centre foreground. Church and civic dignitaries on left. Deceased unnamed/anonymous in title. Larger group of ordinary mourners, mostly in black, in centre- and right-background, and including Courbet himself, centre-background, looking towards viewer. Human skull and white dog prominent to right of grave.

or

- *Studio of a Painter*, 1854–55. Uncommissioned; horizontal format, large scale. Depicts Courbet himself, centre-stage, seated at his easel working on a landscape painting, a nude female model immediately behind him; some 28 other figures to left and right.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, 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 and also widely perceived weakness of Louis XVI's leadership. Classical influence apparent in form and theme. The work commissioned on behalf of Louis XVI but often argued to have helped stir the revolutionary fervour that climaxed 4–5 years later, eventually leading to execution of the King and Queen. Stressed social, rather than individual, dimension/issues.

or

- *Death of Marat*. David idealises his friend and co-revolutionary Marat as noble martyr to the cause. Austerity of Marat's depicted surroundings and possessions contrasts with lavish lifestyles of recently deposed monarchy and aristocracy. The packing case Marat's "tombstone" within the painting; the year "2" – over the obliterated "1793" – denotes, for David, revolutionary France's beginning anew in this "Age of Reason".

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 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

- Courbet.
 - *A Burial at Ornans*. Statement of personal, artistic, political and philosophical belief. Unprecedented large scale of work given over to an ordinary, unnamed, person's funeral was widely interpreted at the time as tantamount to political incitement, challenging the established orders of church and state. Courbet's "down-to-earth" socialism and realism emphasised by the horizontal format and, centre foreground, the open grave, a human skull and a dog. His painting technique very direct, fresh, intuitive, and at odds with the prescribed academic method.

or

- *Studio of a Painter*. Statement of personal, artistic, political and philosophical belief, and especially opposition to, and sense of independence from, Academy/Salon. Notably large scale. Right side of painting depicts Courbet's friends and supporters, including the anarchist philosopher Proudhon ("property is theft") and the *avant garde* poet and critic Baudelaire. Left side represents/symbolises his perceived enemies, including the Neoclassical and Romantic Academic establishments, and Emperor Napoleon III, in the guise of a poacher (having "poached the Empire").
- Relevant contextual discussion may include any or all of the following:
 - General shift away from church, royal, imperial and/or state commissions (David, Ingres, Delacroix...)
 - General shift towards catering to the tastes of wealthy private collectors, thus seeing rise in portraiture and works with literary, exotic, erotic, landscape and/or realist themes (Ingres, Delacroix, Corot, Courbet, Millet, Daumier)
 - Rise in the "self-commissioned" work as a statement of artistic, philosophical and/or political belief and independence (Ingres, Géricault, Delacroix, Corot, Courbet, Millet, Daumier)
 - With photography's arrival c. 1839, painters no longer had a monopoly on two-dimensional visual recording, and especially in areas such as portraiture and topography.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 5 – British painting 1780–1850

112.105: Compare and contrast two British landscape paintings, from the years 1780–1850, exemplifying for you very different artistic approaches. Establish relevant contexts.

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.
- and/or
 - **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.
- and/or
 - **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.
- and/or
 - **Independents** Attention turned on inner worlds of fantasy, belief, obsession, dread; Henry Fuseli, William Blake, Richard Dadd.
- and in summary
 - Watercolour landscape painting, Romantic landscape, Academicism and/or Independents, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - John Sell Cotman's (1782–1842) *Aqueduct of Chirk*, c. 1804; watercolour composed of large flat planes of colour; clear, clean structures; direct observation of the landscape motif.
 - J. M. W. Turner's (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.

UNDERSTANDING

- Analysis/interpretation/appraisal, e.g.:
 - Cotman's *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.
 - Turner's *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.
- Broad critical appraisal of treatment of landscape, e.g.:
 - Direct observation of nature encouraging individuality of creative approach; challenge to capture fleeting British weather effects encourages some to free and loose brushwork, more Romantic than Classical/Academic; sketchiness gradually becomes increasingly accepted.
- Any other valid content to be identified at the standardising meeting and credited.

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

112.106: In what ways, if any, do you think lens-based art 1850–1945 informed, and was informed by, painting? Establish contexts and cite practitioners and works in support of your answer.

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.
- and/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.
- and/or
 - **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, Anti-pictorial photography and/or Selected film directors, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - William Henry Fox Talbot (1800–77). English country gentleman, Member of Parliament, author (2 books), inventor (12 patents), scientist (over 50 scientific papers) and pioneer photographer. Frustrated by his poor drawing ability, even with the aid of a camera lucida, Talbot in 1833 began his photographic experiments, publishing a scientific paper on the subject in 1835. In 1840 he introduced the calotype, enabling multiple images to be printed from a paper negative (the paper saturated with silver compounds, and waxed or oiled to make it as transparent as possible) – essentially the method that would dominate photography until the advent of digital processing. Louis Daguerre’s daguerreotype process of 1839, in contrast, produced a single positive image on glass. The daguerreotype was largely abandoned by about 1865. Talbot’s *Pencil of Nature*, 1844, was one of the first books to be photographically illustrated and thereafter he devoted much of his life to developing photogravure, by which means photographs could be quickly and cheaply reproduced in print form. The fibrous quality of his paper-negative calotypes produced quite soft images, especially compared with those obtained from Daguerre’s metal plates, but in 1851 this problem was overcome with the introduction of negatives on glass plates, in the wet collodion process.
 - *Nelson’s Column Under Construction*, 1845; calotype of Trafalgar Square. Smoggy or softly focused/rendered view across Trafalgar Square, with the bottom half of Nelson’s Column, its base surrounded by timber scaffolding, right of centre in the middle distance and the church of St Martin-in-the-Fields further back and to the left. In the foreground are bill-covered hoardings, complete with a stencilled sign “No bills to be posted”. Bottom left is a temporary workman’s hut. Between the hut

- and the front of the church is a tall plinth on which a bronze figure on horseback is mounted. No human, animal or bird life is apparent.
- Robert Capa (b. Endre Friedmann, Budapest, Hungary, 1913; d. Vietnam, 1954), war photojournalist, e.g.:
 - *D-Day, Normandy, June 6, 1944*, 1944. Landscape format black and white photograph with close-up but hazy image of American soldier half swimming, half wading, to shore during the D-Day landing (as memorably portrayed also by Steven Spielberg in the opening sequence of *Saving Private Ryan*, 1998); various indistinct images of angular military hardware in background.
 - Cecil B. DeMille (1881–1959). His father an Episcopalian minister turned actor turned playwright. DeMille himself acted in and managed his mother's theatrical troupe before pioneering the feature film and Hollywood as the film-making capital. 1913, co-founded with Jesse L. Lasky and Samuel Goldwyn (previously Goldfish) the company that became Paramount, the biggest film studio (sunny climate and varied scenery of California ideal for early filmmaking). Produced and directed over 70 films, and invented or worked in most of the major genres, e.g.:
 - *The Ten Commandments*, 1923. Silent black and white movie drama/religious epic partly filmed in Technicolour, only rather loosely related to Biblical account. Begins with struggle of Moses (Theodore Roberts) with Pharaoh Rameses (Charles de Roche) to have the Hebrews released from Egyptian slavery. Series of plagues visited upon Egyptians before Rameses consents, and then almost immediately changes his mind. The Exodus begins with cast of thousands in the parting of the Red Sea episode (Hebrews cross safely; pursuing Egyptian army drowns). Time passes and the Hebrews, in the wilderness, are shown worshipping the Golden Calf, with a scantily dressed Miriam (Estelle Taylor), sister of Moses, dancing around it. A wrathful Moses descends from the mountain with the tablets of stone inscribed with the Ten Commandments and admonishes the people. Cut to present day (1923) McTavish family and a morality play where the good are eventually rewarded and the bad punished. DeMille would remake the film in 1956, but without the modern element.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Talbot, *Nelson's Column Under Construction*, 1845. Verisimilitude combined with various kinds of formal and informal reference hint at the new medium's profound impact and significance.
 - Verisimilitude
 - Complex urban scene rendered with greater accuracy, detail, speed and authenticity than could be achieved by the most skilled and diligent artist, thus achieving Talbot's immediate personal goal.
 - Tonal contrast diminishes progressively with distance, consistent with linear perspective cues.
 - Strong tonal contrast between near and distant forms also interpretable as effect of the London smog. This and the work-in-progress appearance of the scene are reminders that this was a time of vigorous, unprecedented growth and influence for Britain.
 - Subject familiar to many, then and since, making case for verisimilitude compelling.
 - Lack of apparent human, animal or bird life illusory but explicable (moving figures not registered because of lengthy exposure required by the primitive photographic emulsion).

- Formality
 - Trafalgar Square a national rallying point, specifically catered for by prestigious buildings, institutions and monuments in or around it.
 - Church and state symbolised in the depicted buildings and monuments
- Informality
 - Column offset in the composition, allowing room for the church, equestrian statue and workman's hut on the left, and the hoarding across the foreground.
 - Trafalgar Square then, as now, a national and popular rallying point, quite often with an insurrectionist edge.
 - Building-site appearance.
 - People and/or minor rebelliousness represented by the poster-bedecked hoarding.
 - Non-discriminating inclusiveness (alongside prestigious buildings and monuments are included illegal posters and other visual clutter and detritus).
 - Talbot's process, unlike Daguerre's, effectively marks end of image-making monopoly by church, state and the wealthy or powerful.
- Capa, *D-Day, Normandy, June 6, 1944*. Sense of frenzied, violent movement; poor technical standard of image corresponds with, and effectively communicates, the wholly abnormal physical circumstances under which the photograph was taken – wading ashore from landing craft whilst under heavy enemy fire. Illustrating Capa's famous dictum "If your pictures aren't good enough, you aren't close enough". Capa one of the earliest to exploit new small cameras and fast film which meant photojournalism no longer had to make do with studied poses of the great and the good but, rather, could capture action shots under poor lighting conditions. Disdain for traditional approaches and interest in movement shared with Cubists and, especially, Futurists.
- DeMille probably more than any other could claim to have founded Hollywood, and its studio and star systems. Of historical importance and successful commercially but, as a director, his artistic significance limited; allowed considerable autonomy to his actors; unashamedly catering to popular tastes. *The Ten Commandments*. Lavish production values; catering to public's desire for grand narrative, spectacle, special effects and risqué or lurid entertainment couched in religious/moral/historical themes – strong parallels with Academic art. Adventurous time-shift and use of colour.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 7 – Painting 1880–1945

112.107: Compare and contrast two 1880–1945 paintings expressing what you see as very different world views (general outlooks on life). Establish relevant contexts.

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.
 - or
 - **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, multi-faceted, monochromatic, use of letter-forms and collage; Synthetic, c. 1913–14, more individualistic, less fragmented formally, colour returns; Pablo Picasso, Georges Braque, Juan Gris.
 - or
 - **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.
 - or
 - **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.
 - or
 - **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.
- and in summary
 - Fauvism, Cubism in France, Futurism, Die Brücke and Der Blaue Reiter, and/or Independent Expressionists, as not already covered.
- Identification of required movements, practitioners and works, and descriptions of works, e.g.:
 - 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?
 - or
 - Cubism in France, e.g.:
 - Pablo Picasso (1881–1973), *Les Femmes d'Alger (O. J. R. Version O)*, 1911–12; 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.

or

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.

or

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.

or

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, e.g.:

- Fauvism; 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.

and/or

- Cubism; 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.

and/or

- Futurism; 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.

and/or

- Die Brücke and Der Blaue Reiter; Klee affecting child-like, untutored sensibility.

and/or

- Independent Expressionists; Munch rejects Renaissance-style realism/naturalism for semi-abstract self-expression of a troubled inner reality.

- General context

- Relating to challenges to religious, philosophical, artistic, social and/or political orders, such as Nietzschean challenge to Platonic philosophical framework; psychoanalysis of Freud and Jung; World Wars.

- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 8 – Painting 1910–1945

112.108: Give a broad critical appraisal of painting in the years 1910–1945, briefly establishing contexts and 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.
 - **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.
 - **School of Paris** Paris, progressive art centre; various figurative approaches; Amedeo Modigliani, Chaïm Soutine, Marc Chagall, Henri Matisse, Pablo Picasso.
 - **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.
- Identification of required movements, practitioners and works, and descriptions of works:

Abstraction, e.g.:

 - 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”.
 - Kasimir Malevich (1878–1935), Russian Suprematist, having earlier produced work influenced by French Cubism and Italian Futurism:
 - *Suprematist Painting (Yellow Quadrilateral on White)*, 1917–18 (oil on canvas, Stedelijkmuseum, Amsterdam); vertical format, white ground, yellow quadrilateral converging and fading out towards top-right corner.
 - 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.

Surrealism, e.g.:

- Automatic Surrealism; use of accident and chance extending into the formal elements, leading, for the most part, to abstraction or semi-abstraction:
 - Max Ernst (b. near Cologne, Germany 1891; d. Paris 1976). Initially intended to study philosophy and psychology. Active Dadaist in Cologne, along with Jean Arp and others, prior to becoming a Surrealist; painter, sculptor and writer. His stated artistic aim, “to find the myth of his time”.
 - *The Edge of a Forest*, 1926. Example of his own *frottage* technique, in which a rubbing from a textured surface forms basis for further invention and manipulation. Image resembling a ploughed field, in the foreground, with a

- stand of brownish trees set against a green and blue sky and featuring a “sun” within a red-rimmed disc. Lower part of “sky” flat green, its upper edge undulating; upper part of “sky” textured blue-black; “field” and “trees” reveal a regular “warp and weft” suggesting some kind of netting or fabric was used.
- Joan Miró (b. near Barcelona 1893, d. Palma de Mallorca 1983). Painter, sculptor and printmaker loosely associated with Surrealism 1924–29. Raised and trained as an artist in Barcelona, and moved to Paris 1919–20, meeting fellow countryman Picasso. Influenced by Cubism. From 1920, tended to spend winters in Paris and summers in Montroig, Spain.
 - *The Hunter (Catalan Landscape)*, 1923–24. Sharply drawn geometric and semi-abstract organic forms (ear, eye, birds, sea creatures...) against flat yellow “sky” and muted pink “earth”; top left, small French and Spanish flags; bottom right, in curvilinear script, the letters “Sard”.
 - André Masson (b. Balagny, France 1896; d. Paris 1987). Studied painting in Brussels and Paris; seriously wounded in WWI, an experience deeply affecting him for the rest of his life. Closely associated with Surrealism c. 1922–28. Would deliberately induce in himself a trance-like state from which to produce “automatic” art, often using adhesive onto which he would pour coloured sands. 1934–36, lived in Spain. 1941–45, lived in U.S., before returning to France. Important link between Surrealism and Abstract Expressionism.
 - *The Battle of the Fishes*, 1926–7. Various fish- and bird-like drawn forms on a white ground; drip-like forms in black, red, yellow and sand.
- Dream Surrealism; essentially limits accident or chance to the selection and juxtaposition of images or ideas, the images themselves tending to be rendered academically:
- Salvador Dali (1904–89). Leading “Dream” Surrealist painter.
 - *Christ of St John of the Cross*, 1951. Upper two thirds of the vertical canvas contains a top-down view of figure of Christ and the Cross, strongly lit from right hand side, both seemingly floating within a black spatial void. The foot of the Cross merges with golden clouds over a blue sky and, below it, a ground-level view of a lake or bay with two small boats and three men in the foreground and a range of barren brownish hills in the background. The individual elements of the painting naturalistically rendered; the combined effect, though, supernatural.
 - René Magritte (b. Lessines, Brussels 1898; d. Brussels 1967). 1913, his mother drowned herself.
 - *The Human Condition*, 1933. Looking out of a curtained window to what at first appears to be a simple view of grass, trees and blue sky with some white clouds. Closer inspection reveals an easel placed in front of the window and part of the “view” is actually a landscape painting.
 - Paul Delvaux (b. Antheit, Belgium 1897; d. Veurne 1994). Son of a lawyer; classically educated; at behest of his parents, studied architecture and decorative painting rather than fine art. 1920–25, began working as fine artist. About 1926, influenced by Giorgio de Chirico’s Metaphysical Art. Early 1930s, visited Spitzner Museum (medical curiosities museum) in Brussels and became fascinated by a display – behind glass and red velvet curtains – of skeletons and a mechanical Venus. Influenced by fellow Belgian Magritte. Came late to Surrealism, in 1935, but remained with it later than others.
 - *Sleeping Venus*, 1944; Tate Gallery, London. Night scene lit only by a crescent moon upper right. A square or piazza surrounded by classically-styled buildings and steep mountains beyond. Centre foreground, a female nude sleeps on red velvet atop a carved golden bed. To the right and in the middle distance, five or so female nudes gesture as if in states of distress. Left foreground, stands a human skeleton and, immediately to the right but

just beyond the foot of the bed, a fully clothed woman stands impassively, her left hand directing attention towards the sleeping Venus.

School of Paris, e.g.:

- Henri Matisse (1869–1954), leader of Fauvism (c. 1899–1908) and, later, one of the principal School of Paris painters.
 - *Decorative Figure on an Ornamental Ground*, 1927; surprisingly rectilinear female nude, just right of centre, depicted against curvaceous floral and other decorative forms; a gilded Rococo mirror across the corner of the room behind her; to the left a plant in a blue and white jardinière; centre foreground a dish of four lemons; right foreground what may be corner of an upholstered seat or settee; rich and rather improbable palette of blues, reds, pinks, oranges, greens and browns.

North American, e.g.:

- Regionalism; rural-based and essentially academic in style; aesthetically and politically conservative; explicitly concerned with representing American subjects and themes:
 - Grant Wood (b. Anamosa, Iowa 1891; d. Iowa City 1942). Son of a farmer; varied training and work experience in art and design, including 14 months study, 1923–4, at Académie Julian in Paris. 1925–6, painting style progressed from Impressionist to Realist. 1927, received a stained-glass commission and went to Munich to study the technique, coming under influence of Jan Van Eyck and 15th century French and German primitive painters.
 - *American Gothic*, 1930. Artist's unmarried sister Nan and his dentist Byron McKeeby posed for picture. Generally interpreted as severe mid-west farmer (right foreground) and his spinster daughter (left foreground) before a "carpenter Gothic" clapperboard farmhouse. "Farmer" – bald, with round steel-rimmed glasses and wearing a formal black jacket over dungarees and a collarless fully buttoned white shirt – holds a three-pointed pitchfork and stares intimidatingly directly at viewer. "Daughter" – blond hair tied back, primly dressed (colonial print apron over white-collared black dress and a small cameo brooch at her throat) – looks out to the right.
 - Thomas Hart Benton (b. Neosho, Missouri 1889; d. Kansas City 1975). Especially known for his mural paintings of American life and his belligerent antagonism to modernism. Son and grandnephew of U.S. congressmen. Studied art in Chicago and, 1907–12, Paris. Influenced by Cubism and Orphism. 1918–19, served as a draughtsman in U.S. Navy and formed resolution to eschew European influence and modernism in favour of naturalism/realism and American subjects. 1919–23, travelled widely through U.S. studying fellow Americans at work (farming, ranching, mining, lumbering...) and play (burlesque, boxing, card-playing...), in their environments. Taught at the Art Students' League of New York, one of his students being Jackson Pollock.
 - "City Activities", scene from *Arts of Life in America or America Today* murals for New School for Social Research, New York City, 1930–1. Animated medley of city life scenes. Bottom-left, lovers kissing on a park bench; top left, burlesque dancers; centre, worshippers praying before a preacher, combined with a street scene of a Temperance or Salvation Army band outside a garishly lit burlesque theatre; top right, a boxing match; bottom right, a subway scene with four seated men and a pretty young woman standing.
- Independents, e.g.:
 - Georgia O'Keeffe (b. Sun Prairie, Wisconsin 1887; d. Santa Fe 1986). One of the most significant women artists of the 20th century and renowned especially for her desert-themed works. Studied art in Chicago, 1905–6, and at the Art Students' League in New York City, 1907–8. 1924, married photographer, gallery owner and Modernism advocate Alfred Stieglitz.

- *Cow's Skull: Red, White and Blue*, 1931. Centre foreground, cow's horned skull and behind it a vertical black band; left and right, red vertical bands; between the red bands and the black one, a modulated area of sky blue, shading to white, bottom left and right; fold-effects in the blue, drawing eye down and in towards the black band; skull casts no shadows onto the background forms.
- Edward Hopper (1882–1967). American independent realist painter.
 - *Automat*, 1927. A bare and coldly lit late-night café with a young woman sitting alone at a corner table; immediately behind her, on a low window-ledge, a bowl of fruit; the large window, taking up most of the painting, reveals only darkness and the reflection of two rows of the café's own internal lights, receding in sharp perspective.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal:

Abstraction, e.g.:

- 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 referents); aesthetic pleasure taken from painterly elements of line, colour, shape *almost* divorced from material world.
- Malevich, *Suprematist Painting (Yellow Quadrilateral on White)*: fully abstract work; severely geometrical form, although the converging and fading effect can be interpreted as an illusionistic device suggesting pictorial depth/recession.
- 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.

Surrealism, e.g.:

- Automatic Surrealism:
 - Ernst, *The Edge of a Forest*. Title plays active role; hallucinatory quality; viewer encouraged to engage own imagination to try to make sense of this strange "landscape"; particularly for Germanic peoples, forests have long held deep and mysterious symbolic meanings.
 - Miró, *The Hunter*. Playful, unthreatening, dream-like evocation of objects and experiences from the artist's life in Spain and France; the letters "Sard" bottom right, for instance, are probably an abbreviated reference to the "Sardana", a Catalan dance, and, bottom left, the green triangle with a hole in one corner is probably referring to a palette.
 - Masson, *Battle of the Fishes*. Overlapping drawn images evocative of fossilised sea creatures; life and death cycle; eat and be eaten.
- Dream Surrealism:
 - Dalí, *Christ of St John of the Cross*. Hallucinatory, "photo-realist", illusionism; imaginative evocation of the spiritual/supernatural and material/natural coming together in the figure of Christ.
 - Magritte, *The Human Condition*. Common theme within Magritte's work to question the natures of how we perceive and how we represent reality.
 - Delvaux, *Sleeping Venus*. Typical piece; sleeping figures and night scenes are recurring themes, connecting with unconscious, dreams, hypnotic states, memory, myth. Subjects also usually involve public spaces (the architecture often classical) peopled by both the (overly) dressed and the nude (taken to the extreme in skeletons); mysterious gestures.

School of Paris, e.g.:

- Matisse. *Decorative Figure*: the “hedonism” typical of Matisse’s middle-period paintings here tempered by severe geometry in the female nude herself, bound within a right-angle formed by her left thigh and torso; working against expectations in that “voluptuousness” of line, colour and pattern is elsewhere (in the floral wall/screen decorations, carpet, plant, mirror); the upholstered seat forms another right-angle across the bottom-right corner of the painting, helping to flatten the pictorial space, as do the mirror, hung across a corner of the room, and the straight blue lines in the carpet/rug, receding in parallel, rather than converging; gilt of the mirror balanced by the lemons within the blue-green bowl.

North American, e.g.:

- Regionalism:
 - Wood. *American Gothic*. Uncertainty as to whether subjects were intended to be father and daughter or husband and young wife. Formal poses reminiscent of early American portraiture. Seemingly painted as a gentle caricature or satire of small-town, mid-western, Bible-belt values. Later, during the 1930s Depression and a general isolationist mood within the U.S., widely seen, including by Wood himself, as more a celebration of those same homespun values. Wood later largely eschews European, East Coast American and/or avant garde artistic influences/values.
 - Benton. “City Activities”. Vigorously life-affirming; democratic, low-brow, popular, journalistic in choice and treatment of subjects; also, collage effect and use of shifting, multiple viewpoints could be associated with early Cubist influence.
- Independents:
 - O’Keeffe. *Cow’s Skull*. Skull in close-up naturalistic detail but background forms – red and black bands and the gradated blue – do not support clear or unambiguous naturalistic interpretations, thereby producing a certain tension (representational and abstract modes operating within the one work). Unclear, for instance, whether the black band is a spatial void or a post (onto which the horned skull has been hung, with crucifixion connotations), or whether it is symbolic; colours of the U.S. flag evoked.
 - Hopper. *Automat*: Hopper’s ostensibly banal, illustration-like, realism here typically conveys a strong sense of existential isolation; the young woman’s vulnerability accentuated by her being effectively placed in a brightly lit “glass box” at night – others can see in but she cannot see out.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 9 – Sculpture 1870–1945

112.109: Critically appraise the artistic significance of one sculptor active within the years 1870–1945, establishing contexts and referring to appropriate 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.
- and/or
 - **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.
- 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; Max Ernst, Joan Miró, Jean (Hans) Arp, Alberto Giacometti.
- and/or
 - **Independents** From Realism/Impressionism to Abstraction; Auguste Rodin, Henri Gaudier-Brzeska (Gaudier), Jacob Epstein, Pablo Picasso, Henry Moore, Barbara Hepworth.
- and in summary
 - Cubism and Futurism, Dada, Surrealism and/or Independents, as not already covered.
- Identification of required practitioner and works, and descriptions of works, e.g.:
 - Max Ernst (b. near Cologne, Germany 1891; d. Paris 1976). Initially intended to study philosophy and psychology. Active Dadaist in Cologne, along with Jean Arp and others, prior to becoming a Surrealist; painter, sculptor and writer. His stated artistic aim, “to find the myth of his time”. Began working in sculpture c. 1935, his major pieces dating from 1944, whilst living in U.S. e.g.:
 - *Anxious Friend*, 1944; bronze, cast 1957 from plaster original (now destroyed), Guggenheim Museum. Found objects used to create this small cartoon-like rectilinear figure.
 - or
 - Joan Miró (b. near Barcelona 1893, d. Palma de Mallorca 1983). Painter, sculptor and printmaker loosely associated with Surrealism 1924–29. Raised and trained as an artist in Barcelona, and moved to Paris 1919–20, meeting fellow countryman Picasso. Influenced by Cubism. From 1920, tended to spend winters in Paris and summers in Montroig, Spain. Produced found-objects sculpture in early 1930s, ceramics and other sculptural forms in 1940s, and large sculpture in 1960s and '70s. Spoke of “wanting to kill painting”.
 - *Moonbird or The Lunar Bird*, 1944–6 (enlarged 1966; cast in bronze 1967). Very curvilinear abstract form with various knobs and protrusions.
 - or
 - 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.

or

- Henri Gaudier-Brzeska (b. Henri Gaudier, near Orléans, France 1891; d. Neuville-Saint-Vaast, France 1915). French sculptor and draughtsman closely associated with London-based Vorticists and especially renowned for his primitive style of direct carving. Son of a carpenter; no formal training. Influenced by Rodin, Cubism, Epstein, and Chinese and other ethnic art seen in visits to the British Museum and Victoria and Albert Museum. Visited London 1906 and 1908 before settling there, 1910–14, with Polish writer Sophie Brzeska (c. 1911, they combined their names although never married). Enlisted in French army at outbreak of WWI, received decoration for bravery before being killed in the trenches, e.g.:
 - *Seated Woman*, 1914, posthumously cast in bronze, 470 × 343 × 216 mm. Simplified, primitive forms; proportions freely altered.

or

- Pablo Picasso (b. Málaga, Spain 1881; d. Mougins, France 1973). Spanish painter, sculptor and graphic artist who dominated 20th century European art. Son of a professor of painting. Studied under his father and in Barcelona and Madrid. 1900, visited Paris for first time and, over next four years, divided his time between Paris and Barcelona, before settling in France. In painting, further developed assault on Renaissance illusionism led by Manet, Cézanne, Gauguin and others. 1906-7, launched Cubism, which became the dominant movement in western art at least until outbreak of WWI in 1914.
 - *Man With Sheep*, 1943–4; over-lifesize bronze. Standing nude bearded man calmly holding a struggling sheep. Rough surface treatment but massing of forms quite conventional.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Ernst.
 - *Anxious Friend*. Accident and chance incorporated in use of found objects as basis for the figure; similarity with primitive art; whimsical, witty, inventive.
 - or
 - Miró.
 - *Moonbird*. Evocative of bird (stump wings), bull (horns and ears), moon (crescent forms); animal and human connotations; simultaneously modernist, primitive, witty, playful, innocent, sinister, erotic; characteristically Surrealist in connecting with the subconscious, dreams, myths, irreverence.
 - or
 - Giacometti.
 - *Man Pointing*: reconnects with the representation/figuration tradition but in an original way widely seen as evocative of humanity's "existential" condition.
 - or
 - Gaudier-Brzeska.
 - *Seated Woman*. Free treatment of forms and massing anticipates developments in abstraction; unbound by realist constraints; expressing emotions, feelings and aesthetic pleasure; feeling of movement, dynamism.
 - or
 - Picasso.
 - *Man With a Sheep*. Sculpted (but not cast?) during WWII and the German occupation of France. Surprisingly traditional or conventional treatment from this most radical and revolutionary of artists. Life-affirming; reverential towards western artistic heritage; firm, calm control being exercised over the struggling animal. Recalls the Archaic Greek *Calf Bearer*, c. 570 BC. Surface treatment recalls Rodin. Christian connotations of Christ as the "Good Shepherd". Sheep as symbol of connection with nature (nomadic herding or settled farming) and sacrificial animal.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 10 – Irish art 1900–1945

112.110: Give a broad critical appraisal of Irish Modernist art 1900–1945, briefly establishing contexts and referring to appropriate artists and works.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **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.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - 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). Associated with the Irish Celtic Revival.
 - *The Liffey Swim*, 1923; river, swimmers and bridge on right; crowded onlookers, seen from behind, centre and left. Top left, onlookers in an open-top double-decker bus. Scene in quite sharp perspective. Very loosely and broadly painted.
 - Paul Henry (b. Belfast 1876; d. Bray 1958). Post-Impressionist landscape, figure and portrait painter born to a Belfast Baptist minister, who died when his son was aged 15. Studied art for about a year in Belfast before in 1898 enrolling at the Académie Julian in Paris. Also studied under Whistler in Paris. 1903, married the Scottish painter Grace Mitchell. 1910–1919, lived and worked on Achill Island, in the west of Ireland, before relocating to Dublin. The Henrys separated in 1929.
 - *Dawn, Killary Harbour*, 1922–23; Ulster Museum, Belfast. Looking down on a deserted fjord-like inlet in Connemara. Brown heather and grey rocks in immediate foreground contrast tonally with the very pale and virtually unmodulated mauves of sky, hills and sea.
 - Mainie Jellett (1897–1944); pupil of French Cubists André Lhote and Albert Gleizes.
 - *The Nativity*, 1940; heavily abstracted figures of Holy Family; soft rounded geometrical forms for most part; flatly applied oil on canvas with little or no realistic detail; generally muted palette, based on secondary rather than primary colours, but with Virgin Mary in traditional strong blue.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Yeats, *The Liffey Swim*. A mid-career example of his work, could be classed as late Post-Impressionist–early Expressionist.
 - Henry, *Dawn, Killary Harbour*. Influence of Whistler – and, through him, Japanese art – evident in the restrained, low-key tonal contrasts and almost abstract treatment of forms. Absence of verticals, horizontals or any other simple geometrical forms emphasize the naturalness and isolation of the scene. Sense of a particular time and place strong – dawn, a specific place in the west of Ireland. Also could be interpreted as having a timeless quality – nature prior to human impact.
 - Jellett, *The Nativity*: exemplifies influences of Lhote and Gleizes in treating traditional – religious, mythical and historical – themes using Cubist formal means. Jellett herself, in her work, alludes to Celtic and other pre-Renaissance and non-European cultural forms.
- Any other valid content to be identified at the standardising meeting and credited.

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