



Rewarding Learning

ADVANCED
General Certificate of Education
2011

History of Art

Assessment Unit A2 1

assessing

Module 3: Art

[AD211]

MONDAY 16 MAY, AFTERNOON

**MARK
SCHEME**

A2 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 non-synoptic knowledge. Recall lacking scope, depth, relevance and/or accuracy.	Limited non-synoptic knowledge. Recall problematic in scope, depth, relevance and/or accuracy.	Satisfactory non-synoptic knowledge. Recall mostly satisfactory in scope, depth, relevance and accuracy.	Good non-synoptic knowledge. Recall extensive, relevant and accurate, with minor lapses.	Excellent non-synoptic knowledge. Recall extensive, relevant and accurate.
Understanding Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments (AO2).	Insufficient non-synoptic understanding. Any relevant analysis, judgements, discussion and arguments unsubstantiated and/or unsustainable.	Limited non-synoptic understanding. Any relevant analysis, judgements, discussion and arguments problematic.	Satisfactory non-synoptic understanding. Analysis, judgements, discussion and/or arguments mostly relevant and satisfactorily substantiated.	Good non-synoptic understanding. Analysis, judgements, discussion and/or arguments relevant, substantiated and sustained, with minor lapses.	Excellent non-synoptic 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.
Synopsis Apply knowledge and understanding of the relationships between elements of art historical study (AO4).	Insufficient synopsis. Lacking scope, depth, relevance, accuracy and/or substantiation.	Limited synopsis. Problematic in scope, depth, relevance, accuracy and/or substantiation.	Satisfactory synopsis. Mostly relevant, accurate and substantiated.	Good synopsis. Extensive, relevant, accurate and substantiated, with minor lapses.	Excellent synopsis. Extensive, relevant, accurate and fully substantiated.
Marks available for each AC	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15

Throughout this mark scheme:

- subject content specifically identified within any particular examination *question* and belonging to that particular A2 subject content section is deemed non-synoptic; all other content, synoptic.
- *insufficient* – clear that minimum required standard for an A2 pass has not been achieved.
- *limited and problematic* – unclear that minimum required standard for an A2 pass has been achieved.

A2 1 Mark Scheme

Candidates' demonstrated knowledge and understanding of the indicative content will be assessed against the assessment criteria and performance descriptors within the A2 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.

Subject content specifically identified within any particular *question* and belonging to that particular A2 subject content section will be deemed non-synoptic; all other content, synoptic.

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.)

References below to particular subject content are mostly by title, abbreviations sometimes also being used in the form of 'AS 1.1' for AS 1 subject content section 1 and 'A2 2.5' for A2 2 subject content section 5.

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).

A2 1 Section 1 – Roman sculpture

112.301: Critically appraise two major examples of Roman relief sculpture, establishing relevant contexts and discussing what you think the works tell us about the Romans.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Republican** To 27 BC; very few early surviving examples; commemorative, portrait, narrative, public; relief and in the round; triumphal arches, honorific columns and altars.
- and/or
 - **Imperial** From 27 BC; shift towards ostentation; Christian era introduced with Constantine who takes Constantinople (previously Byzantium, now Istanbul) as new imperial capital; western Empire falls 476 AD; commemorative, portrait, narrative, public; relief and in the round.
 - Etruscan and Greek influences, Republican and/or Imperial, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Practitioner(s) unknown, *Ara Pacis (Altar of Peace)*, 13–9 BC; raised altar with walled enclosure erected by Augustus on the Campus Martius to mark both his return to Rome from the western provinces and also the end of the civil wars that had brought the Republican era to an end. Entered by stairway on western side. Screening walls bear relief sculptures externally in two horizontal bands. Upper band on south wall represents Augustus and his family in procession at the dedication of the altar. Upper band on north wall represents senators and other dignitaries in the same procession. Upper bands of east and west walls show legendary and allegorical figures, including Romulus (Rome’s warrior founder) and Numa (Rome’s second, peace-loving, king), claimed as ancestors by Augustus, and Italia, flanked by personifications of the sea and inland waters. Lower bands contain decoration drawn from nature – flowers, fruit, birds and small animals.
 - Practitioner(s) unknown, *Trajan’s Column*, 106–113 AD; low-relief sculpted marble narrative (200 m/656 ft long), spiralling around column (38.1 m/125 ft high, including base), of Emperor Trajan’s victories over Dacians; narrative divided into more than 150 episodes; compressed spatial treatment.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - *Ara Pacis*. A sober and dignified monument referencing the religious and symbolic but also including convincing portrayals of real individuals in an actual moment in time – quietly conversing, a child holding onto its parent’s cloak, etc. This combination of symbolic/religious referencing, realism and ‘decorum’ may be seen as creating a powerful political or propagandist statement on behalf of the new emperor and régime: Augustus the dignified father of the family and, by extension, of the Empire as a whole.
 - *Trajan’s Column*: monumentally impressive work but seriously flawed as means of conveying a narrative – “beholders must ‘run around in circles like a circus horse’ (to borrow the apt description of one scholar)” (H. W. Janson, *History of Art*, 1962; Thames & Hudson, 4th edition, 1991, ISBN 0-500-23632-1, p. 237); prosaic military operational detail combined with representations of river and other gods; complex history of Dacian Wars, from Roman perspective, rendered pictorially throughout; scale/proportions of individuals freely altered according to social status; ground plane tilted towards pictorial plane.

SYNOPSIS

- Referencing one or more of, e.g.:
 - Greek sculpture and architecture, e.g.:
 - Architectural form probably derived from *Altar of Pity*, Athenian agora, 5thC BC.
 - Sculptural form derived from Greek but Greek idealism modified by Roman realism and individuality.
 - Roman architecture
 - Early Renaissance Italian art
 - French painting 1780–1870
 - Neoclassicism
 - High Renaissance and Mannerist Italian art.
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 2 – High Renaissance and Mannerist Italian art

112.302: Critically appraise two major examples of Italian art, one High Renaissance and one Mannerist. Establish relevant contexts.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **High Renaissance painting and sculpture** Rome as centre, also Florence and Venice; philosophical, religious, scientific questioning; period of Reformation in Germany; Church patronage; period of technical and artistic mastery; Giovanni Bellini, Leonardo da Vinci, Giorgione (Giorgio Barbarelli), Michelangelo (Buonarroti), Raphael (Raffaello Sanzio or Santi), Titian (Tiziano Vecelli or Tiziano Vecellio).
 - **Mannerist painting and sculpture** Traumatic time for Italy with war and religious upheaval; Counter-Reformation, ostentation, emotional output; Correggio, Parmigianino, Giovanni Bologna (Jean Boulogne; Giambologna), Tintoretto (Jacopo Robusti).
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Michelangelo Buonarroti (b. Caprese, Tuscany, 1475; d. Rome 1564): Florentine sculptor, painter, architect, poet. Born to an impoverished Florentine family with claims to minor nobility. 1488–89, apprenticed to Florentine painter Domenico Ghirlandaio before c. 1489–92 being invited into household of Lorenzo de' Medici (the Magnificent). Tutored in sculpture by Bertoldo di Giovanni, a sculptor employed by the Medici to oversee the family art collection, and tutored also in Neo-Platonism (ideas as metaphysical realities). On intimate terms with the young Medici, two of whom would become popes (Leo X and Clement VII). Following Lorenzo's death in 1492, and the expulsion of the Medici from the city in 1494, on the behest of radical anti-Renaissance monk Savonarola, Michelangelo travelled to Bologna and Rome. In Rome he produced his marble *Pietà*, (St Peter's, Rome) 1499, with its famously young and idealised Virgin supporting across her knees the unmarked body of Christ, her dead son. Many prestigious commissions, mostly for the Church and a succession of popes, would follow.
 - *David*, 1501–04, marble sculpture (5.17m/17ft high without pedestal – often incorrectly recorded as about 4.3m/14ft). Having returned to Florence, Michelangelo was in 1501 commissioned by the *Opera del Duomo* (directors of the cathedral works) to complete a *David* from a block of Carrara marble abandoned by sculptor Agostino di Duccio some 40 years earlier – possibly working to a design by the then elderly Donatello (1386–1466). Colossal male nude, acutely observed and realistically rendered, although some criticise hands and feet as over-size. Unusually, David is shown before the battle (most treatments hitherto showed the victorious David with his foot on the severed head of the giant Goliath). 1504, erected in the Palazzo Vecchio, centre of civic government in Florence.
 - Tintoretto (b. Jacopo Robusti, Venice c. 1518; d. Venice 1594). Leading Venetian Mannerist painter; name 'Tintoretto' derives from his father's trade of silk dyer (*tintore*). Little known of his early life and training but probably worked very briefly in Titian's studio. Reputed to have been independent in character, precociously talented, a very quick worker, and disliked for his aggressive competitiveness in pursuing commissions; competitiveness perhaps honed by arrival in Venice of artists from Rome, following that city's sack in 1527. At the time, enriching flow of artistic influence to and from mainland Italy. His patrons tended to be of lower social class than those of Titian and Giorgione.

- *Last Supper*, 1592–94, oil on canvas, S. Giorgio Maggiore, Venice; one of several versions of the subject by Tintoretto. Table recedes in strong perspective from bottom left to top right, dramatically lit against dark background. Light emanating from halo of the standing Christ, centre middle-ground, and to lesser extent those of 11 of the disciples, plus a burning lamp upper left. Judas, wearing orange and without a halo, to right of the table; Christ and the other disciples on the left. Ghostly flying presences to left and right above Christ. About 9 servants attend, some flashes of strong colour in their clothing. A small second table, holding bread(?) and fruit, on extreme right. Right foreground, a kneeling woman servant, washing dishes, holds out a cup or chalice to a man servant on the right.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Michelangelo. Generally acknowledged as one of the greatest artists who ever lived; leading Renaissance figure and major influence on Mannerism – and western art as a whole. His work renowned by his contemporaries for its *terribilità*, its sense of awe-inspiring grandeur.
 - *David*. Influenced by Classical and Hellenistic sculptures mostly seen and studied in Rome, and also by the work of Florentines Masaccio and Donatello, but new sense of pent up energy and spiritual questioning beneath the generally calm exteriors of his forms. Pre-eminent sculptor/carver of the male nude; saw his task as liberating the human form from the stone that imprisoned it. Scientific accuracy of form almost a prerequisite of his concept of art, as seen in the anatomical detail of muscles and veins on the *David*. The *David* widely seen by Florentines as a symbol of their small city-state's struggle for freedom and independence, not least, from control by the Medici. More widely again, seen as symbol of human grandeur and beauty, even with the flaws to which we are all prone.
 - Tintoretto:
 - *Last Supper*. Vigorous, sketchy, confident paint handling and composition; powerful, fluent narration; form and colour dominated by light; visionary, supernatural emphasis, eschewing sober naturalism. Urgent, profound drama of sacramental transubstantiation theme matched to that of composition, lighting and paint handling. Curious positioning of the Holy table in the painting at least partly explained by fact that the painting was made for the right wall of the presbytery in San Giorgio Maggiore – the table could be seen as an extension of the high altar in the church, or vice versa. Christ, standing (like the servants), humbly administers to the disciples, expressing priestly role.

SYNOPSIS

- Referencing one or more of, e.g.:
 - High Renaissance and Mannerist Italian art
 - Early Renaissance Italian art
 - Greek sculpture
 - Roman sculpture
 - European art Renaissance to Romanticism, in Italy
 - High Renaissance and Mannerist Italian architecture
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 3 – European art Renaissance to Romanticism

112.303: Critically appraise an example of European art in the Renaissance to Romanticism period for each of two of the following: Germany, Italy or Spain. Establish relevant contexts.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Germany** Northern Renaissance; Gutenberg invents printing press c. 1450; Luther and Reformation; Albrecht Dürer, Matthias Grünewald, Hans Holbein.
 - and/or
 - **Italy** Baroque: Counter-Reformation to Age of Enlightenment; shift from Church to private patronage; Caravaggio, Gianlorenzo Bernini, Canaletto (Antonio Canale).
 - and/or
 - **Spain** Mannerism to Realism/Romanticism; period of decline in Spanish power and influence, culminating in French occupation under Napoleon; El Greco (Domenikos Theotocopoulos), Diego Velázquez, Francisco José de Goya.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Albrecht Dürer (b. Nürnberg/Nuremberg 1471, d. Nürnberg 1528). Leading German Renaissance painter and printmaker. Son of a goldsmith and godson of Anthony Koberger, one of Germany's foremost printers and publishers. Showed precocious talent as a draughtsman in his father's workshop. 1486–89, studied under painter and woodcut illustrator Michael Wohlgemuth; through Wohlgemuth, introduced to humanist Willibald Pirckheimer, who directed his interests towards Italy and humanism. 1490–94, travelled widely, including to the Netherlands, Alsace, Basle in Switzerland, and Strasbourg, before returning to Nuremberg to marry Agnes Frey. Autumn 1494–spring 1495, visited Italy, and was strongly influenced by the work of Pollaiuolo and Mantegna.
 - *The Four Horsemen of the Apocalypse*, 1497–98, woodcut print. Based on Revelation 6:1–8, vertical-format illustration of an avenging angel (upper centre) and the four horsemen of the Apocalypse (from top right to bottom left), Conqueror (or Pestilence), War, Famine and Death punishing the wicked (bottom right), including (bottom left) a bishop or other ecclesiastic with his head inside the mouth of a monster, symbolising Hell.
 - Caravaggio (b. Michelangelo Merisi [da Caravaggio], possibly in Milan, or Caravaggio, near Bergamo, c. 1571–73; d. Port'Ercole, Tuscany 1610). Italian painter whose startlingly dramatic use of chiaroscuro and naturalism – his models very far from idealized types – revolutionized Baroque painting. Orphaned about age 11; c. 1582, entered studio of Simone Peterzano of Milan. About 1588–92, in Rome and already technically accomplished in the naturalism of Lombard and Venetian painting (as opposed to the idealism of Florentine painting); impoverished, living in depressed neighbourhood of Campo Marzio and working as assistant to lesser painters. 1592–95 work usually small scale still lives and non-dramatic subjects with half-length figures. About 1595, established his own studio and began selling his work through the dealer Maestro Valentino, who brought it to the notice of Cardinal Francesco del Monte, who in turn became his patron and helped secure some major religious painting commissions. 1598–1601, three major works – *St Matthew and the Angel*, *The Calling of St Matthew* and *The Martyrdom of St Matthew* – produced for Contarelli Chapel in the Church of San Luigi dei Francesi in Rome, immediately establishing his reputation as a painter of considerable narrative power, dramatic effect, and controversial genius.

- *The Taking of Christ*, c. 1598, oil on canvas; National Gallery of Ireland, Dublin (possibly copy of version in Museum of Western and Eastern Art, Odessa). Typically of Caravaggio, figures close to picture plane and dramatically highlighted by raking shafts of light (main light source from top left) against a very dark and shallow background. Phalanx of three heavily armoured and helmeted soldiers plus Judas Iscariot and a man holding a lantern (generally thought a self-portrait) lunge forward from the right. One soldier reaches for Jesus' throat. Judas vigorously embraces Jesus and thrusts his face forward to kiss. Jesus, dressed in red with a dark blue wrap, recoils from the embrace, his eyes cast down and his fingers interlaced at hip height. Immediately behind and to left, St John the Evangelist flees with his mouth wide open in a cry or scream; his red cloak, over a green garment, billows up behind him, framing his own head and those of Jesus and Judas.
- Velázquez (b. Seville 1599, d. Madrid 1660); Spanish Baroque; court painter to King Philip IV, based in Madrid.
 - *Las Meninas (The Maids of Honour)*, c. 1656. Large scale oil on canvas showing room in royal palace; includes the infant Princess Margarita, accompanied by various maids of honour, a female court dwarf and a dog. Velázquez himself looks out of canvas on left, in act of painting. Small (mirror?) image of King and Queen in background. Possible images of works by Rubens in background.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Dürer.
 - *The Four Horsemen of the Apocalypse*. Produced just prior to 1500, the half-millennium, which many across Europe feared would herald Christ's Second Coming and the Apocalypse; time of war, plague, and philosophical and religious dispute. Germany around this time host to two globally significant events, Gutenberg's invention of printing press c. 1450 (beginning liberation of knowledge from church control), and Luther's launching of the Reformation c. 1517. Three categories of subject (angel, horsemen and horses, and the people) arranged in three levels. Crowded scene and compressed pictorial space. Strong Gothic quality in Dürer's prints of this time, and particularly in his *Apocalypse* series, whereas his paintings reflect more his Italian and humanist influences (see our *The Order Within* study note for more detailed treatment of this work).
 - Caravaggio.
 - *The Taking of Christ*. Powerfully realistic, brutal, concentrated and dramatic depiction of Judas's betrayal of Christ (although style of armour anachronistic). All extraneous elements eliminated; single self-image stands for everyman; aggression of soldiers and Judas contrasted strongly with the recoiling passivity of Christ. Film-set-like quality of Caravaggio's paintings often remarked upon, as also the lack of known drawings – both points supporting David Hockney's controversial thesis that Caravaggio and many other western painters, from about 1430 on, availed of mirrors and lenses as optical aids (*Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*, 2001; see our *The Order Within* and *Perspectives on Realism* study notes for brief accounts).
 - Velázquez.
 - Fluent, masterly brushwork; convincing realism but mirror images do not tally with reality. Testimony to heightened status of artist; access to various Italian and Flemish influences through royal collection; highly influential.

SYNOPSIS

- Referencing one or more of, e.g.:
 - European art Renaissance to Romanticism.
 - Germany, Holland, Italy and/or Spain, as not already covered.
 - European art Renaissance to Rococo
 - Caravaggio.
 - Influenced Rembrandt (Holland, A2 1.3).
 - Influenced Velázquez (Spain, A2 1.3).
 - Velázquez.
 - Acknowledged influence on many major artists, including: Manet, Picasso, Bacon.
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 4 – French painting 1860–1900

112.304: Discuss the influence of and reaction to photography in French painting 1860–1900, establishing contexts and referring to appropriate movements, painters and works.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Impressionism** Reaction to academic/salon art; influence of and reaction to photography; outdoors painting; improved painting materials; improved scientific understanding of colour; Japanese influence; Édouard Manet, Claude Monet, Auguste Renoir, Edgar Degas, Berthe Morisot, Henri de Toulouse-Lautrec.
 - **Post-Impressionism** Influence of and various reactions to Impressionism; individualism; influence of other cultures, especially Japanese; ‘primitive’ techniques and themes; Paul Cézanne, Vincent van Gogh, Paul Gauguin, Georges Seurat.
 - **Symbolism** After Impressionism, return of meaning, imagination, fantasy; Odilon Redon, Paul Gauguin, Gustave Moreau.
- Identification of required movements, practitioners and works, and descriptions of works:
 - Impressionism, e.g.:
 - Édouard Manet (1832–83). On periphery of Impressionism, treating ‘here and now’ but, unlike mainstream Impressionists, retaining use of black, grey and earth colours.
 - *Le déjeuner sur l’herbe (The Picnic; originally titled Le bain, Bathing)*, 1863. Forest setting with, in middle distance, a small river in which a woman in a chemise is bathing; boat on the right. Sitting on the grass centre foreground, two men, dressed in black jackets and grey trousers, and, on the left, a female nude, who looks directly out at the viewer. Left foreground, a discarded blue dress and a basket, fruit, bread and silver flask. Bottom left corner, a green frog. Centre top, a flying bullfinch.
 - Claude Monet (1840–1926). Leader of mainstream Impressionism.
 - *Poplars on the Banks of the Epte*, 1891. Curving line of tall poplar trees receding from left to right; warm summer sun out of picture, low on left; bright blue sky with a few high wispy white clouds; distinct brushmarks of strong yellows, blues, reds and oranges in the foliage.
 - Henri de Toulouse-Lautrec (1864–1901). Late Impressionist; renowned also for his lithographic poster designs.
 - *At the Café La Mie*, c. 1891. Watercolour and gouache on paper, mounted on millboard and panel; Museum of Fine Arts, Boston. Woman on left, moustached man with bowler-type hat on right, seated at small café table; Bohemian-types; wine bottle, glasses, plate and knife on table; rapid, sketchy quality.
 - Post-Impressionism, e.g.:
 - Paul Cézanne (1839–1906). Work falls into 4 main periods: Baroque-Expressionist, 1863–72, aggressively primitive in conception and execution, working primarily from imagination on themes of sex and violence; Impressionist, 1872–77, influenced by Camille Pissarro (1830–1903) to work in more disciplined manner from direct observation of nature; Constructive, 1878–87, Impressionist sense of colour allied to firm sense of structure in both the subject itself and in the pictorial composition; Synthetic, 1888–1906, new sense of resolution and harmony achieved.
 - *Vessels, Basket and Fruit (The Kitchen Table)*, 1888–90. Still life of a kitchen table loaded with jars, jug, fruit, basket and a white tablecloth. Brushwork

apparent; objects at odd angles and clearly not in 'correct' scientific or vanishing point perspective.

- Vincent van Gogh (1853–90).
 - *Peach Trees in Blossom*, 1889. Warm Mediterranean-type view looking down on a yellow wooden fence with an orchard of blossoming peach trees beyond; some isolated pale yellow houses with terracotta roofs in the middle distance, and a low line of blue hills in the far distance; the slightly cloudy sky depicted with distinct horizontal pale blue brushmarks. Heavy application of paint throughout the work.
- Symbolism, e.g.:
 - Paul Gauguin (1848–1903).
 - *Vision After the Sermon, Jacob Wrestling With the Angel*, 1888. Subject draws upon both a mysterious Old Testament story (Genesis 32:22–32), involving the third of the great Hebrew patriarchs (Jacob, renamed Israel after this incident and often seen as prefiguring Christ), and the artist's experience of life in Brittany, at the time an isolated region in north west France. Against a solid vermillion red ground, the simplified, strongly coloured (ultramarine, bottle green, chrome yellow and orange), figures of Jacob and the angel appear in the middle distance, top right. They are separated from other figures in the composition by a brown tree trunk – orange on its right edge – slanting top left to bottom right across the canvas. Dappled green foliage runs across the upper edge of the canvas. To the left of the tree trunk, in the middle distance upper left, is a small image of a calf(?). To the calf's left, a line of eleven traditionally dressed Breton women, in white bonnets and aprons over black dresses, sweeps down and across the immediate foreground, ending with the head of a priest in the bottom right corner. Priest and women have their eyes closed in prayer, with the exception of one woman, centre-left foreground, who looks directly at the wrestling figures.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal:
 - Impressionism, e.g.:
 - Manet.
 - *Le déjeuner sur l'herbe*. 'Here and now' realism of the nudity scandalised the 1863 Paris viewing public who saw it as effectively celebrating prostitution or, at least, louche behaviour. Direct painting technique also offended academicians of the time. Manet's losing of the half-tones has been related to similar effects in photographs of the time, where the half-tones were often lost due to primitive emulsions and/or flash techniques.
 - Monet.
 - *Poplars on the Banks of the Epte*. Example of *plein air* use of newly expanded colour range available to artists through development of synthetic dyes; pre-19th C, most strong blues, for instance, were derived from the lapis lazuli semi-precious stone and had to be used circumspectly, hence the typical sunny Impressionist landscape painting would have been very difficult and/or expensive to achieve earlier. Monet's interest lies essentially with the *specific* – particular times, places, people.
 - Toulouse-Lautrec.
 - *At the Café La Mie*. Photograph source available (see, e.g., Carolyn M. Bloomer, *Principles of Visual Perception*, 1976; 2nd. ed., Herbert Press, London, 1990, ISBN 1-871569-20-6, p. 163); illustrating how even as gifted a draftsman as Toulouse-Lautrec sometimes made use of photographic

- sources; Courbet, Manet and Degas are among other major painters of the time known to have on occasion used photographic sources.
- Post-Impressionism, e.g.:
 - Cézanne.
 - *Vessels, Basket and Fruit*. White tablecloth over middle of table disguises non-alignment of left and right sides (similar treatments can be seen in many of his still life, figure, portrait and landscape paintings). This and the clear use of multiple viewpoints elsewhere in the painting underline Cézanne’s rejection of Renaissance-style or snapshot-style pictorial representation: “We see the world, rather, through *two eyes, moving eyes, within heads and on bodies that also move*. We are *in* the world: not disinterested observers of it” (from our *Paul Cézanne* study note); Cézanne’s interest lies essentially with the *classic* (what is unchanging, timeless).
 - Van Gogh.
 - *Peach Trees in Blossom*. Mass production of artists’ oil paints using new synthetic dyes, with a consequent fall in the cost of materials, encouraged experimentation in the way paint was applied, in van Gogh’s case, so thickly, straight from the tube, that it acquires a distinctive physical presence, adding significantly to the overall expressive effect, especially when allied to his characteristic use of vortice-like brushwork. The collapsible lead paint tube, invented c. 1841, also facilitated working outside the studio.
 - Symbolism.
 - Gauguin.
 - *Vision After the Sermon*. Colour used for aesthetic and symbolic effect, the unnatural red ground and the strong colours of the wrestlers connoting a supernatural or spiritual dimension (the “vision”), whereas the basically black and white rendering of the women and priest corresponds with them within the material everyday world. The tree trunk – a nondescript brown except for its orange right edge – further separates the natural from the supernatural: tellingly, aside from the wrestlers, only the priest, the spiritual intermediary, appears to its right. Gauguin a strong advocate of art needing to go beyond simple observation/realism and engage with ideas, symbols and meanings. Colour at this time was still a significant advantage painting had over photography – the black-and-white forms of the women and priest could arguably be associated with the realism of contemporary photography – but the symbolist painter’s means generally (line, shape, colour...), he argued, were more capable of carrying symbolic and other meanings.

SYNOPSIS

- Referencing one or more of, e.g.:
 - French painting 1860–1900
 - Manet, major transition figure between Realism and Impressionism but went beyond his, often controversial, treatment of the ‘here and now’ to make sophisticated iconographic, compositional and other art historical references (see our *Édouard Manet* study note). His direct painting technique – influenced by Velázquez and Goya (A2 1.3), Courbet and Delacroix (AS 1.4), and early photography (AS 1.6) – also offended academicians of the time. *Le déjeuner sur l’herbe* makes direct reference to the *Concert Champêtre*, c. 1508, by Titian and/or Giorgione (A2 1.2). Flattened spatial treatment influenced by Japanese painting and probably also early photographs. Manet a profound influence on development of Modern art.
 - French painting 1780–1870
 - Academicism (study note 10530)

- Lens-based art 1850–1945, e.g.:
 - 1839, Jacques Louis Daguerre announces discovery of a photographic process, the daguerreotype, by which a single positive image is produced on a silvered plate (usually glass or metal) sensitized to the action of light by iodine. High quality image-making possible but process's impact limited by fact that only a single image obtainable.
 - 1840, William Henry Fox Talbot announces discovery of a photographic process, the calotype, based on a single negative image (on waxed or oiled paper, to make it translucent, and saturated with silver salts) from which virtually unlimited positive images can be produced – the basic method that would serve photography until the advent of digital photography. Lower quality image than that obtainable from daguerreotype but economical reproduction democratizes image-making and has profound consequences across the visual arts and beyond.
 - Cumbersome equipment, lengthy exposure times and inability to record colour affected *what* could be photographed and *how* it could be photographed (e.g.: static, usually formal, poses; loss of half-tones using primitive flash techniques; etc). These problems gradually overcome until, by the 1880s, with the invention of reliable dry-plate negatives, informal, snap-shot compositions were common and these in turn significantly influenced the work of painters such as Degas and Lautrec.
 - Photography provided painters with fresh or more correct subject matter. Early examples include Maxime Du Camp's 1852–54 publication in Paris of 200 or so photographs (using a modified calotype process) of Middle Eastern sites, monuments and inscriptions, obtained 1849–51, and Eadweard Muybridge's *Animal Locomotion*, 1887, a visual encyclopaedia of humans and animals in motion.
 - Colour not a fully practical or economical proposition in photography until Kodachrome colour film launched in 1935.
- Painting 1880–1945
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 5 – British painting 1850–1900

112.305: Who do you consider made the single greatest contribution to British painting 1850–1900? Establish contexts and refer to appropriate movements, painters and works in support of your choice.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context:
 - **Pre-Raphaelitism** Active c. 1848–53 but influential to c. 1900: influenced by Nazarenes, writings of John Ruskin, and Romantic literature. Heightened realism, naturalism; technical developments; John Everett Millais, William Holman Hunt. Medievalism, Dante Gabriel Rossetti, Edward Burne-Jones.
 - **Victorian Realism** Height of British industrial and imperial power; work ethic made manifest; influence of John Ruskin; influence of and reaction to photography; some anticipation of Impressionist colour; Ford Madox Brown, John Brett, William Powell Frith.
 - **Fin de Siècle** Individualism; painterly values; George Frederick Watts, James McNeill Whistler, John Singer Sargent, Walter Richard Sickert.
- and in summary
 - Pre-Raphaelitism, Victorian Realism and/or Fin de Siècle, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Pre-Raphaelitism.
 - John Everett Millais (1829–96). *Christ in the House of His Parents*, 1849–50. Naturalist portrayal of young Christ in Joseph’s carpentry shop, heavy with portentous symbolism.
 - William Holman Hunt (1827–1910). *The Awakening Conscience*, 1851–53. Naturalist portrayal of a ‘kept’ woman rising from her lover’s knee as she begins to regret her way of life.
 - Dante Gabriel Rossetti (1828–82). *Beata Beatrix*, 1864–70. Dreamy, drug-influenced, religiously symbolic portrayal of artist’s – at the time, dead – wife as Dante’s Beatrix.
 - Edward Burne-Jones (1833–98). *The Beguiling of Merlin*, 1873–74. Elongated, idealised female form in a dreamy, claustrophobic mythical setting.
 - Victorian Realism.
 - Ford Madox Brown (1821–93), *Work*, 1852–65. Painstakingly detailed painting on theme of *work*, inspired by hard working navvies (abbreviation of navigators, itinerant labourers employed in building industrialised Britain’s infrastructure of roads, canals, railways, sewers...) seen laying water supply piping in a road near the artist’s Hampstead studio. Theme extended to ‘brainworkers’, e.g., on the right, the historian and social critic Thomas Carlyle and, to his right, the Christian Socialist Rev Frederick Maurice – two critics of materialism and industrialisation, and campaigners for improved conditions for the working class.
 - William Powell Frith (1819–1909). Famous, and extremely popular and financially successful at the time, for his three large and detailed crowd scenes of “modern life”: *Life at the Seaside* or *Ramsgate Sands*, 1851–54 (bought by Queen Victoria); *Derby Day*, 1856–58 (containing almost ninety figures); and *The Railway Station*, 1862. In his 1887 autobiography he wrote of being attracted by the variety and conditions of people drawn together on such occasions.
 - Fin de Siècle.
 - James McNeill Whistler (b. Lowell, Massachusetts, 1834; d. London 1903). American-born painter, etcher, lithographer and designer who worked mainly in England and France and was associated with the Aesthetic Movement and

Japonisme. *Arrangement in Grey and Black, No. 1: Portrait of the Painter's Mother, or The Artist's Mother*, 1871–72. Horizontal format (144 x 162cm/56.8 x 64in), full-length left-profile depiction of an elderly woman – in black dress with white collar, cuffs and bonnet – sitting on a black chair and with her feet on a low stool. She is placed well to the right in the composition and is shown against a grey wall on which are two black-framed prints, one cut off by the right edge of the canvas. Across the base of the grey wall is a wide black band and below it a warm grey floor covering. A black and grey/silver curtain hangs down on the left.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Pre-Raphaelitism.
 - Biblical and Romantic literary influences and symbolism; tension between realist/naturalist and medievalist PRB strands; ferociously/insanely exact observation versus dreamy, eroticised escapism.
 - Victorian Realism.
 - Brown. Appropriate to theme, painstakingly detailed and laboured over (some 13 years in making); widespread Victorian view (shared by Ruskin and Brown but notably not James McNeill Whistler) that hard work equated to high quality and achievement. Industrialisation leading to enormous social changes (including major influxes of population from countryside and poorer regions), pressing issues and debate.
 - Frith. Lively scenes with well observed detail; quite accomplished grouping of figures within the broader compositions; limited artistic imagination and creativity; appealing to popular taste for technical skill and diligence, and explicit visual and narrative anecdote; criticised by the Pre-Raphaelites for the vulgarity of his subject choice; he in turn criticised the Pre-Raphaelites for their idealism and aestheticism.
 - Fin de Siècle.
 - Whistler. In this case it was apparently only under protest – and facing rejection of the work by the Royal Academy of Art, shocked by the lack of filial feeling it implied – that Whistler added the subtitle *Portrait of the Painter's Mother*. From the 1860s, Whistler often used for his titles terms more familiar in a musical context – *symphony*, *harmony*, *nocturne* and *arrangement*. This was consistent with the Aesthetic principle of “art for art’s sake” – that, like music, painting had no obligation to serve any function, representational or other, beyond what was inherent to painting. This anticipation of abstraction is borne out by the severity of geometrical and colour composition in the work.

SYNOPSIS

- Referencing one or more of, e.g.:
 - French painting 1780–1870.
 - Realism – Victorian Realism.
 - British painting 1780–1850.
 - Painting 1910–1945.
 - Abstraction – Whistler.
 - Architecture 1835–1918.
 - Arts and Crafts Movement – Pre-Raphaelitism.
 - Art Nouveau – Whistler.
 - Three-dimensional craft and design 1850–1918.
 - Arts and Crafts Movement – Pre-Raphaelitism.
 - Art Nouveau – Whistler.
 - Textiles and fashion design 1850–1945.
 - Arts and Crafts Movement – Pre-Raphaelitism.
 - European art Renaissance to Romanticism.

- Spain, Velázquez – Whistler.
- French painting 1860–1900.
 - Impressionism, Manet – Whistler.
 - Post-Impressionism, Gauguin – Whistler.
 - Symbolism – Rossetti, Burne-Jones.
- European architecture Baroque to Romanticism.
 - Eclectic Romanticism, Barry, Scott – Rossetti, Burne-Jones.
- Japonisme – Whistler (after some 200 years of self-imposed isolation, Japan signed treaties in 1854 and 1858 opening the way to renewed trade and cultural interchange with the west).
- Early 19thC Britain saw certain general revival of religious feeling but, in second half of 19thC, challenges of Darwinism and new interpretations of fossil and geological records; advances of science, technology, and industry; advances of British imperialism and colonialism; questioning of established social/political orders.
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 6 – Lens-based art 1945–present

112.306: Critically appraise one example of still photography and one example of film produced after 1945. Establish relevant contexts.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Selected photographers** Photography now ubiquitous; colour practical proposition from 1930s; Cold War era; continuing interchange between photography and painting; various approaches; Bill Brandt, Henri Cartier-Bresson, Irving Penn, Arnold Newman, Diane Arbus, Richard Avedon, Elliott Erwitt, Annie Leibovitz, Cindy Sherman.
 - **Selected film directors** Various challenges to Classical Hollywood Cinema; John Ford, Alfred Hitchcock, Carol Reed, Akira Kurosawa, Federico Fellini, Stanley Kubrick, Ridley Scott, Steven Spielberg, Martin Scorsese.
- 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. 1940–43, German prisoner of war. 1943–45, escaped and joined French underground resistance movement. About 1945–72, returned to photography. Renowned for capturing *the decisive moment* (title of a book he published in 1952); his images un-staged and he also always insisted on no post-event editing or manipulation. 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.
 - *Prisoner of War Camp in Dessau, Germany* or *Gestapo Informer, Dessau, Germany* 1945. A prisoner of war camp on the border between the American and Soviet zones, just after liberation, sometime between 21 April and 2 July 1945. The horizontal-format black and white photograph records an ex-prisoner, a woman in a dark dress centre right, confronting the Gestapo informer – a Belgian woman, centre left, wearing dark rumpled fatigues – who had had her sent to prison. A motley crowd of onlookers in the background, one on the extreme left still wearing his striped prisoner clothes, and another, centre composition, in a paramilitary-like jacket, belt and beret (resistance fighter?). Just visible behind the onlookers, a nondescript building. Centre foreground, a plain table with identity cards of some description on it. Sitting impassively at this table, on the right, a neatly dressed, bespectacled, blonde-haired man with a pen and notepad.
 - or
 - *Rue Mouffetard, Paris*, 1954. Vertical-format black and white image. Centre foreground, a working class boy, aged about 7 or 8 and wearing short trousers and a pullover, approaches the camera carrying an unlabelled bottle of red wine under each arm; a look of proud responsibility on his face. Immediately above and behind his head, the plastered corner of a building looks like a large exclamation mark. Three young girls on extreme left, the nearest one cut off by the frame and the other two out of focus; the two in the middle distance look towards the boy, one smiling and possibly applauding him. Beyond, and further out of focus, some women and cars.

or

- *Alberto Giacometti*, 1961. Vertical-format black and white photograph of Swiss-born sculptor Giacometti, associated for a time with Surrealism, striding across his studio holding a sculpture (moving – form blurred), his own posture and tone echoed in one of his *Man Walking* bronzes seen immediately to the left. Immediately to the right of the artist is another of his sculptures, a standing figure, very light in tone (probably a plaster original) and well over life size. Two drawings or paintings by the artist lean against the back wall. Bottom left are three male head-and-shoulder busts, two in plaster and one in bronze.
- Stanley Kubrick (b. The Bronx, New York, 1928; d. near St Albans, Hertfordshire, 1999). Director of some of the most acclaimed, and varied, films of the second half of the 20th century. Reputation for obsessive perfectionism, sometimes demanding hundreds of takes from his actors. Began as a photographer for *Look* magazine, 1945–50, before making several documentary shorts and, from these, progressing to feature films, these including: *Paths of Glory*, 1957; *Spartacus*, 1960; *Lolita*, 1962; *Dr Strangelove*, 1964; *2001: A Space Odyssey*, 1968; *A Clockwork Orange*, 1971; *Barry Lyndon*, 1975; *The Shining*, 1980; *Full Metal Jacket*, 1987; and *Eyes Wide Shut*, 1999.
 - *2001: A Space Odyssey*, 1968. Based on science fiction writer Arthur C. Clarke's short story *The Sentinel*, 1948 (also drawing material from five other Clarke stories), dealing with human evolution, technology, artificial intelligence and human contact with extraterrestrial intelligence. Kubrick himself co-wrote the screenplay with Clarke and insisted dialogue and explanation be kept to an absolute minimum. Music and scientific realism used to particularly powerful effect throughout the film. Title sequence begins with an alignment of earth, moon and sun. Four acts or movements follow.
 - 'Dawn of Man'. Rocky desert scene. A group of herbivorous apes encounter a mysterious black monolith, following which one of the apes discovers the 'tool' – a bone used as a weapon in this case. Using the weapon, an ape from a rival group is killed and eaten. The bone is thrown, slowly rotating, into the air.
 - 'TMA-1'. Abrupt cut to 2001 and a rotating Pan-American space plane in docking procedure with Space Station 5, orbiting the moon. The plane is carrying Dr Heywood R Floyd (William Sylvester) on a confidential mission to investigate a mysterious artefact, given the name 'TMA-1' (Tycho Magnetic Anomaly One), found on the moon. Geological evidence indicates it was deliberately buried four million years earlier. Floyd travels in a Moonbus to the site. In a large pit is a standing black monolith. After some examination of the monolith, Floyd and the others pose for a photograph in front of it. The sun rises over the monolith and a piercing noise is emitted from it.
 - 'Jupiter Mission: Eighteen Months Later'. Onboard spaceship Discovery One travelling to Jupiter are two pilots, Dr David Bowman (Keir Dullea) and Dr Francis Poole (Gary Lockwood), and three scientists in cryogenic hibernation. The ship's onboard computer is a HAL 9000 (voiced by Douglas Rain), which the pilots refer to as 'Hal'. The computer runs most operations in the ship. Hal questions Dave about the mission but receives no satisfactory answer. A sequence of events ensues in which: the pilots have cause to question Hal's reliability; Hal 'fears' disconnection and brings about the deaths of all onboard apart from Dave, who manages to save himself and disconnect Hal's higher functioning memory parts. As Dave removes each memory module Hal is left repeating, "My mind is going." A pre-recorded message from Floyd reveals the evidence of extraterrestrial intelligence discovered on the moon and the fact that the monolith's radio signal pointed to Jupiter.
 - 'Jupiter and Beyond the Infinite'. Reaching Jupiter, Dave leaves the ship in an EVA pod and encounters another monolith in orbit around the planet. He

suddenly finds himself travelling through a 'Star Gate' and vast reaches of space, eventually reaching a Louis XVI-style bedroom. Here he encounters himself, progressively ageing. Thoroughly aged and about to die, a monolith appears at the foot of his bed. He is transformed into a foetus, enclosed in a transparent orb and floating over the earth.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Cartier-Bresson.
 - *Prisoner of War Camp in Dessau, Germany, 1945*. Table is seen with one corner towards camera, creating arrow-like lead into the composition (similar to sharply angled table central foreground in Picasso's *Les demoiselles d'Avignon, 1906–07*). Two main protagonists divided by this 'arrow'. Cartier-Bresson an ex-prisoner of war and ex-resistance fighter himself. Blonde-haired clerical figure is Aryan looking, perhaps bringing to mind the obsessive documenting of the Nazis – bureaucracy that extended to the management of genocides.
 - or
 - *Rue Mouffetard, Paris*. Low key good-natured everyday human scene; happy children playing out roles in some anticipation of adulthood; boy assuming a maturity and confidence beyond his years and enjoying attention of the girls and photographer, his central role in the photograph emphasised by the visual "!" directly behind him.
 - or
 - *Alberto Giacometti*. The slightly blurred and, thereby made insubstantial, image of the artist in motion makes the *Man Walking* sculpture (characteristically attenuated) to the left seem surprisingly realistic; Giacometti himself perfectly framed between this bronze and the plaster sculpture to the right.
 - Kubrick.
 - *2001: A Space Odyssey*. Unprecedented sense of fully functioning space-age technology, down to the most minute detail. This scientific realism an effective foil to the minimal dialogue and abrupt scale, scene- and time-shifts that challenge the classical Hollywood narrative model and create a notably mysterious and enigmatic work. Minimalist or enigmatic story and the heightened role for music akin in some respects to abstract art.

SYNOPSIS

- Analysis/interpretation/significance/appraisal, e.g.:
 - Lens-based art 1945–present
 - Selected photographers or Selected film directors, as not already covered.
 - Cartier-Bresson:
 - *Prisoner of War Camp in Dessau, Germany, 1945*. A snapshot on the individual human level of the regime change brought about by the Allies' defeat of Nazism; the new order not entirely reassuring – the bullied now bullying, and beginning of Cold War era; Dessau the 1925–32 home of the Bauhaus, before the Nazis forced its closure.
 - *Rue Mouffetard*. Austerity of post-WWII years beginning to ease; normality and peace, of a kind, returning.
 - *Alberto Giacometti*. Cartier-Bresson shares with his subject an association with Surrealism and a conviction that his art offers valuable insight into the reality of the human condition.
 - Lens-based art 1850–1945
 - Painting 1880–1945
 - Painting 1910–1945
 - Aftermath of WWII; Einstein/Relativism and Bohr/Quantum Theory challenges to Newtonian physics/certainties; beginning of nuclear age; beginning of Cold War and

Space Race between USA and USSR super-powers, representing forces of Liberal Capitalism and Communism respectively; television; youth culture...

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

A2 1 Section 7 Painting 1945–1970

112.307: Critically appraise Abstract Expressionist painting within the years 1945–1970, establishing contexts and referring to appropriate painters and works.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context:
 - **Abstract Expressionism** In USA; Great Depression, c. 1929–39; relief projects support artists; Cold War period; nuclear stand-off between USA and USSR super-powers; New York replaces Paris as artistic centre, possibly with discreet CIA help; Surrealism, Mexican muralists, Native American sand-painting influences; large scale works; gestural/action painting; Jackson Pollock, Arshile Gorky, Mark Rothko, Willem de Kooning, Robert Motherwell.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Jackson Pollock (b. Cody, Wyoming, 1912; d. Long Island, New York {car accident}, 1956). Student under Regionalist Thomas Hart Benton before joining the Work Projects Administration's Federal Art Project (FAP) in 1935, remaining with it until 1943, transferring from the Mural to the Easel division in 1936. Benton, the Mexican Socialist Realists, Native American sand painting, Automatic Surrealism, Picasso, Theosophy, and the psychoanalytical writings of Freud and Jung all acknowledged influences.
 - *Autumn Rhythm*, 1950. Large canvas exemplifying his gestural/action painting technique, with the canvas laid on the floor and liquid (usually enamel and/or aluminium) paint poured, dripped or flung from a stick onto the canvas. Abstract, complex, dynamic linear patterns. Limited colour range.
 - Arshile Gorky (b. Vosdanig Manoog Adoian in Khorkom, Turkish Armenia, c. 1904; 1925, changed name to Arshile Gorky; d. Sherman, Connecticut {suicide}, 1948). Dogged by misfortune. Escaping Turkish persecution in his native Armenia, he, his mother and sisters undertook a 120-mile march, ending with his mother dying, in his arms, of starvation. With his sister, emigrated to USA 1920. As an artist he was first influenced by Corot, Ingres, Cézanne, Picasso and Miró, and later, and most crucially for his mature style, by André Masson and Automatic Surrealism. In the 1930s, like Pollock, he joined the FAP. In 1946, a fire in his Connecticut studio destroyed much of his work. The same year he underwent an operation for cancer. In 1948 he broke his neck in a car accident, descended into deep depression, his wife left him, taking their two young daughters with her, and he hanged himself shortly afterwards.
 - *[The] Agony*, 1947. Mixture of white, black, tan and red biomorphic forms and taut black lines on brownish ground.
 - Mark Rothko (b. Marcus Rothkowitz in Dvinsk, Russia {now Daugavpils, Latvia}, 1903; 1940, changed name to Mark Rothko; d. New York City {suicide}, 1970). In 1913 his impoverished but well educated Russian-Jewish family emigrated to the USA and settled in Portland, Oregon. 1921–23, he attended Yale University, dropping out during his second year and moving to New York City in 1923. 1925, began to paint, studying for a short time under Gorky and Max Weber at the Art Students League in New York. 1929–52, he taught painting and sculpture at the Center Academy. Acknowledged artistic influences include German Expressionism, Surrealism, Klee, Rouault, Milton Avery (he worked with Avery for some time), and Matisse (Matisse's *Red Studio*, 1911, particularly; installed in the Museum of Modern Art, New York, in 1949). The psycho-analytical writings of Freud and Jung, and the philosophical writings of Nietzsche, also influential. In 1936 he began writing a book – never finished – prioritising colour and

making connections between modernist painting, primitive art and the art of children. By 1949–50 he had eliminated all vestiges of figuration and was painting in his mature, 'colour field,' 'multi-form', abstract style.

- *Maroon on Blue*, 1957–60 (reproduced in Daniel Wheeler, *Art Since Mid-century, 1945 to the Present*, Thames & Hudson, London, 1991, p. 50, fig. 76). Vertical rectangular format with two softly edged dark rectangles sandwiching a thin red (maroon?) one, and a sombre blue ground visible around and between these three rectangles. Blue base colour of thinned oil paint stained into the unprimed duck canvas. Secondary colours lightly scumbled on top, with edges feathered.
- Robert Motherwell (b. Aberdeen, Washington, USA, 1915; d. Provincetown, Massachusetts, 1991). Painter, printmaker and unofficial spokesman for, and writer on, Abstract Expressionism. Studied philosophy at Stanford University, 1932–37, followed by one year of a philosophy PhD at Harvard before switching to art and art history, studying at the University of Grenoble and under Meyer Schapiro at Columbia University. Largely self-taught as a painter, with acknowledged artistic influences including Cézanne, Picasso, Mondrian, Surrealism and, especially, Matisse. Of his own use of colour he is quoted: "Generally, I use few colours, yellow ochre, vermillion, orange, cadmium green, ultramarine blue. Mainly I use each colour as simply symbolic: ochre for the earth, green for the grass, blue for the sky and sea. I guess that black and white, which I use most often, tend to be protagonists" (<http://www.answers.com/Robert+Motherwell?gwp=11&ver=2.1.1.521&method=3>). The psychoanalytical writings of Freud – more so than Jung's – were also influential.
- *Elegy to the Spanish Republic, No. 110*, acrylic, pencil and charcoal on canvas, 82 x 114 in; 1971; Solomon R Guggenheim Museum. One of a series of over 100 paintings, almost entirely executed in black and white, that began as a lament for the Spanish Republic of 1931–39 – overthrown by Franco. Motherwell himself said of his *Elegies* that they were "also general metaphors of the contract between life and death, and their interrelation" (ibid.) Horizontal format; canvas left bare in parts; otherwise only black and white; 'painterly' edges to the forms. Against the left edge of the canvas is a narrow black upright form. Two wider upright forms, also in black, are distributed across the canvas. Between one upright and the next there appears a 'squeezed' black oval, three in total. Small black splinter-like forms are placed above and below the right hand oval.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Pollock.
 - *Autumn Rhythm*. Large scale all-over web-like pattern into which the viewer is encouraged to feel submersed. Form and image one. Decisive break not only with the "painting-as-window" representational concept that dominated western painting until the advent of abstraction c. 1911 but a decisive break from most earlier forms of abstract painting. The canvas taken down from the easel and placed flat on the floor – senses of focus, framing and orientation rendered almost inconsequential. He generally worked from a roll of canvas, so the painting surface could be extended as required; he also worked literally *on* the canvas and from all sides. Traditional painters' techniques and devices rejected; brushes often dispensed with altogether or, if used, not actually touching the canvas. Automaticism relating to Automatic Surrealism and also the diagnostic and therapeutic techniques of psychoanalysts. Bypassing the rational or conscious mind; expression of unconscious or subconscious.
 - Gorky.
 - *[The] Agony*: title understandable, given circumstances. Use of biomorphic forms and taut lines over a shallow space reminiscent of the work of Miró, but there is a more painterly quality to Gorky's brushwork, and his colours and tones create an altogether more sombre, almost claustrophobic, effect here. Forms and lines are

similar to those used in earlier works by him but it is possible to relate the colour composition to that of a fire, and its aftermath of ashes and charred timbers.

- Rothko.
 - *Maroon on Blue*. Against representational/naturalistic painting and for abstraction. With many no longer subscribing to traditional belief systems, Rothko set himself to help fill what he saw as an emotional, mythological and spiritual vacuum in modern man. Wrote of his colour fields as gates or doors by which, through imagination, the viewer could escape into a realm of the timeless and absolute.
- Motherwell.
 - *Elegy to the Spanish Republic, No. 110*. As the titles make clear, the subject of these “elegy” paintings is quite specific in one sense, but it is also clear that the subject does not itself have material form, hence the abstract treatment. From Motherwell’s own account of his use of black and white, the shapes or forms in these paintings may be seen as “protagonists”, representing opposites of some kind. This is consistent with his other statement, quoted above, that his elegies are “general metaphors of the contract between life and death, and their interrelation.” The stark tonal contrasts and the genitalia nature of the forms themselves also connect with Freud’s writings on this most basic of themes, which he articulated in terms of the Eros and Thanatos opposition – the “life instinct” and the “death drive”. Motherwell’s pared down forms or shapes thus: 1/provide richly symbolic meanings; 2/respect the flatness of the canvas; and 3/provide an effective armature or structure for extensive painterly experiment.

SYNOPSIS

- Referencing one or more of, e.g.:
 - Painting 1945–1970
 - Pop, Independent
 - Painting 1880–1945
 - Fauvism
 - Cubism in France
 - Die Brücke and Der Blaue Reiter
 - Independent Expressionists
 - Painting 1910–1945
 - Abstraction
 - Surrealism
 - School of Paris
 - North American
 - Sculpture 1870–1945
 - Cubism and Futurism
 - Dada
 - Surrealism
 - Affluence after austerity of immediate WWII period; Cold War and Space Race between USA and USSR super-powers, representing forces of Liberal Capitalism and Communism respectively; television; youth culture.
 - Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 8 – Painting 1970–present

112.308: Who do you consider has made the single greatest contribution to painting since 1970? Establish contexts and refer to appropriate movements, painters and works in support of your choice.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Super/Photo-realism** Fascination with convention of photographic realism; concern with method; Chuck Close, Malcolm Morley, Richard Estes, Gerhard Richter.
 - **Postmodernism** Sensitive to Modernism’s distancing from a general public but unsure how to reconnect; classical references, irony, scepticism, pastiches, parodies; Carlo Maria Mariani, Sandro Chia, Francesco Clemente, Paula Rego.
 - **School of London** Francis Bacon, Lucian Freud, Frank Auerbach, R. B. Kitaj, Howard Hodgkin, David Hockney, Allen Jones.
- Identification of required practitioner and works, and descriptions of works, e.g.:
 - Paula Rego (b. Lisbon, Portugal, 1935). London-based figurative painter and printmaker; early influences Mantegna, Goya, Surrealism; wholly accessible and readable images, although with mysterious and often disturbing meanings implied.
 - *The Family*, 1988. A man in suit and tie is seated on the foot of a bed on the left. A young girl behind him and another in front appear to be about to remove his jacket. On the right, another young girl in front of a sunlit window observes the scene, casting her shadow toward the other three figures. Back right, on what is perhaps some kind of wardrobe, is a small image of what appears to be two female figures, one about to strike with a sword something or someone on the ground under her foot.

or

- Francis Bacon (b. Dublin 1909; d. Madrid 1992). Following death of Picasso, widely seen as the greatest living painter of his time, working in a semi-abstract style of painterly distortion and visceral, often grotesque, imagery. Anglo-Irish, based in London, and collateral descendant of his philosopher namesake of the first Elizabethan age. Little formal education, partly due to having asthma, but in later life an avid reader of the ancient Greek dramatists, Shakespeare, Nietzsche, among others. His homosexuality, an allergy to dogs and horses, and several instances where he was found wearing women’s clothes led to strained relationships with his racehorse trainer father, Eddy Bacon, and, in 1926, his leaving home at the age of sixteen. 1927–28, spent two months in Berlin and eighteen in Paris, learning French and viewing works by Poussin and Picasso (an exhibition of Picasso’s Neoclassical drawings), among others. 1928–29, settled in London and began working as an interior designer. 1928, he saw an illustrated article on Picasso’s latest ‘bathers’ series, work which would profoundly influence his own early ‘biomorphic’ painting. 1929–30, showed from his home/studio design works subsequently featured in an article “The 1930 Look in British Decoration” in *The Studio* magazine, August 1930 – rugs, carpets and furniture influenced by such as Marcel Breuer, Le Corbusier and Eileen Gray. 1930, visited Germany again. 1930, met the Australian painter Roy de Maistre, who would become a friend and mentor, and began to work more as a painter than a designer. 1931–32, shared a studio with de Maistre. 1936, his work deemed “insufficiently surreal” for the London *International Surrealist Exhibition*. Expressed interest in Surrealist *ideas* but unimpressed by Surrealist *art*. 1936–44, his reputation as a painter began to gradually build. 1945, in a group exhibition showed *Three Studies For Figures at the Base of*

a *Crucifixion*, 1944, and *Figure in a Landscape*, 1945, works in which most elements of his mature style are present, and thereby established himself as of major artistic significance. 1948, began a long series of free interpretations of Velázquez's *Pope Innocent X*, 1650. Often used photographic sources as starting point. 1964, began relationship with George Dyer, lover and frequent subject, met apparently when Dyer fell through the skylight of Bacon's flat in the course of trying to burgle it. 1971, Dyer committed suicide by a drugs overdose, expiring in the couple's Paris hotel suite, on a toilet. 1973, Dyer's death recorded in *Triptych, May–June 1973*, one of several works in which his image continued to appear.

- *Triptych*, 1976; oil and pastel on canvases, each 198 x 147.5 cm; collection Mr and Mrs Roman Abramovich, London. Common to the three canvases are pale blue backgrounds, centred grey internal panels, rectilinear beams of some sort extending towards the grey panels, newspapers on the floor plane, and various human and bird-like forms within or in front of the grey panels... For detailed description, analysis and interpretation, see our study note *Pictorial Analysis and Interpretation: A Case Study*.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Rego has been described by leading art critic Robert Hughes as “the best painter of women's experience alive today” and she herself, in both her work and interviews, emphasizes a female perspective.
 - *The Family* is typical of the sinister and disturbing quality she brings to her pictorial narratives, often within a family home context but raising issues of sex, violence, religion and personal or political persecution.
 - Bacon:
 - *Triptych*, 1976. According to the interpretation offered in our study note and here (more convincing interpretations are entirely possible), essentially an imaginative self-portrait bringing together personal circumstance and art historical and literary references. Left and right canvas images can be related to Velázquez's portraits of Francisco Lezcano and Philip IV, respectively. The Francis(co) image, with its Hitler-like haircut, black coat, accompanying SS lettering, and a cut ear is interpreted as referring to the young Francis and the formative experiences he had in Berlin 1927–28 and again in 1930. The foetus-like creature in the right hand canvas is read as referring to Philip IV's sickly, and childless, son Carlos II – a father-son relationship which in at least some respects parallels Bacon's own. The middle canvas, with its essentially ‘conceptual’, rather than ‘perceptual’, spatial treatment and its seeming referencing of myth (Prometheus) and religion (chalice), is interpreted in terms of art's ability to obtain for its creator, and even its subjects, a kind of immortality. The central tortured figure is seen as relating to George Dyer, Bacon's lover, who committed suicide in 1971.

SYNOPSIS

- Referencing one or more of, e.g.:
 - Painting 1880–1945
 - Painting 1910–1945
 - European art Renaissance to Romanticism
 - Painting 1945–1970
 - Sculpture 1945–present
 - Affluence after austerity of immediate WWII period; Cold War and Space Race between USA and USSR super-powers, representing forces of Liberal Capitalism and Communism respectively; television; youth culture; rise of Feminism.
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 9 – Sculpture 1945–present

112.309: Who do you consider has made the single greatest contribution to sculpture since 1945? Establish contexts and refer to appropriate movements, sculptors and works in support of your choice.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Pop and Super/Hyper-realism** Pop: Eduardo Paolozzi, Edward Kienholz, Louise Nevelson, Claes Oldenburg. Hyper-realism: Duane Hanson, John de Andrea.
 - **Conceptualism and Minimalism** CONCEPTUALISM: Sol LeWitt, Richard Serra, Michael Craig-Martin. Minimalism: Anthony Caro, Donald Judd, Carl André.
 - **Earthworks and Land Art** Robert Smithson, Richard Long, Christo, Andy Goldsworthy.
 - **Kinetic Art** Alexander Calder, George Rickey, Jean Tinguely.
 - **Performance and Postmodernism** Performance: Joseph Beuys, George Segal, Stuart Brisley, Jim Dine, Gilbert and George. Postmodernism: Ian Hamilton Finlay, Robert Graham, Jeff Koons.
 - **Independents** Niki de Saint Phalle, Elisabeth Frink, Antony Gormley, Damien Hirst, Rachel Whiteread
- Identification of required practitioner and works, and descriptions of works, e.g.:
 - Robert Smithson (b. Passaic, New Jersey 1938; d. Amarillo, Texas 1973). Sculptor, painter, essayist, critic and filmmaker. Natural history a lifelong interest and reflected in his art. 1953–55, studied in evening classes at the Art Students League, New York. 1956, studied briefly at the Brooklyn Museum School. 1957, began painting in Abstract Expressionist style. 1961, visited Rome and developed interests in European history and religion. “Oppositions” a recurring interest – material/spiritual, celestial/demonic, sacred/profane... 1963, married sculptor Nancy Holt (1938–) and began to work more in sculpture than painting. Aside from Holt, Sol LeWitt (1928–2007) and Robert Morris (1931–) were acknowledged influences. 1964–65, produced what he considered his first mature works, minimalist sculptures using glass sheets and neon tubes. 1967–73, developed interests in, and published essays on, crystalline structures, the concept of entropy, 18–19th century landscape architecture (especially the “picturesque”, the “sublime”, and parks), and present day industrial excavations and their equivalence to ancient monuments. “A Sedimentation of the Mind: Earth Projects” essay published in *Artforum* magazine September 1968. 1967–68, earth and rocks, sometimes combined with mirrors or glass, exhibited as “non-site” artworks in galleries. “Site” works, in contrast, made for a specific outdoor locations. Smithson died in a plane crash in 1973 whilst surveying possible land art sites.
 - *Spiral Jetty*, 1970. “Sited” Land Art example; some 6,500 tons of basalt, salt and earth in Great Salt Lake, Utah. Large-scale landscaping to form a spiral jetty, without practical purpose. Fluctuating water levels cause the work to be sometimes submerged. On re-emergence it has a new layer of salt encrustation.

or

- Damien Hirst (b. Bristol 1965). Sculptor and painter, leader of the so-called Young British Artists (YBA), dominating the British art scene since the 1990s and renowned for his *Natural History* series featuring dead animals (maggots, flies, shark, sheep, cow, calf), his celebrity, financial success, and drink- and drugs-fuelled behaviour between about 1992 and 2002. (The death of close friend Joe Strummer in 2002 had a sobering effect.) Raised in Leeds, obtained an “E” grade in Art and was accepted into Leeds College of Art and Design on his second application. 1986–89, studied Fine Art at Goldsmiths College, University of London (again, rejected on his first

application), and obtained a student placement in a mortuary. 1988, main organiser of independent student exhibition *Freeze* in a disused London Docklands building. Through the influence of Conceptualist and Goldsmiths' lecturer Michael Craig-Martin (1941–), visitors to *Freeze* included Charles Saatchi, Norman Rosenthal and Nicholas Serota – major forces in contemporary art world. 1990, *A Thousand Years*, installation comprising a large glass case of maggots and flies feeding off a cow's head, bought by Saatchi. 1991, Serpentine Gallery stages *Broken English* group exhibition, partly curated by Hirst; he signs with art dealer Jay Jopling; and is offered funding by Saatchi. 1992, first YBA exhibition staged at Saatchi Gallery and Hirst shows his vitrine shark-in-formaldehyde *The Physical Impossibility of Death in the Mind of Someone Living*. 1993, *Mother and Child Divided*, a cow and calf, each split and displayed in separate vitrines, shown in Venice Biennale. 1995, won the Turner Prize. 1996, *Hymn*, 20ft high 6 ton polychromatic bronze enlargement of a 14in *Young Scientist Anatomy Set* toy, designed by Norman Emms and made by Humbrol (in 2000, Hirst was sued for breach of copyright and paid undisclosed sum to charities). 1997, *Sensation* exhibition staged at Royal Academy, London, signalling establishment approval of YBA. 2003–04, relationship with Saatchi cools. 2004, fire at Saatchi's Momart warehouse destroys much of his collection, including 17 works by Hirst. 2007, *For the Love of God*, a platinum cast of a human skull studded with 8,601 diamonds and real human teeth, sold for £50m to a consortium that included Hirst himself and his own gallery (Jay Jopling's White Cube). 2009, *No Love Lost* exhibition of 25 oil paintings, by his own hand, at the Wallace Collection in London. The influence of Francis Bacon was very apparent, and freely acknowledged by Hirst. Reviews were generally negative, most critics finding the work derivative and technically unaccomplished. A few critics applauded Hirst's courage in attempting to move from conceptualism/ sculpture into painting.

- *The Virgin Mother*, 2005; partly painted bronze, 10.3 m/33.75 ft high; The Lever House Art Collection, New York. Colossal bronze figure of nude young pregnant woman, in left profile, as seen from public thoroughfare (Park Avenue); right side, from mid-thigh upwards, 'flayed', exposing polychromatic skull, muscles, foetus and flaps of turned back skin.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Smithson:
 - *Spiral Jetty*: early example of sited Land Art; influenced by monuments of antiquity; desire to reconnect with nature and the landscape, and effort to escape gallery system and notion of art as consumer product.
 - or
 - Hirst:
 - *The Virgin Mother*: figure modelled on Degas' *Little Dancer Aged 14*, 1880, sculpture, but nude rather than dressed in a (real) tutu, colossally oversized, heavily pregnant, partly 'flayed', partly coloured; stressed religious and art historical associations and comment on social issue of underage sex.

SYNOPSIS

- Referencing one or more of, e.g.:
 - Sculpture 1870–1945
 - French painting 1860–1900
 - Impressionism
 - Degas – Hirst
 - Painting 1945–1970
 - Independents
 - Bacon – Hirst

- Painting 1970–present
 - School of London
 - Bacon – Hirst
- Affluence after austerity of immediate WWII period; Cold War and Space Race between USA and USSR super-powers, representing forces of Liberal Capitalism and Communism respectively; television; youth culture; rise of Feminism.
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 10 – Irish art 1945–present

112.310: Who do you consider has made the single greatest contribution to Irish art since 1945? Establish contexts and refer to appropriate artists and works in support of your choice.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Painting** Tom Carr, Colin Middleton, William Scott, Gerard Dillon, Louis Le Brocquy, T. P. Flanagan, Basil Blackshaw, David Crone, Joe McWilliams, Jack Pakenham, Neil Shawcross, Carol Graham, Rita Duffy.
 - **Other media** F. E. McWilliam, Alastair MacLennan, Carolyn Mulholland, John Aiken, John Kindness, Willie Doherty, Paul Seawright.
- Identification of required practitioner and works, and descriptions of works, e.g.:
 - Gerard Dillon (b. Belfast 1916; d. 1971). Left school at 14 and worked as a (house) painter and decorator for about 7 years, mostly in London, before taking up fine art painting. Largely self-taught. 1939–44 (during WWII), based in Belfast and Dublin. 1942, first one-man exhibition, in Dublin, the exhibition opened by Mainie Jellett. From the early 1940s, his subjects were mainly drawn from the west of Ireland – Connemara and the Aran Islands, and focusing on the people and their way of life rather than the landscape itself. Chagall was an acknowledged influence. 1958, represented Ireland at the Guggenheim International Exhibition and Great Britain at the Pittsburgh International Exhibition. 1967, suffered a stroke, and in hospital for six weeks. With three of his brothers already dead from heart disease, he realised he too would likely die young. He died of a second stroke in 1971.
 - *Yellow Bungalow*, 1954. Naive painting style, with the scene, a room interior, simply and boldly portrayed in line and colour; subjective viewpoint rather than one based on scientific perspective. The ceiling, walls and floor are boarded; ceiling and walls yellow; floor brown. The scene is tilted steeply down to the left. In the bottom left corner, a young man in a blue jacket, sitting on a yellow wooden chair, holds a sheet of paper in his right hand, an accordion in his left, and looks directly out of the painting. Behind him are a blue door and a low blue screen. To his right is a black range or stove, with decorative hinges picked out in blue, and to its right a box of turf (or peat) to feed the fire. To the right again, a woman in a red skirt and white top sits with her arms crossed, looking diagonally across the room at the man. On the extreme right is a red-curtained window through which can be seen some white houses and green grass. In front of the range is a blue rug with yellow patterning, and partially on the rug is a yellow wicker armchair, on which sleeps a white cat. In the bottom right corner is a table, covered in a yellow tablecloth with blue(?) patterning, and on which is a white plate with four or so fish. An oil lamp hangs from the ceiling on the right.
 - or
 - Neil Shawcross (b. Kearsely, Lancashire, 1940); 1962–2004, taught art at Ulster Polytechnic/University of Ulster and to children; widely admired and inspirational teacher and painter.
 - *Nude*, 1993, pencil and watercolour on paper (reproduced <http://www.fineart.ac.uk/works/ul0007/index.html>); delicately and loosely painted image of female nude, seen from the back, lying on red bed against a green background.
 - or
 - Jack Pakenham (b. Dublin, 1938), self-taught as painter.
 - *Peace Talks*, 1992; horizontal format with crowded, conflated urban landscape and indoor scenes; scientific perspective clearly rejected, with ground plane tilted

towards pictorial plane; various seemingly allegorical figures, including a female figure on left whose upper body is separated from her lower, and some masked figures.

or

- F. E. McWilliam (b. Banbridge 1909, d. 1992), sculptor, joining English Surrealist group in 1938.
 - *Kneeling Woman*, 1947; cast stone, National Galleries of Scotland; commissioned by Surrealist artist and collector Roland Penrose; naturalistic drapery, head, arms and legs but torso omitted.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/ appraisal, e.g.:
 - Dillon.
 - *Yellow Bungalow*. There is a sense of neat and cosy domesticity about the room but also, on two accounts, some tension. The man and woman are as far apart as they can be within the space and the man does not meet the (accusing?) gaze of the woman. Similarly, the cat is apparently quietly asleep but it has been placed, in the composition, next to the fish on the table. The (positive–negative) patterning on the screen, range, rug and tablecloth help unify the composition.

or

- Shawcross.
 - *Nude*: line and wash; typical of the artist's direct and rapid painting technique, whether in watercolour or oils; elimination of all unnecessary detail; strong red lends warmth to the nude form, and green background adds vivacity to composition; both set off by the minimalist underlying drawing.

or

- Pakenham.
 - *Peace Talks*: example of the artist's long-term engagement with the N. Ireland conflict as subject; quoted as saying "Over these years, I have tried to convey through a poetic language of metaphor, symbol, allegory and ambiguous narrative some of my concerns and anxieties, to use visual language to expose and comment" (<http://www.artscouncil-ni.org/collection/artists/art131.htm>; accessed 28 Aug. 2007); masks and puppets recurring features.

or

- McWilliam.
 - *Kneeling Woman*: missing torso can be seen as affirming Surrealist association; also contrasts with the many sculptures of human form from Antiquity that have limbs and heads missing; the fragment long recognized as peculiarly affecting and stimulating to the imagination, but other less happy connotations as well; play between solids and space/void also recurring feature of work by other leading British sculptors of the time, Henry Moore and Barbara Hepworth.

SYNOPSIS

- Referencing one or more of, e.g.:
 - Irish art 1900–1945
 - Painting 1880–1945
 - Painting 1910–1945
 - School of Paris
 - Chagall. Dillon's tilted perspective, strong colours and rather flat, naive painting style recall Chagall. The general arrangement of the room and figures in *Yellow Bungalow* bears an especially close resemblance to Chagall's *La Chambre Jaune*, 1911, although it is not known how he could have seen the work (as noted by S. B. Kennedy, *Irish Art and Modernism, 1880–1950*, Belfast, 1991, p. 132).
 - Matisse – Shawcross.

- Sculpture 1870–1945
 - Surrealism – McWilliam.
- Painting 1945–1970
- Painting 1970–present.
- Any other valid content to be identified at the standardising meeting and credited.

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