



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**2012**

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## **History of Art**

**Assessment Unit A2 1**

*assessing*

**Module 3: Art**

**[AD211]**

**MONDAY 14 MAY, AFTERNOON**

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# **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
<b>Knowledge</b> 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 extensive, relevant and accurate, but with significant lapses.	Good non-synoptic knowledge. Recall extensive, relevant and accurate, with minor lapses.	Excellent non-synoptic knowledge. Recall extensive, relevant and accurate.
<b>Understanding</b> 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.
<b>Communication</b> 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.
<b>Synopsis</b> Apply knowledge and understanding of the relationships between elements of art historical study (A04).	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.
<b>Marks available for each AC</b>	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 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, information within the Mark Scheme may occasionally be extensive – more than expected from 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

122.301: Discuss the treatment of space and/or time in two major examples of Roman narrative sculpture, establishing relevant contexts.

### 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.
- Identification of required 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 sculptured 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.

#### 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 regime: 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; compressed spatial treatment.

#### SYNOPSIS

- Referencing one or more of, e.g.:
  - Etruscan influence
  - 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

122.302: Critically appraise the work of one major Italian artist from the High Renaissance and Mannerist period, establishing contexts and referring to appropriate works.

### 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 Vecellio).
  - or
  - **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 practitioner 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.
    - *Sistine Chapel Ceiling*, Vatican, Rome; fresco, 1508–1512.
      - Commissioned by Pope Julius II, and apparently reluctantly accepted by Michelangelo, who considered himself a sculptor rather than a painter. Within painted architectural frames, twelve male and female prophets (the latter termed 'sibyls') and nine scenes from Genesis – three on the theme of Noah, towards the chapel's main entrance; three on Adam, in the middle area; and three on the Creation, towards the altar wall. He progressed from the Noah to the Creation scenes, taking a break of several months halfway through the four year project; this break marking a significant change of style.
    - *Last Judgement*, altar wall, Sistine Chapel, Vatican, Rome; fresco, 1536–41.
      - Commissioned by Pope Paul III – also renowned for leading the Council of Trent and Catholic Reformation. The fresco's top two corners, or lunettes, show the Cross and other symbols of Christ's Passion. Below, against a sky-like background,

numerous nude and semi-nude figures are seen floating in space or supported by white clouds. Upper centre, accompanied by the Virgin Mary and various saints, an unbearded and semi-nude Christ vigorously orchestrates the upward flow of souls from Earth on the left (a token landscape bottom left), the separation of the saved and the damned, and the latter being driven down into Hell on the right (bottom right are glimpses of fires and tortures). Haloes are notable by their absence but various saints can be identified by their personal symbols, usually reflecting the method of their martyrdom. Immediately below and to the right of Christ, for instance, a bald grey-bearded man holds a flayed human skin in his left hand and exchanges looks with Christ, seemingly awaiting a judgement. A flayed human skin is usually associated with St Bartholomew. In this case, though, the face on the skin does not match that of the grey-bearded man who holds it: rather, most authorities agree, it is the likeness of Michelangelo himself.

#### 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 repressed 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.
    - *Sistine Chapel Ceiling*.
      - Enormously innovative and influential – considered by many as the greatest work of visual art ever produced. The painted architectural framing – influential in its own right – enables the depiction of complex dramatic scenes and varied spatial/temporal treatments. The hundreds of figures depicted lent unsurpassed power, grandeur and emotional expression.
    - *Last Judgement*.
      - The great flowing melee of nude figures imparts a sense of tension and human drama beyond that achieved in earlier (medieval or Early Renaissance) 'Last Judgements'. The threat of compositional chaos is offset by the pivotal yet dynamic figure of Christ. Further, less conspicuous, orderly elements may be detected within the overall composition. Leo Steinberg, for instance, writes:
        - . . . the portrait lies in the path of Christ's imminent action. More than that, it lies on a diagonal that traverses the fresco like a heraldic bend chief to base – from left top to right bottom. The twofold competence thus assumed by the self-portrait – in its concrete location and in the range of its influence – is something to marvel at. A hangdog face flops to one side, helpless and limp. But the tilt of its axis projected upward across the field strikes the apex of the left-hand lunette, the uppermost point of the fresco. And if, departing once again from the skin's facial axis, we project its course netherward, we discover the line produced to aim straight at the fresco's lower right corner. Such results do not come by chance. To put it literally, letting metaphor fall where it may: it is the extension of the self's axis that strings the continuum of heaven and hell. (Extract from Leo Steinberg, "The Line of Fate in Michelangelo's Painting", *Critical Inquiry*, University of Chicago Press, Volume 6, Number 3, Spring 1980; <http://criticalinquiry.uchicago.edu/issues/v6/v6n3.steinberg.html>; accessed 30 Oct 2010.)

Michelangelo's omission of haloes from this religious work may be interpreted as evidence of a certain shift towards humanism. It is notable also that the only halo-like form in the painting is Christ's crown of thorns, held prominently by an angel in the left-hand lunette, and Steinberg's 'line of fate' passes exactly through its centre. The multitude of souls assembled notwithstanding, Michelangelo reminds the Christian believer, the Last Judgement is personal.

#### SYNOPSIS

- Referencing one or more of, e.g:
  - High Renaissance or Mannerist painting and sculpture, as not already covered.
  - 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

122.303: Critically appraise the work of one major European artist from the Renaissance to Romanticism period, establishing contexts and referring to appropriate works.

### 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.
  - or
  - **Holland** Protestant, trading ethos; merchant-class patronage, primarily small-scale private, municipal or trade organisation commissions; Frans Hals, Rembrandt (Harmensz van Rijn), Jan (Johannes) Vermeer.
  - or
  - **Italy** Baroque: Counter-Reformation to Age of Enlightenment; shift from Church to private patronage; Caravaggio, Gianlorenzo Bernini, Canaletto (Antonio Canale).
  - or
  - **Spain** Mannerism to Romanticism/Realism; 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 practitioner and works, and descriptions of works, e.g.:
  - Velázquez (b. Seville 1599, d. Madrid 1660). Generally acknowledged as one of the greatest of western painters. Early work mostly bodegones (Spanish kitchen or tavern scenes, with or without human subjects) and religious works. In 1623 he was introduced to the court of King Philip IV of Spain by one of the King's ministers, the Count-Duke Olivares, a Sevillian like Velázquez himself. That same year he produced a portrait of the King and was appointed court painter. Based thereafter in Madrid, he worked mainly on portrait, historical, mythological and religious works. As court painter, he had access to the royal collections – the works of Titian and Rubens were major influences – and he also had lengthy stays in Italy, in 1629–31 and 1649–51, where the works of Michelangelo, Raphael and Tintoretto were among those he is known to have studied. Caravaggio (c. 1571-3 –1610) another major influence.
    - *The Water Carrier of Seville*, oil on canvas, c. 1619; Wellington Museum, London.
      - Painted when the artist was aged only about twenty. In 1623 Velázquez presented the work to one of Philip IV's courtiers, presumably as part of his effort to secure the post of court painter. Against a deeply shaded background, the middle-aged water carrier offers a glass of water to a youth. Another drinker is barely visible in the background. In the immediate foreground are two earthenware jars, complete with damp patches and trickles and drops of water.
    - *Portrait of Pope Innocent X*, oil on canvas, 1650; Galleria Doria Pamphili (or Pamphilj), Rome.
      - Pope Innocent X's renowned vitality, steely alertness and wariness very apparent – despite probably being in his 76th year when painted. He is shown, facing three-quarters right, seated on a golden throne, against what appears to be heavy red velvet drapery, similar to the material upholstering the throne. He wears the traditional red silk cap and cape, and a white linen surplice or gown. In his left hand is a document bearing Velázquez's name.
    - *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.:
  - Velázquez.
    - *The Water Carrier of Seville.*
      - Sober and dignified treatment of an everyday scene but also a showpiece for the young artist's highly accomplished realist painting technique.
    - *Portrait of Pope Innocent X.*
      - Widely regarded as one of the world's greatest portraits. Colour composition almost exclusively red, white and gold – echoed even in the Pope's ruddy complexion. Acute sense of a formidable personality conveyed in a richly painterly fashion.
    - *Las Meninas.*
      - Fluent, masterly brushwork. Convincing realism but mirror images do not tally with reality; perceptual conundrums. Testimony to heightened status of artist. Highly influential work and widely regarded as Velázquez's greatest.

## SYNOPSIS

- Referencing one or more of, e.g.:
  - European art Renaissance to Romanticism
    - in Germany, Holland, Italy and/or Spain, as not already covered.
    - Caravaggio especially influential on early Velázquez.
  - High Renaissance and Mannerist Italian art
    - Titian especially influential on Velázquez.
  - European art Renaissance to Rococo
    - Rubens especially influential on Velázquez.
  - French painting 1860–1900
    - Velázquez especially influential on Manet.
  - Painting 1945–1970
    - Velázquez especially influential on Picasso and Bacon.
- Any other valid content to be identified at the standardising meeting and credited.

## A2 1 Section 4 – French painting 1860–1900

122.304: Critically appraise the work of one major French painter from the years 1860–1900, establishing contexts and referring to appropriate 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.
  - or
  - **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.
  - or
  - **Symbolism** After Impressionism, return of meaning, imagination, fantasy; Odilon Redon, Paul Gauguin, Gustave Moreau.
- Identification of required practitioner and works, and descriptions of works, 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.
    - *A Modern Olympia*, 1872–73.
      - Sitting on a sofa in the right foreground is a balding bearded man. He is wearing a dark frock coat and holds a cane in his left hand. Behind him on the sofa is an upturned dark hat and to the right is a very large vase of flowers. To his left is an ornate red side table and beyond this a tasselled brown curtain. The man and a small black dog gaze at a nude woman curled up on a bed, seemingly just revealed to them by a dark skinned woman who has pulled back a sheet from the nude. The paint is very roughly applied and the colours garish.
    - *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.
    - *Plain With Houses and Trees (the Montagne Sainte-Victoire)*, oil on canvas, c. 1904–06; Zürich, Kunsthhaus.
      - Late example of his many paintings of the Montagne (or ‘Mont’) Sainte-Victoire. Horizontal format with the mountain centred above a plain, the plain rendered with a patchwork of dark and light greens, light sand-coloured areas, and areas of canvas left bare. Strong greens carried up into the sky. The mountain firmly outlined in part.

#### NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Cézanne.
    - *A Modern Olympia*, 1872–73.
      - The balding bearded man, with the upturned hat beside him, represents Cézanne himself – there are other similar self-portrayals in this period. Choosing to depict so blatantly a visit to a courtesan or prostitute seems specifically intended to cause offence, not just within ‘polite’ society but within the avant garde itself – clearly a pastiche or satire on Manet’s *Olympia*, 1863. Cézanne’s painting technique similarly offensive at a time when Academic and photographic standards of finish were generally expected of pictorial images.

- *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).
- *Plain With Houses and Trees (the Montagne Sainte-Victoire), c. 1904–06.*
  - Forms simplified; broad planar brushstrokes. Compositional, or abstract, considerations given at least as much weight as the representational – as in using strong greens in the sky to help balance the greens on the plain in the lower part of the painting. Similarly, the areas of bare canvas contrast strongly with the dark greens and the outlining of the mountain. The areas of bare canvas also draw the viewer's attention to the painting surface, anticipating abstraction.

#### SYNOPSIS

- Referencing one or more of, e.g.:
  - French painting 1860–1900
    - Impressionism, Post-Impressionism and/or Symbolism, as not already covered.
  - French painting 1780–1870
  - Academicism
  - Lens-based art 1850–1945
  - Painting 1880–1945
  - Painting 1945–1970
- Any other valid content to be identified at the standardising meeting and credited.

## A2 1 Section 5 – British painting 1850–1900

122.305: Critically appraise the work of one major British painter from the years 1850–1900, establishing contexts and referring to appropriate works.

### 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.
  - or
  - **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.
  - or
  - **Fin de Siècle** Individualism; painterly values; George Frederick Watts, James McNeill Whistler, John Singer Sargent, Walter Richard Sickert.
- Identification of required practitioner and works, and descriptions of works, e.g.:
  - 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.
    - *Caprice in Purple and Gold, the Golden Screen*, 1864; oil on board; Freer Gallery of Art, Washington DC, USA.
      - Horizontal format. Shallow interior space with a ‘golden’ oriental screen zigzagging across the background. In the left foreground, seated on a rug and dressed in a black (or purple?) and red kimono with white obi (sash), is a young woman studying oriental woodblock prints, one of which she holds in her left hand.
    - *Arrangement in Grey and Black, No. 1: Portrait of the Painter’s Mother, or The Artist’s Mother*, 1871–72; oil on canvas, 144 x 162 cm/ 56.8 x 64 in.
      - Horizontal 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.
    - *Nocturne in Black and Gold (The Falling Rocket)*, c. 1875; oil on oak panel, 60 x 47 cm/23.5 x 18.5 in.
      - Depiction of a night-time fireworks display over Cremorne Gardens, London, one of a series of ‘nocturnes’ Whistler produced. The night sky effect is obtained by a build up of dark blue-green glazes. Against this, showers of pink and yellow dots represent the rockets. In the immediate foreground, subtly distinguished by its warmer hue, are some indistinct figures of spectators. Art critic John Ruskin famously referred to this work in terms of the artist “flinging a pot of paint in the public’s face” (from a review in Ruskin’s own publication, *Fors Clavigera*, 2 July 1877) – following which, Whistler sued for libel. In the ensuing case Whistler gave one of the earliest and most articulate arguments for abstract or ‘autonomous’ painting, winning the case but, with only one farthing awarded in damages, left bankrupt by the court costs.

## NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Whistler.
    - *Caprice in Purple and Gold, the Golden Screen*, 1864.
      - Whistler’s stance as a leading exponent of Japonisme is made clear by the woman’s dress and hairstyle, the prints, screen and other artefacts within the painting. (Japan had been in a state of self-imposed isolation since the 17th century. Treaties in 1854 and 1858 opened the way to trade and other forms of interchange with the west.) The strong patterns and flatly-applied colours, and the shallow pictorial depth, are an early anticipation of French Symbolist painting (especially Gauguin) and 20th century semi-abstract or abstract painting.
    - *Arrangement in Grey and Black, No. 1: Portrait of the Painter’s Mother, or The Artist’s Mother*, 1871–72.
      - 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.
    - *Nocturne in Black and Gold (The Falling Rocket)*, c. 1875.
      - Approaching abstraction by an alternative route to the fairly geometric compositions discussed above. Interest in atmospheric effects, as in his other nocturnes, anticipates also Impressionism.

## SYNOPSIS

- Referencing one or more of, e.g.:
  - Pre-Raphaelitism, Victorian Realism and/or Fin de Siècle, as not already covered.
  - French painting 1780–1870.
    - Realism: Courbet.
  - British painting 1780–1850.
  - Architecture 1835–1918.
    - Art Nouveau.
  - Three-dimensional craft and design 1850–1918.
    - Art Nouveau.
  - European art Renaissance to Romanticism.
    - Spain: Velázquez.
  - French painting 1860–1900.
    - Impressionism: Manet, Degas.
    - Post-Impressionism: Gauguin.
  - Japonisme.
    - 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.
  - Aestheticism.
    - A mainly 19th century doctrine, that art has no role (social, moral, didactic or whatever) other than the aesthetic – famously summed up as “art for art’s sake”.
- Any other valid content to be identified at the standardising meeting and credited.

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

122.306: Discuss ways in which post-1945 lens-based art reflected the so-called ‘Cold War’ – the prolonged stand-off between the USA and USSR super-powers and their allies. Establish contexts and refer to appropriate practitioners and works in support of your answer.

### 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 more in people interacting with spaces than sports, fashion, war or other such genres. 1972, ceased working as a full-time 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.
  - 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.
    - *Dr Strangelove (or: How I Learned to Stop Worrying and Love the Bomb)*, 1964.
      - Black comedy/satire on Cold War theme. Script by Stanley Kubrick, Peter George and Terry Southern, and loosely based on Peter George’s novel *Red Alert*, 1958 (published earlier in England, under the pseudonym Peter Bryant, as *Two Hours To Doom*). Peter Sellers plays three roles: RAF Group Captain Lionel Mandrake; Dr Strangelove, a wheelchair-bound German nuclear scientist and Pentagon adviser; and USA President Merkin Muffley. USAF General Jack D Ripper (Sterling Hayden) unilaterally orders Major TJ ‘King’ Kong (Slim Pickens) to launch a nuclear bomb attack on the USSR – his reasoning clearly insane. Mandrake tries to stop the attack but is ineffectual. Later, in the Pentagon’s War Room, advisers Dr Strangelove

and General Buck Turgidson (George C Scott), for equally twisted reasons, support the attack. USSR Ambassador de Sadesky, or Desadesky (Peter Bull), advises of a new Soviet weapon, a 'Doomsday Machine', that will bring about global annihilation if the USSR is attacked. Film ends with Major Kong waving his cowboy hat as he rides the nuclear bomb falling to its target.

- Alfred Hitchcock (b. London 1899; d. Bel Air, California, USA, 1980). Often acclaimed as the 'Master of Suspense'. Started in British film production as a title and set designer before becoming a screen writer and, by the mid 1920s, director. Early directed works include: *The Lodger*, 1926; *Blackmail*, 1929; *The Man Who Knew Too Much*, 1934; *The 39 Steps*, 1935; and *The Lady Vanishes*, 1938. In 1939 he moved to Hollywood, his works there including: *Rebecca*, 1940; *Spellbound*, 1945; *Notorious*, 1946; *Rear Window*, 1954; *Vertigo*, 1958; *North By Northwest*, 1959; *Psycho*, 1960; and *The Birds*, 1963.
  - *Torn Curtain*, 1966.
    - Spy/political thriller. American physicist Professor Michael Armstrong (Paul Newman) defects to East Germany. His scientist fiancée Sarah Sherman (Julie Andrews) unexpectedly follows him, despite her dismay at his defection. Armstrong's intention, the audience soon realises, is patriotic, to infiltrate the East German scientific establishment to ascertain its knowledge of anti-missile systems. His plans, and the spy network supporting him, are threatened by Hermann Gromek (Wolfgang Kieling), a government security official. Armstrong kills Gromek but raises the suspicions of a taxi driver who reports him to the police. Armstrong reveals his mission to Sherman, goads the Soviet chief scientist into disclosing the required information, and eventually the couple escape back to the west.

#### 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. 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.
  - Kubrick.
    - *Dr Strangelove (or: How I Learned to Stop Worrying and Love the Bomb)*, 1964.
      - Generally acknowledged as one of cinema's great works, and a satire encapsulating the fear and paranoia of the Cold War era. Insanity theme connects with the Cold War's 'MAD' principle – peace through the threat of Mutually Assured Destruction. Recurring sexual references, including in the characters' names (Jack D Ripper, De Sadesky, Mandrake . . .) reinforce theme that war is a product of the male sex drive.
  - Hitchcock.
    - *Torn Curtain*, 1964.
      - Hitchcock's consummate skills as a director apparent in this Cold War thriller. War photographs and films usually focus on the drama of killing or being killed. The Cold War required a different, if no less dramatic, approach and Hitchcock's usual mixture of psychological tension, suspense, violence (limited) and black humour serve his narrative well. The film did not have a Bernard Herrmann musical score (as had every other Hitchcock feature film from 1957 to that time) but, instead, on the studio's insistence and against Hitchcock's wishes, one by John Addison, a more "commercial" composer.

## SYNOPSIS

- Analysis/interpretation/significance/appraisal, e.g.:
  - Lens-based art 1945–present
    - Selected photographers or Selected film directors, as not already covered.
  - Lens-based art 1850–1945
  - Painting 1880–1945
  - Painting 1910–1945
  - Cold War historical context, e.g.:
    - Einstein/Relativism and Bohr/Quantum Theory challenges to Newtonian physics/certainties; beginning of nuclear age.
    - Aftermath of WWII and beginning of Cold War and Space Race between USA and USSR super-powers, representing forces of Liberal Capitalism and Communism respectively.
    - Cold War – based on ‘MAD’ principle, i.e., peace through the threat of Mutually Assured Destruction.
    - Korean War, 1950–53.
    - Berlin Wall, construction begins 13 August 1961.
    - Bay of Pigs Invasion (unsuccessful attempt by CIA-trained Cuban exiles to invade southern Cuba), April 1961.
    - Cuban Missile Crisis, October 1962.
    - US President JF Kennedy assassinated 22 November 1963.
    - Vietnam War, 1965–73.
    - Berlin Wall demolished 1989, effectively end of Cold War.
- Any other valid content to be identified at the standardising meeting and credited.

## A2 1 Section 7 Painting 1945–1970

122.307: Discuss ways in which painting 1945–1970 reflected the so-called ‘Cold War’ – the prolonged stand-off between the USA and USSR super-powers and their allies. Establish contexts and refer to appropriate movements, painters and works in support of your answer.

### 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.
  - **Pop** ‘Neo-Dada’, ‘New Realism’; Anglo-American axis; consumerism after post-war austerity; low-art subjects and techniques inserted into high-art context; Richard Hamilton, Peter Blake, David Hockney, Robert Rauschenberg, Jasper Johns, Andy Warhol, Roy Lichtenstein
  - **Independents** Pablo Picasso, Henri Matisse, Francis Bacon, Lucien Freud.
- Identification of required movements, practitioners and works, and descriptions of works, e.g.:
  - Abstract Expressionism.
    - Jackson Pollock (b. Cody, Wyoming, 1912; d. Long Island, New York {car accident}, 1956).
      - *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.
    - Mark Rothko (b. Marcus Rothkowitz in Dvinsk, Russia {now Daugavpils, Latvia}, 1903; 1940, changed name to Mark Rothko; d. New York City {suicide}, 1970).
      - *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).
      - *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” (quoting from “Gale Encyclopedia of Biography: Robert Motherwell”, <http://www.answers.com/topic/robert-motherwell>, accessed 30 December 2010). 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.
  - Pop.
    - Richard Hamilton (1922–2011).
      - *Just What Is It That Makes Today's Homes So Different, So Appealing?*, 1956; collage, 26 × 25 cm/10.25 × 9.85 in. Small collage of magazine images and advertising copy – the title itself also from an advertisement. Left foreground, a male bodybuilder poses holding an oversize lollipop emblazoned with the word ‘Pop’. A nude burlesque model, with what appears to be a lampshade on her head, is seated on the right. Distributed across the room is an assortment of the latest home desirables (tape-recorder, vacuum cleaner, television, tin of ham...). Through the window, back left, can be seen a cinema advertising the early ‘talkie’ *The Jazz*

*Singer, 1927* – a billboard shows a blacked-up Al Johnson in the title role. The ceiling opens to a black void almost completely filled with a section, apparently, of the earth seen from space (although the barrenness suggests more the moon). On the right of the back wall is an ornately framed Victorian portrait of a man. Left of this is a cover of *Young Romance*, complete with speech bubbles, and further left again is a black lampshade superimposed with the Ford Motor Company logo of the time.

#### NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Abstract Expressionism. The great depression of the 1930s and WWII generally seen as major factors in the emergence of Abstract Expressionism. Within avant garde circles in 1950s USA, the rise of European totalitarianism (Communism/Stalinism and Fascism) also contributed to a general disillusionment with politically committed ‘social’ or ‘socialist’ realist art, especially as many of the leading artists and critics were Jewish and/or European refugees. There is also evidence to suggest the CIA supported American Modernist art as part of a campaign to promote abroad the USA as a ‘free society’.
    - 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. Automatism relating to Automatic Surrealism and also the diagnostic and therapeutic techniques of psychoanalysts. Bypassing the rational or conscious mind; expression of unconscious or subconscious.
    - 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.
  - Pop. Consumerism a major theme within both Pop Art and the propaganda battle against Communism – it was one’s patriotic duty to consume (see our *Pop Art* and *Pop Design* study notes for fuller treatment of Cold War, Space Race and Arms Race issues).
    - Hamilton.
      - *Just What Is It That Makes Today’s Homes So Different, So Appealing?* Seminal work of the Pop movement, celebrating consumerism and popular/low culture. ‘Space Race’ alluded to in the earth/moon image – the first artificial satellite, Sputnik 1, was launched by the Russians 4 October 1957.

## SYNOPSIS

- Referencing one or more of, e.g.:
  - 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
  - Cold War historical context, e.g.:
    - Einstein/Relativism and Bohr/Quantum Theory challenges to Newtonian physics certainties; beginning of nuclear age.
    - Aftermath of WWII and beginning of Cold War, Space Race and Arms Race between USA and USSR super-powers, representing forces of Liberal Capitalism and Communism respectively.
    - Cold War – based on ‘MAD’ principle, i.e., peace through the threat of Mutually Assured Destruction.
    - Korean War, 1950–53.
    - Berlin Wall, construction begins 13 August 1961.
    - Bay of Pigs Invasion (unsuccessful attempt by CIA-trained Cuban exiles to invade southern Cuba), April 1961.
    - Cuban Missile Crisis, October 1962.
    - US President JF Kennedy assassinated 22 November 1963.
    - Vietnam War, 1965–73.
    - Gradually growing affluence after austerity of immediate WWII period
    - Emergence of ‘youth culture’ in 1950s/60s.
  - Any other valid content to be identified at the standardising meeting and credited.

## A2 1 Section 8 – Painting 1970–present

122.308: Explain your understanding of ‘realism’ and discuss it in relation to painting 1970–present, establishing contexts and referring to appropriate movements, painters and works.

### 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 movements, practitioners and works, and descriptions of works, e.g.:
  - Super/Photo-realism.
    - Chuck Close (b. Monroe, Washington, USA, 1940).
      - *Phil III*, 1982. Over-lifesize head and shoulders portrait based on black and white photograph of minimalist composer Philip Glass, using cast handmade grey paper.
  - Postmodernism.
    - 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.
  - School of London.
    - Francis Bacon (b. Dublin 1909; d. Madrid 1992).
      - *Three Figures and a Portrait*, 1975; oil and pastel on canvas, Tate Gallery, London. Semi-abstract depiction of four figures within a shallow, predominantly sand-coloured, space. Centre foreground, a whitish bird-like form, with human mouth, on a white cubic frame. Middle distance, two male nudes, each with his head within a black circle, displayed on a curved yellow armature structure. Centre background, an orange panel with a painted portrait head, on a black ground, ‘pinned’ to the panel by a nail.
    - Lucian Freud (b. Berlin 1922; d. London 2011).
      - *Naked Girl With Eggs*, 1980–81; oil on canvas, British Council. Looking down on naked woman lying on a dark rumpled bed, a white pillow behind her head. Part of a round tray or side table is visible in the immediate foreground. On this is a white bowl containing two poached eggs.

#### NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - ‘Realism’: see our *Perspectives on Realism* study note for general treatment, the main points being:
    - Generally characterised as the accurate and detailed depiction, without any form of interpretation or idealisation, of the directly observed ‘here and now’.
    - ‘Realist’ art distinguished from art giving priority to interpretation or idealisation, such as:
      - beauty
      - abstraction
      - distortion
      - stylisation
      - caricature.

- Less commonly, a different kind of ‘realism’ is one that hinges on the reality of the artwork itself (the paint, canvas, bronze...) rather than the reality of anyone or anything represented by it.
  - Super/Photo-realism: based on conventions of photographic realism.
    - Close. His, mainly portrait, output is based on the conventions of photographic realism. Within this, he has sometimes allowed himself no interpretative freedom and at other times has imposed severe artificial difficulties on his transcriptions, such as composing the image of pulped paper, fingerprints or abstract symbols. His paintings usually very large, gridded and ‘pixelated’ or ‘low in resolution’.
      - *Phil III*. One of a series on Glass in which different approaches to copying photographic images are taken (earlier as: part of Close’s black and white series, 1969; a watercolour, 1977; and an image produced with stamp pad and fingerprints, 1978). Photograph and canvas are gridded, and individual cells masked and copied, emulating mechanical reproduction and minimizing ‘artistic interpretation’. Various degrees of reproductive detail according to chosen method.
  - Postmodernism: illustrative or ‘academic’ realism often used in efforts to reconnect with a general public.
    - Rego. Rego has been described by leading art critic Robert Hughes as “the best painter of women’s experience alive today” (widely quoted from 2004; original source unknown) and she herself, in both her work and interviews, emphasises 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.
  - School of London: a wide variety of approaches taken; Freud the most conventionally ‘realist’ but others, including Bacon and Auerbach, have described their work as ‘realist’ in some sense.
    - Bacon. Whilst many see his work as a form of semi-abstraction, wilfully emphasising the violent and sordid, Bacon argued that he was accurately reflecting the reality of life. Often used photographic images as starting points, trying to inject a sense of movement and life into the snapshot image.
      - *Three Figures and a Portrait*. Photographic sources of various kinds often used as point of departure in Bacon’s paintings, as is the case here. The nude flesh and exposed spine of the left male nude are contrasted with the ‘normal’ view of the same figure’s head, and a white collar, framed within one of the large circles. One of Bacon’s recurring photographic sources was a book on radiography. In this painting he reverses the convention used in the book by offering ‘x-ray’ views of forms *outside* circles. The trampled upon, torn and paint-bespattered photographs in his studio he referred to as his “image compost”.
    - Freud. Widely regarded as one of the greatest realist painters of his time.
      - *Naked Girl With Eggs*. Typical of Freud’s mature realist style and his “naked portraits”: intensely, pitilessly, observed under harsh artificial lighting; subject’s gaze averted; all idealism eschewed; brush strokes apparent. His paintings of unclothed human subjects would be inappropriately called “nudes”, a term implying a rather impersonal study of the (professionally) unclothed human form.
- 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

122.309: Explain your understanding of ‘realism’ and discuss it in relation to sculpture 1945–present, establishing contexts and referring to appropriate movements, sculptors and works.

### 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 movements, practitioners and works, and descriptions of works, e.g.:
  - Hyper-Realism or Hyperrealism.
    - John De Andrea (b. Denver, Colorado, USA, 1941).
      - *Amber Seated*, 2007; painted lifesize bronze with mixed media; Louis K Meisel Gallery, New York City, New York. Life-casting, with oil painting, cosmetics and mixed media. Highly naturalistic portrayal of a nude woman, with blond hair, sitting on a simple rectangular pedestal. Naturalistic colour, real hair, gold bangle on the right arm. Minimal visual evidence for the real materials and construction.
  - Earthworks and Land Art.
    - Robert Smithson (1938–73).
      - *Spiral Jetty*, 1970. 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.
  - Postmodernism.
    - Robert Graham (b. Mexico City, Mexico, 1938; d. Venice, California, 2008). California based sculptor specialising in the human figure, especially monumental human figures within architectural settings.
      - *Olympic Gateway*, 1984; cast bronze, gold leaf, zinc and granite; 25 × 15 × 5 ft. Commission to commemorate the Games of the XXIIIrd Olympiad in Los Angeles, and installed at the Los Angeles Memorial Coliseum. Severely geometrical post-and-lintel structure surmounted by bronze torsos of a male and a female athlete, each placed on an upturned gold cone. The two columns are decorated with inlaid line drawings, in zinc, of athletes’ torsos in motion. Bronzes cast from torsos moulded in clay.
  - Independents.
    - Damien Hirst (1965–).
      - *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 muscles, skull, foetus and flaps of turned back skin.

#### NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - ‘Realism’: see our *Perspectives on Realism* study note for general treatment, the main points being:
    - Generally characterised as the accurate and detailed depiction, without any form of interpretation or idealisation, of the directly observed ‘here and now’.

- 'Realist' art distinguished from art giving priority to interpretation or idealisation, such as:
  - beauty
  - abstraction
  - distortion
  - stylisation
  - caricature.
- Less commonly, a different kind of 'realism' is one that hinges on the reality of the artwork itself (the paint, canvas, bronze...) rather than the reality of anyone or anything represented by it.
- Hyper-Realism or Hyperrealism. Realism or naturalism taken to the extreme. Open to criticism that skill/technique and illusionism prioritised over artistic values.
  - John De Andrea. Tends to use friends as well as professional models for his subjects. Aiming for fullest possible record of the outward appearances of unique contemporary individuals. Recurring themes in his work include: attractive young women, amorous couples, sculptor (clothed) and model (nude), contemporary versions of ancient Greek sculptural works, and psychological conflict.
    - *Amber Seated*. An extreme example of naturalistic art; all means/media and considerable technical skills employed to make the figure as life-like as possible. The model's bangle, and the fact that she is named, helps personalise the portrayal, taking it beyond a formal studio nude study. However, arguable that de Andrea's realism is compromised in that he tends to choose models in prime physical condition, well coiffed and made up, and presented with little or no wrinkles or blemishes. In other words, his subjects tend to be idealised to some degree. Use of life-casting and/or mixed media criticised by some as appropriate to waxworks or similar displays but not fine art.
- Earthworks and Land Art. Working with the landscape; 'realist' in the sense that materials used are not pretending to be anything other than what they are.
  - Robert Smithson.
    - *Spiral Jetty*. Early example of 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.
- Postmodernism.
  - Robert Graham.
    - *Olympic Gateway*. As with De Andrea, tends to choose models in prime physical condition – in this particular case, fully consistent with the Olympic/athletic theme. The figures finely honed, 'real' in every detail, and the poses simple, frontal, monumental – typically, legs slightly parted and arms hanging loose. A sculptural approach reminiscent of that of Archaic and Classical Greece – physical specimens that are both real and ideal closely and unashamedly observed and represented. Use of torsos – partial or 'abstracted' figures – also reminiscent of how we experience Classical Greek sculpture, generally in a fragmented state. The athletes' organic forms both echoed in and contrasted by the severely geometrical forms of the archway.
- Independents.
  - Damien 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. 'Realism' here also extends to the reality below the surface, literally.

## SYNOPSIS

- Referencing one or more of, e.g.:
  - Greek sculpture
  - Greek architecture
  - Roman sculpture
  - Roman architecture
  - Sculpture 1870–1945
  - French painting 1860–1970
  - Painting 1945–1970
  - Painting 1970–present.
- Any other valid content to be identified at the standardising meeting and credited.

## A2 1 Section 10 – Irish art 1945–present

122.310: Explain your understanding of ‘realism’ and discuss it in relation to Irish art 1945–present, establishing contexts and referring to appropriate artists and works.

### 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 practitioners and works, and descriptions of works, e.g.:
  - Tom Carr (b. Belfast 1909; d. Norfolk 1999). Landscape and figure painter, known especially for his watercolour and oil scenes of Co Down countryside and seaside scenes, the latter often with parents, children and pets at play. 1929, attended Slade School of Fine Art, studying under Henry Tonks and Wilson Steer. 1943, associated briefly with the Objective Abstractionists before reverting to representational painting.
    - *Ormond Quay*, 1938; oil on canvas, 63.5 × 76.2 cm; private collection, Belfast (reproduced in S. B. Kennedy, *Irish Art and Modernism, 1880–1950*, 1991, ISBN 0 85389 402 7, p. 260).
      - View of Ormond Quay, Dublin, looking from across the road almost square-on to a wall bordering the Liffey river, a number of figures on the pavement in front of the wall. On the left, in sunlight, a small tree. Also in sunlight on the left, a woman dressed in blue, with a small child by her side, pushing a pram. The baby, dressed in white, can just be seen. Figures further to the right are in shadow and quite darkly dressed. Left of centre, a man with a white dog converses with a woman. On the right, four figures sit on or lean against the wall. The Liffey appears milky grey-green behind them. Two white seagulls fly above it, just right of centre. On the far bank are tall Georgian buildings, all quite light in tone. The sky is a muted blue-green.
  - 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.
  - Paul Seawright (b. Belfast 1965). Photographer and, at time of writing, Professor of Photography at University of Ulster in Belfast. Best known for his 1988 *Sectarian Murder* series of colour photographs depicting sites of sectarian murders during the N. Ireland Troubles (the political and military, or paramilitary, conflict c. 1968–98 between the mainly-Protestant Unionists/Loyalists, who wished N. Ireland to remain part of the United Kingdom, and the mainly-Catholic Nationalists/Republicans, who wished it to unite with the Republic of Ireland). The photographs, usually without people and taken from very low viewpoints, are accompanied by newspaper reports of the murders, ‘depoliticised’ by withholding information on the victims’ political/religious affiliations.
    - *Gate Belfast*, 1997; collection Irish Museum of Modern Art (<http://www.paulseawright.info/belfast.html>). Colour photograph of heavy, crudely made, rusted steel gate, almost square and filling the photographic frame. The gate’s square form bisected vertically, horizontally and diagonally by steel beams and overlaid by rusty mesh, battered and torn in places. A few patches of white or cream paint remain but the gate is almost completely rust-brown. Through it can be seen a muddy path through a derelict urban landscape, some patchy vegetation and puddles visible under a uniformly grey sky.

## NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - 'Realism': see our *Perspectives on Realism* study note for general treatment, the main points being:
    - Generally characterised as the accurate and detailed depiction, without any form of interpretation or idealisation, of the directly observed 'here and now'.
    - 'Realist' art distinguished from art giving priority to interpretation or idealisation, such as:
      - beauty
      - abstraction
      - distortion
      - stylisation
      - caricature.
    - Less commonly, a different kind of 'realism' is one that hinges on the reality of the artwork itself (the paint, canvas, bronze...) rather than the reality of anyone or anything represented by it.
  - Tom Carr.
    - *Ormond Quay*. Quite narrow overall tonal range, with play on the white accents (baby, dog, seagulls) and the figures and wall in shadow on the right. Rather distanced view of the figures, and the simple geometrical forms of the buildings beyond, produces a slightly abstract effect. Typical of the artist's gentle, unassuming realism.
  - F. E. McWilliam.
    - *Kneeling Woman*. Realistic or naturalistic only in parts. 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 (here reversed). The fragment long recognised 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.
  - Paul Seawright.
    - *Gate, Belfast*. The photographer's past work, the photograph's place and time (the Belfast, or Good Friday, Agreement and the ensuing peace are still a year off), and the brutally forbidding aspect of the image itself, create an uneasy atmosphere. This is reinforced by the gate's form, tightly framed within the photograph, echoing that of the Union flag – albeit, lacking the colours, apart from the white/grey of sky. The work 'Realist' in:
      - the nature of the photographic image
      - focusing on the un-idealised 'here and now'
      - consistency with the wider, 'troubled', social/political reality.

## SYNOPSIS

- Referencing one or more of, e.g.:
  - Lens-based art 1850–1945
  - Irish art 1900–1945
  - Painting 1880–1945
  - Painting 1910–1945
  - Sculpture 1870–1945
  - Lens-based art 1945–present
  - Painting 1945–1970
  - Painting 1970–present.
- Any other valid content to be identified at the standardising meeting and credited.