



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2014**

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## **History of Art**

**Assessment Unit AS 1**

*assessing*

**Module 1: Art**

**[AD111]**

**MONDAY 2 JUNE, AFTERNOON**

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# **MARK SCHEME**

## AS Generic Mark Scheme

Assessment Criteria	Level 1 0–12 marks	Level 2 13–24 marks	Level 3 25–36 marks	Level 4 37–48 marks	Level 5 49–60 marks
<b>Knowledge</b> Source, select, recall material to demonstrate knowledge effectively (AO1).	Insufficient knowledge. Recall lacking scope, depth, relevance and/or accuracy.	Limited knowledge. Recall problematic in scope, depth, relevance and/or accuracy.	Satisfactory knowledge. Recall mostly satisfactory in scope, depth, relevance and accuracy.	Good knowledge. Recall extensive, relevant and accurate, with minor lapses.	Excellent knowledge. Recall extensive, relevant and accurate.
<b>Understanding</b> Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments (AO2).	Insufficient understanding. Any relevant analysis, judgements, discussion and arguments unsubstantiated and/or unsustained.	Limited understanding. Any relevant analysis, judgements, discussion and arguments problematic.	Satisfactory understanding. Analysis, judgements, discussion and/or arguments mostly relevant and satisfactorily substantiated.	Good understanding. Analysis, judgements, discussion and arguments substantiated and sustained, with minor lapses.	Excellent 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>Marks available for each AC</b>	1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16	17 18 19 20

Throughout this mark scheme:

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

## AS 1 Mark Scheme

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

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

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

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

## AS 1 Section 1 – Greek sculpture

142.101: Explain your understanding of *realism* and support your explanation by detailed reference to two appropriate works of Greek sculpture, establishing relevant contexts.

**Indicative content**

Answers should include the following:

**KNOWLEDGE**

- Immediate context
  - **Archaic**, late 8thC–c. 480 BC; Egyptian, Mycenaean and Minoan influences; technical and aesthetic developments; limestone, marble, early use of bronze; emergence of Kouros, Kore and other free-standing figures; gradually freer treatment of drapery.
- and/or
  - **Classical**, c. 480–323 BC; aggressive colonization under Alexander the Great; technical and artistic mastery; treatment clear, harmonious, restrained, generalised, idealised; narrative; refined drapery treatment; free-standing and pedimental figures, metope and frieze reliefs. Myron, Phidias, Polykleitos, and early work by Praxiteles and Lysippos.
- and/or
  - **Hellenistic**, c. 323–27 BC; fall of Greece to Rome 146 BC; technical and artistic elaboration; shift from idealism to realism; movement, emotion, drama, group compositions; most practitioners unknown; late work of Praxiteles and Lysippos.
  - and in summary
    - Archaic, Classical and/or Hellenistic, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g.:
  - Kritios(?) – limited evidence for attribution to the 5thC BC Athenian sculptor.
    - *Kritios or Kritian Boy*, c. 480 BC (marble, height 86.3 cm/34 in; Acropolis Museum, Athens).
      - Free-standing marble male nude, about half life-size. Most of the weight on the figure's left leg; right leg relaxed and slightly forward; hips and shoulders arranged naturalistically in response. Arms missing from just above the elbows (evidence of missing lower arms being physically supported at the thighs); left foot missing from just above ankle; right leg missing from just below knee.
- and/or
  - Praxiteles (active c. 370–330 BC).
    - *Aphrodite of Cnidus* (or *Cnidian Aphrodite* or *Aphrodite of Knidos*); Imperial Roman copy, marble, 2.03m (6ft 8ins) high; Vatican Museums, Rome.
      - Generally considered the best surviving copy from antiquity. Marble original, probably naturalistically coloured, now lost. Form of the figure softly rounded; frontal pose with weight principally on her right leg, left knee advanced, left foot withdrawn and right shoulder dropped. Her left hand grasps a discarded robe, draped over a large urn, and her right hand hovers before her genital region. To help physically support the figure, a roughly rectilinear section of marble bridges the gap between the robe, on the urn, and the figure's left hip. The figure's gaze slightly to her left.
- and/or
  - Practitioner unknown.
    - *Old Market Woman*, 2nd C BC.
      - Arms largely missing. Hellenistic depiction of old woman, stooped and wrinkled, carrying basket of fruit and/or birds; long thin belted dress, slipping off right shoulder.

**UNDERSTANDING**

- Analysis/interpretation/significance/appraisal, e.g.:
  - Kritios(?).
    - *Kritios or Kritian Boy*.
      - Key work exemplifying transition from Archaic to Classical. Compact upright, basically symmetrical, form with subtle but significant asymmetry – the 'contrapposto' (counterpoise) pose – marking advance in naturalism. Subtle rendering of tensed and relaxed muscles throughout the body testifying to acute observation. More naturalistic facial expression than hitherto (no 'Archaic smile') but sense also of perfected, idealised image.

and/or

- Praxiteles.
  - *Aphrodite of Cnidus*.
    - Widely cited as earliest fully realised nude female in ancient Greek sculpture – nudity hitherto confined to males. A basic model for western depictions of the female nude. Intended to be viewed in the round. Ambiguous as to whether she is shown putting aside her robe, preparing to bathe, or reaching for it, in response to being viewed. Further example of use of contrapposto (counterpoise) pose, lending greater sense of naturalism after the stiffness of Archaic works, but sense also of perfected, idealised image.

and/or

- Practitioner unknown.
  - *Old Market Woman*.
    - Major example of Hellenistic realism. Departure from idealised goddesses – in their physical prime – of the Archaic and Classical periods. Direct observation of everyday reality. Birds/fruit possibly religious (Dionysian?) offering. Old woman's dishevelled appearance may signify certain freedom accorded women past child-bearing age.
- Realism.
  - Prior to 20th century, a form of artistic depiction/illusionism focusing on the contemporary and true to life, involving to some extent:
    - close, direct observation of nature or contemporary life
    - ordinary, everyday, “here and now” sights and experiences (rather than extraordinary, exceptional, imagined, metaphysical...)
    - technique sufficient to creating at least an approximate optical illusion of the observed reality
    - objectivity, truthfulness, honesty (rather than bias, distortion, idealisation or other form of manipulation or imposed interpretation).
  - See our *Perspectives on Realism* study note for fuller treatment.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 2 – Early Renaissance Italian art

142.102: Explain how Early Renaissance Italian art developed technically and/or aesthetically and support your explanation by detailed reference to two appropriate works, establishing relevant contexts.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:
  - **Technical and aesthetic developments** In painting and sculpture; perspective, direct observation, personal expression, emergence of portraiture.
  - **Florence as centre** Also Padua and Siena; Duccio, Giotto, Lorenzo Ghiberti, Donatello, Fra Angelico, Paolo Uccello, Masaccio, Piero della Francesca, Andrea Mantegna, Sandro Botticelli.
- and in summary
  - Classical influence and rise of Humanism.
- Identification of required practitioner(s) and works, and descriptions of works, e.g.:
  - Giotto di Bondone (c. 1267–1337). Based in Florence.
    - ‘Crucifixion’, from *Scenes from the Life of Christ* frescoes, 1304–06; Cappella Scrovegni (Arena Chapel), Padua.
      - Crucified Christ centrally placed within format that is slightly wider than it is high. Shallow pictorial space with inexpertly foreshortened angels shown against blue sky. A group of figures either side, figures on left with haloes; kneeling woman on left hand side at foot of Cross; soldiers plus one haloed figure in group on right.

or

- Masaccio (b. 1401 near Florence, d. 1428 Rome). Based in Florence, closely associated with Brunelleschi and Masolino.
  - *Trinity*, fresco, Santa Maria Novella, Florence, c. 1427–28.
    - Tall narrow format extending from ground level and containing life-size figures of God the Father, God the Son (Christ, on the cross), God the Holy Ghost/Spirit (in form of white dove/collar), Virgin Mary, St John the Evangelist, a male and a female donor, and a human skeleton.

and

- Sandro Botticelli (c. 1444/5–1510). Leading exponent of ‘poetic’ strand in Florentine Quattrocento painting.
  - *Adoration of the Magi*, tempera on panel, c. 1470–75; Uffizi Gallery, Florence.
    - One of at least five major treatments of this theme by Botticelli, two earlier ones being in the National Gallery in London. Commissioned by merchant, money-changer and embezzler Guasparre del Lama, who (with white hair, wearing a light blue robe and looking out at the viewer) is depicted amid the figures on the right. Botticelli himself probably the figure on the extreme right, in the same group, also looking out at the viewer. The Medici family also represented, including Cosimo the Elder (who had died in 1446) as the elderly king kneeling before the Virgin and infant Christ. Scholars differ on identifications of, possibly, Giuliano or Lorenzo (the Magnificent). The Holy Family shown amid the ruins of a classical building fitted with a makeshift timber roof.

#### UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Giotto.
    - ‘Crucifixion’.
      - Example of shift from Gothic and Byzantine painting traditions into Early Renaissance realism. Gold background replaced by semblance of ‘real’ blue skies, landscape details, and perspective/foreshortening. Figures and expressions individualised, informed by direct observation.

or

- Masaccio.
  - *Trinity*.
    - Masaccio major figure in further progression from Byzantine/Gothic traditions to Renaissance realism. Classical influences/references in the work. Earliest Renaissance painter to use Brunelleschi's discovery of scientific (vanishing point) perspective (or rediscovery; some Greek and Roman mosaics and frescoes arguably indicate knowledge of perspective), as best seen in the *Trinity*. Life-size religious figures seen from a single point in time and space corresponding with that of typical human observer standing in front of the painting (vanishing point/eye-level at foot of cross). Realistic life-size portraits of donors incorporated, at a slight remove, with the holy figures. Masaccio leading painter in use also of shading, realism, gesture, continuous narrative. Christian symbolism with Humanist influence.

and

- Botticelli.
  - *Adoration of the Magi*.
    - Increasing sense of individualism and personal expression – Botticelli's very distinctive, languidly poetic, painting style evident. High prominence given to images of the artist himself, his patrons (including at least one deceased) and their social circle, all in contemporary (Florentine) dress, within the Biblical scene (religious belief overcoming normal disjunctions of time and space).
- General, e.g.:
  - Gothic and Byzantine sense of godly omniscience (conveyed by generalised, idealised or otherwise stylized imagery) challenged by Renaissance human-centred observation from single point fixed in space and time, powerfully expressed in painting by adoption of scientific perspective.
  - General rise in artist's status as discerning patrons – for reasons of self-aggrandisement, aesthetic pleasure, connoisseurship, religious belief, or whatever – seek out, support and nurture artistic talent.
- Any other valid content to be identified at the standardising meeting and credited.

### AS 1 Section 3 – European art Renaissance to Rococo

142.103: Explain your understanding of *realism* and support your explanation by detailed reference to two appropriate works of European art Renaissance to Rococo, establishing relevant contexts.

#### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context
  - **Netherlands** Emergence from Gothic tradition; technical and aesthetic developments; individualism, realism, some fantasy and grotesqueness; religious and secular subjects; Jan Van Eyck, Hieronymus Bosch, Pieter Bruegel the Elder.
  - and/or
  - **Baroque Flanders and France** Baroque exuberance and sensuality in painting and sculpture, Peter Paul Rubens, Pierre Puget; classical tendency within Baroque, Nicolas Poussin; pioneering landscape genre, Claude Lorraine.
  - and/or
  - **Rococo France** Fête galantes and other aristocratic dalliances; Jean-Antoine Watteau, François Boucher, Jean Honoré Fragonard; intimate and tranquil domesticity, Jean-Baptiste Chardin.
  - and/or
  - **Rococo Britain** Satirical social commentary, William Hogarth; animal anatomy and 'portraiture', George Stubbs; portraits and landscapes of the gentry, Thomas Gainsborough.
  - and in summary
    - Netherlands, Baroque Flanders and France, Rococo France and/or Rococo Britain, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g.:
  - Jan (or Johannes) van Eyck (c. 1390–1441).
    - *The Arnolfini Portrait* or *The Arnolfini Wedding*, 1434; oil on panel; National Gallery, London.
      - One of the earliest surviving examples of oil painting.
      - Interior with couple, possibly Giovanni di Nicolao Arnolfini and his wife Costanza Trenta, who married in 1426, or, a cousin, Giovanni di Arrigo Arnolfini and Giovanna Cenami, who married in 1447 (six years after van Eyck's death). The Arnolfinis were from Lucca in Italy; in 1434, a number of the extended family were working as merchant bankers in Bruges, in the Netherlands. Identities of the two figures and the circumstances being depicted remain unclear – Costanza, for instance, was dead by 1433, so her 'portrait' would have had to have been posthumous (for detailed discussion, see, e.g., Carola Hicks, *Girl in a Green Gown; The History and Mystery of the Arnolfini Portrait*, Chatto, 2011). The man holds the woman's right hand, palm up, in his left hand. His right hand is raised as if in greeting or in the act of taking an oath. He wears a tabard of pine martin fur and a dark wide-brimmed hat. She a long green gown, much gathered at the waist, and trimmed or lined with squirrel fur. An embroidered white mantilla covers her head and shoulders. The room is plainly but expensively furnished. Overhead is a complex brass chandelier. To the left, a window with a cupboard below it. On the window sill and cupboard are some oranges (expensive commodities in the Netherlands at the time). On the back wall is a round convex mirror in which are reflected four people, one wearing blue. None of these is shown in the act of painting, despite the fact "Johannes de Eyck fuit hic/ 1434" (Johannes van Eyck was here/ 1434) is ostentatiously inscribed on the wall, just above the mirror. The mirror's frame has embedded in it glazed vignettes of the ten stations of the Cross. Under the mirror is a red-upholstered couch or bed, in front of which is a pair of red sandals and, towards the right, a Turkish(?) rug. A large four-poster bed, with canopy and bed covers also in red, is to the right. In the centre foreground is a brussels griffin (small terrier). And in the left foreground is another pair of sandals, these carved out of pale wood.

and/or

- Jean-Baptiste Chardin (1699–1779). Painter of still lives and domestic scenes. Elected to the French Royal Academy on strength of *The Skate (or The Ray)*, 1728.
  - *The Young Schoolmistress*, c. 1735–36.
    - Against a plain but delicately modulated grey background, a shallow interior scene with, in the left foreground, a plain wooden cabinet behind which a child, aged about five, points intently at some papers on the cabinet. On the right is a teenage girl in left profile who gazes at the child's down-turned eyes and points to the papers with a stylus held in her right hand. She wears a blue and white dress, and pink and white cap. Muted pink and white is seen also in the child's cap.

and/or

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

## UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Van Eyck.
    - *The Arnolfini Portrait*.
      - Oil (mainly linseed oil) was used as a painting medium at least as early as the 13thC but its predominance over other mediums (tempera, fresco, watercolour...) in western painting in many respects only began with van Eyck. In this and other works he achieved hitherto unimagined levels of control and illusionary effect, especially in textures and semi-transparent glazes. Major influence on development of western painting techniques.
      - The mirror and the chandelier within the painting are especially potent symbols of van Eyck's naturalism. The latter is rendered in perfect perspective, a task that thoroughly defeated the painter David Hockney (b. 1937) when he tried to emulate it, freehand or unaided, whilst investigating painters' use of mirrors and other optical aids (see David Hockney, writer and presenter, *Secret Knowledge*, BBC2 Television, 2001; programme based on Hockney's book, *Secret Knowledge, Rediscovering the Lost Techniques of the Old Masters*, London, 2001, ISBN 0-500-23785-9).
      - Aesthetically influential. The work as a whole, with its supreme handling of texture and form, widely regarded as one of the greatest naturalistic paintings ever made. In the collection of Philip IV of Spain in Velázquez's time and considered to have been an influence on the Spanish painter's masterpiece *Las Meninas*, 1656 (King and Queen shown as reflections in a mirror centred on a back wall), which itself influenced many leading artists (Picasso, for instance, painted 58 versions of it).
      - Various interpretations: depicting a wedding, celebrating marriage, commemorating a dead spouse/beloved (the woman's facial features are quite generalised), or documenting and witnessing some kind of agreement (marital, business...). Perhaps one or both was/were not free to actually marry for religious and/or legal reasons.
      - Heavy look of the woman's stomach reflects contemporary fashion and not necessarily that she was pregnant, or, if a posthumous depiction of Costanza, perhaps signifying she died in childbirth.
      - The painting significant in depicting a contemporary, middle class, domestic scene at a time when painting subjects were generally to do with church or state.

and/or

- Chardin.
  - *The Young Schoolmistress*.
    - Typical of his figure paintings (produced mainly between early 1730s and mid 1750s) and very different from other Rococo artistic approaches. World of middle-class domesticity, of servants and the commonplace; austere, simple, sober, dignified naturalism; some kinship with 17thC Dutch domestic scenes.

and/or

- Stubbs.
  - *Hambletonian*.

- Acutely observed ‘animal portrait’ reflecting the artist’s prolonged study of horse anatomy. Lively, energetic pose although also an unrealistic one in that both fore- and rear-right legs are off the ground simultaneously; an example of Stubbs’ compromising realism for sake of artistic composition.
- Realism.
  - Prior to 20th century, a form of artistic depiction/illusionism focusing on the contemporary and true to life, involving to some extent:
    - close, direct observation of nature or contemporary life
    - ordinary, everyday, “here and now” sights and experiences (rather than extraordinary, exceptional, imagined, metaphysical...)
    - technique sufficient to creating at least an approximate optical illusion of the observed reality
    - objectivity, truthfulness, honesty (rather than bias, distortion, idealisation or other form of manipulation or imposed interpretation).
  - See our *Perspectives on Realism* study note for fuller treatment.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 4 – French painting 1780–1870

142.104: Explain your understanding of *realism* and support your explanation by detailed reference to two appropriate works of French Painting 1780–1870, establishing relevant contexts.

**Indicative content**

Answers should include the following:

**KNOWLEDGE**

- Immediate context:
  - **Neoclassicism** The Enlightenment; time of revolutions against religious and state establishments; Ancient Egyptian, Greek and Roman artefacts stimulate scholarly and popular interest; Academy and the Prix de Rome; reaction to Rococo; Jacques-Louis David, political as well as artistic involvement; Jean Auguste-Dominique Ingres, Neoclassical champion with Romantic tendencies.
- and/or
  - **Romanticism** Church and state give ground to private patronage; literary and exotic themes favoured; 'cult of the individual' given expression in rise and fall of hero-leader Napoleon; challenge to Academic artistic methods and values; sketchiness, drawing with brush, strong colour; Théodore Géricault, Eugène Delacroix.
- and/or
  - **Realism** Conflict with political and artistic establishments; egalitarian values; struggle to establish landscape genre; Barbizon School, Camille Corot, Gustave Courbet, Jean-François Millet, Honoré Daumier.
  - and in summary
    - Neoclassicism, Romanticism and/or Realism, as not already covered.
- Identification of required practitioners and works, and descriptions of works (chosen practitioners and works need not necessarily be among those specified as Realist), e.g.:
  - Jacques-Louis David (1748–1825). Leading French Neoclassical painter of his time. Strong supporter of both French Revolution, 1789, and Napoleon. Latterly exiled in Belgium and refused burial in France for political reasons.
    - *Death of Marat*, 1793.
      - Vertical-format depiction of dead or dying revolutionary leader Marat in his bath – a serious skin condition meant he conducted most of his business from a medicated bath. Figure bottom left, starkly lit against dark background. The murder weapon, a knife, bottom left. Marat holds a quill in his right hand; a note from his murderer, Charlotte Corday, in his left. Vertical wooden packing case bottom-right inscribed with “À Marat/ David” and “L’An Deux” (“Year 2”).
- and/or
  - Théodore Géricault (1791–1824). Leader of early French Romantic painting. Independent means freed him from need to sell his work to live. His two great passions, painting and horses. Dies prematurely following riding accident.
    - *Raft of the ‘Medusa’*, 1818–19.
      - Large makeshift raft with 20 or so figures, alive and dead, shown on dark heaving sea against yellowish, stormy sky; illustrating aftermath of the French frigate *Medusa’s* foundering off Senegal, on west coast of Africa, 1816. Allegations of incompetence and cowardice against politically appointed captain who abandoned 150 to the raft, only 15 or so surviving when rescued, and 5 of them dying within a few months.
- and/or
  - Gustave Courbet (1819–77). Leading Realist artist, and activist against church, state and artistic establishments. His last years in exile in Switzerland on account of his political views.
    - *A Burial at Ornans*, 1849.
      - Long horizontal format, large, life-size, scale. Open grave centre foreground. Church and civic dignitaries on left. Deceased unnamed/anonymous in title. Larger group of ordinary mourners, mostly in black, centre and right. Courbet himself looks out of the painting from centre-back. Human skull and white dog prominent to right of grave

## UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - David.
    - *Death of Marat*.
      - “Capturing the here and now” but truthfulness and accuracy of the depiction questionable – no sign of Marat’s skin condition, and is it credible that everything in the scene (Corday’s note, the murder weapon, Marat’s donation to a widow...) so fortuitously and effectively argues the revolutionary cause? David idealises his friend Marat as noble martyr to the cause. Austerity of depicted surroundings and possessions contrasts with lavish lifestyles of recently deposed monarchy and aristocracy. The packing case Marat’s ‘tombstone’ within the painting; the year “2” – over the obliterated “1793” – denotes, for David, revolutionary France beginning anew in this ‘Age of Reason’.
- and/or
  - Géricault.
    - *Raft of the ‘Medusa’*.
      - Romantic focus shifts towards the individual and the darker side of nature, including human nature, but the *Raft of the ‘Medusa’* also has contemporary, politically confrontational theme. Meticulously researched and observed forms passionately rendered, but arguably also less than completely truthful in glossing over the murders and cannibalism committed by some of the survivors. Criss-crossing diagonals and skewed, fractured pyramidal structure in the composition express survivors’ alternating hope and despair; no reassuring verticals or horizontals; colour composition of ‘bruised human flesh’.
  - and/or
    - Courbet.
      - *A Burial at Ornans*.
        - Notably large scale of work given over to an ordinary, unnamed person’s funeral was widely interpreted at the time as tantamount to political incitement, challenging the established orders of church and state. Turbulent times: revolutions across Europe, including France, in 1848. Courbet’s ‘down-to-earth’ socialism and realism emphasized by the horizontal format and, centre foreground, the open grave, a human skull and a dog. Notable also that Courbet shows himself and his fellow mourners mostly with their backs to the representatives of church and state on the left. His painting technique very direct, fresh, intuitive, and at odds with the prescribed academic method.
    - Realism.
      - Prior to 20th century, a form of artistic depiction/illusionism focusing on the contemporary and true to life, involving to some extent:
        - close, direct observation of nature or contemporary life
        - ordinary, everyday, “here and now” sights and experiences (rather than extraordinary, exceptional, imagined, metaphysical...)
        - technique sufficient to creating at least an approximate optical illusion of the observed reality
        - objectivity, truthfulness, honesty (rather than bias, distortion, idealisation or other form of manipulation or imposed interpretation).
      - See our *Perspectives on Realism* study note for fuller treatment.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 5 – British painting 1780–1850

142.105: Explain how British painting 1780–1850 developed technically and/or aesthetically and support your explanation by detailed reference to two appropriate works, establishing relevant contexts.

**Indicative content**

Answers should include the following:

**KNOWLEDGE**

- Immediate context:
  - **Watercolour landscape painting** Dutch influence; working outdoors directly from nature; exploiting spontaneity, fluidity and aesthetic economy of watercolour medium; John Crome, Thomas Girtin, John Sell Cotman.

and/or

- **Romantic landscape** Influenced by Claude Lorrain and Dutch landscapists; working outdoors directly from nature; challenge to Academic artistic methods and values with increasing importance given to the sketch and other aesthetic innovations; various reflections on landscape in an increasingly industrial and urban age; John Constable, J. M. W. Turner, Samuel Palmer.

and/or

- **Academicism** Artists content for most part to work within the broad artistic and philosophical traditions associated with the High Renaissance; Henry Raeburn, William Etty, Edwin Landseer.

and/or

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

and/or

  - John Constable (1776–1837).
    - *Dedham Water-Mill*, c. 1819; oil on canvas; National Gallery, London.
      - Water-mill on left, seen from across a millpond or river and against white sunlit clouds; stand of dark trees on the right.

and/or

  - J.M.W Turner (1775–1851).
    - *Rain, Steam and Speed, the Greatest Western Railway*, 1844; oil on canvas.
      - Train approaching in sharp perspective over a bridge/viaduct. Another arched bridge/viaduct visible on the left. Train, sky, clouds, rain and steam very loosely rendered with little concern for fine detail.

and/or

  - Henry Raeburn (1756–1823). Leading Scottish portrait painter. Apprenticed to goldsmith James Gilliland and studied briefly under Edinburgh portrait painter David Martin, but largely self-taught, beginning as miniature painter and progressing to full size portraits. Spent 1785 and 1786 studying in Rome. Tended to work directly onto the canvas without preliminary drawings. Elected Royal Academician in 1815, knighted in 1822, and appointed His Majesty's Limner for Scotland in 1823.
    - *The Reverend Robert Walker Skating on Duddington Loch*, c. 1795.
      - Setting is a frozen loch on the outskirts of Edinburgh. Background empty apart from leaden sky and dark hills. In right profile, middle-aged man dressed all in black, apart from white cravat (and reddish laces on his skates), shown skating, mid-stride, and balanced on his left foot.

## UNDERSTANDING

- Analysis/ interpretation/appraisal, e.g.:
    - Cotman.
      - *Aqueduct of Chirk.*
        - Sense of place married to Classical sense of pictorial structure and design. Austerely decorative, exploiting economy and vivacity of the watercolour medium. ‘Truth to materials’ attitude can be related to use of the medium by later painters, such as Cézanne, John Marin or Georgia O’Keeffe.
- and/or
- Constable.
    - *Dedham Water-mill.*
      - Brushwork vigorous, spontaneous, conspicuous, giving convincing sense of direct observation from nature. Choice of subject typical of Constable in that it represented a quiet countryside scene local to him – and “ordinary” in that sense.
- and/or
- Turner.
    - *Rain, Steam and Speed, the Great Western Railway.*
      - Notably unacademic in painting method and disdain for detailed visual recording. Expressive brushwork, vibrant colour composition and dramatic diagonals affirm the artist’s Romanticism. Emphasis given to imagination and creative interpretation. Anticipating abstraction. Nature, the British landscape and weather, used as pretext for near-abstract approach. Man-made ‘cloud’ (of steam) produced by train also symbolic of driving force behind the Industrial Revolution. Turner’s technique and aesthetic approach informed by extensive studies directly from nature, and usually done in watercolour.
- and/or
- Raeburn.
    - *The Reverend Robert Walker Skating on Duddington Loch.*
      - Improbably dapper and arresting figure of a Scottish reverend gentleman elegantly executing a difficult skating manoeuvre. Image presented with considerable economy and wit. Unusual for artist to represent a figure in action, although it also accords in at least some respects with his vigorously direct painting technique.
- Technical developments, e.g.:
    - 1825–32: first railways (England 1825, USA 1829, France 1832); improved transport encourages travel and tourism generally; also painting outdoors, and landscape as a genre.
    - 1836: beginning of mechanical grinding of pigments for artists’ colours; related developments over following few decades:
      - commercial production gradually brings about cheaper and better quality paint
      - painters exploit this development, increasingly rejecting studio-bound academic techniques for ones more immediate, expressive and experimental (oil sketches, *impasto*, *alla prima*...)
      - throughout the 19th century, chemists develop new artificial dyes, significantly extending the range and quality of colours available to painters
      - artists’ brushes developed to better suit the new painting techniques (general tendency away from soft sable brushes and towards stiffer hog’s hair ones)
      - portable easels developed.
    - 1838–39: invention of photography, by Louis Jacques Mandé Daguerre in France and Henry Fox Talbot in England, with profound and continuing impact on painting.
    - 1839: Chevreul publishes his *Chromatic Circle of Hues*, improving understanding of how colours are perceived to enhance or otherwise relate to one another.
    - 1840: invention of collapsible (tin) paint tube, with stoppers and then screw caps; supersedes pig bladders and glass syringes, easing task of painting, especially when out of the studio
- Any other valid content to be identified at the standardising meeting and credited.

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

142.106: Compare and contrast two works of lens-based art 1850–1945 exemplifying very different artistic approaches. Establish relevant contexts.

**Indicative content**

Answers should include the following:

**KNOWLEDGE**

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

and/or

- **Anti-pictorial photography** Informing and informed by abstract or semi-abstract painting; various exploratory and expressive agenda; El Lissitzky, Man Ray, Paul Strand, Alexander Rodchenko, Laszlo Moholy-Nagy.

and/or

- **Selected film directors** Dominance late 1920s to early 1950s of Classical Hollywood (or ‘continuity style’) cinema, and studio and star systems; fictive narratives working from enigma to resolution through chronological cause-and-effect conventions; variously defined genres (such as: action, western, comedy, horror, thriller, science fiction, musical, social concern); Cecil B. DeMille, Charlie Chaplin, Fritz Lang, Buster Keaton, John Ford, Sergei Eisenstein, Alfred Hitchcock, Walt Disney.
- and in summary
  - Pictorial photography, Anti-pictorial photography and/or Selected film directors, as not already covered.
- Identification of required practitioner(s) and works, and descriptions of works, e.g.:
  - William Henry Fox Talbot (1800–77). English country gentleman, Member of Parliament, author (2 books), inventor (12 patents), scientist (over 50 scientific papers) and pioneer photographer. Frustrated by his poor drawing ability, even with the aid of a camera lucida, Talbot in 1833 began his photographic experiments, publishing a scientific paper on the subject in 1835. In 1840 he introduced the calotype, enabling multiple images to be printed from a paper negative (the paper saturated with silver compounds, and waxed or oiled to make it as transparent as possible) – essentially the method that would dominate photography until the advent of digital processing. Louis Daguerre’s daguerreotype process of 1839, in contrast, produced a single positive image on glass or metal. The daguerreotype was largely abandoned by about 1865. Talbot’s *Pencil of Nature*, 1844, was one of the first books to be photographically illustrated and thereafter he devoted much of his life to developing photogravure, by which means photographs could be quickly and cheaply reproduced in print form. The fibrous quality of his paper-negative calotypes produced quite soft images, especially compared with those obtained from Daguerre’s glass or metal plates, but in 1851 this problem was overcome with the introduction of negatives on glass plates, in the wet collodion process.
    - *Nelson’s Column Under Construction*, 1845; calotype.
      - Smoggy or softly focused/rendered view across Trafalgar Square, with the bottom half of Nelson’s Column, its base surrounded by timber scaffolding right of centre in the middle distance and the church of St Martin-in-the-Fields further back and to the left. In the foreground are bill-covered hoardings, complete with a stencilled sign “No bills to be posted”. Bottom left is a temporary workman’s hut. Between the hut and the front of the church is a tall plinth on which a bronze figure on horseback is mounted. No human, animal or bird life is apparent.

and/or

- Robert Capa (b. Endre Friedmann, Budapest, Hungary, 1913; d. Vietnam, 1954), war photojournalist.
  - *D-Day, Normandy, June 6, 1944*, 1944.

- Horizontal format black and white photograph with close-up but hazy image of American soldier half swimming, half wading, to shore during the D-Day landing (as memorably portrayed also by Steven Spielberg in the opening sequence of *Saving Private Ryan*, 1998); various indistinct images of angular military hardware in background. Much of Capa's D-Day shoot was damaged or completely ruined by a young technician assigned to develop it.

and/or

- El Lissitzky (1890–1941). Russian avant garde painter, designer, photographer, teacher and architect. Of Jewish background, he began as an illustrator of Yiddish children's books. Associated with Russian Constructivism and Suprematism, and a major influence on the Bauhaus and western European Constructivism.
  - *The Constructor*, 1924.
    - Composite black and white photograph, horizontal in format, of the artist's head and hand – very dimly lit – against a background of graph paper, lettering and shallow geometrical forms. Head and hand are double-exposed, appearing semi-transparent, and occupy the same space, centre-right. The hand holds a pair of compasses, centred within a circle slightly above and to the left of the artist's head. The circle travels across the graph paper, through the artist's own letter-heading and through also three large stencilled letters, 'XYZ' – letter-heading and letters in the top left of the composition. The background forms overlap one another, creating various vertical and horizontal tonal passages.

and/or

- John Ford (1894/5–1973; also forenamed variously as Jack, Sean, Aloysius, O'Fearn, Feeney and/or O'Feeney). Pioneering American film director, having worked as a writer and actor before directing his first film, *Tornado*, in 1917. Winner of six Academy Awards and the American Film Institute's first Life Achievement Award. Renowned especially for his distinctive compositional sense and his myth-making genre-shaping westerns, mostly filmed in Monument Valley in Arizona and Utah, examples being: *Stagecoach*, 1939; *My Darling Clementine*, 1946; *Fort Apache*, 1948; *She Wore a Yellow Ribbon*, 1949; *Rio Grande*, 1950; and *The Searchers*, 1957. *The Grapes of Wrath*, 1940, his adaptation of John Steinbeck's 1939 novel and starring Henry Fonda, was a particularly powerful attack on banks' treatment of sharecroppers during the Great Depression. Irishness was also a recurrent theme (his parents were Irish immigrants and he was their youngest child), most notably in *The Informer*, 1935, and *The Quiet Man*, 1952. Actors he regularly featured included: John Wayne, Henry Fonda, John Carradine, Victor McLaglen, Harry Carey Jr and Ben Johnson (the latter until 1949 when a minor quarrel soured the working relationship).
  - *Stagecoach*, 1939.
    - This was Ford's first western since his *Bad Men*, 1926, and his first sound western. Writers: Ernest Haycox, Dudley Nichols and Ben Hecht. Music (including compilation of 17 American folk tunes from the 1880s): Gerard Carbonara. The film won two Academy Awards. 1880 and with the Apache leader Geronimo on the warpath, a stagecoach travels east-bound from Tonto, in Arizona, to Lordsburg, New Mexico Territory, through the majestic Monument Valley landscape (artistic licence taken with the geography). The passengers are a colourful mix: Dallas (Claire Trevor), a prostitute driven out of town by ladies of the Law and Order League; an alcoholic doctor, Doc Boone (Thomas Mitchell); a timid whiskey salesman, Samuel Peacock (Donald Meek); a pompous bank manager, Henry Gatewood (Berton Churchill), absconding with his bank's deposits; a genteel and pregnant southerner, Lucy Mallory (Louise Platt), travelling to meet her cavalry officer husband; and Hatfield (John Carradine), another genteel southerner, but also a gambler. Along the way they take on board the Ringo Kid (John Wayne, in the role that began his rise to stardom), a wronged fugitive out to avenge the murders of his father and brother. Dallas and Ringo warm to one another. An eventful journey includes a prolonged full-gallop Apache attack, culminating in rescue by the US cavalry. In Lordsburg, Gatewood is arrested and Ringo shoots the murderers of his father and brother. Expecting arrest, he, along with Dallas, are sent on their way back to his ranch.

## UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Talbot.
    - *Nelson's Column Under Construction, 1845.*
      - Truthful visual record more than artistic statement. Complex urban scene rendered with greater accuracy, detail, speed and authenticity than could be achieved by the most skilled and diligent artist, thus achieving Talbot's immediate personal goal.
      - Strong tonal contrast between near and distant forms also interpretable as effect of the London smog. This and the work-in-progress appearance of the scene are reminders that this was a time of vigorous, unprecedented growth and influence for Britain.
      - Lack of apparent human, animal or bird life illusory but explicable (moving figures not registered because of lengthy exposure required by the primitive photographic emulsion).
      - Trafalgar Square a national rallying point, specifically catered for by prestigious buildings, institutions and monuments in or around it.
      - Church and state symbolised in the depicted buildings and monuments
      - Column offset in the composition, allowing room for the church, equestrian statue and workman's hut on the left, and the hoarding across the foreground.
      - Trafalgar Square then, as now, a national and popular rallying point, quite often with an insurrectionist edge.
      - Building-site appearance.
      - People and/or minor rebelliousness represented by the poster-bedecked hoarding.
      - Non-discriminating inclusiveness (alongside prestigious buildings and monuments are included illegal posters and other visual clutter and detritus).
      - Talbot's process, unlike Daguerre's, effectively marks end of image-making monopoly by church, state and the wealthy or powerful.

and/or

- Capa.
  - *D-Day, Normandy, June 6, 1944.*
    - Truthful visual record more than artistic statement. Sense of frenzied, violent movement. Poor technical standard of image corresponds with, and effectively communicates, the wholly abnormal physical circumstances under which the photograph was taken – wading ashore from landing craft whilst under heavy enemy fire. Illustrating Capa's famous dictum "If your pictures aren't good enough, you aren't close enough". Capa one of the earliest to exploit new small cameras and fast film which meant photojournalism no longer had to make do with studied poses of the great and the good but, rather, could capture action shots under poor lighting conditions. Disdain for traditional approaches and interest in movement shared with Cubists and, especially, Futurists.

and/or

- Lissitzky.
  - *The Constructor.*
    - Title can be related to Constructivism. The idea of art as the product of hand, eye and mind succinctly and memorably expressed. Allusions to Lissitzky's own wide ranging interests in the visual arts (painting, design, photography, typography, architecture...). Expressive also of an artistic philosophy (Constructivism) seeking to unite the so-called 'fine' or 'high' arts and the 'applied' or 'utilitarian'. Circle behind head reminiscent of a halo (also various cross-like forms in the composition) but Christian connotations probably unintended, or possibly ironic, given Lissitzky's Judaic background.

and/or

- Ford much admired for his prolificacy, artistry/craftsmanship as a filmmaker, storytelling abilities within the Hollywood tradition, and his significant role in helping shape the USA's national self image. In more recent years also criticised for allegedly simplistic treatment of historical events and/or social issues/themes. His vision of the American west, in his early and middle work at least, for instance, has been criticised as romanticised, male-dominated, and simplistic in its good/bad categorising of settlers/Indians (or 'Native Americans'). His vision of Ireland similarly criticised.

- *Stagecoach*.
  - A classic western widely acclaimed – by Orson Welles, among others – as one of the most influential films, in technical and other ways, ever made. Probably more than any other single film, it helped establish the modern western genre and its mythical resonances, from the opening woodblock style credits through to the alternating action and characterisation scenes, evocative music, epic landscapes, clear cut themes/issues, and laconic hero.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 7 – Painting 1880–1914

142.107: Compare and contrast two works of painting 1880–1914 exemplifying very different artistic approaches. Establish relevant contexts.

**Indicative content**

Answers should include the following:

**KNOWLEDGE**

- Immediate context:
  - **Fauvism** Active France c. 1899–1908; reaction to Impressionism; influences Post-Impressionism, Islamic art; aggressive, expressive, decorative use of intense colour; Salon d'Automne 1905 exhibition; Henri Matisse, Albert Marquet, André Derain, Maurice de Vlaminck.
- and/or
  - **Cubism in France** Challenging Greek/Renaissance canon of beauty and representation; three main phases; Early, c. 1907–09; development of Cézanne's multi-viewpoint anti-perspectivism married to African tribal art influence; High/Analytic, c. 1910–12, multifaceted, monochromatic, use of letter-forms and collage; Synthetic, c. 1913–14, more individualistic, less fragmented formally, colour returns; Pablo Picasso, Georges Braque, Juan Gris.
- and/or
  - **Futurism** Active Italy c. 1909–14; literary movement beginning; aggressively celebrating modernity, machines, dynamism, war; influenced by Cubism; Umberto Boccioni, Giacomo Balla, Carlo Carrà, Gino Severini.
- and/or
  - **Expressionism** Unique experiences uniquely envisioned, arguably reflecting the North European's sense of introspection and isolation; celebrating various kinds of 'primitivism'. Independents c. 1880–1914: James Ensor, Edvard Munch, Paula Modersohn-Becker. Die Brücke (The Bridge), active Dresden c. 1905–13: Ernst Ludwig Kirchner, Emil Nolde, Karl Schmidt-Rottluff. Der Blaue Reiter (The Blue Rider), active Munich c. 1911–14: Wassily Kandinsky, Franz Marc.
  - and in summary
    - Fauvism, Cubism in France, Futurism and/or Expressionism, as not already covered.
- Identification of required practitioner(s) and works, and descriptions of works, e.g.:
  - Edvard Munch (1863–1944). Born into an Oslo doctor's family that suffered more than normally from physical and mental illnesses and early deaths, his father's religiosity adding to the misery. Mental fragility and failed relationships with women provided further subject matter for his art.
    - *The Scream or The Cry*, 1893; tempera and casein on cardboard; Nasjonalgalleriet, Oslo; one of five painted versions.
      - Predominantly orange-red sky heaving above dark blue and brown landscape. Centre foreground, a semi-abstract human figure (gender indeterminate), dressed in black, clasps hands to its skull-like head; mouth, eyes and nostrils distended. Possibly influenced by a Peruvian mummy, c. 900–1500 AD, exhibited at the 1889 Exposition Universelle in Paris and seen by Munch (and his friend Paul Gauguin). Immediately to the figure's right, a fence extends back and to the left in sharp perspective, leading the viewer's attention to two other black-clad human figures. In the far distance, a harbour with two or so sketchily rendered ships.
  - Henri Matisse (1869–1954), leader of Fauves (French for "wild beasts", so termed by Louis Vauxcelles at Salon d'Automne 1905 exhibition) and a leading artist in 20th century art as a whole. Studied under Bouguereau (briefly) and Gustave Moreau, 1892–6, along with Marquet and Rouault. Influenced by Post-Impressionists.
    - *The Joy of Living*, 1905–6.
      - Semi-abstract depiction of sixteen female and male nudes reclining, embracing, dancing or playing music in idyllic forested landscape. Trees and other forms rendered mostly by sinuous lines and large flat areas of colour, with minimal tonal variations. Scale of figures not fully consistent with perspective recession. Main horizontal plane rendered in yellow. Green tree trunk leads into composition from bottom left, with foliage flat areas of red, ochre, orange and green, leading to greens, pinks and oranges on the right. Forms of some figures highlighted by red and green, as in the

two reclining female nudes centre middle-distance and the six dancers, in a ring, centre background.

#### UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Munch.
    - *The Scream*.
      - Strident nausea-inducing curves, perspective and colour composition. Rejects Renaissance-style realism/naturalism (concerned with outward appearances) for ‘primitive’ semi-abstract self-expression of a troubled inner reality. Contemporary with Nietzschean, Freudian, Jungian and other radical new approaches to studying our inner lives (unconscious/subconscious).
  - Matisse.
    - *The Joy of Living*.
      - Just as the scene evokes a Golden Age or Paradise, the figures appearing freed from work, clothes and social inhibitions, so Matisse here seems to celebrate his freedom as a painter from naturalistic constraints, using the pictorial elements of line, colour and tone to unashamedly aesthetic and decorative effect. As with Van Gogh before him, moving from north to south of France had major impact. The sixteen figures, including the ring of six dancers, can be seen as couples or multiple couples (the small, seemingly isolated, female figure centre foreground can be matched to the goat herder on the right, both playing pipes).
  - Comparison
    - seeking expression through semi-abstraction (rejecting ‘academic’ or ‘photographic’ realism)
    - informed by, and reacting against, Impressionism (both studied and worked in Paris for a time)
    - influenced by Post-Impressionism and Symbolism, especially Gauguin
    - influenced by ‘primitivism’ and/or art of other cultures
    - sinuous line
    - strong colour
    - semi-abstract human figures arranged from immediate foreground into middle distance
    - play between pictorial flatness and spatial depth
    - the art arguably belies the artist (both more calculating/controlling than might be supposed)
  - Contrast.
    - Munch
      - based in northern Europe
      - expressive of a disturbed, angst-ridden, morbid, melodramatic state of mind
      - expressive of a state of mind reportedly experienced by the artist at a particular time and place
      - narrative implied
    - Matisse
      - based in southern Europe (although born and brought up in northern France)
      - expressive of calmness, and aesthetic and sensuous pleasure
      - escapist, timeless
      - little or no narrative implied
  - General context, e.g.:
    - Growth of science, technology, industry and commerce.
    - Developments in transport and communication systems.
    - Development of multi-national, multi-cultural, perspectives.
    - Questioning of religious, philosophical and – latterly – scientific certainties.
    - Influence of psychoanalysis.
    - Rise of liberal democracy.
    - Consequences of mass production, communication, and transport.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 8 – Painting 1910–1945

142.108: Compare and contrast two works of painting 1910–1945 exemplifying very different artistic approaches. Establish relevant contexts.

**Indicative content**

Answers should include the following:

**KNOWLEDGE**

- Immediate context:
  - **Abstraction** Representation of exterior world rejected; colour and form arranged according to formal rules; notion of ‘universal visual language’. De Stijl: for the impersonal and mechanical; Piet Mondrian, Theo van Doesburg. Bauhaus: Wassily Kandinsky, Paul Klee, Josef Albers. Suprematism and Constructivism: Kasimir Malevich, El Lissitzky, Alexander Rodchenko.
- and/or
  - **Surrealism** Active across Europe c. 1920–39; publicly launched Paris 1924; development from Dada; artistic exploration of irrational and subconscious; influenced by psychoanalysis of Freud and Jung; use of accident, chance, automaticism; ‘Automatic’ Surrealism, Max Ernst, Joan Miró, André Masson; ‘Dream’ Surrealism, Salvador Dali, René Magritte, Paul Delvaux.
- and/or
  - **School of Paris** Paris, progressive art centre; various figurative approaches; Amedeo Modigliani, Chaïm Soutine, Marc Chagall, Henri Matisse, Pablo Picasso.
- and/or
  - **North American** Armory Show, 1913; influence of immigrant European avant garde; search for an artistic American identity corresponding with USA’s rise to super-power status. Regionalism: aesthetically and politically conservative; Grant Wood, Thomas Hart Benton. Independents: Georgia O’Keeffe, Edward Hopper.
  - and in summary
    - Abstraction, Surrealism, School of Paris and/or North American, as not already covered.
- Identification of required practitioner(s) and works, and descriptions of works, e.g.:
  - Wassily Kandinsky (1866–1944), widely credited as first abstract artist. Initially member of Der Blaue Reiter (active in Munich c. 1911–14) before joining Bauhaus staff.
    - *Composition IV*, 1911.
      - Seemingly fully abstract, presenting autonomous bright colours and vigorous black lines, but suggestion of a blue mountain (right of centre), a rainbow (left of centre) and sky; three small rectangular red patches seen against the ‘blue mountain’.
- and/or
  - El Lissitzky (1890–1941).
    - *Beat the Whites with the Red Wedge*, 1920; poster.
      - Historical context: following the Russian revolutions of February/March and October/November 1917, civil war 1918–20 between the (Communist) Bolsheviks (Reds) and (anti-Communist) anti-Bolsheviks (Whites).
      - El Lissitzky’s poster an arrangement of upper-case Cyrillic type and various geometrical shapes in red, black and white, the most prominent being a large, sharply angled, red triangle pointing left-to-right and penetrating a white circular shape on the right.
- and/or
  - Piet Mondrian (1872–1944). A leading exponent of abstraction and member of De Stijl.
    - *Broadway Boogie-woogie*, 1942–43.
      - An example of the late modification to his mature geometrical style following his escape from Europe to New York during WWII. Square-format, hard-edge abstract using only vertical and horizontal forms and the colours white, grey, yellow, red, blue and black; narrow bands of yellow against white ground with the other colours at intervals superimposed.
- and/or
  - Max Ernst (b. near Cologne, Germany 1891; d. Paris 1976). Initially intended to study philosophy and psychology. Active Dadaist in Cologne, along with Jean Arp and others, prior to becoming a Surrealist; painter, sculptor and writer. His stated artistic aim, “to find the myth of his time”.

- *The Edge of a Forest*, 1926.
  - Example of his own *frottage* technique, in which a rubbing from a textured surface forms basis for further invention and manipulation. Image resembling a ploughed field, in the foreground, with a stand of brownish trees set against a green and blue sky and featuring a ‘sun’ within a red-rimmed disc. Lower part of ‘sky’ flat green, its upper edge undulating; upper part of ‘sky’ textured blue-black; ‘field’ and ‘trees’ reveal a regular ‘warp and weft’ suggesting some kind of netting or fabric was used.

and/or

- Pablo Picasso (1881–1973). Co-founder of Cubism and widely considered the greatest visual artist of his time.
  - *Guernica*, 1937; oil on canvas, 11½ × 25½ ft/3.5 × 7.77 m; Museo del Prado, Madrid.
    - Historical context: Spanish Civil War, 1936–39, between Republican and Nationalist (or Fascist) forces.
    - 1936, the beleaguered Republican government commissions a Picasso artwork for the Spanish pavilion at the Paris International Exhibition of 1937. Picasso willing but without a subject, until 28 April 1937, when, supporting General Franco’s Nationalist/Fascist forces, German and Italian warplanes bomb Guernica, the historic capital of the Basque region in Spain, killing about three thousand civilians, mostly women and children. Picasso rapidly produces an ‘easel’ painting of mural dimensions in semi-abstract monochrome, depicting, left to right: a mother wailing and holding the body of her dead child; a bull; a fallen and broken warrior; a wounded horse; an electric bulb emitting jagged rays of light; three distraught figures, one, seemingly, a woman with an outstretched right hand holding an oil lamp.

and/or

- Grant Wood (b. Anamosa, Iowa 1891; d. Iowa City 1942). Son of a farmer; varied training and work experience in art and design, including 14 months study 1923–4 at Académie Julian in Paris. 1925–6, painting style progressed from Impressionist to Realist. 1927, received a stained-glass commission and went to Munich to study the technique, coming under influence of Jan Van Eyck and 15th century French and German primitive painters.
  - *American Gothic*, 1930.
    - Artist’s unmarried sister Nan and his dentist Byron McKeeby posed for picture. Generally interpreted as severe mid-west farmer (right foreground) and his spinster daughter (left foreground) before a ‘carpenter Gothic’ clapperboard farmhouse. ‘Farmer’ – bald, with round steel-rimmed glasses and wearing a formal black jacket over dungarees and a collarless fully buttoned white shirt – holds a three-pointed pitchfork and stares intimidatingly directly at viewer. ‘Daughter’ – blond hair tied back, primly dressed (colonial print apron over white-collared black dress and a small cameo brooch at her throat) – looks out to the right.

#### UNDERSTANDING

- Analysis/ interpretation/ significance/ appraisal, e.g.:
  - Kandinsky.
    - *Composition IV*.
      - Colours, shapes and forms within this painting relate directly to earlier works, including one entitled *Battle or Cossacks*, 1910. Red rectangular patches can be identified as Cossacks’ hats, angular black outline on ‘blue mountain’ a castle, a horse to the left. Progress towards full abstraction affirmed in the titles themselves (from representational to formal referrers). Aesthetic pleasure taken from painterly elements of line, colour, shape *almost* divorced from material world.

and/or

- El Lissitzky
  - *Beat the Whites with the Red Wedge*.
    - Arguably more graphic design than fine art – exemplifying Lissitzky’s Constructivist philosophy of opposing distinctions between the so-called ‘fine’ or ‘high’ arts and the ‘applied’ or ‘low’ ones. Work of propaganda for the (Communist) Red Army cause during the 1918–20 civil war with the anti-revolutionary White Army. Intended for a mass audience, many of whom were illiterate. Abstraction used as a ‘universal visual language’ to convey message of Red Army victory.

and/or

- Mondrian
  - *Broadway Boogie-woogie.*
    - Mondrian seems invigorated and enthused by his escape from WWII Europe to the comparative freedom, safety and plenty of New York. The rectilinear grid pattern of New York streets and avenues may be adduced as one reason for the late modification to his mature abstract style, as seen in this and other works just before his death in 1944. He was also a jazz lover, as the title of this work suggests, and jazz's staccato syncopations and rhythms are well expressed.

and/or

- Ernst.
  - *The Edge of a Forest.*
    - Title plays active role. Hallucinatory quality. Viewer encouraged to engage own imagination to try to make sense of this strange 'landscape'. Particularly for Germanic peoples, forests have long held deep and mysterious symbolic meanings.

and/or

- Picasso
  - *Guernica.*
    - Monochromatic treatment and areas of text-like patterning reminiscent of newspapers and news photographs, lending the painting an urgent and tragic quality. The bull and wounded horse strong associations with the Spanish bullfight and also with many Picasso works before and since 1937 – sometimes in the form of the man-bull or minotaur. The bull ambiguous, in symbolising maleness, life and power but also, in the bullfight, it is penetrated and killed. The wounded horse, a recurring symbol of the female for Picasso.

and/or

- Wood.
  - *American Gothic.*
    - Uncertainty as to whether subjects were intended to be father and daughter or husband and young wife. Formal poses reminiscent of early American portraiture. Seemingly painted as a gentle caricature or satire of small-town, mid-western, Bible Belt values. Later, during the 1930s Depression and a general isolationist mood within the U.S., widely seen, including apparently by Wood himself, as more a celebration of those same homespun values. Wood later largely eschews European, East Coast American and/or avant garde artistic influences/values.

- General context, e.g.:

- Growth of science, technology, industry and commerce.
- Developments in transport and communication systems.
- Development of multi-national, multi-cultural, perspectives.
- Questioning of religious, philosophical and – latterly – scientific certainties.
- Influence of psychoanalysis.
- Capitalism and communism; market-led and command economies.
- Impact of two world wars.
- Rise of liberal democracy.
- Influence of Feminism.
- Consequences of mass production, communication, and transport.

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

## AS 1 Section 9 – Sculpture 1870–1945

142.109: Compare and contrast two works of sculpture 1870–1945 exemplifying very different artistic approaches. Establish relevant contexts.

**Indicative content**

Answers should include the following:

**KNOWLEDGE**

- Immediate context:
  - **Cubism and Futurism** Challenging Greek/Renaissance canon of beauty and representation. Cubism: Picasso, Henri Laurens, Jacques Lipchitz, Constantin Brancusi. Futurism: Umberto Boccioni.
- and/or
  - **Dada** Active Zürich, Berlin, Cologne, New York, c. 1915–22; break with all traditions of artistic creation, including manual craftsmanship; use of accident, chance, readymade, performance; Jean (Hans) Arp, Marcel Duchamp.
- and/or
  - **Surrealism** Active across Europe c. 1920–39; publicly launched Paris 1924; development from Dada; artistic exploration of irrational and subconscious; influenced by psychoanalysis of Freud and Jung; Max Ernst, Joan Miró, Jean (Hans) Arp, Alberto Giacometti.
- and/or
  - **Independents** From Realism/Impressionism to Abstraction; Auguste Rodin, Henri Gaudier Brzeska (Gaudier), Jacob Epstein, Pablo Picasso, Henry Moore, Barbara Hepworth.
  - and in summary
    - Cubism and Futurism, Dada, Surrealism and/or Independents, as not already covered.
- Identification of required practitioner(s) and works, and descriptions of works, e.g.:
  - Max Ernst (b. near Cologne, Germany 1891; d. Paris 1976). Initially intended to study philosophy and psychology. Active Dadaist in Cologne, along with Jean Arp and others, prior to becoming a Surrealist; painter, sculptor and writer. His stated artistic aim, “to find the myth of his time”. Began working in sculpture c. 1935, his major pieces dating from 1944, whilst living in U.S.A..
    - *Anxious Friend*, 1944; bronze, cast 1957 from plaster original (now destroyed); Guggenheim Museum.
      - Found objects used to create this small cartoon-like rectilinear figure.
- and/or
  - Joan Miró (b. near Barcelona 1893, d. Palma de Mallorca 1983). Painter, sculptor and printmaker loosely associated with Surrealism 1924–29. Raised and trained as an artist in Barcelona. Moved to Paris 1919–20, meeting fellow countryman Picasso. Influenced by Cubism. From 1920, tended to spend winters in Paris and summers in Montroig, Spain. Produced found-objects sculpture in early 1930s, ceramics and other sculptural forms in 1940s, and large sculpture in 1960s and '70s. Spoke of “wanting to kill painting”.
    - *Moonbird* or *The Lunar Bird*, 1944–6; enlarged 1966; cast in bronze 1967.
      - Very curvilinear abstract form with various knobs and protrusions.
- and/or
  - Henri Gaudier-Brzeska (b. Henri Gaudier, near Orléans, France 1891; d. Neuville-Saint-Vaast, France 1915). French sculptor and draughtsman closely associated with London-based Vorticists and especially renowned for his ‘primitive’ style of direct carving. Son of a carpenter; no formal training. Influenced by Rodin, Cubism, Epstein, and Chinese and other ethnic art seen in visits to the British Museum and Victoria and Albert Museum. Visited London 1906 and 1908 before settling there, 1910–14, with Polish writer Sophie Brzeska. He and Brzeska combined their names c. 1911 but never married. Enlisted in French army at outbreak of WWI and received decoration for bravery. Killed in the trenches 1915.
    - *Torso*, 1914; white marble, 252 x 982 x 77 mm; Tate, London (reference no. T03731).
      - Female torso; from neck down to just below pelvic region; arms and head omitted. The painter Nina Hamnett, a friend of the artist’s, modelled for the work.
- and/or
  - Pablo Picasso (b. Málaga, Spain 1881; d. Mougins, France 1973). Spanish painter, sculptor and graphic artist who dominated 20th century European art. Son of a professor of painting.

Studied under his father and in Barcelona and Madrid. 1900, visited Paris for first time and, over next four years, divided his time between Paris and Barcelona before settling in France. In painting, further developed assault on Renaissance illusionism led by Manet, Cézanne and Gauguin. 1906-7, launched Cubism, which became the dominant movement in western art at least until outbreak of WWI in 1914.

- *Head of a Woman (Fernande)*, 1909; plaster cast, 405 x 230 x 260 mm; long term loan from a private collection to Tate Modern (reference L01712).
  - Sharply faceted, semi-abstract, portrait head of Fernande Olivier, model and artist, who was lover/mistress to Picasso c. 1904–12. One of about 60 two- and three-dimensional studies he made of Olivier.

#### UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Ernst.
    - *Anxious Friend*.
      - Accident and chance incorporated in use of found objects as basis for the figure. Similarity with primitive art. Whimsical, witty, inventive.
  - and/or
  - Miró.
    - *Moonbird*.
      - Evocative of bird (stump wings), bull (horns and ears), moon (crescent forms). Animal and human connotations. Simultaneously modernist, primitive, witty, playful, innocent, sinister, erotic. Characteristically Surrealist in connecting with the subconscious, dreams, myths, irreverence.
  - and/or
  - Gaudier-Brzeska.
    - *Torso*.
      - Simple frontal pose; naturalistic/realistic; subtly modelled in classical tradition. Influence of Rodin suggested. Gaudier-Brzeska was also working in a modernist/'primitive' style at this time. The high level of skill in such a young, untutored and relatively inexperienced sculptor is also notable.
  - and/or
  - Picasso.
    - *Head of a Woman (Fernande)*.
      - Semi-abstract, three-dimensional equivalent of Picasso's predominantly two-dimensional Cubist work at the time. On the cusp between Early and High/Analytic Cubism. So-called 'primitivism', the predominantly three-dimensional art of other cultures – African, Iberian (ancient Spanish), Polynesian, South American, etc – a major acknowledged influence on Cubism in general. In this particular work, head, neck and hair retain their basic forms and relationships but minor features are simplified and their forms emphasised, towards the flat and rectilinear or towards the curvilinear. The model's lively personality expressed, more than suppressed, by the semi-abstract.
  - General context, e.g.:
    - Growth of science, technology, industry and commerce.
    - Developments in transport and communication systems.
    - Development of multi-national, multi-cultural, perspectives.
    - Questioning of religious, philosophical and – latterly – scientific certainties.
    - Influence of psychoanalysis.
    - Capitalism and communism; market-led and command economies.
    - Impact of two world wars.
    - Rise of liberal democracy.
    - Influence of Feminism.
    - Consequences of mass production, communication, and transport.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 10 – Irish art 1900–1945

142.110: Compare and contrast two works of Irish art 1900–1945 exemplifying very different artistic approaches. Establish relevant contexts.

**Indicative content**

Answers should include the following:

**KNOWLEDGE**

- Immediate context:
  - **Academic painting and sculpture** Artists content for most part to work within the broad artistic and philosophical traditions associated with the High Renaissance; John Lavery, Rosamund Praeger, James Humbert Craig, William Orpen, John (Seán) Keating, Frank McKelvey, John Luke, Tom Carr.
- and/or
  - **Modernist painting and sculpture** Artists questioning Eurocentric and Renaissance artistic values, conventions; ‘technically introverted’, emphasising aesthetic and formal elements; various avant garde influences. Post-Impressionism: William Conor, Roderic O’Conor, Grace Henry, Jack Butler Yeats, Paul Henry. Cubism: Evie Hone, Mainie Jellett, Norah McGuinness, Nano Reid; Surrealism, Newton Penprase.
  - and in summary
    - Academic painting and sculpture or Modernist painting and sculpture, as not already covered.
- Identification of required practitioner(s) and works, and descriptions of works, e.g.:
  - (Sir) William Orpen (b. Co. Dublin 1878; d. London 1931), Irish/British painter loosely associated for a time with Irish Celtic Revival. Official War Artist during WWI. Highly successful portrait painter in Edwardian Britain. Critical reputation declined as his financial success grew, but now some signs of recovery.
    - *The Holy Well*, c. 1915; tempera on canvas, National Gallery of Ireland.
      - One of his ‘allegorical’ paintings. Almost twenty figures, about half nude or semi-nude, shown against a barren landscape, with a strong blue of the sea or a lake in the middle distance. Corbelled-stone beehive huts and a Celtic cross on the right suggest this is a place of Irish pilgrimage, although the predominantly warm canvas-coloured hues resemble more a Mediterranean setting. Top-left, the painter Sean Keating (1889–1977), a prominent supporter of the Irish Celtic Revival and also Irish independence, truculently poses against a bare tree. Immediately beneath him the holy well. A monk or priest stands before it, hands and head uplifted whilst receiving naked penitents.
  - Jack Butler Yeats (1871–1957). Having begun as an illustrator, progressed through Post-Impressionism into a personal form of Expressionism similar to that of his friend, the Austrian Expressionist painter, Oskar Kokoschka (1886–1980). Sympathetic politically to Irish independence.
    - *Communicating With Prisoners*, c. 1924.
      - Historical context: probably painted during or shortly after the Irish Civil War, 1922–23 (the conflict between those supporting the Anglo-Irish Treaty of 1922, that established an independent Irish Free State within the British Empire, and those opposed to it. Various women supporters of the anti-Treaty, or Republican, cause imprisoned in Kilmainham Jail.
      - Centre foreground, a group of eight women, their backs to the viewer, are seen looking towards the top of a high round tower, part of Kilmainham Jail, where women prisoners have gathered at the windows. A poster covered wall or hoarding is in the left foreground; one partly visible advertising poster showing a female figure, dressed in orange with white collar and cuffs, pointing towards the right. Beyond the foreground women a muted blue silhouette of buildings against a hazy sky.

## UNDERSTANDING

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