



General Certificate of Education (A-level)
June 2013

History of Art

HART2

(Specification 2250)

Unit 2: Themes in History of Art

Final

Mark Scheme

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for standardisation each examiner analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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HART2

Aims

When you are marking scripts your aim should be:

- 1 to identify and reward the achievements of candidates;
- 2 to ensure consistency of assessment for all candidates, regardless of question or examiner.

Approach

Please be *positive* when marking scripts, looking to reward relevant points that candidates make rather than to penalise what they don't know.

A specification of this type must recognise the variety of experiences and knowledge that candidates bring to the examination.

Try to use the full mark range. The maximum mark is not perfection.

The Principles of 'Best Fit'

This paper requires candidates to make three extended responses in essay format.

A grid is used which, while recognising the need to consider different aspects of each response (AO1, AO2 and AO3), also attempts to consider the response as a whole.

Ultimately the response should be placed at a level that 'best fits' its qualities.

The Marking Grid

The marking grid covers the generic qualities of all essays written as responses on this paper in terms of their knowledge (AO1), their understanding (AO2) and their ability to communicate (AO3).

Guidance is also provided on how to select the correct mark within a chosen mark band.

Annotating Scripts

It is important that the way you arrive at a mark should be recorded on the script.

This will help

- you with making accurate judgements and it will help any subsequent markers to identify how you are thinking, should adjustments need to be made.

To this end you should:

- identify points of merit
- write a brief summative comment at the end of each response, in line with the chosen mark band descriptor to avoid ambiguity
- put a total in the margin at the end of each response.

NB: If you consider an example invalid you must check with your Team Leader or Principal Examiner before discounting it.

Unit 2 Marking Scheme

Mark range		AO1 Knowledge Source, select, recall material to demonstrate knowledge effectively	AO2 Understanding Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments	AO3 Communication Present a clear and coherent response
Band 7 26 – 30	Excellent response to the question	<ul style="list-style-type: none"> Wholly accurate, detailed and appropriate sourcing, selection and recall Entirely inclusive description 	<ul style="list-style-type: none"> Excellent and sustained analysis and discussion Thoroughly relevant and well-considered argument and judgement 	<ul style="list-style-type: none"> Thoroughly clear, coherent and accurate use of language Sustained and wholly relevant organisation of material
Band 6 21 – 25	Good response to the question	<ul style="list-style-type: none"> Accurate and appropriate sourcing, selection and recall Comprehensive description 	<ul style="list-style-type: none"> Good analysis and discussion Germane argument and judgement 	<ul style="list-style-type: none"> Very clear, coherent and accurate use of language Competent organisation of material
Band 5 16 – 20	Competent response to the question	<ul style="list-style-type: none"> Generally relevant sourcing, selection and recall Relatively comprehensive description 	<ul style="list-style-type: none"> Competent analysis and discussion Some meaningful argument and judgement 	<ul style="list-style-type: none"> Clear, coherent and accurate use of language Adequately effective organisation of material
Band 4 11 – 15	Limited response to the question	<ul style="list-style-type: none"> Limited sourcing, selection and recall Partial description 	<ul style="list-style-type: none"> Simplistic analysis and discussion Limited argument and judgement 	<ul style="list-style-type: none"> Limited clarity, coherence and accuracy of language Some appropriately organised material
Band 3 6 – 10	Basic response to the question	<ul style="list-style-type: none"> Some relevant sourcing, selection and recall Basic description 	<ul style="list-style-type: none"> Basic analysis and discussion Simplistic argument and judgement 	<ul style="list-style-type: none"> Generally clear, coherent and accurate use of language Basic organisation of material
Band 2 1 – 5	Inadequate response to the question	<ul style="list-style-type: none"> Poor sourcing, selection and recall Weak description 	<ul style="list-style-type: none"> Little or ineffective analysis and discussion Little or no argument and judgement 	<ul style="list-style-type: none"> Unclear and inaccurate use of language Ineffective organisation of material
Band 1 0	No attempt to address the question or meet assessment objectives			

If only one example is given the maximum is 15 marks

If no examples or inappropriate examples are given the maximum is 5 marks

Five marks are available for each mark band. From lowest to highest, the mark indicates that the candidate has

- **Unevenly** met the requirements described in that particular mark band
- **Just** met the requirements described in that particular mark band
- **Adequately** met the requirements described in that particular mark band
- **Clearly** met the requirements described in that particular mark band
- **Convincingly** met the requirements described in that particular mark band, but just failed to meet the requirements set out in the next band.

Subjects and genres

- 01** Analyse the ways in which narrative is conveyed in **two** works of art, each by a different artist. (30 marks)

The question requires candidates to

- Select two works of art, by different artists, from the period 500 BC – 2000 AD.
- Analyse how the **two** chosen works of art convey narrative.

Definition of work(s) of art

For works of art, examiners should allow the broadest possible range to include

- Conventional forms (ie painting, sculpture, etc).
- More recent forms (ie installations, performance, photographs where displayed in art galleries and/or generally understood in a fine art context, etc).
- Allow both cycles and individual scenes.

Definition of narrative

- A representation of a story, sequence of events, or a particular scene from a story or sequence of events.
- The story or sequence of events can be actual, apocryphal or invented.
- Individual actions not associated with a story are inadmissible eg Parmigianino *Cupid Carving his Bow*, (1535).

Examiners should accept the widest interpretation of narrative subjects in relation to the definition above, and give credit to answers that engage with the demands of the question.

General guidance on how the question should be answered

The candidate might explore both formal and interpretational aspects of the two chosen works of art that are related to the narrative, or a combination of both.

Possible examples might include

Masaccio *The Tribute Money*, 1425-27, fresco, Brancacci Chapel, Sta. Maria del Carmine, Florence

- A 'continuous narrative' depicting the story in the gospel of Matthew (17:24-27).
- Depicts a sequence of events through time; Peter appears three times: (1) in the centre, Christ instructs Peter to catch a fish which contains the tribute money in its mouth for the tax collector; (2) on the far left Peter takes the money from the fish's mouth; (3) on the right he gives the money to the tax collector.
- Peter is identified by his blue and orange robe; while the costumes are 'timeless' Masaccio relocates them in the contemporary world to give a sense of actuality.
- Figures have sculptural weight and presence.
- Masaccio's composition is coherent and legible, structured by single point perspective.
- The figures are grouped and their gestures and 'intense glances' logically lead the viewer through the story.
- Masaccio employs plausible handling of three-dimensional space and the flow of light with correct handling of perspective, foreshortening of forms and differences in scale.

Lorenzo Ghiberti *Florence Baptistery East Doors (The Gates of Paradise)*, 1425-1452, gilded bronze

- There are ten panels and from left to right, top to bottom, depicting stories from Genesis and Exodus.
- These are Adam and Eve, Cain and Abel, The Drunkenness of Noah, Abraham and Isaac, Esau and Jacob, Joseph sold into Slavery, Moses and the Ten Commandments, The Fall of Jericho, David and Goliath, Solomon and the Queen of Sheba.

- Depicting multiple stories, episodes are modelled with different depths of relief and set in complex architectural settings.
- Single point perspective organises the narrative.
- As the action recedes, figures are flattened and reduced in scale to depict an illusionistic depth – this is further emphasised by the use of architectural space.
- Sense of unified space across the panels.
- Figures convey narrative through groupings and restrained gestures.

Other points considered to be valid to be given credit.

Form and function

- 02** Examine the ways in which function is expressed in **two** non-religious buildings. (30 marks)

If description only is given the maximum is Band 3.

The question requires candidates to:

- Select two non-religious buildings from the period 500 BC-2000 AD.
- Examine how function is expressed in each.

Definition of non-religious buildings

- All buildings are acceptable except for churches, monasteries, cathedrals, chapels and other places of worship.

Definition of function

- The use of the building (utilitarian/public).
- Function may be singular or polyvalent within one building.
- Examiners should also allow un-built projects where it is clear that the building would have functioned as a piece of non-religious architecture.

General guidance on how the question should be answered

Function might be linked to some of the following – architectural features, plan, location, symbolism/iconography, construction, decoration and materials.

Possible examples might include

Charles Rennie Mackintosh *Glasgow School of Art, 1896-1910, Glasgow, Scotland*

Function

- The function of the building is not only that of an art school, its design and decoration also embody Art Nouveau aesthetics.
- The building consists of a series of north facing studios, connected by corridors. It also has a series of offices, cloakrooms, classrooms and attendant spaces.
- The main façade announces the identity of the building as an art school. The use of Art Nouveau detailing confirms an aesthetic preference.
- The large north facing industrial windows are designed to enhance the function of the art studios inside.
- The plan is the shape of a stubby 'E', with a symmetrically placed entrance and staircase.
- To the south of the studio spaces and, at the ends of the building, are the lecture rooms and a library.
- The library is a two-story space with a mezzanine which overlooks the first floor.
- The building functions as a symbol of modernity and national identity which is expressed in the mixture of Scottish baronial architecture and Art Nouveau and the use of modern materials and construction.

Renzo Piano and Richard Rogers, *Centre National d'Art et de Culture Georges Pompidou, 1977, Paris*

Function

- It is a centre for culture and art located in the Beaubourg district of Paris.
- High tech appearance aims to narrow gap between high culture and everyday life.
- Modern materials of glass, steel and concrete express the contemporary functions of this building.
- The structure is a huge transparent box. The floor space covers 2 hectares (five acres), which houses art galleries, a cinema, library, public information centre and panoramic terrace attracting 26,000 visitors daily.

- The building occupies the Place Beaubourg which hosts large crowds entertained by artists, street theatre and entertainers.
- The building has an 'exo-skeletal' construction; an exposed frame of tubular steel columns with trusses spanning the building enabling flexible internal spaces.
- The services/external mechanical systems, such as elevators, escalators, air ventilation tubes, water and electricity services, are on the exterior of the building.
- The superstructure has seven levels accessed from outside the building by elevators and escalators housed in large transparent plastic tubes which traverse the front of the building.
- Functional and structural elements on the exterior of the building were colour coded; green pipes for plumbing, blue ducts for climate control, electrical wires yellow and circulation fans/health and safety features in red.

Other points considered to be valid to be given credit.

Historical and social contexts

- 03** Examine **two** works of art, each by a different artist, which engage with a historical event.
(30 marks)

If candidates examine the work of only one artist the maximum is Band 4.

The question requires candidates to:

- Select two works of art by different artists, from the period 500 BC – 2000 AD.
- Examine how the chosen works of art engage with an historical event.

Definition of works of art

- Conventional forms (ie painting, sculpture, etc).
- More recent forms (ie installation, performance, photographs where displayed in art galleries and/or generally understood in a fine art context etc).

Definition of 'engage with'

- Examiners should be sympathetic to the fact that a work of art may engage with an historical event in terms of the personal agenda of the artist or through an interpretation of the event or events.

Definition of events in history

- Apart from obvious historical occurrences of lesser or greater duration, examiners should allow the broadest understanding of events to include changes and developments (political, social, religious, technological etc).
- Imagery which has no connection with any conceivable event in 'history' – ie symbolic, genre or purely decorative, non-figural scenes are not admissible.
- Specific religious events (eg The Crucifixion or The Conversion of St. Paul) would be permissible, but devotional images (eg the Madonna and Child) are not admissible.

General guidance on how the question should be answered

Candidates might examine either formal and/or iconographical aspects of works of art which engage with historical events, exploring the artists' motivation and interpretation of the event.

Possible examples might include

Théodore Géricault *The Raft of the Medusa*, 1818-1819, oil on canvas, 4.9 m x 7.2 m, Musée du Louvre, Paris

- *The Raft of the Medusa* is an example of French Romanticism, depicting an heroic drama and extremes of the human condition.
- Depicts the fate of the government vessel Medusa which sank off the West African coast in 1816 with hundreds of people on board. The raft, the visible remains, is populated by the few survivors, set adrift by the cowardly captain and officers.
- This was the subject of a political scandal – a modern tragedy, latent in the French Liberal opposition to the restored monarchy after Napoleon, a position with which Géricault sympathised.
- Géricault sought authenticity: interviewing survivors, building a model of the raft in his studio and studying corpses in the local morgue.
- The composition forms a dual square-based pyramid: the mast and flag the apex on the left and the figure looking out to sea the apex on the right. The raft is turned upwards towards the viewer and the bodies posed to allow the diagonals to give a sense of upward movement.
- Some figures look out to the right of the canvas, attempting to attract the attention of a ship on the horizon. The black man frantically waving emphasises the forward surge of the survivors.

- The use of intense light and shade, muted brown colours and the dark and foreboding sky/background enhances the drama and humanity of the composition.
- The work depicts man against the elements, a theme in Romanticism that is repeated in landscape painting during the period.
- The large scale of the painting promotes the significance of the modern historical event.

Rachel Whiteread *The Judenplatz Holocaust Memorial or Nameless Library*, 2000, steel and concrete construction, Judenplatz, Vienna

- The Holocaust Memorial or Nameless Library is dedicated to the Jewish victims of Nazi Fascism in Austria.
- It commemorates the death of 65,000 Austrian Jews, killed by the Nazis between 1938 and 1945 and as such represents part of Austria's reconciliation with its own past.
- The archaeological excavations beneath the site have revealed a medieval synagogue burned down in 1420, thus connecting Whiteread's memorial and the Judenplatz (or Jewish square) directly with anti-Semitism in Austria.
- Typifying Whiteread's concern for 'empty spaces', this represents a bunker like library building with books turned inwards, (but unreadable).
- It is an austere, severe construction, the outside of the blank building cast from inverted library shelves.
- It is a metaphor for Jews as people of the book and Judaism as a religion of the book.
- The books appear to be the same edition, unrevealed, standing for the vast number of victims of the holocaust.
- The double doors have no doorknobs or handles, no possibility of entry or exit (only incarceration).
- Two texts are engraved on the base of the memorial. The one before the double doors in German, Hebrew and English indicating the crime of the Holocaust. In the centre is a Star of David.
- Engraved on the plinth on the two sides and back of the memorial are the names of all the concentration camps in which Austrian Jews were exterminated.

Other points considered to be valid to be given credit.

Patronage

- 04** Discuss the ways in which private patronage contributed to the appearance and meaning of **two** sculptures. (30 marks)

The question requires candidates to:

- Select two sculptures from the period 500 BC – 2000 AD.
- Discuss how private patronage contributed to the appearance and meaning of each.

Definition of private patronage

- The commissioning or purchasing of sculptures by an individual or group, this can be interpreted broadly to include:
 - Collective patronage by a number of individuals or individual patronage ie private individuals, merchant bankers or princes.

Definition of appearance

- Visual appearance is the way the sculpture looks; it may not have a distinctive appearance which can be identified as a style.
- Consideration of the appearance of the totality of the sculpture includes composition, surface texture, scale, construction, materials, form and colouration etc.

Definition of meaning

Examiners are encouraged to take a wide view of the concept of artistic meaning. In this case meaning may be:

- Related to the agenda and expectations of the patron(s).
- Related to past and present interpretations of the sculpture.
- Related to the context in which the work is displayed.

General guidance on how the question should be answered

Candidates are not required to separate meaning from appearance in their answer.

Possible examples might include

Donatello *David* c.1430s-60s, bronze, 158 cm high, Museo Nazionale del Bargello, Florence

- Commissioned by Cosimo de' Medici for his palace. *David* is intended to be free-standing and possibly for private contemplation; although definitive records do not exist.
- Cosimo was a noted patron of the arts, commissioning a large number of works both for his palace and for other buildings in the city.
- *David* is at repose, triumphant after the kill. The pose is *contrapposto*, the muscle tone reduced but accurately rendered.
- *David* is represented as a young athletic male, naturalistic, with a sensuous surface texture, sharply chiselled detail in the hair and the feathers on Goliath's helmet, sword in hand pointing down triumphantly at Goliath's head.
- *David* may contain an underlying humanistic meaning, since Cosimo was interested in humanist ideas circulating in Florence at the time. It is the first life-size nude since antiquity, remaining the only work of its kind for many years, reviving a commonplace theme in classical sculpture.
- *David* could be seen as a symbol of Medici power, an object that reaffirms Cosimo's social and political authority.
- It may be considered homo-erotic, suggested by the feather of Goliath's helmet gently caressing the young boy's leg; an idealised, but naturalistic classical nude, it reflects a knowledge of the classical statue of Antinous.
- The subject represents the biblical story of David and Goliath. It may also be an allegory for weakness and strength, a symbol of patriotism; a weak Florence triumphing over the aggressive Dukes of Milan threatening the city.

- The wings on David's helmet are possibly a reference to the Duke of Milan. An allegory also of peace and war can be detected in the wreathed hat of David juxtaposed with Goliath's military helmet.

Gianlorenzo Bernini *The Ecstasy of St Teresa*, 1645-52, marble, life-size, Cornaro Chapel, Sta. Maria della Vittoria, Rome

- Commissioned by Venetian Cardinal Federico Cornaro (1579-1673), this site was chosen as his burial chapel.
- The figure group occupies a side chapel; clearly designed for private contemplation and worship.
- Bernini's representation of Teresa of Avila dramatises her religious ecstatic experience; a saint canonised in 1622, this work was completed in 1652. Teresa of Avila was a Discalced Carmelite reformer and nun, who recorded her experience in her autobiography The Life of St Teresa of Jesus (1515-1582).
- An example of high Baroque sculpture, invites the viewer to ecstatic religious empathy; the upward twisting movement of the two figures on a cloud at the base carries the figures heavenward.
- St Teresa is in repose, the head is tilted backwards and the expression suggests ecstasy, physical and psychic pain, sweetness and orgasmic experience.
- The angel, who holds her robe in its left hand and, arrow in its right, towers above her. The angel is poised to thrust the flaming golden arrow into her heart. Looking down, the angel appears benevolent, allowing St Teresa to experience an ecstatic release.
- The two figures are illuminated from a hidden window above, which provides a gleaming whiteness – the viewer experiences the figures as visionary.
- Golden rays come from high above the altar: the vault of the chapel containing an illusionistic fresco, depicts a burst of light with jubilant angels - emphasising the thrust of the angel's arrow.
- Bernini depicts the Cornaro family as sculpted figures on the sides of the chapel in balconies that suggest theatre boxes. The Cornaro family are witnesses to the ecstasy but occupy a separate space to Bernini's sculpture.

Other points considered valid should be given credit.

Social and cultural status

- 05** Discuss the ways in which **two** works of art **and/or** architecture express the social status **and/or** cultural status of the artist. (30 marks)

The question requires candidates to:

- Select two works of art or architecture (not necessarily by different artists/architects) from the period 500 BC – 2000 AD.
- Discuss how the chosen works express the social and/or cultural status of the artist/architect.

Definition of a work of art

- Conventional forms (ie painting, sculpture).
- More recent forms (ie installation, performance, photographs where displayed in art galleries and/or generally understood in a fine art context, etc).

Definition of architecture

Structures that enclose space

- temporary structures
- un-built projects where it is clear what was intended
- structures such as bridges, dams etc.

Definition of social status

This is taken to be the perceived position of the artist/architect in society, such as

- personal and artistic identity
- personal prestige
- financial success
- power and influence.

Definition of cultural status

Cultural status, although it concerns much of the above, is more closely related to the perceived reputation of the artist/architect in his/her lifetime and to his/her cultural legacy.

General guidance on how the question should be answered

Candidates should place the works of art/architecture in the context of the artist/architect's perceived value and status culturally, socially or both.

Possible examples might include

Michelangelo *Sistine Chapel ceiling*, Rome, 1508-1512, fresco

- A career lasting 70 years, he was the dominant figure in sixteenth-century Italian art. He was a painter, sculptor, architect, draughtsman and poet, a figure who shaped artistic techniques through the High Renaissance into Mannerism.
- Living frugally, he was scornful of his own wealth, but assured about his status and place in society and his self-worth as an artist. He was withdrawn, sharp tempered, sharp tongued but generous towards his friends.
- It is in the Roman commissions that his status and cultural value as an artist was established, especially through papal patronage.
- Ironically the Sistine Chapel ceiling, commissioned by Julius II in 1508, was not welcomed by Michelangelo; while Julius' tomb project affirmed his sculptural ambitions.
- The size of the Sistine ceiling, its place in a primary chapel in the Vatican, along with works like *David* 1501-04 (Florence), *Pietà* 1498-99 (St Peter's, Rome) and Julius' tomb have assured his cultural status.
- Neo-Platonic references indicate the cultural awareness of the artist.
- This work was considered a masterpiece of pictorial art and assured Michelangelo's enduring reputation and cultural status as a Renaissance master.

Fillippo Brunelleschi dome for *Sta Maria del Fiore*, Florence, 1420-36

- The leading architect and engineer and founder of the early Renaissance style, along with Alberti, Donatello and Masaccio.
- He invented linear perspective; but the dome for Florence cathedral, the largest single dome span since antiquity and larger than the Pantheon, assured his reputation.
- His principal works include: *Ospedale degli Innocenti* (1419-1445), *Basilica di San Lorenzo* (1419-1480s), *Santo Spirito* (1441-1481) and the *Pazzi Chapel* (1441-1460s), all in Florence.
- He received a middle-class literary and mathematical education, but enrolled in the *Arte della Seta* or silk merchants' guild, which also had goldsmiths and metalworkers.
- In 1419 the *Arte della Lana* or wool merchants' guild held a competition to solve the problem of a dome proposed for the cathedral in the previous century without any idea how it might be built.
- Brunelleschi's reputation was based on innovative constructional techniques.
- Brunelleschi designed a double skinned dome with a lantern. The double skin lightened the construction and this was supported by a series of ribs that acted like scaffolding.
- Brunelleschi's status can be measured by his burial in the crypt of the cathedral - granted a high honour by the Florence city fathers.
- The dome is a permanent reminder of the splendour of Florence and a testament to Brunelleschi's engineering genius.

Other points considered to be valid to be given credit.

Gender, nationality and ethnicity

- 06** Compare **and** contrast **two** sculptures, each of which represents a single male figure.
(30 marks)

If only comparison or contrast is given the maximum is Band 5. If description only and no comparison or contrast is given the maximum is Band 4.

The question requires candidates to:

- Select two sculptures representing a single male figure from the period 500 BC - 2000 AD.
- Compare and contrast the works in relation to their representation of a single male figure. This may involve formal analysis, stylistic features and interpretation.

Definition of compare and contrast

A thorough discussion would include:

- Formal characteristics (materials, composition, colour, tone, scale, texture etc).
- Subject matter (actual subject represented and/or interpretation of work's meaning).
- Reference to contexts (historical and cultural circumstances, biographical influences etc).

Definition of sculpture

In the context of this question this could include:

- Free standing and relief work. A sculptural representation of the male body is a three-dimensional (relief or free-standing) depiction of the human figure.
- As part of architecture (eg tympana, pulpits, fountains etc).
- As part of tombs ie Michelangelo's figure of Lorenzo de' Medici on the Medici tomb 1519-34.
- A sculpture of the human figure must include more than a face or bust.

General guidance on how the question should be answered

Candidates should identify points of similarity and difference of formal and interpretational aspects of their chosen sculptures.

Formal aspects might include

- composition
- scale
- surface texture
- techniques and materials
- degrees of finish and detail.

Interpretational aspects might include

- iconography
- ideology
- historical/social contexts
- aesthetic qualities.

Possible examples might include:

Antony Gormley *Peer*, 1985, lead, plaster, fibreglass

Ron Mueck *Boy*, 1999, fibreglass, latex, human hair

Comparison

- Both are free standing figures, intended to be viewed from all aspects.
- Both employ correct proportion, foreshortening and perspective.
- Both are part of a sculptural tradition.
- Both update the theme of the figure by locating them in the contemporary world.
- Both are cast and use similar materials.

- Both display a sexuality that is unmistakably male – Gormley, in *Peer* the erect penis; in Meuck's *Boy* pubic/under-arm hair.
- Both convey a sense of detachment.

Contrast

- In *Peer* the figure relates to the physical proportions of the artist's own body; *Boy* is approximately three times life-size.
- *Peer* is cast in plaster from the artist's body; *Boy* is constructed from a porous synthetic skin embedded with body hair and fingernails.
- *Peer* invites a calm contemplation; *Boy* is confrontational which unsettles, the hyper-real rendering of skin and hair establishing a human presence that is uncanny.
- *Peer* represents the outside of the human body, almost sarcophagus-like; *Boy* is made with the intention of creating a distinct identity.
- *Peer* does not attempt to represent an individual but the essence of the figure: *Boy* is concerned with a characterisation, faithfully reproducing the minute detail of the human body.
- The use of lead and metal patina in *Peer* refers directly to traditional bronze sculpture emphasised by the seams where the lead is welded together; in *Boy* the artist makes every effort to conceal the evidence of making.
- Mueck's *Boy* can be related to the imagery of popular culture; Gormley's *Peer* relates to the traditional forms of classical figure sculpture.

Other points considered to be valid to be given credit.