



**General Certificate of Education (A-level)
June 2013**

History of Art

HART4

(Specification 2250)

Unit 4: Investigation and Interpretation (2)

Final

Mark Scheme

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Unit 4 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	AO4 Synopsis Apply knowledge and understanding of the relationships between aspects of art historical study
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 	<ul style="list-style-type: none"> Thorough application of art historical skills Explicit understanding of art historical relationships
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 	<ul style="list-style-type: none"> Effective application of art historical skills Good understanding of art historical relationships
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 	<ul style="list-style-type: none"> Competent application of art historical skills Adequate understanding of art historical relationships
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 	<ul style="list-style-type: none"> Limited application of art historical skills Simplistic understanding of art historical relationships
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 	<ul style="list-style-type: none"> Elementary application of art historical skills Rudimentary understanding of art historical relationships
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 	<ul style="list-style-type: none"> Inadequate application of art historical skills Ineffective understanding of art historical relationships
Band 1 0	No attempt to address the question or meet assessment objectives				

Questions that require at least three examples

- If only two examples are given the maximum is 20 marks (Band 5)
- If only one example is given the maximum is 10 marks (Band 3)
- If no examples, or inappropriate examples are given the maximum is 5 marks

Questions that require two examples

- 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.

Topic 1 Art and architecture in thirteenth- and fourteenth-century Europe

- 01** Discuss **three** works of art that are associated with the International Gothic style. Select your examples from **at least two** countries. You may choose your examples from painting **and/or** sculpture. (30 marks)

The question requires candidates to

- Identify three International Gothic works of art from at least two countries.
- Discuss these examples.

Examples may be all paintings, all sculpture or a mixture of the two.

Definition of International Gothic

- Fourteenth-century style of painting characterised by elaborate surface pattern, courtly elegance, refinement, gracefulness and a naturalistic rendering of detail.
- In sculpture, the International Gothic style is associated with elegance and an increased humanity and naturalism.

Discussion might include

- Stylistic characteristics that identify the examples as International Gothic.
- Discussion of subjects.
- Discussion of materials.
- Discussion of contexts.

Possible examples might include

Simone Martini *St. Louis Altarpiece* (1317)

- Tempera on panel, 200 cm x 138 cm.
- St Louis, a Franciscan saint, is enthroned against a gold leaf background and wears a bishop's mitre.
- He is crowned by a pair of miniature angels.
- Saint's drapery was originally decorated with real jewels.
- Commissioned by King Robert of the Angevin court at Naples - who kneels at the lower left and receives the earthly crown from his saint-brother.
- Saint is larger than his king-brother - indicating that spiritual power surpasses temporal power.
- This action is designed to answer rumours that Robert had usurped the throne.
- Faces are delicate and stylised, hands are long and thin.
- Attention to detail - such as the jewelled crozier and the robes of the saint and king.
- Frame has a background of the gold fleur de lys on a blue ground.
- Date of the commission coincides with the saint's canonisation (7 April 1317).

English or French artist (?) *The Wilton Diptych* (1395-99)

- Diptych, tempera and gold leaf on wood, 53 cm x 37 cm.
- Right hand panel represents a standing Madonna holding the Christ Child, surrounded by standing and kneeling angels.
- In left panel King Richard II is presented to them accompanied by St John the Baptist, St Edward the Confessor and St Edmund the Martyr, each holding their attribute.
- Madonna and Child are off centre; angels crowd around in what seems compressed space.
- Madonna's and angels' robes are vivid blue.
- Detailed decorative naturalism on the angels' wings and on the flower-strewn grass in the right panel.
- Two angels seem to converse; Child leans towards figures in left panel in gesture of blessing.
- Decorated and tooled gold leaf background.
- Elegance of line, delicacy of colour and jewel-like sharpness.
- Angels have the device of Richard II on their shoulders - the white hart.
- Madonna has doll-like features, as do angels; she is a little larger in proportion than them, thereby showing her religious importance.
- Angel carries flag of St George - reference to England and the King.
- Idea that the King rules by divine right, sanctioned by the Madonna and Child's presence and blessing.

Claus Sluter *The Moses Well* (begun 1395)

- Painted stone, in the main cloister of the Carthusian monastery of Champmol, Dijon, built as a burial site by the Burgundian Duke Philip the Bold.
- Only base survives, the Crucifixion group or Calvary it once supported is now only known from fragments.
- Hexagonal base has six life-size Old Testament prophets, Moses, David, Jeremiah, Zachariah, Daniel and Isaiah, each of whom had foreseen the Passion.
- Each carries a scroll inscribed with their prophesies.
- Heads of prophets are strongly characterised, almost portraits and their bodies show weight and mass.
- Moses shown as a thoughtful patriarch with expressive beard and stunted horns - a mistranslation of the Hebrew 'beams of light'.
- Surviving head of Christ has the crown of thorns and reveals pain and suffering.
- Figures show a sense of human dignity and intensity and were originally painted.
- Physically imposing figures with exaggerated emotions fulfilled a monastic devotional function.
- Between the prophets are six small angels on colonettes, who spread their wings to form arches over each prophet.
- Christ is seen as the fountain of life and the Old Testament is seen to support the New Testament.
- Combination of the elegance of the International Gothic with Northern European realism and an innovative sense of the monumental.

Other points considered to be valid to be given credit.

Topic 1

- 02** Characterise the Gothic style of architecture in **one** European country through an analysis of **three** religious buildings. (30 marks)

The question requires candidates to

- Select three Gothic religious buildings from one European country.
- Characterise the Gothic style of architecture through an analysis of these examples.

Characteristics of Gothic architecture in England

Early English (c.1175-c.1250)

- Pointed or lancet arches.
- Three levels of elevation - arcade, triforium and clerestory.
- Columns often composed of clusters of slender, detached shafts.
- Prominent deep and narrow buttresses.
- Usually quadripartite/sexpartite rib vaults.

Decorated (c.1250-c.1350)

- Greater degree of enrichment and use of internal sculpture.
- Bar tracery.
- Lighter supports.
- Larger windows.
- Ogee curves gave sense of richness and of flowing lines.
- The foliage on capitals is more flowing than in the Early English and the diaper patterns on walls are more varied.
- More ornate vaults: tiercons and liernes.

Perpendicular (c.1350-c.1400)

- Emphasis on straight verticals and horizontals.
- Triforium disappears, or its place is filled with panelling.
- Greater importance of clerestorey windows.
- Emergence of fan vaulting.
- No continental equivalent.

Possible examples might include

Salisbury Cathedral (begun 1220)

- Early English Gothic.
- Two sets of transepts and rectangular east end.
- Compartmentalised plan - refers to Romanesque.
- West front has three doors, three lancet windows and small towers.
- Long, two-bay north porch projects boldly from the nave.
- Crossing has tower and impressive 14th century spire.
- Interior has low, horizontal emphasis.
- Internal storeys clearly separated into strong horizontal bands: extensive use of Purbeck marble to create a strongly coloured scheme.
- Quadripartite rib vaults.
- Lady chapel - like a miniature hall church.
- Cloister and Chapter House.
- Lancet windows.
- Set in open countryside at edge of settlement.
- Begun on virgin site, hence stylistic homogeneity.

Exeter Cathedral (reconstructed from c.1270)

- Romanesque cathedral reconstructed in the English Decorated Gothic.
- The earlier building dictated the height and width of the new one.
- Spatially the building spreads rather than soars.
- Choir and transepts complete by 1311, west front built c.1340-1370.
- No central crossing tower - Exeter has longest uninterrupted medieval vaulted ceiling in the world, tierceron vault.

- Nave has a Minstrels' Gallery, decorated with 12 carved and painted music-making angels.
- Elaborate and complex mouldings and window tracery.
- Diamond-shaped piers in the presbytery with multiple shafts.
- Emphasis on colour and surface decoration.
- Naturalistically carved foliage - corbels set-off against grey Purbeck marble piers, yellow sandstone arches and white Caen stone above.
- False triforium added later to harmonise with the rest of the interior.
- Three tier west front image screen. Angels on the bottom tier, and kings, probably Kings of Judah in the middle and saints and apostles above - latter tier is fifteenth century.
- Behind and above the screen, a huge west window rises, and above that a gable window.
- Exeter Cathedral is the most stylistically consistent medieval cathedral in England besides Salisbury.

Gloucester Cathedral (remodelled 1337-c.1355)

- Romanesque East end remodelled in Perpendicular style - related to burial of Edward II in Gloucester Abbey.
- Norman apse and ambulatory replaced with large east window that practically amounts to a vast wall of glass.
- Choir uses predominantly vertical and horizontal tracery bars with slender, vertically sub-divided supports.
- Panel motif repeated in rows and tiers throughout the tracery design.
- Perpendicular tracery draws eyes upward.
- New type of net vault, incorporating lierne ribs - which do not start from the springing of the vaulting compartment - in south transept.
- Vault forms geometric designs that merge to make vault look like a continuous surface.
- Fan-vaulting possibly invented at Gloucester in the 1350s.
- All the ribs that rise from the springing of the dome have the same curve and are spaced equidistantly, in a manner resembling a fan.
- Fan vaulting present in the south cloister walkway, giving a sense of an undulating flow of space from bay to bay.
- Monastery suppressed by Henry VIII and the abbey church became a cathedral in 1571.

Other points considered to be valid to be given credit.

Topic 1

- 03** Analyse and discuss **three** works of art from the thirteenth century **and/or** fourteenth century that tell a religious story. You may choose your examples from painting **and/or** sculpture. (30 marks)

The question requires candidates to

- Identify three examples of thirteenth-century and/or fourteenth-century art that tell a religious story.
- Analyse and discuss these examples. Examples may be from painting and/or sculpture.

Definition of a religious story

- A representation of a religious story, sequence of events, or a particular scene from within the story.
- Individual devotional images not associated with a story are not admissible eg Madonna and Child.

Analysis, discussion and storytelling

A full analysis should consider

- Title, date and medium.
- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances, etc).
- Storytelling might be a single scene or conveyed by continuous narrative.
- Arrangement of composition to assist in storytelling.
- Pose and gesture of character to convey meaning and relationship between them.
- Clear identification of characters ensures narrative is comprehensible.
- Relationship of figures and their setting.

Possible examples might include

Nicola Pisano *Adoration of the Magi* (1259-60)

Analysis, discussion and storytelling

- Carved marble relief on pulpit of Pisa Baptistery, 85 cm x 113 cm.
- Biblical narrative derives from Matthew chapter 2.
- Virgin and Child receive gift from kneeling king, with two other kings kneeling and standing behind, Joseph's head is visible behind Mary as is the angel Gabriel. Magis' three horses at left.
- Solid and weighty Madonna shows antique influence and wears a Graeco-Roman headdress.
- Other heads also reveal study of antique - as does the treatment of hair.
- V-shaped folds of drapery - French influence.
- Crowded composition.
- Weighty figures give sense of reality.
- Foreshortening creates illusion of depth.
- Relief enables effective telling of story with large cast of characters and suggestion of setting.

Giotto *The Lamentation* (c.1304-13)

Analysis, discussion and storytelling

- Fresco, 231 cm x 202 cm.
- Only loosely related to Gospel narratives.
- Part of narrative scheme in Scrovegni Chapel, Padua.
- Still body of Christ clasped by the Virgin. Her open eyes gaze at his closed eyes to convey loss and bereavement.
- Christ is further mourned by Holy Women and disciples, notably St John who extends both arms.
- Mary Magdalene, with long red hair, is at the foot of Christ.
- Figures have sense of weight and volume.
- Flying angels are convulsed in sorrow.
- Sense of depth achieved through overlapping of forms and rudimentary recession.
- Individual and unique expressions of grief and sorrow.

- Barren setting underscores sadness of event.
- Stark reminder that Christ died to save mankind.
- Clear and direct narrative.

Simone Martini *The Annunciation* (1333)

Analysis, discussion and storytelling

- Tempera on panel, 184 cm x 210 cm.
- Narrative from Luke, Chapter 1.
- Originally placed on the altar of Saint Ansano in Siena Cathedral.
- The Archangel Gabriel kneels before the Virgin Mary, who turns and twists her body and shrinks from the words that are tooled into the gold background - 'Hail Mary full of grace, the Lord is with you'.
- Figures are elegant and elongated.
- Much naturalistic observation - Gabriel's wings, the detailed draperies, Mary's half-open book and the inlaid decorations of her throne.
- Gabriel holds an olive branch and the lily, symbol of purity and virginity, in a vase at the rear.
- This action takes place in a panel topped by three pointed arches, a limited sense of space and recession is created by the marble floor and by Mary's ornate throne.
- At each side, a saint occupies another pointed arch and is separated from the main scene by colonettes.
- At the left, Ansanus, patron saint of Siena - he holds the banner of the Resurrection in one hand and the martyr's palm in the other.
- At the right, St Giulitta, another martyr who was killed along with her son by the Roman Emperor Diocletian. Both may have been painted by Martini's brother-in-law Lippo Memmi.

Other points considered to be valid to be given credit.

Topic 1

- 04** Analyse and interpret **three** examples of sculpture from the thirteenth century **and/or** fourteenth century that are located on the exterior of religious buildings. (30 marks)

The question requires candidates to

- Select three examples of sculpture from the thirteenth- **and/or** fourteenth-century that are located on the exterior of religious buildings.
- Analyse and interpret the examples.

Analysis and interpretation might include

- Techniques and the use of materials.
- Narrative.
- Symbolism and purpose.
- Decoration.
- Position of sculpture on the building.
- Relationship between sculpture and architecture.

Possible examples might include

Anonymous *Christ in Majesty*, South Transept Portal, Burgos Cathedral (1235-40)

Discussion and interpretation

- Burgos Cathedral, Tympanum of La Portada del Sarmental (South transept portal).
- Christ presides over entrance.
- Welcomes visitors and reminds them of Christ's power and authority.
- Image developed from Early Christian art, which borrowed from depictions of the enthroned Roman Emperor.
- Christ enthroned with animal symbols of the four evangelists flanking him.
- Evangelists also shown in human form sitting at desks and writing.
- Luke and Matthew at right; Mark and John at left.
- Lintel shows the twelve apostles, the archivolts illustrate angels, the elders of the Apocalypse, and the Seven Liberal Arts.
- Influence of Gothic Amiens school.

Lorenzo Maitani, Sculptures on west façade of Orvieto Cathedral (c.1310-30)

Discussion and interpretation

- Four marble panels, one on each of buttresses flanking the three portals, carved in relief: *Adam and Eve*, *The Tree of Jesse*, *Last Judgement*, *Life of Christ*.
- Panels are width of buttresses and height of jamb, so fitting with architectural proportions.
- Scenes of stories are not set in frames but composed in continuous strips (like *Trajan's Column*).
- In the two central panels, a naturalistically carved vine acts as a frame separating each episode of the narrative.
- Figures are represented naturalistically, with accurate anatomical detail and conveying emotion eg the damned in Hell on fourth buttress.
- Frames and archivolts of each door carved with geometric decoration (not by Maitani).
- Base of the narrative panels are at eye level, rising approximately 3 metres, so narrative can be read by viewer.
- In reading the narrative, the viewer's eyes are raised and naturally follow verticality of façade.
- Abstract geometric carving of archivolts echoes the geometric arrangement and architectural features of façade.

Claus Sluter Sculptures on the portal of the Chartreuse de Champroul, Dijon (1385-1393)

Discussion and interpretation

- The Virgin and Child are on central trumeau.
- Virgin is the Queen of Heaven and once held a sceptre.
- Virgin is also maternal and there is a sense of naturalistic observation in the way she looks at her infant son.
- Mary is animated by her billowing draperies and she thrusts her right arm into space.

- The door jamb figures on the left are Philip the Bold and the Duke of Burgundy, kneeling in prayer, accompanied by the standing St John the Baptist.
- On the right, Philip's wife Margaret of Flanders also kneels in prayer with St Catherine behind her.
- The two patrons and their intercedent saints all focus their gaze on the Virgin and Child, giving a sense of a coherent group.
- Figures are superimposed on the architecture and almost overpower their setting.

Other points considered to be valid to be given credit.

Topic 2 Art and Architecture in sixteenth-century Europe

- 05** Analyse and interpret **three** sixteenth-century works of art depicting mythological subjects. You may choose your examples from painting **and/or** sculpture. (30 marks)

The question requires candidates to

- Select three examples of mythological subjects from painting and/or sculpture.
- Analyse and interpret the examples. Examples can be all paintings, all sculptures or a mixture of the two.

Definition of a mythological subject

- Subjects taken from ancient myths, usually from Greece or Rome, and frequently involving the loves of the gods.

Analysis and interpretation

- Title, date and medium.
- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances, etc).
- Mythological subjects sometimes had a moral meaning or were related to contemporary events.
- Mythological subjects could also have personal associations for the patron.
- Pleasure, delight and sensuality could be stimulated by mythological works.

Possible examples might include

Lucas Cranach the Elder *The Judgement of Paris* (1530)

Analysis and interpretation

- Oil on panel, 34.4 cm x 22.2 cm, (Staatliche Kunsthalle, Karlsruhe version).
- According to Greek myth, the Trojan prince Paris judged a beauty contest between the goddesses Hera (Juno), Athena (Minerva) and Aphrodite (Venus). He awarded the golden apple to Aphrodite as she had promised him Helen of Troy, the most beautiful woman in the world, in return. The Trojan War ensued.
- Ancient mythological subject is given a contemporary Saxon setting and treatment.
- An aged and bearded Hermes (Mercury) presents the goddesses to Paris.
- Both male figures appear in the armour of Saxon knights.
- The three goddesses are posed in a similar fashion to the Three Graces and have only minimal diaphanous drapery.
- Cupid fires his arrow at the top left.
- A note of humour is added by the rearing horse at the left, as it appears captivated by the sight of the unclothed women.
- Cranach painted this theme nine times and changed details to suit individual patrons.

Titian *The Venus of Urbino* (1538)

Analysis and interpretation

- Oil on canvas, 119 cm x 165 cm.
- Nude Venus reclines on a bed and has no mythological trappings.
- Holds flowers in right hand and covers her pubic area with left.
- Not a remote goddess but a figure of flesh and blood.
- Overtly erotic image engages with the viewer.
- Sleeping dog, symbolised fidelity.
- In the background, maids rummage through a chest - in search of Venus' clothes?
- Commissioned by Guidobaldo II della Rovere, Duke of Urbino.
- Despite its erotic content, it has been argued that the painting was intended as an instructive 'model' for the Duke's young bride Giulia Varano.
- Celebration of beauty, perhaps with a moral and didactic dimension.
- Non-narrative subject.

Benvenuto Cellini *Perseus and Medusa* (1545-54)

Analysis and interpretation

- Bronze, height 320 cm (without pedestal).

- Scene from Greek Mythology as described in Ovid's Metamorphoses.
- Victory of Perseus over chthonic (underworld) female monster.
- Victorious Perseus holds head of Medusa in left hand and a large sword in his right hand.
- He stands on the headless body.
- Perseus' zoomorphic helmet has human face at back - possibly a self-portrait.
- Stylised blood spurts from the severed head of Medusa.
- Composition invites viewer to walk around it - Cellini intended it to have eight points of view.
- For Grand Duke Cosimo and placed in Loggia dei Lanzi in Florence - perhaps a symbolic representation of him and suggesting that like Perseus, Cosimo would heroically protect his people.

Other points considered to be valid to be given credit.

Topic 2

- 06** Analyse **three** sixteenth-century sculptures of a single figure **and** discuss the relationship between form and meaning in each. (30 marks)

If no discussion of form and meaning is given, the maximum is Band 4.

The question requires candidates to

- Select three examples of sixteenth-century single figure sculptures.
- Analyse the examples.
- Discuss the relationship between form and meaning in each example.

Definition of a single figure sculpture

- Carved or modelled three-dimensional freestanding figure or relief work of one figure.
- Equestrian statues are acceptable as a single figure.

Analysis and discussion of relationship between form and meaning

- Title, date and medium.
- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances, etc).
- How the human body is sculpted or modelled, including use of materials.
- Pose of the figure and how this relates to the meaning - narrative or symbolic.
- Use of costume and accessories to articulate and refine meaning.

Possible examples might include

Michelangelo *Moses* (1513-16)

Analysis and relationship between form and meaning

- Marble, height 235 cm.
- Moses shown as a bearded patriarch and horns - a mistranslation of the Hebrew 'beams of light' and by this time a deliberate archaism.
- Moses not depicted breaking the tablets of the Law, instead he clutches them.
- He turns and glares angrily - presumably at the Hebrews worshipping the Golden Calf.
- Body twists and there is tension in the powerful legs and arms.
- Expressive hair, beard and drapery indicate inner turmoil.
- Face displays *terribilità* - a brooding and frightening power.
- Perhaps an idealised impression of Julius, the great warrior Pope.
- Originally for the freestanding Tomb of Julius II in St Peter's and to stand almost 4 metres above the ground.
- Statue was incorporated in the central recess of the finished tomb of 1545 in San Pietro in Vincoli.
- Elongated proportions suggest it was completed before the change of location.

Pietro Torrigiano *St Jerome in Penitence* (1525)

Analysis and relationship between form and meaning

- Painted terracotta, life-size.
- The ascetic hermit-saint kneels with a crucifix in his left hand and a stone in his right.
- Jerome gazes intently at the image of the crucified Christ.
- He is about to beat himself with the stone in repentance for past sins.
- Muscles, sinews and rib cage are clearly visible.
- Slightly attenuated posture and *contrapposto* pose.
- Figure seems lifelike and is related to Spanish requirements of realism to promote pious contemplation.
- An iconographic innovation as St Jerome was usually represented as one of the Doctors of the Church, wearing cardinal's robes.

Giambologna *Apollo* (1573-75)

Analysis and relationship between form and meaning

- Bronze, 88 cm, highly chased finish.

- Apollo leans against a tree trunk, from which his lyre is hanging.
- Smooth and 'mannered' body.
- Use of the elegant *figura serpentinata*, although as it was destined for a niche, the emphasis is on the frontal view.
- Broken silhouette.
- Figure is passive and on show, rather than the usual active role of Apollo.
- 'V' form of left arm and weight supported on left leg.
- For the *Studiolo* of Francesco de' Medici, where the figure symbolised fires - his crown of laurel is stylised to be flame-like.
- A sophisticated and stylish statuette within a room containing built in wall cabinets to collect rarities, natural relics and extremely refined works of art.

Other points considered to be valid to be given credit.

Topic 2

- 07** Discuss the ways in which narrative was conveyed in **three** sixteenth-century religious paintings. (30 marks)

The question requires candidates to

- Select three sixteenth-century religious paintings.
- Discuss the ways in which narrative is conveyed in each example.

Definition of a 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.
- A painting can be understood as a narrative cycle or series eg Michelangelo *Sistine Chapel Ceiling*, (1508-12).
- Individual actions not associated with a story are inadmissible eg Parmigianino *Cupid Carving his Bow* (1535).

Ways in which narrative is conveyed

- Storytelling might be a single scene or conveyed by continuous narrative.
- Arrangement of composition to assist in storytelling.
- Pose and gesture of character to convey meaning and relationship between them.
- Clear identification of characters ensures narrative is comprehensible.

Possible examples might include

Raphael *Expulsion of Heliodorus* (1511-14)

Discussion of how narrative is conveyed

- Fresco of a religious story from the deuterocanonical book II Maccabees, in the Papal apartments of the Stanze di Eliodoro in the Vatican.
- Heliodorus, an official of the Syrian court, is sent to Jerusalem to pillage Solomon's Temple. He is attacked by a holy messenger on horseback with two other angelic messengers and the theft is prevented. He was subsequently blinded and expelled from the Temple.
- Composition has two groups of figures on either side of the Jewish priest Onias who, in the centre background, prays for divine intervention and deliverance from Heliodorus.
- The central arches of Temple separate the story of Heliodorus from the contemporary event of Pope Julius II's entry.
- Heliodorus is being attacked at the right and he cowers beneath the horse's raised legs.
- Gold coins he has stolen from Temple spill out beneath him.
- Holy messenger on horseback is dressed as a warrior in golden armour; other angelic messengers fly, pointing and brandishing whips.
- Heliodorus's followers try to protect themselves.
- Positions, poses and expressions portray movement and the violence of the story (the only forceful movements represented in the painting).
- At the left, Pope Julius II is carried in on a portable throne by his retinue, including Raphael. Courtiers look out to draw the viewer in.
- Pope acts as a witness and is also linked to Onias - both have beards and the priest wears the della Rovere colours of blue and gold.
- Three separate events taking place within a unified architectural setting.
- Strong lighting, tonal modelling, almost chiaroscuro effects, enhance drama of story.
- Light from the right illuminates the figures.

Sebastiano del Piombo *The Raising of Lazarus* (1517-19)

Discussion of how narrative is conveyed

- At the request of the sisters Martha and Mary, Jesus visited the grave of their brother Lazarus and raised him from the dead.
- With his left hand, Christ points at Lazarus and points upwards with his right, demonstrating resurrection.
- Christ's words were 'Lazarus come forth' - John 11:1- 45.
- Christ's majesty and authority is suggested by his columnar and heavily-draped form.

- Lazarus sits on his tomb, wearing his funeral shroud.
- Lazarus is bulky and muscular - painting was executed with the help of figure studies by Michelangelo.
- The twelve apostles gather around Christ while twelve Jews surround Lazarus.
- St Peter and Mary Magdalen kneel at Christ's feet.
- Martha recoils in revulsion - 'Lord, by this time he stinketh: for he hath been dead four days.'
- Other figures hold their noses.
- In the left background the Pharisees plot against Christ.
- A balanced composition that lucidly tells the story.
- A large scale altarpiece with monumental figures whose scale is appropriate to the weighty and serious subject.

El Greco *Burial of the Count of Orgaz* (1586-88)

Discussion of how narrative is conveyed

- Don Gonzalo Ruíz of Toledo, Lord (Señor) of Orgaz had died on 9 December 1323 after a noble life dedicated to good works. According to a legend at his burial St Stephen and St Augustine descended in person from heaven and buried him by their own hands in front of the dazzled eyes of those present.
- The painting is divided into two sections, Heaven above and the terrestrial below.
- Heaven is evoked by swirling solid, icy clouds and the saints are tall, elongated and ethereal - a supernatural realm is created.
- On earth, the figure scale is natural and in proportion and the spectator has a privileged graveside view.
- The body of the Count is held very tenderly by St Stephen (the first Christian martyr) and St Augustine. The Count appears serene and eternally youthful and the faces of both saints are reflected in his armour.
- The mourners are dressed in contemporary clothes.
- Three monks are present, as is El Greco's son, Jorge.
- An angel carries the foetus-shaped soul of the Count up into heaven and the clouds part to receive this holy man.
- In the upper part, Christ clad in white and in glory, is the crowning point of the triangle formed by the figures of the Virgin Mary and St John the Baptist.
- The Virgin makes a gesture of acceptance and St John pleads for the Count's admission.
- The group is surrounded by other saints, including St Peter (with the keys), St Paul and St Thomas the Carpenter with his 'T' square - as the patronal saint of the church.
- Just below them are St Mary Magdalen and St Sebastian. Philip II of Spain, though still alive, also appears as one of the just. On the left are Old Testament kings and prophets - David, Moses and Noah.
- Space is compressed and depth is achieved through the overlapping of figures. There is no ground, no horizon, no sky and no perspective.
- Subject and its treatment convey an extreme mysticism.

Other points considered to be valid to be given credit.

Topic 2

08 Compare and contrast **two** sixteenth-century buildings: one in the Renaissance style, the other in the Mannerist style. (30 marks)

For Band 4 and above, an attempt must be made to compare and contrast.

The question requires candidates to

- Select two sixteenth-century buildings, one in the Renaissance style, the other in the Mannerist style.
- Compare and contrast the examples.

Stylistic characteristics of sixteenth-century Renaissance architecture

- Symmetry, balance, and harmonious proportions.
- Borrowings from classical antiquity and usage of the classical language of architecture.
- Accuracy of classical details.

Stylistic characteristics of sixteenth-century Mannerist architecture

- A reaction to the perfection of High Renaissance forms
- Deliberate flouting or bending of the ‘rules’ of classical architecture.
- Sense of tension, compression, restlessness/lack of stability.

Points of comparison and contrast might include

- Style.
- Function.
- Plan.
- Elevation.
- Decoration.
- Setting and location.

Possible examples might include

See table overleaf

	Bramante <i>Tempietto</i>, Rome (1504-after 1510)	Michelangelo <i>Porta Pia</i>, Rome (1561-64)
Comparison and Contrast	<p>Martyrium marking the site of St Peter’s crucifixion on the Janiculum, in the cloister of S. Pietro in Montorio.</p> <p>Commissioned by Ferdinand and Isabella of Spain, with the support of the Spanish Pope Alexander VI.</p> <p>Exterior is a colonnade of sixteen Doric columns which surround a small cella, or enclosed interior sanctuary.</p> <p>Doric order appropriate for a male saint.</p> <p>In proportion the width of the peristyle is equal to the height of the cella - a harmonious and visually satisfying solution.</p>	<p>Function of this single-arched city gate was to terminate the vista from the Quirinal to the Aurelian walls down a new street, the Strada Pia.</p> <p>Part of Pius IV’s urban improvements.</p> <p>Focus on travertine central portal with broken segmental pediment within a triangular one.</p> <p>Whimsical, droopy, non-aggressive castellation, remnants of rustication and of the Doric order are used as metaphors for strength.</p> <p>Juxtaposition of unconventional classical motifs suggests conflict, contradiction and tension.</p>

	<p>Cella is too small for a congregation and the building's existence was more important than its liturgical function - and so a centrally planned form was admissible.</p> <p>48 metopes of frieze have Papal regalia and sacramental implements.</p> <p>Based on the example of early Christian martyria.</p> <p>Focus on exterior.</p> <p>Conforms to High Renaissance ideals - balance, harmony, simplicity, grandeur, technical mastery and deeper investigation of and relationship with classical antiquity.</p>	<p>Though gate served a practical function, it is an indefensible thin brick screen. A picturesque or theatrical gate that seems almost like stage scenery.</p> <p>Two angels carry the Papal arms - an allusion to Pius IV's Christian name - Angelo.</p> <p>Michelangelo combined elements of Medieval and Renaissance city-gate tradition with ideas derived from garden and festival architecture, as well as his own rich invention.</p> <p>The gate turns towards the street and not defensively outwards.</p> <p>A Mannerist compendium of the most fantastic elements of Michelangelo's architectural vocabulary - broken pediments, swags, masks, displaced fragments of the orders, overlapping planes and juxtaposed façades and profiles.</p>
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Other points considered to be valid to be given credit.

Topic 3 Art and Architecture in eighteenth-century Europe

- 09** Analyse and interpret **three** eighteenth-century paintings that have political content **and/or** meaning. Select your examples from the work of **at least two** artists. (30 marks)

The question requires candidates to

- Select three eighteenth-century paintings that have political content and/or meaning produced by two or more artists.
- Analyse and interpret the selected examples.

Definition of political content and/or meaning

- Allow a broad definition of political content - war and territorial conquest, political ideology, change of regime, social injustices etc.
- Scenes from literature and from past history were sometimes painted as a political critique of the contemporary world.
- Whatever subject is chosen, the candidate must present a case for how and why their choice of painting has political content and/or meaning.

Analysis and interpretation might include

- Title, date and artist.
- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances, etc).
- Exactly what political meaning and/or content is being conveyed.
- How the political meaning and/or content is conveyed.
- A consideration of the composition and the role of the figure or figures in conveying the narrative or meaning.

Possible examples might include

Giambattista Tiepolo *The World Pays Homage to Spain or The Glory of Spain* (1762-64)

Analysis and interpretation

- Fresco on the ceiling of the Throne Room of the Royal Palace in Madrid.
- Immediately above throne is Apollo, accompanied by Mars, who banish Terror and Fury from the realm.
- In centre of the ceiling, Spanish monarchy is symbolised by a female figure enthroned on a globe - symbolising the far-flung reaches of the Spanish Empire.
- Monarchy is flanked by statues of Minerva and Apollo - indicating moral and intellectual wisdom and enlightenment.
- Putti holding the Order of the Golden Fleece, denoting the king's protection fly above personifications of Clemency, Moderation and Abundance.
- Justice and Peace embrace below the statue of Apollo.
- Other references to peace appear - putti with olive branches.
- Above throne are putti with a crown, sceptre and laurel wreath and Fame with his trumpet.
- Princely Glory is beside the tower of Fortitude with Magnanimity, Intelligence and Affability
- The three Theological virtues - Faith, Hope and Charity appear with the three of the four Cardinal Virtues - Temperance, Prudence and Fortitude.
- Mercury as Messenger of the Gods, seems to be announcing Peace on behalf of Jupiter.
- Saturn or time denotes the long duration of Spanish rule.
- Prominence of Neptune suggests importance of sea to Spanish power and commerce.
- Gods and personifications occupy a large expanse of sky.
- On the cornice are personifications of the four continents and of the provinces of Spain, many in a *trompe l'oeil* format.
- Array of racial types and exotic animals.
- In one scene Christopher Columbus offers Spain the riches of the Americas.
- Tiepolo used established allegorical types and also invented new ones.
- Allegorical celebration of the power, majesty and glory of the Spanish monarchy.
- Image of a progressive and enlightened Spanish monarchy.
- A stable and sympathetic monarchy promises peace, wealth and abundance.
- Charles III and the Bourbon monarchy are responsible for the country's prosperity.

Jacques-Louis David *Marat at his Last Breath* (1793)

Analysis and interpretation

- Oil on canvas, 162 cm x 128 cm.
- The radical republican Jean-Paul Marat was assassinated in his bath by the moderate Charlotte Corday on 13 July 1793.
- The dying Marat slumps in his bath, still holding his quill pen and the treacherous note from Corday.
- Naturalistic detailed rendering of the moment of death.
- Pose is remarkably natural and graceful: Marat gently slipping from life to death.
- Marat appears like a martyr or republican saint or an antique hero.
- Marat's body is idealised and the stark setting is reminiscent of Caravaggio.
- Corday's presence is suggested by the metonyms of the note and knife.
- David paid tribute to Marat with the inscription on the packing case that Marat used as a desk.
- A piece of propaganda for the National Convention, promoting the republican cause.

Pierre-Narcisse Guérin *The Return of Marcus Sextus* (1799)

Analysis and interpretation

- Oil on canvas, 217 cm x 243 cm.
- Imaginary scene from ancient Roman history where a political refugee from the cruel dictatorship of Lucius Cornelius Sulla returns to find his wife dead.
- Marcus Sextus stands in stunned yet stoic grief, holding his dead wife's hand while his weeping daughter kneels and clutches his leg.
- Soldier's helmet and staff beside Marcus indicate his return.
- Extinguished lamp symbolic of wife's death.
- Stark setting underscores the tragedy of the scene.
- Subject had contemporary resonances with French émigrés who were returning to France after the genocide of the Revolution.

Other points considered to be valid to be given credit.

Topic 3

- 10** Compare and contrast the depiction of character and status in **two** male portraits produced by **different** artists in the eighteenth century. You may choose your examples from painting **and/or** sculpture. (30 marks)

Maximum Band 4 if no attempt to compare and contrast is made and if two male portraits are simply analysed.

The question requires candidates to

- Select two male portraits in painting and/or sculpture each by a different artist.
- Compare and contrast the depiction of character and status in each example.

Definition of a portrait

- A likeness of a known individual or individuals, usually created during their lifetime or within living memory.
- Self-portraits of artists are allowed.
- Funerary monuments and memorials are acceptable.
- No images of biblical characters or of characters from literature are admissible.

Possible similarities and differences in depiction of character and status

- Pose, setting and accessories.
- Relative social status of each sitter.
- Circumstances of the commission.

Possible examples might include

Painting

<p>Hugh Douglas Hamilton <i>Lieutenant Richard Mansergh St George (c.1796)</i> Oil on canvas, 228 cm x 145.2 cm.</p>	<p>Francisco Goya <i>Count Floridablanca (1783)</i> Oil on canvas 260 cm x 166 cm.</p>
<p>Sitter was soldier who had recently become a widower.</p>	<p>Sitter was an aristocrat and First Secretary of State (equivalent to Prime Minister).</p>
<p>Solitary figure in outdoor setting.</p>	<p>Set in Count's study. He is accompanied by two subordinate figures. Goya kneels at left with a canvas, the count's secretary or perhaps one of his architects is in the background. Both appear much smaller than the Count - who was actually of modest stature. Above is a portrait of Charles III.</p>
<p>Uniformed figure stands in sorrow, his head rests on his hand and his helmet lies on the ground - as if cast-off in grief. Sitter had been wounded in head during the American War of Independence. Hand gesture perhaps refers to both physical and emotional pain.</p>	<p>He stands staring out at the viewer, his spectacles in his right hand.</p>
<p>He leans against his wife's classical tomb inscribed 'NON IMMÉMOR' (Not Forgotten). Scene is surrounded by cypress trees - symbol of death and mourning.</p>	<p>Accessories show the count's interests - plan for a canal in Aragon, and his protection of the arts by Palomino's treatise on painting.</p>
<p>At left a view of a stretch of water and an Island - suggestion of an afterlife?</p>	<p>Suggestion of a narrative - Goya possibly holds the sketch for the Count's portrait. The Count removes his spectacles and looks out, perhaps into a mirror, to compare Goya's painted image of him with reality.</p>
<p>Masculine display of emotion - less restrained than many others.</p>	<p>Count shown as an intelligent statesman and loyal servant of the king.</p>

Sculpture

Augustin Pajou <i>Monument to the Count de Buffon (1776)</i> Marble, height 290 cm	Jean-Baptiste Houdon <i>General George Washington (1788)</i> Marble, life size.
<p>Sitter was a celebrated natural scientist and had recently retired from the superintendency of the King's Garden.</p> <p>Standing in commanding <i>contrapposto</i>, holding a stylus - as if ready to observe and record nature.</p> <p>Appears as an idealised, heroic semi-nude figure, decorously draped, like an ancient philosopher.</p> <p>Buffon's writing tablet is placed on the terrestrial globe and at his feet are a lion with a writhing snake on it and a sheepdog licking his left foot. A piece of crystal is carved on the front left corner. Man placed at the centre of the universe.</p> <p>Sitter did not pose for Pajou - the project was meant to be a surprise for the sitter.</p> <p>Grandiloquent inscription - 'A genius equal to the majesty of nature'.</p> <p>Intended for a niche - back is unfinished, roughly - dressed stone.</p> <p>A monument to a living person - an unusual occurrence.</p> <p>Buffon has echoes of Adam and of Moses, the lawgiver and is an embodiment of noble mankind as a whole.</p>	<p>Sitter had been Commander in Chief of the American army in the War of Independence against the British.</p> <p>Washington stands in a commanding pose. Right hand rests on a cane, his left on the fasces - emblem of authority.</p> <p>Dressed in military uniform, dignified but not greatly idealised. Faithful likeness (from cast of face) and his slight embonpoint not concealed.</p> <p>Ploughshare next to fasces is a reference to Cincinnatus, the farmer soldier of ancient Rome. After war soldiers should return to their work. Agriculture seen as the antipode of war. The General's sword also hangs from the ploughshare.</p> <p>Sculpted in Paris and sent to Virginia. Face based on a cast of Washington's face.</p> <p>Elaborate and lengthy inscription penned by James Madison - not carved until 1814. Houdon had objected to its length.</p> <p>To be seen in the round.</p> <p>A tribute to Washington by the Assembly of the State of Virginia.</p> <p>Washington is shown as general, statesman, farmer, and citizen.</p>

Other points considered to be valid to be given credit.

Topic 3

- 11** Analyse and discuss **three** works of art, each by a different artist, that depict subjects from ancient history **and/or** mythology. You may choose your examples from painting **and/or** sculpture. (30 marks)

The question requires candidates to

- Select three eighteenth-century paintings and/or sculptures that depict subjects from ancient history and/or mythology.
- Analyse and discuss the examples.

Definition of ancient history

- Subject taken from the history of the ancient classical world of Egypt, Greece or Rome.

Definition of mythology

- Subject taken from ancient myths, usually from Greece or Rome, and frequently involving the loves of the gods.

Analysis and discussion

A full analysis should consider

- Title, date and artist.
- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances, etc).
- Mythological subjects of this period could be concerned with pleasure and enjoyment or could also convey a moral lesson.
- Subjects from ancient history often preached morality, virtue and self-sacrifice.
- Both mythological and classical subjects showed how the past could provide lessons and examples for present-day behaviour.

Possible examples might include

François Boucher *Diana after the Bath* (1742)

Analysis and discussion

- Oil on canvas, 56 cm x 73 cm.
- Diana, goddess of the hunt, identified by her crescent moon hair ornament, sits naked while bathing. She also holds a string of pearls.
- Accompanied by a similarly naked female servant who seemingly contemplates her mistresses' beautiful left foot.
- Both figures have svelte and doll-like Rococo proportions.
- Pastel colours predominate and paint surface appears satin like.
- Naked female forms set against predominantly blue drapery.
- Group of dead game at left, Diana's bow is at the right, her arrows and quiver at left.
- Hunting dogs at left - one raises its head and is perhaps aware of an as yet unseen presence.
- Lack of narrative - more a display of beautiful female flesh for the delectation of a male viewer.

Antonio Canova *Theseus and the Minotaur* (1781-83)

Analysis and discussion

- Marble, 145.4 cm x 158.7 cm x 91.4 cm.
- The victorious Theseus sits on the lifeless body of the Minotaur and contemplates his deed.
- Theseus appears noble and the perfection of his body indicates heroism and virtue.
- A work produced in emulation of antiquity - rather than copying it.
- Form of seated Theseus borrowed from antique statue of Hercules.
- Head of Theseus derived from ancient sources.
- Theseus' torso based on study of the *Belvedere Torso*.
- Narrative clues given - the thread used by Theseus to escape from the labyrinth.
- Ancient subject representing reason conquering brute force.

Jacques-Louis David *The Oath of the Horatii* (1784)

Analysis and discussion

- Oil on canvas, 427 cm x 335 cm.
- As the three Horatii brothers swear an oath to their father to defend Rome against Alba, the female group close their eyes, bow their heads and refuse to acknowledge this act which will split the family.
- Female group is composed of Camilla, sister of the Horatii (in white) and betrothed to one of the Curiatii, and Sabina, sister of the Curiatii, married to one of the Horatii (in yellow and blue).
- Only member of group who observes the oath is the young boy who pulls the fingers of his nurse's hand apart to witness what will be his destiny.
- Set against an arcade of the Tuscan Doric order - appropriate for a martial scene.
- Figures taken from life studies.
- Emphasis on draughtsmanship.
- Painting shows that the defence of the nation must come before all family ties and is painted in an appropriately severe and masculine style.
- A patriotic subject that applied to contemporary France.

Other points considered to be valid to be given credit.

Topic 3

- 12 Analyse **three** religious buildings that were built in the eighteenth century and discuss the stylistic characteristics of each. (30 marks)

The question requires candidates to

- Select three eighteenth-century religious buildings.
- Analyse each example.
- Discuss the stylistic characteristics of each example.

Analysis and discussion

A full analysis of the buildings and discussion of their stylistic characteristics should consider some of the following

- Architect, date and style.
- Plan, elevation and composition.
- Architectural elements and features, including decoration/ornament.
- Materials and structure.
- Location/site.
- Scale.

Possible examples might include

Johann Bernhard Fischer von Erlach *Karlskirche*, Vienna (1716-37)

Analysis and discussion of stylistic characteristics

- Eclectic classical style.
- Greek temple portico with oval dome on a very high drum, two tower pavilions and two tall flanking columns of bas reliefs - modelled on *Trajan's Column*.
- No conventional façade, more a frontal view.
- Topping the columns are golden eagles symbolising the power of the Hapsburg Empire, both secular and ecclesiastical.
- In 1713 Charles VI, Holy Roman Emperor, pledged to build a church for his namesake patron saint, Charles Borromeo, (healer for plague sufferers) to deliver city from the plague.
- Reliefs and decoration relate the patron with San Carlo Borromeo.
- Relief carved in the pediment of the portico shows an angel unsheathing his sword symbolising Vienna's deliverance from the plague.
- Interior is dominated by the soaring dome.
- Church is at once votive and a monument to the greatness of a dynasty.

Dominikus Zimmermann *Wieskirche*, Bavaria (1745-54)

Analysis and discussion of stylistic characteristics

- Rococo style.
- Pilgrimage church near Oberamtagau.
- 'Wieskirche' is known in English as 'Church of the Meadows'.
- Dedicated to the Scourged Saviour after a wooden figure of the Scourged Saviour was seen to cry tears in 1738 and was responsible for miraculous cures.
- Influenced by Borromini's oval plans.
- Relatively plain pink and white exterior, entrance and chancel articulated by Corinthian columns on high bases, side walls by Corinthian pilaster strips.
- Highly ornate interior typical of German Rococo - sense of spiritual loftiness and a glimpse of heaven.
- Nave has eight free-standing Corinthian columns and is mostly white with architectural details in gold and some pink accents.
- Ambulatory for pilgrims is a continuation of the side aisles and oval plan assists in circulation.
- Deep oblong, chancel.
- Colours intensify in the chancel, where gilt and brown predominate.
- Altar flanked by pink marble columns.
- Painted ceiling decoration.

Joseph Bonomi *St James' Church, Great Packington, Warwickshire (1789)*

Analysis and discussion of stylistic characteristics

- Neo-classical style.
- Private family chapel for the Earl of Aylesford.
- To commemorate the return to sanity of George III in 1789.
- Red brick church with stone plinths, large moulded cornices with console brackets, and triangular pediments broken by three lighted lunettes on each side.
- Exterior is not articulated by a classical order.
- Symmetrical - all four elevations are alike except for the entrance doorway.
- Doorway has a stone architrave and a cornice supported by consoles.
- An inscribed cross (quincunx) plan, with a square nave, four recessed quasi-aisles and four lower corner rooms with sandstone turrets topped with lead domes and finials.
- Interior faced in smooth, painted ashlar stone.
- Interior groin vault springs from stumpy and swollen fluted rose sandstone Greek Doric columns.
- Altar is framed by marble tabernacle of the Corinthian order with triangular pediment.
- Building is austere, forbidding and monumental and has been likened to Piranesi's engravings of the Doric temples of Paestum and to the architecture of Ledoux.

Other points considered to be valid to be given credit.

Topic 4 Art and Architecture in twentieth-century Europe and the United States of America between 1900 and 1945

- 13** Analyse and interpret **three** representations of the female nude produced during this period. You may choose your examples from painting **and/or** sculpture. 30 marks)

The question requires candidates to

- Select three representations of the female nude in painting and/or sculpture produced between 1900 and 1945.
- Analyse and interpret the examples.

Definition of the female nude

- Any nude or predominantly nude female figure.
- Portraits and self-portraits are allowed.

Analysis and interpretation

A full analysis should consider

- Title, date and artist.
- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances, etc).
- Interpretation might invoke formal, stylistic, contextual, erotic or other concerns.

Possible examples might include

Paula Modersohn-Becker *Self-Portrait on her Sixth Wedding Day* (1906)

Analysis and interpretation

- Oil on canvas, 61 cm x 50 cm.
- Artist is nude from the waist up. Around her neck she wears a necklace of yellow amber beads that glows warmly against her bare skin and falls between her breasts.
- She gazes confidently and directly at the viewer through large, almond-shaped eyes.
- The top of the cloth around her hips is level with her lower hand and the prominent stomach indicates pregnancy, though she was not.
- Pregnancy a symbol of explicitly female creativity.
- Painting bears inscription 'I painted this aged 30, on sixth wedding anniversary'.
- The work is not simply a nude self portrait but a declaration of liberation - she had recently decided not to return to live with her husband.
- Figure set against a neutral, slightly patterned background.
- Traditionally, nude images of women were for male delectation, but here Modersohn-Becker depicts herself as an individual who can cultivate herself outside the trappings of marriage and who does not need a man to be fulfilled.
- Solid monumentality of the pose, the flattened forms and stripping away of detail indicate an awareness of Gauguin and Cézanne.

Pablo Picasso *Les Femmes d'Alger (O.J.)* (1911)

Analysis and interpretation

- Oil on canvas, 244 cm x 234 cm.
- Five female figures set in the Avignon Street brothel in Barcelona.
- The two right-hand figures were repainted in response to African masks. The seated/squatting one seems to face in both directions. Figure above her has lozenge shaped breast and striations on mask face.
- Face of left-hand figure raising the curtain was repainted. 'Standing' figure, with almond eyes, one in from the left may actually be a reclining nude seen from a bird's eye view. This, and the central figure derive from ancient Iberian sculpture and the multiple viewpoints show the influence of Cézanne.
- The picture presents at least two or perhaps three ways of representing the human body and face which collectively have a jarring effect.
- Rather ugly and unattractive prostitutes - perhaps associated with Picasso's fears of transmitted venereal disease.

- Abstracted, angular, shallow picture space, no tonal modelling, crowded composition, planar and linear elements.
- Not fully developed Cubism - it is perhaps best to refer to it as 'proto-Cubist'.
- Move to more 'sculptural' rendition of the nude, the faceting of planes and a conceptual rather than perceptual approach.
- Powerful, mythic or totemic image.

Henri Matisse *The Serpentine* (1909)

Analysis and interpretation

- Bronze, 56.5 cm x 28 cm x 19 cm.
- Figure stands frontally with legs crossed in a taut and actively held pose.
- She supports herself on a studio balustrade with her left arm while the other arm is behind her back.
- Pose is taken from a photograph of an ample nude.
- Figure is reduced to a skinny form with elongated torso and small breasts, rubbery arms, big feet and thick lower legs topped by slender thighs.
- The 'S' shaped serpentine form of the figure is most evident from side and rear views.
- Roughly modelled surface of material.
- Sculpture is concerned with the rhythmic arrangement of the elements of the human form rather than with conventional notions of beauty.
- Continuation into three dimensions of Matisse's pictorial explorations of form, mass and structure.

Other points considered to be valid to be given credit.

Topic 4

- 14** Discuss how ideas of speed and movement were conveyed in **three** paintings **and/or** sculptures of this period. (30 marks)

The question requires candidates to

- Select three paintings and/or sculptures produced between 1900 and 1945.
- Discuss how ideas of speed and movement were conveyed in each.

How ideas of speed and movement might be conveyed

- Overlapping of shapes and forms.
- Influence of photographs of Marey and Muybridge that showed sequential images.
- Blurring of forms to indicate speed.
- Distortion of forms.
- Visual equivalents needed to be found of non-visual phenomena such as speed and sound.

Possible examples might include

Giacomo Balla *Abstract Speed - the Car has Passed* (1913)

- Oil on canvas, 50.2 cm x 65.4 cm.
- A visualisation of the sensory and material remains in a landscape after a speeding car has passed through it.
- Use of 'force lines' and overlapping and interpenetrating segmental and curved forms to suggest the cleaving of the land and air by the speed and noise of the car.
- The green and blue forms evoke earth and sky.
- The pinkish areas in this painting suggest the exhaust fumes left by the passing car.
- Celebration of speed and machinery.
- Part of a triptych entitled *Abstract Speed*. The left-hand painting was *Lines of Force + Landscape*, the central one *Lines of Force + Noise*, and this picture was on the right.
- The original frames of all three panels were painted with continuations of the forms and colours of the compositions, implying the overflow of the paintings' reality into the spectator's own space.

Umberto Boccioni *Unique Forms of Continuity in Space* (1913)

- Bronze (cast in 1931), height 117.5 cm - smaller than life-size.
- Figure is a polished machine-like figure in motion.
- Series of planes made visible.
- Contours are dynamic and deformed by speed.
- Powerful legs each mounted on a bronze block.
- Pushes forward onto right leg.
- An almost abstract expression of the notion of speed.
- No arms and featureless face, wearing a helmet with a kind of visor.
- The fleeting is made solid.
- Related to late nineteenth-century experiments in the photography of movement - Marey and Muybridge.
- Visual expression of the Futurist love of the machine.

Robert Delaunay *Homage à Blériot* (1914)

- Modern life, its speed and technology are celebrated.
- Speed, dynamism and motion conveyed by colour discs.
- Combination of sharp edges and blended lines suggests that air and matter are no longer clearly differentiated.
- Lyricism of a 'simultaneous' colour palette.
- Blériot was the first man to fly across the English Channel.
- Delaunay called him 'The Great Constructor'.
- Among the abstract circular forms, the Eiffel Tower can be recognised, a biplane flying overhead and a plane's propeller and undercarriage.
- Man created a new world through the use of benevolent and powerful machines.
- New and optimistic style was appropriate to celebrate these advances.

Other points considered to be valid to be given credit.

Topic 4

- 15** Examine **three** works of art and demonstrate how each is associated with Expressionism **and/or** Dada. (30 marks)

The question requires candidates to

- Select three works of art produced between 1900 and 1945.
- Demonstrate how these three works can be associated with Expressionism or Dada.
- Examples may be all from Expressionism or Dada, or a mixture of the two, but the candidate must indicate which style or movement each example is associated with.

Examination

A full examination should include

- Title, date, artist and medium.
- Examination of form (eg composition, textures, colour, scale etc).
- Examination of subject (eg figures, poses, gestures, setting etc).
- Examination of context (eg time and place of creation, historical circumstances, biographical influences, etc).

Expressionism

- The communication of emotion and subjective perceptions by distorting shape, line, space and colour.
- Artworks produced may be figurative, abstract or abstracted.
- The major movements associated with Expressionism during this period are Fauvism, Futurism, Die Brücke and Der Blaue Reiter.

Possible examples might include

Henri Matisse *Woman with the Hat* (1905)

Examination and interpretation

- Oil on canvas, 79.4 cm x 59.7 cm.
- Portrait of Matisse's wife, Amélie.
- Vivid colours and animated brushwork, deliberate disharmonies of colour.
- No drawing and modelling is achieved by colour contrasts alone.
- Facial features are greatly simplified.
- Madame Matisse is dressed as a member of the French bourgeoisie, with an elaborate hat and a gloved arm holding a fan.
- Yet painted in a highly personal, expressive way with non-naturalistic and seemingly arbitrary colours.
- Seen as eccentric, childlike, in bad taste and an affront to femininity - a brutal caricature of womanhood.
- One of the works shown at the 1905 Salon d'Automne which gave rise to the term 'Fauve' being coined by the critic Louis Vauxcelles.

Ernst Ludwig Kirchner *Five Women in the Street* (1913)

Examination and interpretation

- Oil on canvas, 118 cm x 90 cm.
- Five prostitutes on a Berlin street - they appear like birds of paradise, their clothing appearing like plumage.
- Figures seem like tectonic forms with their high heels and geometric silhouettes.
- They seem uniform and impersonal and indicate the pace, anonymity and dehumanisation of modern urban capitalist society.
- Faces appear savage and mask like.
- Subdued and limited colour, the expressive element lies in the angular and elongated stylisation of the figures.
- Background and space between them seems oppressive and solid - figures have been likened to caged animals.
- Kirchner was a founding member of Die Brücke.

Wassily Kandinsky *Composition VI* (1913)

Examination and interpretation

- Oil on canvas 195 cm x 300 cm.
- Kandinsky identified the subject of *Composition VI* as the Deluge, or great Biblical flood.
- A cataclysmic event that heralds an era of spiritual rebirth.
- Forms and colours have an expressive meaning and resonance to evoke a sense of threatening violence and chaos.
- Some slight references to the world of objects - forms of boats, crashing waves and slanting rain.
- Great sense of movement with contrasts of light and dark and strong diagonals.
- No conventional perspective.
- Painted on a monumental scale to enhance the effect on the viewer.
- Element of mysticism and Theosophy.
- Kandinsky was part of Der Blaue Reiter.
- Kandinsky wrote Concerning the Spiritual in Art (1911) to explain his theories.

Dada

- A loose movement in response to the carnage, destruction and human cost of World War I.
- Various explanations of the name 'Dada' - French for 'Hobbyhorse' and 'Yes, Yes' in Slavic languages.
- An iconoclastic group that challenged traditional assumptions about the role, function and form of art.
- Not a style but an ironic, satiric and sometimes nihilistic view of the world.
- Often called 'Anti-Art'.
- Use of unconventional materials, found objects and readymades.

Possible examples might include

Marcel Duchamp *Fountain* (1917)

- Readymade public urinal, height 61 cm, signed R.Mutt 1917. Original destroyed and numerous artist-authorised replicas exist.
- Everyday utilitarian object becomes art simply because the artist deems it so.
- Taking the object out of its setting, placing it in a gallery environment and giving it a title forced it to be considered in an aesthetic way.
- Debates on degree of 'skill' required.
- An early example of conceptual art.
- Associated with ironic Dada attitudes to what constitutes a work of art.

Raoul Hausmann *Mechanical Head (The Spirit of Our Time)* (1921)

- Assemblage, height 32.4 cm.
- The wooden head of a tailor's dummy has a number of objects attached to it - a tape measure, a wooden ruler, a watch mechanism, parts of a camera, a collapsible tin cup, a spectacles case and a piece of metal with a number on it.
- A satirical and unflattering 'portrait' of the German middle class or bourgeoisie.
- Man has become a machine.
- With no eyes, mouth or ears no sensory perceptions are possible.
- A head whose 'thoughts' are materially determined by objects literally fixed to it.
- Head/mind that is penetrated and governed by brute external forces.
- Loss of humanity and independent thought - the only suggestion of emotions is the heart shape engraved on the empty tin cup.
- A Dada attack on bourgeois morality and complacency.
- Hausmann wrote 'You see, our little man with the wooden head cannot think for himself. The German wants only his order, his king, his Sunday sermon, and his easy chair.'

Kurt Schwitters *Merzbild 5 B (Picture Red Heart-Church)* (1919)

- Tempera, crayon, and paper on cardboard, 83.5 cm x 60.2 cm.
- Schwitters invented his own style, which he dubbed Merz in 1919.
- Everyday items used to create art.
- Schwitters considered Merz as an aesthetic metaphor for free will and independence.

- Schwitters used a vertical scaffolding and fragmentation similar to Analytical Cubism to organise his collage.
- Immediately recognisable are a red heart, a simple church and the number '69'.
- Narrative and autobiographical clues exist - the partially concealed front page of the German newspaper *Hannoverscher Kurier* dated February 4, 1919, which described the bloody overthrow of the short-lived socialist republic of Bremen by conservative forces.

Other points considered to be valid to be given credit.

Topic 4

- 16** Analyse **three** buildings that were built during this period **and** discuss how new construction methods and materials were used. (30 marks)

Maximum Band 4 if no discussion of new constructional methods and materials is given.

The question requires candidates to

- Select three buildings constructed between 1900 and 1945.
- Analyse the examples, considering how new construction methods and materials were used in each.

Analysis

A full analysis of the buildings and discussion of the use of new construction methods and materials should consider some of the following

- Architect, date and style.
- Plan, elevation and composition.
- Architectural elements and features, including decoration/ornament.
- Materials and structure.
- Location/site.
- Scale.

New construction methods and materials include

- New construction methods - steel frames, curtain walls etc.
- New materials – reinforced concrete, sheet glass, iron and steel etc.
- New methods and materials were often used in conjunction with more traditional building materials and techniques.

Possible examples might include

Peter Behrens *AEG Turbine Factory, Berlin (1908-09)*

- Factory building.
- Building designed around a huge interior lifting gantry - interior span of 25.6 m.
- Monumental exterior.
- Behrens felt the architecture of the machine age should be based on classicism.
- Factory has the mass and presence of a Greek temple.
- Two simultaneous systems - outer columnar frame and glass surface.
- 'Order' of steel stanchions stands in for temple colonnade.
- Rusticated corner buttresses with rounded edges - seemingly massive and load-bearing, but are actually thin membranes.
- Continuous side glazing and large projecting window at front.
- Glass surface slopes back and is recessed behind the solid structure.
- Corner site allowed views of both front and side elevations.

Gerrit Rietveld *Schröder House, Utrecht (1924)*

- Two-storey house for young widow Truus Schröder - who had some significant input into the design.
- She wanted a house with flexible room arrangements that would allow her to be closer to her three children.
- Situated abutting a heavy block of recently built brick apartments.
- Planes and lines of the façades are purposely detached from, and seem to glide past, one another, enabling several balconies to be created.
- Each component has its own form, position and colour.
- Little distinction between interior and exterior space and a sense of flow from outside to inside is accomplished by the rectilinear lines and planes.
- Windows are hinged so that they can only be opened at 90 degrees to the wall, preserving strict design standards about intersecting planes, and further blurring the distinction between inside and out.
- Although Rietveld wanted to construct the house wholly out of concrete, it would have been too expensive for such a small building.

- Walls of brick and plaster. Foundations and the balconies were the only parts of the building that were made out of concrete.
- Window frames and doors were made from wood as well as the floors, which were supported by wooden beams.
- To support the building, steel girders with wire mesh were used.
- Moveable partitions of sliding and revolving panels enable room configurations to be changed.
- Space-saving devices of built in kitchen and wardrobes.
- Far smaller and built to cheaper specifications than any of Le Corbusier's villas.
- Cost of 11,000 guilders was about the average for a small semi-detached house of the time in Holland.

Le Corbusier *Villa Savoye*, Poissy (1928-9)

- For wealthy M and Mme Savoye, who required a well-equipped rural weekend home with servants' quarters.
- Reinforced concrete *pilotis*, rendered breeze block walls, glass curved walled ground floor entrance.
- Square single storied box on slender *pilotis* with ribbon windows.
- Ramp and spiral stairs inside.
- Stripped of applied decoration, colour or pattern; the aesthetic lies in the pure abstract forms.
- Building appears to defy gravity and lifts off the ground weightlessly.
- House embodies Le Corbusier's The Five Points of a New Architecture (1926).
 - The *pilotis*, or ground-level supporting columns, elevate the building from the ground and allow the garden to flow beneath.
 - A flat roof terrace.
 - The free plan, made possible by the elimination of load-bearing walls, consists of partitions placed where they are needed.
 - Horizontal windows provide even illumination and ventilation.
 - The freely-designed façade, freed from load-bearing considerations, consists of a thin skin of wall and windows.
- Idea of house as a 'Machine for Living'.
- Strength of reinforced concrete *pilotis* allows for ribbon windows, large window of salon; windows allow more light into building.
- Glass walls of entrance hall allow light into space that is in shadow from overhanging/cantilevered upper floor.
- Concrete rendered breeze block infill encourages geometric, angular form.
- Flexibility of interior wall divisions because of building's support on reinforced concrete *pilotis*.
- Geometric forms painted white with no ornamentation gives clean, pure, modern appearance.
- Key example of the International Style.

Other points considered to be valid to be given credit.