



## General Certificate of Education

# History of Art 5251

*HOA3 Art of the Modern World*

## Mark Scheme

*2006 examination – June series*

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 meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting 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 candidates' 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.

## HOA3-Art of the Modern World

**Maximum mark: 20**

Band 5	<b>17-20 marks</b>	<p><b>Either</b> A fully developed answer with a secure knowledge and understanding of artefacts, their context and, if required, their presentation.</p> <p><b>Or</b> A full and detailed answer concerning meaning and context that clearly demonstrates an understanding of the issues.</p>
Band 4	<b>13-16 marks</b>	<p><b>Either</b> An answer that demonstrates a sound understanding and knowledge but does not wholly develop observation or argument.</p> <p><b>Or</b> A sound and well-informed answer concerning meaning and context, but one which is not fully developed.</p>
Band 3	<b>9-12 marks</b>	<p><b>Either</b> An answer which offers some sound knowledge and observation but contains incomplete information or limited discussion.</p> <p><b>Or</b> An answer that makes sound general observations and statements about meaning and content, but which is supported by barely adequate use of examples.</p>
Band 2	<b>5-8 marks</b>	<p><b>Either</b> Some basic knowledge, but information/discussion is superficial.</p> <p><b>Or</b> Material concerning meaning and context is very basic. Examples perhaps inappropriate.</p>
Band 1	<b>1-4 marks</b>	An answer that is <b>either</b> fragmentary or incomplete, <b>or</b> provides limited information, much of which is inaccurate or irrelevant. No coherent structure.
Band 0	<b>0 marks</b>	No relevant material.

- 1 In what ways do Realist **and/or** Impressionist paintings help us to ‘see and understand’ the times in which they were painted? Refer to specific examples in your answer.

For band 4 and above candidates must choose at least two appropriate examples and discuss how they help us to ‘see and understand’ the times in which they were painted.

- in contrast to contemporary Salon paintings of historical/religious/mythological scenes peopled by figures in poses based on classical prototypes, Realist and Impressionist paintings help us see and understand their times, by depicting the world around them in the following ways:
- subject matter  
contemporary every-day scenes: urban leisure/entertainment/crowds; rural labour/customs  
Music at the Tuileries, 1862, Manet; A Burial at Ornans, 1849 – 50, Courbet;  
The Sower, 1850, Millet; The Ball at the Moulin de la Galette, 1876, Renoir;  
Place de la Concorde, 1875, Degas; Boulevard des Capucines, 1873, Monet.
- architecture/street furniture/parks/interiors  
Haussmann’s new Paris: wide tree-lined boulevards, apartment buildings; Rue Halevy, Balcony View, 1878, Caillebotte; Avenue de l’Opera, 1898, Pissarro; Five O’Clock Tea, 1880, Cassatt;  
Summer’s Day, 1879, Morisot.
- figures  
contemporary fashion/dress; engaged in every-day activities; natural poses/facial expressions  
Women in the Garden, 1867, Monet; The Balcony, 1868, A Bar at the Folies-Bergère, 1882, both Manet; The Market at Pontoise, 1895, Pissarro; Peasants of Flagey Returning from the Fair, 1850-1, Courbet.
- new inventions: industry/technology/transport:  
Gare Saint-Lazare, 1877, Unloading Coal, 1875, both Monet; Le Pont de l’Europe, 1876, Caillebotte; Factory near Pontoise, 1873, Pissarro.
- class structure/economic/political/gender issues  
The Third Class Carriage, c.1856, Daumier; The Stone-Breakers, 1849, Courbet; Hanging out the Washing, 1875, Morisot; Poultry Market, Gisors, 1885, The Donkey Ride at La Roche-Guyon, c.1864 – 5 both Pissarro; The Umbrellas, c.1881 and c.1885, Renoir.
- techniques/methods  
Impressionist/Realist: non-academic techniques and compositional methods; Impressionists: influenced by photography, Japanese prints, colour theory as follows; cropped compositions, unusual angles, perspectival effects help to depict the times with vivid immediacy.  
visible, rapid brushstrokes, spectral palette, colour in shadows, white grounds, optical mixing.
- Impressionist paintings, on the whole did not help us see and understand the experience of the urban poor.

Other valid examples should be considered.

- 2 Discuss the representation of landscapes **and/or** outdoor rural scenes in the work of **two** of the following painters:

Van Gogh; Cézanne; Gauguin.

Refer to specific examples in your answer.

For band 4 and above candidates must discuss two painters with reference to appropriate examples.

- choice of landscape/rural scenes indicates dissatisfaction with urban values
- representations show less ephemeral more lasting sentiments than Impressionists
- moved away from naturalism towards inner rather than outer truths.

### **Gauguin 1848 – 1903**

After Impressionist phase in early 1880s

- explicitly rejects naturalism in favour of evocation of mood
- developed a more abstract, decorative manner; advocates painting from memory
- non-descriptive, flat colour/rhythmic line, simplification of form influenced by Japanese prints, Medieval stained glass, folk art of Brittany, non-European art
- figures enhance mood; represented at one with the scene/landscape
- landscapes exhibit nostalgia, exoticism, evocation of the mysterious inner forces of life

Breton Girls Dancing, Pont-Aven; Old Women of Arles; Les Alyscamps at Arles, all 1888; Fair Harvest, 1889; The Blue Roof at Le Pouldu, 1890; Tahitian Landscape, 1893; Two Breton Women on the Road, 1894; Tahitian Pastoral, 1898; Tahitian Idyll, 1901.

### **Van Gogh 1853 – 1890**

after early 'realist' manner and contact with Impressionism in Paris

- work shows subjective response to the Provencal landscape
- developed an intense expressive manner characterised by vigorous brushwork, thick impasto, 'arbitrary' strong colour, exaggeration of essential/formal characteristics of motif
- represents the cycle of the seasons, life-giving force of the sun, dynamic growth of nature
- figures, usually labourers, integral to scene/nature; influenced by Millet
- landscapes exhibit a deeply felt, personal, quasi-religious response to nature

Farmhouses in a Wheatfield, Willows at Sunset, Fruit Trees in Blossom, The Sower, all 1888; Olive Trees at St. Remy, Cornfield with Cypresses, Field of Corn (The Reaper), Les Alpilles, all 1889; Roots and Branches at Auvers, Wheatfield with Crows, Landscapes near Auvers, all 1890.

### **Cézanne 1839 – 1906**

After contact with Pissarro in early 1870s, work characterised by:

- close observation of nature/motif combined with structural coherence often influenced by past art especially Poussin, 'the art of the museums'
- developed visible brushwork of Impressionism into more regular, emphatic strokes; contributes to formal unity and notates nature's textures
- strategically placed accents give order and measures sense of distance; viaducts/paths/lines of trees lead the eye in a controlled manner
- exploits geometry of structures/buildings/rocks/trees
- often frontal viewpoint
- seldom includes figures in landscape.
- eschews accident and spontaneity in favour of grandeur, permanence, elemental scenes of his familiar habitat

The Railway Cutting, 1871; House of the Hanged Man, 1873; The Bridge of Maincy, c.1879; Bay of Marseilles seen from L'Estaque, c.1885; Chestnut Trees at Jas de Bouffan, 1885 – 7; The Great Pine, 1885 – 7; The Lake of Annecy, c.1896; less detailed late paintings of Mte Sainte Victoire, 1904 – 6.

Other valid examples should be considered.

- 3 Compare **and** contrast the architecture of Antoni Gaudí with that of Charles Rennie Mackintosh. Refer to specific examples in your answer.

For band 4 and above candidates must compare and contrast the architecture of both.

Gaudí 1852 – 1926: came from family of coppersmiths; 1878, graduated in architectural studies in Barcelona; thereafter workshop experience/training; travelled to Southern Spain and North Africa.

Mackintosh, 1869 – 1928; orthodox architectural training; 1884, apprenticed to J. Hutchison; 1889 joined firm of Honeyman and Keppie; 1891 scholarship tour of Italy.

#### **Similarities**

- style: both attempting to break away from Academic Revivalist styles of 19<sup>th</sup> century; Art Nouveau characteristics
- materials; decorative iron work; stone
- use of plant/organic forms for decorative work, often with symbolic/metaphorical content
- designed interiors/furniture/stained glass integrally
- influences: Arts and Crafts architecture/ideas; medievalism; vernacular of native region/country

#### **Differences**

- Gaudí canted/warped/undulating forms; parabolic arches; flowing curves; Mackintosh more geometric; stylised, sparse, asymmetrical, rectilinear forms; shallow curves
- Gaudí's work more exuberant, sculptural, idiosyncratic (Mediterranean); Mackintosh austere, restrained, architectonic (North European)
- influences: Mackintosh shows frequent Japanese influence, broad plain surfaces with carefully placed decorative accents; Gaudí, frequent Moorish influence, minaret inspired forms, colourful tile work

#### **Examples**

- Gaudí: Guell Palace, 1885 – 89; Guell Pavilions, 1884 – 88; Casa Vicens, 1883 – 88; Guell Park, 1900 – 1914; Casa Batlló, 1905 – 1907, remodelled apartment block; Casa Mila, 1905 – 1910, The Sagrada Familia, unfinished cathedral begun in the 1880s and worked on sporadically throughout his career; after 1914, he devoted his life in a spirit of sacrifice and service to God; all in Barcelona.
- Mackintosh  
The Glasgow School of Art, 1897 – 8; 1907 – 09; Windy Hill, Kilmacolm, 1899 – 1901; Hill House, Helensburgh, 1903; The Willow Tea Rooms, 1903; Scotland Street School, Glasgow, 1904.

Other valid examples should be considered.

- 4 Outline the aims of Futurist artists. Answer with reference to specific examples of painting **and/or** sculpture.

For band 4 and above candidates must outline the aims and select appropriate examples.

- Futurist's aims set out in series of manifestos,  
1909 First Futurist Manifesto, written by Marinetti  
1910 Manifesto of Futurist Painting, signed by Boccioni  
1910 Technical Manifesto of Futurist Painting, signed by Boccioni, Balla, Carrà, Russolo and Severini  
1912 Technical Manifesto of Futurist Sculpture, written by Boccioni

alternative names considered – Dynamism, Electricity.

### **Aims**

- to express the speed/energy/exhilaration of the early 20<sup>th</sup> century especially of mechanisation- 'universal dynamism'
- to capture not just optical sensations, but the total psychical experience
- to ignore past art/culture especially the Italian past
- to rid sculpture of monopoly of marble and bronze and advocate use of varied non-traditional materials

### **Influences**

- Cubism; chronophotography, Marey, Bragaglia; ideas of Bergson

### **Painting**

subject matter

- urban environment; crowds, violence, often with political content; artificial light
- depiction of objects/figures in motion, not always mechanised
- abstract 'non-objective' representation of light, force and speed
- before 1911 and contact with Cubism, and development of characteristic style The Boulevard, 1909, Severini; Brawl in Milan Galleria, 1910, The City Rises, 1910 both Boccioni; Leaving the Theatre, 1910 – 11, Carrà; Street Lamp, 1909, Balla.

### **Characteristics of post 1911 work**

- fragmentation of forms; forms shown in successive phases of movement; simultaneous, multiple viewpoints
- dissolution of form; the solidity of bodies destroyed by movement and light
- fusion of forms and surrounding space
- divisionism of colour; vibrant expressive colour
- inclusion of the non-visible; 'forcelines' superimposed to indicate direction of movement/atmospheric turmoil/flux of experience

### **Examples**

1911: The Funeral of the Anarchist Galli, Carrà; The Street enters the House, The Farewells, The Forces of a Street, all Boccioni; The Revolt, Dynamism of an Automobile, both Russolo;

1912: Elasticity, Boccioni; Rhythm of a Bow, Leash in Motion, Iridescent Interpenetration, all Balla; Blue Dancer, Severini;

1913: Dynamism of a Cyclist, Boccioni; Abstract Speed, the Car has Passed, Speeding Automobile, both Balla;

1914; Plastic Forms of a Horse, Boccioni;

1915: Charge of the Lancers, Boccioni.

### **Sculpture**

- several works by Boccioni in mixed media, now destroyed e.g. Fusion of Head and Window, plaster, wood, metal rods and real hair, exhibited in Paris, 1913

other examples

Anti-Graceful, the Artist's Mother, 1912, bronze, Boccioni;

Unique forms of Continuity in Space, 1913, bronze, Boccioni;

Development of Bottle in Space, 1912 – 13, bronze, Boccioni;

Dynamic Construction of Horse+Rider+House, 1914, wood and paper, Boccioni;

Vortex+Forms+Volume, 1913 – 14, metal, Balla;

Force Lines of the Fist of Boccioni, 1915, cardboard, wood and paint, Balla.

Other valid examples should be considered.

- 5 Identify the characteristics of the abstract work of **one** painter **or** **one** sculptor, working between c.1910 and c.1940. Refer to specific examples in your answer.

For bands 4 and above candidates must accurately identify the characteristics of the abstract work of one painter or one sculptor with reference to appropriate examples.

- Malevich 1878 – 1935; b. Kiev; in Moscow by 1905; promoter of revolutionary cause; taught in new art institutes; exhibited Suprematist works at Zero 10 Exhibition, Moscow, 1915; visited Germany 1927
- work valid for discussion from Suprematist period c.1913 – c.1922

#### **Characteristics**

- all Suprematist works exhibit hard-edged geometric forms
- rejects world of appearances/earlier semi-abstract work to create non-objective paintings of pure form, line and colour in rejection of materialist values
- exploits inherent properties of line/colour/form for spiritual meanings
- simple, elemental forms and compositions to convey universal/cosmic/mystical experience
- abstract work backed by considerable theoretical writing: The Non-Objective World, 1927

#### **Examples**

- Black Square, exhibited 1915; Eight Red Rectangles, 1915; Suprematist Composition, Black Trapezium and Red Square, after 1915; White on White, 1918

#### **Influences**

anti-naturalistic tendencies in French Art since Impressionism; Russian peasant/religious art; artistic and social developments in revolutionary Russia; ideas/texts on 4<sup>th</sup> Dimension; Russian Futurist theatre

Gabo, 1890 – 1977

- b. Russia trained in medicine, natural sciences and engineering in Munich; Paris 1913 – 14; Scandinavia, 1914 – 17; Russia 1917 – 22; Berlin 1922 – 32; Paris 1932 – 35; England 1935 – 46
- work between c.1920 and c.1940 valid for discussion

#### **Characteristics**

- c.1920 developed non-illusionistic/non-objective/abstract geometric visual language
- industrial ‘new’ materials: metal, plastic, glass, nylon, string
- constructivist method distinguished from traditional Fine Art sculpture processes; akin to an engineer
- open structures of space, plane, line rather than mass; transparent/translucent planes; space a positive sculptural element
- incorporation of movement, motorised and natural
- absence of personal expression, metaphor or symbolic form

- work demonstrates non-utilitarian, strictly aesthetic approach expounded in Realist Manifesto of 1920

**Examples**

- Kinetic Construction, 1920; Column, 1923; Circular Relief, 1923; Construction in Space with Balance on Two Points, 1925; Spheric Theme, c.1937; Construction in Space with Crystalline Centre, 1938.

**Influences**

Cubism; developments in science/technology; Russian Revolutionary politics

Others valid for discussion include:

Kandinsky; Mondrian; Van der Leek; Van Doesburg; Tatlin; Rodchenko; El Lissitzky; Vantongerloo; Hepworth; Wyndham Lewis.

Other valid examples should be considered.

- 6 Discuss the use of new materials and techniques in **two** Modernist buildings, each designed by a different architect between c.1920 and c.1960.

For Band 4 and above candidates must discuss the use of new materials and techniques in **two** modernist buildings each designed by a different artist.

#### **New materials**

- reinforced concrete, poured and cast
- structural steel
- plate glass, glass bricks/tubing
- plastics, alloys, plywood

#### **Structural techniques**

- frame structure: weight of building transferred to ground at few points
- non load-bearing/curtain walls: walls become space dividers/screens; recessed from façades
- cantilever providing canopies/galleries/mezzanines
- prefabrication

#### **Uses/opportunities: practical/functional**

- flexibility
- plans can be closely related to site/difficult sites  
elevations can be ‘pierced’ freely/totally glazed; corners can be dissolved  
interior spaces: easy access between indoor/outdoor, between levels; extension of rooms into terraces/roofs/balconies
- greater distances can be spanned/uninterrupted large spaces
- structures can be raised from ground
- lightweight materials: for internal use/built-in cupboards, cladding, screens/infill
- flat roofs: roof space available for living areas/gardens

#### **Aesthetic/visual**

- a ‘new aesthetic’ of geometric/prismatic form, the ‘machine aesthetic’ grew out of undisguised use of materials and structural clarity
- flexibility allowed for Corbusier’s ‘Free Façade’; the desired arrangement/composition, often asymmetrical
- space exploited as positive aesthetic element; interior free-flowing spaces; interplay of solid and void

#### **Examples**

Gropius: Siemensstadt Estate, Berlin, 1929-30; The Bauhaus, Dessau 1925-6;

Mies van der Rohe: Apartment Block, Stuttgart, 1927, (Weissenhof Housing Exhibition); Tugendhat House, Brno, 1930; Lakeshore Drive Apartments, Chicago, 1957; The Seagram Building, NYC, 1958 (with P. Johnson);

Le Corbusier: Villa Stein, 1926 – 8; Swiss Pavilion, 1930; Villa Savoye, 1928 – 31, Unité d’Habitation, Marseilles, 1946 – 52;

Frank Lloyd Wright: Falling Water, Pennsylvania, Johnson Wax Admin Centre, Wisconsin, both 1936;

E. Mendelsohn, 1934, De la Warr Pavilion, Bexhill;  
Tecton Group, 1933 – 5, Finsbury Health Centre;  
Wells Coates, 1933 – 4, Isokon Flats, Lawn Rd. London.

- Works of others valid for discussion include:  
B. Lubetkin; J.J.P. Oud; H. Scharoun; M. Stam.

Other valid examples should be considered.

7 Identify the influences on **two** Surrealist artists. Refer to specific examples in your answer.

For band 4 and above candidates must identify the influences on two artists with reference to specific examples.

**Influences**

Dada

- 1919 – 1924, arrival of some Dada members, Tristan Tzara, Picabia, Ernst and Man Ray, in Paris and their influence on Littérature group led to publication of First Surrealist Manifesto in 1924, written by André Breton
- Dada members Arp and Ernst became members of Surrealist group 1920 exhibition of collages by Ernst in Paris, preface written by Breton in which he saw something positive and new emerging from nihilism of Dada
- Surrealism inherited from Dada:
  - subversion of established cultural/social values
  - provocation/shock
  - unorthodox methods/materials, especially cultivation of chance effects
  - distrust of rationalism

**Examples**

According to the Laws of Chance, torn paper, 1917, Head Moustache, Moustache and Mask, wood relief, 1930, both Arp; The Hat Maketh the Man, 1920, The Elephant of Célèbes, 1921, Blue and Pink Doves, 1926, all Ernst.

**Paintings of de Chirico, especially those before 1920**

- works exhibited in Paris during formative years of Surrealism
- bizarre juxtapositions of incongruous objects
- eerie dreamlike/mysterious moods undermining reason
- distorted/illogical perspectives
- unnatural light/atmosphere; hard edged shadows
- authentically naïve non-painterly technique

**Examples**

Song of Love, c.1913 – 14, de Chirico; A Night's Museum, 1927, Threatening Weather, 1928, both Magritte; The Enigma of Desire, 1929, The Signal of Anguish, 1936, both Dalí; Boredom and Tranquillity, 1938, Tanguy.

**Freudian theory**

- importance of dream/sexual imagery
- development of techniques to assist access to unconscious; automatism, frottage, grattage, decalcomania, paranoiac critical activity

**Examples**

The Key of Dreams, 1936, The Reckless Sleeper, c.1930, both Magritte; The Great Masturbator, The Enigma of Desire, both 1929, Dalí; The Armour, pen and ink, 1925, Masson; Forest and Dove, 1927, The Petrified City, 1935, both Ernst; Birth of the World, 1925, Miró; Apparition of Face and Fruit Dish on a Beach, 1938, Dalí.

**Non-European/children's art**

- importance of fantasy, magic, hallucination, the occult, naiveté, intuition

**Examples**

Hand Catching a Bird, 1926, Woman Standing, 1937, both Miró;

Metamorphosis of Narcissus, 1937, Dalí.

**Various non-art visual sources**

- retail catalogues, mechanical drawings, cheap illustrated novels  
La Femme 100 têtes, collage novel, 1929, Ernst;  
Paintings from Collages, 1933, Miró.

Other valid examples should be considered.

**8** Discuss the work of British Pop artists. Answer with reference to specific examples.

For bands 4 and above candidates must demonstrate an understanding of British Pop Art with reference to at least two appropriate examples.

**British Pop Art**

- 1952 Independent Group at I.C.A. Hamilton, Paolozzi, McHale, Alloway, The Smithsons, N. Henderson and others
- 1953 ‘Parallel of Life and Art’ exhibition at I.C.A. 122 images of modern technology and mass media presented in unorthodox ways
- 1956 ‘This is Tomorrow’ exhibition at Whitechapel Gallery, initiated by I.G. Hamilton definition, “Popular, Transient, Expendable, Low Cost, Mass produced, Young, Witty, Sexy, Gimmicky, Glamorous, Big Business”
- 1964 “The New Generation” exhibition at Whitechapel; Boshier, Hockney, Jones, Phillips and others

**Influences**

- American consumerism in context of post-war British austerity  
Comic strips, advertisements, packaging, cinema, seen as more exciting/visually creative/communicative than current abstract art
- Dada, Surrealism
- technology/machinery

**Characteristics**

- figurative
- adapts/uses second-hand imagery of mass media, consumerism, technology
- Graphic techniques; non-painterly; uses/imitates commercial techniques; collages; mixed media; shaped canvases
- text often combined with visual imagery
- witty/ironic; political comment

**2D Examples**

- R. Hamilton b.1922  
Just What is it that makes today’s homes so different, so appealing?, 1956, collage; Hommage à Chrysler Corp, 1957, oil; Pin-up, 1961; She, 1958 – 61, oil, cellulose and collage; Portrait of Gaitskell as a Famous Monster of Filmland, 1964, My Marilyn, 1965, both oil, collage and photograph; The Citizen, 1982 – 2; The Subject, 1988 – 90, both mixed media.
- E. Paolozzi b.1924  
‘Bunk’, I was a rich man’s play thing, 1947; War Artist at Work, Hi-Ho, both collages; Automobile Head, 1954, screenprint; Donald Duck meets Mondrian, from Moonstrip Empire News-silkscreen, 1965; Mr. Peanut, 1970 screen print.
- Peter Blake b.1932  
Tattooed Lady, 1954, oil; On the Balcony, 1958, oil; Toy Shop, 1962, mixed-media; The Beatles, 1964, oil; Bo-Diddley, 1964 – 5.
- Richard Smith b.1931  
Package, 1962, oil; Giftwrap, oil, high relief, 1963; Cash Register, 1965, oil.

### **3D Examples**

- R. Hamilton  
Toaster, 1966 – 7; Carafe, 1979; Ashtray, 1979; The Critic Laughs, 1971 – 2.
- Paolozzi  
1953 – 8 series of bronze anthropomorphic, totemic, robotic figures, encrusted with impressions of discarded machine parts; Head, 1957; Japanese War God, 1958  
Wittgenstein at Casino, The World divided into facts, both 1963, bright ‘pop’ colours evoke juke boxes, slot machines, computers.
- P. Blake, Pub Door, 1962, collage, construction.
- Others valid for discussion include: A. Jones; D. Hockney; R.B. Kitaj; J. Tilson; D. Boshier; P. Phillips; P. Caulfield.

Other valid examples should be considered.

- 9 Describe **and** discuss ways in which the work of **two** artists, working between c.1970 and 1990, incorporate objects/materials from the real world in their work. Refer to specific examples in your answer. (20 marks)

For band 4 and above candidates must both describe **and** discuss the work of two relevant artists, using appropriate examples.

There is a huge variety of examples. Accept discussion of works which incorporate such materials whole or in part or combined with other more traditional materials, works in which pieces of the real world (natural or manufactured) are selected/manipulated/transformed by the artist to comment on the world from which they came.

**Points for discussion**

- conceptual: ways in which already existing objects/materials carry meanings from their role/original function in the real world; use of metaphor; ‘making’ not central to artwork
- aim to connect art with ‘reality’ – real life; anti-elitist use of non-art materials
- issues: ecological/environmental; consumerism; nature versus manufactured; technology; gender; taste/class
- J. Beuys 1921 – 86; use of animal fat and felt, with meaning personal to him but also more universal issues raised  
The End of the Twentieth Century, 1983 – 5  
Plight, 1985
- Paintings which incorporate extraneous materials  
Wayland’s Song (with wing), 1982, A. Kiefer  
Oar: for the one who comes out to know Fear, 1981, J. Schnabel
- Rubbish/discarded materials  
Britain seen from the North, 1981, T. Cragg  
Two Car Bonnets, 1983, B. Woodrow
- Consumer goods  
New Hoover convertibles; New Shelton Wet/Drys; 5 Gallon Double-Decker, 1980 – 7, J. Koons  
Twin-tub with Guitar, 1981, B. Woodrow
- Machine parts/industrial material/scrap  
The Soldier’s Tale, 1983, A. Caro  
Piano for L.N. and S.T.A., 1981, E. Paolozzi
- Land/Earth Art  
Red Slate Circle, 1980, R. Long  
Plane, 1988 – 9, A. Goldsworthy  
The Lightning Field, 1977, Walter de Maria
- Realist aim  
Couple with Shopping Bags, 1976, D. Hanson
- Gender issues  
Fragments, 1987, Mary Kelly

**Others valid for discussion include:**

- Installations, which exist in real space; note most of the YBA work is after 1990; Hirst's work with drug bottles in cabinets, is 1989 e.g. No Feelings
- work by: Gilbert and George, M. Broodthaers and many others.

Other valid examples should be considered.

- 10 Outline developments in architecture in **either** Europe **or** the United States between c.1960 and 1990. Answer with reference to specific examples. (20 marks)

For band 4 and above candidates must consider two or more developments with reference to appropriate examples.

### Europe/Britain

- Continuation of Modernist principles  
University of East Anglia, 1962 – 68, National Theatre, 1967 – 76, both Lasdun; Modernist or Brutalist; use of reinforced concrete influenced by Le Corbusier's at Marseilles; unadorned, geometric forceful forms arranged in horizontal terraces; flowing interior spaces  
Leicester University Engineering Building, 1963, Cambridge University History Faculty Building, 1967, Florey Building, Queen's College, Oxford, 1971, all by Stirling; steel, brick and glass in bold geometric forms
- Responses to Modernism's perceived failings  
Byker Wall, 1974, R. Erskine; sensitivity to user's needs; sociological research; 'ad hoc' cheap materials, patterned brickwork; domestic scale, vernacular style  
 Classical/vernacular Revival; Richmond Riverside Development, 1980s, Q. Terry, literal, scholarly revival of classical forms, often concealing modern technology; Hillingdon Civic Centre, 1976 – 8, Matthew, Johnson-Marshall and Partners, low rise, pitched roofs, decorative brickwork, attempt to 'humanise' civic architecture
- Post Modernism  
 Rejection of basic tenets of Modernism; self-conscious, ironic  
 introduced colour, ornament  
 quotations from a mixture of past styles  
 lack of concern for structural integrity; fake effects  
 complex, layered compositions  
New Staatsgalerie, Stuttgart, 1984; Clore Gallery, 1987, both Stirling  
Austrian Travel Bureau, 1978, H. Hollein  
Palace of Abraxas, 1978 – 93, R. Bofill; public housing, Paris suburbs  
Sainsbury Wing, National Gallery, London, extension, 1980s, Venturi and Scott-Brown
- High-tech  
 style and appearance dominated by choice and undisguised use of materials/techniques of advanced technology, stainless steel in all forms, various glazing, reinforced concrete, off the peg and custom-made lighting etc.  
 'built-in' flexibility/obsolescence  
 celebrates science/technology/the future  
Pompidou Centre, 1976, Piano and Rogers; Lloyds Insurance Building, 1986, Rogers and Partners  
Sainsbury Centre for the Visual Arts, 1978, Stanstead Airport, 1980s, both N. Foster

### United States

- continuation of/ variations on Miesian, monolithic glass office block  
Chicago Civic Centre, 1964, C.F. Murphy; the work of Skidmore Owings and Merrill, Sears Tower, Chicago, 1974;
- Post Modernism – see above for characteristics  
 ideas expressed in Complexity and Contradiction in Architecture, 1966, Venturi; Learning from Las Vegas, 1972, Venturi and D. Scott-Brown

Chestnut Hill (Vanna Venturi) House, 1962, Venturi; Basco Showroom, 1979; Venturi and Scott-Brown.

Piazza d'Italia, 1978 – 79, Charles Moore; Portland Public Services Building, 1979 – 82, Michael Graves; AT&T Building, 1978 – 83 P. Johnson.

Other valid examples should be considered.