

# GCE 2004

## *June Series*



# Mark Scheme

## History of Art

### *(Component Code HOA6)*

---

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.

Further copies of this Mark Scheme are available from:

Publications Department, Aldon House, 39, Heald Grove, Rusholme, Manchester, M14 4NA  
Tel: 0161 953 1170

or

download from the AQA website: [www.aqa.org.uk](http://www.aqa.org.uk)

Copyright © 2004 AQA and its licensors

#### COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

The Assessment and Qualifications Alliance (AQA) is a company limited by guarantee registered in England and Wales 3644723 and a registered charity number 1073334. Registered address AQA, Devas Street, Manchester. M15 6EX.

*Dr Michael Cresswell Director General*

**HOA6****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.

**Art and Revolution**

1. Discuss the political meanings of David's paintings produced during the French Revolution.

Maximum band 3 if only one painting discussed.

Candidates should discuss relevant paintings and relate their meanings to the political events of the time.

- The Oath of the Tennis Court, (begun 1791 – unfinished). Shows the seizing of the political initiative by the Third Estate which constituted itself the National Assembly. The speaker Bailly faces the spectator while the Deputies embrace fraternally and respond to the call to meet until a constitution for the nation was assured. Never completed as the events of the Revolution moved too fast.
- David painted three revolutionary martyrs, Lepelletier de St Fargeau (1793, destroyed and known by a torn engraving and drawing), Marat at his last breath, (1793) and Bara (1793, unfinished). The first two, whom David knew, were reminiscent of fallen antique heroes or, especially in the case of Marat, a republican saint. Lepelletier had voted for the death of the king and this decision, with its attendant danger, was suggested by a sword suspended over the body – like the sword of Damocles.
- For Bara David probably had in mind the beautiful youths of antique sculpture such as the Apollo Belvedere and he appears androgynous, almost feminine, a sinuous figure far removed from any conventional image of a soldier-patriot. The image of an epebe (Greek boy who had not yet reached puberty) comes to mind and perhaps David was aware that such youths were taken away for military training as a kind of rite of passage into manhood. Dies an ecstatic death – a sweet patriotic sacrifice.
- Self Portrait in Prison, (1794) After Robespierre's fall David spent two periods in prison and painted a Self-Portrait as a form of visual plea to be judged as an artist, not a politician. He stares out with a mixture of candour and bewilderment and the tumour inside his left cheek is very prominent.

*Other valid points to be considered.*

2. Discuss Géricault's treatment of contemporary subject matter in An Officer of the Imperial Guard, The Wounded Cuirassier and The Raft of the Medusa.

Maximum band 3 if only two paintings discussed, maximum band 2 if only one discussed.

Candidates should consider Géricault's Napoleonic battle scenes as well as The Raft of the Medusa.

- 1812, An Officer of the Imperial Guard  
“Where does that come from? I do not recognise that touch” David. A bold Salon debut that captured the excitement and vigour of the Napoleonic adventure, (as well as Géricault's equine obsession).
- 1814, The Wounded Cuirassier  
The dismounted Cavalryman, (called a Cuirassier because of his metal breastplate), stumbles down a bank while his horse snorts with wide eyed fear. The only injury is a slight reddening around the neck and temple and it is more of a mental than a physical wound – he looks nervously into an uncertain immediate future. Géricault did not paint a great hero or general, but an anonymous regular soldier who stood for the whole French nation. His colour scheme and painting style differed completely from the smoothly sculptural and even surfaces of David's works. As with the Imperial Guard, painted on large scale. However as it was a genre painting such a large format was considered inappropriate by many critics.
- Between the two Napoleonic France had been defeated, and the Wounded Cuirassier was redolent of defeat and represented the loss of confidence of a whole nation. It was also a modern and up-to-date image of defeat compared to David's ancient Greek Leonidas at Thermopylae, (1814).
- The Raft of the Medusa, 1819 (Shipwreck July 1816. 150 on raft for 13 days – 15 rescued, 10 survived). Painted on massive scale of a history painting with preparatory work similar to David's practice. Although the event was a political scandal – the disaster blamed on the incompetence of the captain – a Royal appointment – Géricault did not spend a lot of time and money to make a political point. He painted an epic representation of human misery. The painting is also linked to the issue of colonization.

*Other valid points to be considered.*

## 3. What opinions on Spanish society did Goya present in his work?

Candidates should consider Goya's comments on Spanish society which were coloured by his contact with the Spanish Enlightenment. Responses may, but need not, also refer to the French Invasion and Peninsular War.

- From the late 1780's onward Goya increasingly used satire (vice, folly or person held up to ridicule, sarcasm or irony to expose those faults) to express his dissatisfaction with institutions such as the aristocracy and the church that held back the development of Spain by dogma and ignorance. Goya used universal symbols, emblems and folk-lore as well as contemporary caricature to highlight human frailties and individuals.
- Satire first appears in Goya's last series of tapestry cartoons (1790-1792). Comic and rustic scenes for Charles IV's Secretariat in the Palace of San Lorenzo, El Escorial – especially the ill-matched pair in The Wedding.
- His satire is at its most piquant in the print series Los Caprichos, (1796-8) (published 6<sup>th</sup> February 1799) 80 prints.
- A drawing shows that the series was planned to open with “Universal language. Drawn and etched by Francisco de Goya. The Year 1797”. Underneath “The Author dreaming. His only intention is to banish those common beliefs and to perpetuate with this work of Caprichos the sound testimony of truth”.
- This became The Sleep (or Dream) of Reason produces monsters – which was actually issued as Plate 43 and replaced as the Frontispiece by Goya's bourgeois and disdainful Self-Portrait.
- Although Goya wrote that no individuals were satirized people in Madrid soon started ascribing identities to the characters – especially to figures that looked like Queen Maria-Luisa.
- Targets for Goya's satire were priests and superstition, folk-remedies, marriages of convenience, sexual peccadilloes, quack doctors etc.
- It is debatable if Family of Charles IV, (1800-01) amounts to satire, despite Gautier's famous description of it as “The Corner baker and his wife after they had won the lottery” and the seemingly brutal portrayal of the characters that seems to deny any of them any redeeming features or sympathetic qualities. Yet Goya clearly individualized the figures and suggests relationships between them. There is no record that Charles or his family were displeased with the result and there was an established tradition in Spain of honest and frank portraiture.
- The French occupation of Spain was dealt with in such works as Colossus, (c.1808-14) and 2<sup>nd</sup> and 3<sup>rd</sup> May 1808. Goya was eager to “perpetuate with his brush the most notable and heroic actions or scenes of our glorious insurrection against the tyrant of Europe”.
- The pictures may have decorated a triumphal arch to celebrate the return of Ferdinand to Madrid on 13 May – or served as decorations for the commemoration of 2<sup>nd</sup> May – celebrated for the first time in 1814. The first is about the confusion of battle; the second is anti-heroic and emphasises the brutality of war.
- The print series The Disasters of War, begun 1809/10. Originally planned to have 85 prints, but no edition in Goya's lifetime. First Edition 1863, with 80 plates 65 refer to War and Famine, 15 political and satirical allegories – the Caprichos Enfáticos – Emphatic Caprices which refer to the return of Ferdinand VII 1815-17. Goya's own title was Fatal consequences of Spain's bloody war with Bonaparte. And other emphatic caprices.

*Other valid points to be considered.*

4. How was the changing status of Napoleon depicted in art? Refer to **at least three** paintings in your answer.

Maximum band 3 if less than three paintings discussed.

Candidates should have a knowledge of Napoléon's rise from General to First Consul and Emperor and select appropriate examples.

- Napoléon became First Consul in 1799 and Emperor in 1804. Even before his rise to power he knew the value of controlling and manipulating his public image and throughout his reign he commissioned or encouraged works that articulated the different aspects of his rule – peacemaker, politician, humanitarian, hero, etc.
- David first painted Napoléon in 1797 Unfinished Head and went on to paint him Crossing the St. Bernard Pass (1799 – 1800), at the Coronation (1805-08); The Distribution of the Eagle Standards (1809-1811) and finally Napoléon in his Study (1812) for William Douglas, later the Duke of Hamilton. The latter presents Napoléon as a politician – someone with whom a treaty might be made.
- Ingres portrayed Napoléon twice – as First Consul and On the Imperial Throne (1806) – the latter dismissed as being too ‘Gothic’ and ‘bizarre’ in fact its vision of Napoléon as a latter-day Charlemagne was out of step with the image of the Emperor as a Roman Emperor which was then being promoted.
- Gros painted Napoléon at Arcola in 1796 as a heroic dashing young soldier. He said “Just as Charles Lebrun painted the former Alexander, I should paint the new one”. Napoléon was active in promoting his own heroic image and paid for the engraving. Like most propaganda images it did not tell the truth – rather than heroically leading the charge, recent research has shown that Napoléon fell into a ditch.
- Gros, The Plague House at Jaffa (11 March 1799), 1806). Napoléon fearlessly touches the plague-stricken to prove that their condition is not bubonic plague. Reminiscent of Christ healing or of the thaumaturgical power of ancient French Kings.
- Gros, Napoléon at the Battle of Eylau (8<sup>th</sup> February 1807) 1808 – Napoléon shown as humanitarian, although Gros took trouble to show suffering of Prussian and Russian soldiers and showed work of the French Army medical corps.

*Other valid points to be considered.*

5. Discuss the variety of ways in which the warfare of the period was depicted.

Candidates should consider how battles and conflicts were depicted and comment on the role of the hero and the moment chosen. Images of defeat and despair are also possible areas for discussion.

- Warfare was most often seen as the setting for individual acts of bravery by a hero – often Napoléon or one of his Generals – e.g. Gros Battle of Aboukir, 25<sup>th</sup> July 1799 (1806) with General Murat leading the attack. Gros described the painting as – ‘The Pasha, surrounded by the bodies of his most faithful followers, is supported by them and his son, who, seeing him disabled for further combat, surrenders his weapons to General Murat the conqueror’.
- Delacroix on Gros’ battle paintings – ‘He can paint the sweat which drenches his horses’s manes in the heat of battle, and even the fiery breath of their nostrils. He shows you the glint of the sabre at the very moment when it strikes the enemy’s throat’.
- Individuals might appear as the focus of a complex composition or in the foreground with the rest of the army in the background.
- Strategies were used to turn defeats or set-backs in to glorious episodes – both Gros’s Jaffa (1804) and Eylau, (1808) put a positive emphasis on illness and huge losses of men. In the latter the aftermath rather than the battle itself is shown.
- In Spain Goya gave less heroic imagery of the savagery and loss of war in 2<sup>nd</sup> and 3<sup>rd</sup> May 1808 (1814) and in The Disasters of War.
- Triumphs were often seen in scenes of surrender – Gros The Capitulation of Madrid (1810). Many of these were based on the model of Velázquez’s Surrender at Breda (c.1634), which showed an honourable surrender, but left the spectator in no doubt as to who were the winners and who were the vanquished. Napoléon was often seen as magnanimous in victory.
- Géricault gave the defeat of an anonymous cavalryman a full scale treatment in The Wounded Cuirassier. (The Charging Chasseur was a portrait of Lieutenant Dieudonné). He best articulated the defeat of Napoléon and the collapse of the dream of Empire.
- Delacroix’s Liberty on the Barricades is admissible.

*Other valid points to be considered.*

### **Eighteenth and Nineteenth-century Japanese Prints**

#### 1. Identify and discuss the subjects depicted in Ukiyo-e prints

For band 4 and above identification and discussion required.

Candidates should demonstrate that they understand the meaning of the term Ukiyo-e and then discuss appropriate examples of subject matter.

- The word Ukiyo-e was originally applied to ‘painting of the floating world’ – a derisory name for the pleasures of money, material possessions and sensory pleasure – the transitory attractions of this life as opposed to the spiritual quest of the soul for perfect harmony with the universe. This was a popular art form that recorded the tastes, fashions and way of life of the entire urban class of Edo (modern Tokyo). Pure landscapes with no human presence do not really fit into the category of Ukiyo-e.
- Along with the Yoshiwara brothel district in Edo, the Kabuki theatre formed the basis of Ukiyo-e – pictures of the floating world – Subject matter was aimed at the lower ranks of society. Such prints were not considered high art, but mass culture for popular taste. The craftsmen who worked on them were not given the status of fine artists. Prints costs about half the price of the cheapest admission to a Kabuki theatre.
- Kabuki was the popular theatre of the Tokugawa period. Although it had its origins in the dance and mime of the aristocratic No and Sarugaku theatres, it developed into a lavish and dramatic expression of the lives and aspirations of common people. In scenes from the Kabuki theatre, prints most often celebrated leading actors in their latest ‘hit’ shows, but also commemorated an actor’s change of name, return to the Edo stage from a provincial tour, or his death. Female impersonators were also favourite subjects and in such scenes there was a mixture of realism with caricature but the actor needed to be easily recognisable. In order to ensure this from the third quarter of the 18<sup>th</sup> century schools of print designers established and strictly adhered to standardised likenesses (*nigao*).
- Theatrical presentations combined the arts of drama, dance, song and music, delivered with broad gestures that used mime, exaggerated facial expression and spoken oratory, aided by elaborate costumes; often they would last an entire day. The plays are well-known to their patrons and repeated over and over, with families of actors often playing a certain character for generations, much in the same manner as the *Commedia dell’ arte* tradition in Europe.
- Ukiyo-e prints and Kabuki theatre had a symbiotic relationship-Kabuki producers sought the publication of prints that would advertise their productions and build the reputations of their actors; ukiyo-e publishers looked to the Kabuki for new subject matter that would appeal to their customers.
- Many scenes of elegant prostitutes were produced – some of them forming a series – Utamaro’s Twelve Hours of the Green Houses (brothels). There are also some extremely explicit scenes of sexual activity.
- In the Edo period, *Sumo* previously principally a religious ritual, became a sport fervently followed by the general public and therefore an apt subject for the *Ukiyo-e* print designer.
- Independent prints of Sumo-tournaments, wrestlers –were relatively unusual before the sport gained popularity in the 1780s. Subjects were taken up by Katsukawa Shunsho (a great fan of the gargantuan wrestler Tanikaze).

- The prints were ephemeral items, published in large editions for a broad audience. They were consciously commercial and exploited novelty and bright visual appeal. The elite considered them vulgar. The content was also monitored by the authorities – in case of dissident political views.

*Other valid points to be considered.*

## 2. Discuss Utamaro's prints of women.

- Kitegawa Utamaro, (1753-1806) played the key role in the depiction of women in the late 18<sup>th</sup> century. Many of his masterpieces are half-length portraits and bust portraits of women, which he began to produce in the early 1790s, sometimes in the 'pillar print' (*hashirae*) format.
- Utamaro brought the genre of *ukiyoe bijinga* (prints of beautiful women) to maturity with his close-up views ('large-head' portraits; *okubie*) of contemporary beauties, which demonstrate his insight into the psychology of his subjects – such as Ten physiognomical aspects of women, which continued as Ten physiognomical types of women.
- He produced many portraits of fashionable, high-ranking courtesans, popular geishas, women engaged in elegant pastimes and celebrated beauties such as Ohisa, the hostess of the Edo tea house of Takashimaya near Ryo-goku Bridge (e.g. the *Beauty Ohisa*; c.1792-3). These popular courtesans and famous beauties of Edo were represented in a sensuous and stylish manner that reflected the aesthetic of *iki*, an Edo consciousness of beauty that emphasized coquetry, a fresh angle on conventional themes, lightness, suggestion and incompleteness.
- Later he devoted many series to portraits of unidentified ordinary women going about their daily activities (for example the *o-ban* triptych Drying or the *o-ban* diptych of Kitchen Beauties). The representation of an unknown woman, sensitively observed with expression and feeling, was new and such studies ceased to be ephemeral popular culture and achieved a higher level of artistic significance.
- Rather than employing conventional poses and angles, Utamaro often captured almost snapshot-like moments of human action, as in Courtesan Writing a Letter from the half-length series Six Poets of the Yoshiwara published after the turn of the century. But Utamaro depicted women as ideals of feminine beauty rather than to delineate individual features that would make his subjects recognisable. His reasons were partly aesthetic, partly attributable to censorship laws.
- Other scenes of elegant prostitutes were produced – some of them forming a series – Utamaro's Twelve Hours of the Green Houses (brothels). Women played a central role in Ukiyo-e subjects and appear as sophisticated creatures of fashion with great emphasis on their splendid clothes and are mostly seen as passive creatures of sensual pleasure and the (male) spectator often seems like a voyeur. There was great public interest in not only the physical beauty of the women but also in the vivid, multicoloured kimono patterns and the latest fashions in hairstyles.
- He also represented not only high-ranking courtesans, but also the svelte wives and pretty daughters of merchants, children and low-ranking prostitutes.
- His subject matter was very popular in France and influenced many late nineteenth century artists – especially Degas and Cassatt.

*Other valid points to be considered.*

## 3. How were the power and beauty of nature depicted in Japanese prints?

For band 4 and above both power and beauty must be discussed.

Candidates should consider how the effects of the weather, the elements and careful observation of natural forms (flowers and birds) were treated by Japanese print makers.

- The most important period for landscape prints was from 1820 – 1860 and the two leading exponents were Katsushika Hokusai (1760-1849) and Ando Hiroshige. Both treated the landscape with great sensitivity and produced prints of birds and flowers that celebrated the richness and variety of the natural world.
- Prior to 1800 landscape only appeared as a backdrop or adjunct to the figures. Artists then took inspiration from a hugely popular picaresque novel by Jippensha Ikku (1765 – 1831) *To 'kaidouchu' hizakurige* ('Shank's pony along the Tokaido'), published in annual instalments from 1802 to 1822. It describes the raucous adventures of two rogues, Kita and Yaji, as they travelled along the Tokaido, the major highway between Edo and Kyoto. The novel's success immediately prompted a number of artists to illustrate the landscapes described in the story.
- Landscape and views of the native land also satisfied the curiosity of people who had little opportunity to travel due to restrictions.
- Although Hokusai was the greatest Ukiyo-master of the early nineteenth century, he turned to landscape and changed the way in which they were depicted. His Thirty-six views of Mount Fuji (actually 46 prints, 1831) shows the sacred mountain in all seasons and moods and from every distance and angle and was the first set of landscape prints destined for the general public. The colour intensity of some scenes was increased by the use of prussian blue pigment which was permanent, unlike fugitive native dyes. Later he also produced One hundred views of Mount Fuji. His response to nature was deeply felt and this was combined with a flair for decorative pattern making and composition. This end result is elegant and sophisticated stylization. In Hokusai's work, landscape was no longer a backdrop to human activities, rather it was the human figures which became part of the harmonious grandeur of landscape. He did not take his landscapes directly from nature, but constructed them from his imagination and the results were very personal and original. Many examples of weather and the elements – mostly notably The Great Wave off Kanazawa, 1823-29.
- Hokusai also depicted birds and flowers in an intense and sometimes exaggerated way.
- The landscapes of Hiroshige (1797-1858) are more realistic and less stylised than Hokusai's and he produced a poetic vision of nature, inspired by mood and atmosphere. He frequently depicted distant views by framing them with foreground plants, flowers and leaves – Maple Leaves at the Tekona Shrine, Mamma, 1857. Whereas Hokusai produced many different responses to landscape, Hiroshige's style was less varied. In 1833 he created his highly successful series of the Fifty-three stages on the Tokaido (resting places on the Tokaido highway between Kyoto and Edo). He followed this with One hundred views of Edo, 1856-9. His job as a river inspector, one of the guild jobs of the fire police, a job which allowed him to travel to all the Tokaido provinces and study the landscape under varying conditions. Hiroshige pioneered a new concept in art in which colour replaced line as the primary element.
- The images were based on his own sketches of views that touched him. Using elements such as the wind, rain or snow, the moon and flowers, the pictures achieved a subtlety that struck a chord with the innermost sentiments of the Japanese. The lyricism, intimacy and harmony of his landscape prints was achieved by beautiful and sensitive observations. Hiroshige's art echoes all the themes of the Japanese classical tradition with its love of peaceful harmony and contemplation.
- Hiroshige also produced prints of birds and flowers in a long compositional format such as that of *tanzaku* (*ban*) (poem cards, narrow strips of paper, c.300 mm long). These also seek to capture the rich splendour and tranquillity of nature.

- Hiroshige produced one distinct landscape style. His work is less complex than that of Hokusai, his prints show a poetic vision of nature, inspired by mood and atmosphere, whereas Hokusai concentrated more on draughtsmanship and elegant and stylish composition.

*Other valid points to be considered.*

4. What developments in technique and subject matter took place in Japanese print-making between c.1750 and c.1850?

For band 4 and above both technique and subject matter must be addressed.

Candidates should identify and discuss the major technical changes and developments in subject matter associated with Japanese prints during this period.

- Hand coloured prints died out by about 1744 and by mid-century woodblock prints of three colours were achieved by Harunobu and by 1765 the process of full-colour printing on single sheets was sufficiently advanced to permit a theoretically infinite number of colours. The first widespread publications of single full-colour prints occurred in 1766 and were greatly acclaimed. Harunobu founded his own publishing firm, Suzuki House, in 1760, and was able to take advantage of the new techniques for multi-colour printing, the combined matte and glazed finishes, embossing, the better papers and improved inks, and the more highly skilled craftsmen which were all now available. These new, polychromatic works, were called *Azuma nishikie* ('brocade prints of the eastern capital' [Edo]) because of their iridescent colours.
- By 1800 the Japanese woodblock print had reached the summit of its stylistic evolution especially in the treatment of the traditional themes of the *kabuki* theatre and beautiful women. The technical potential of the woodblock printing process appeared to be fully exploited by the Kansei era, in particular in the printing of harmonious colours making the Japanese woodblock print the most advanced in the world.
- At the beginning of the 19<sup>th</sup> Century economic prosperity permitted polychrome woodblock prints of a high quality to be made available to a wider section of the public than hitherto. Large runs of carefully executed prints were released and sold for a modest price.
- The *ōban* ('large format') print (380 x 250 mm) came into widespread use in the 1780s and by 1800 had become the preferred size for commercially produced prints. It entirely displaced the *hosoban* ('narrow format') print (330 x 145 mm), which had come to be employed extensively for actor prints in the 18<sup>th</sup> century, originally due to government restrictions on the size of the image. A variant *ōban* format was the *hashirae* ('pillar picture'), which consisted of two *ōban* sheets aligned vertically and was meant to imitate hanging-scroll paintings.
- Though *Kabuki* scenes and beautiful women dominated subject matter, there were other themes- *Sumo* wrestlers, gods and spirits, birds and flowers, famous heroes, and landscapes.
- From 1830 there was increased production of prints of heroes and landscapes. While the latter reflected the interest and curiosity of a people with few opportunities to travel in their own land, the former although superficially orthodox in their praise of past examples of loyalty and self sacrifice, were a critique of the existing political order.
- In 1842 the further production of prints of *kabuki* actors, courtesans and geishas was forbidden – they were thought corrupting to public morals. Didactic prints were encouraged that instilled women with domestic loyalty and children with filial devotion. However, the prohibition was circumvented by identifying beauties as 'paragons of virtue', and actors were thinly disguised as 'loyal heroes from the past'. By freeing actor portraits from specific performances it became possible to gather them together in retrospective sets of thirty, fifty or more sheets presenting the leading actors of the *kabuki* stage, both living and dead, in their most memorable roles. The actors in the larger sets were presented in half-length, a format that had hitherto been used only sparingly. Many of the prints in series were numbered – this suggests that they were to be bound in albums rather than glued to walls or screens as had previously been the case.
- There were also erotic pictures (*shunga*: 'spring pictures') which were finely printed on high quality paper – Hokusai was one of the main exponents.

*Other valid points to be considered.*

## 5. In what ways was Japanese print-making affected by influences from abroad during this period?

Candidates should identify how foreign influences affected the subject matter and appearance of Japanese prints.

- In the 18<sup>th</sup> century the city of Nagasaki was an important centre for *rangaku* (Dutch or Western studies) and for the importation of culture, including prints – and books, both from the West and from China. After 1639, the Chinese and Dutch were the only foreigners permitted to reside in Japan, and they were restricted to enclosed compounds in Nagasaki. When internal travel restrictions were eased in the Edo period, many Japanese went to Nagasaki in the hope of glimpsing its foreign residents. In response to the demand for images of these foreign residents, Nagasaki publishers and artists developed their own type of woodblock prints called *Nagasaki miyage* ('Nagasaki souvenirs'), which featured as subjects the customs, appearance and even the ships of the Chinese and the Dutch. These prints were far less sophisticated than those produced in Edo. The heyday of *Nagasaki miyage* was the period from the end of the 18<sup>th</sup> century to the mid-19<sup>th</sup> century.
- In 1739 Masanobu designed the first perspective print according to the Western principle of vanishing perspective. This was no doubt introduced via China although already known in Japan from Western books. These 'floating pictures' or perspective prints used perspective to depict interior scenes, especially of theatres, with relative accuracy – A perspective view of the moon – viewing parlour in the New Yoshiwara and the Perspective print of the festival procession of Chinese both by Nishimura Shigenaga (1697?-1756).
- Perspective was explored further in the 1760s and 1770s by such artists as Utagawa Toyoharu the founder of the Utagawa studio, who illustrated not only Japanese but also Western subjects, incorporating landscape elements in the background e.g. Perspective picture of Dutch fishing. Dutch studies (*rangaku* – 'Western studies') had an influence on the work of numerous artists after 1720, when the eighth Tokugawa shogun, Yoshimune (1684-1751), repealed the ban on Western books unrelated to Christianity.
- Foreign subjects – the anonymous *Oranda fujin no zu* (Dutch women) 1818; Kobe, City Mus. Nanban A.), which shows Mevrouw Cock Blomhoff, who arrived in Japan in the 1810s with her infant son but was soon deported as no foreign women were allowed in Nagasaki.
- Katsukawa Shuntei, (1770 – 1820) produced some Western-style landscapes, such as the series Eight views [of Lake Biwa] in Omi Province.
- Hokusai assimilated western ideas of perspective – distant features have slightly receding lines – and this was grafted onto the Japanese artistic traditions and an understanding of Chinese conventions.
- Hiroshige's brushwork became freer and more spontaneous after his study under a painter in the Chinese style Ooka Unpo (1775-1848). This taught him the importance of atmospheric effects. He also experimented with the naturalistic and Western-influenced style of the Nagasaki school.

*Other valid points to be considered.*

**Victorian Narrative Painting**

1. Discuss the imagery, symbolism and technique of **three religious paintings** produced by members of Pre-Raphaelite Brotherhood.

Band 4 and above if three paintings discussed; maximum band 3 if only two paintings discussed and maximum band 2 if only one discussed.

Candidates should select three appropriate examples and discuss the imagery, symbolism and technique of each. All three examples may be by the same artist.

- The group was founded in September 1848 by its three principal members, all students at the Royal Academy in London, William Holman Hunt, John Everett Millais and Dante Gabriel Rossetti. Their friends James Collinson, F.G. Stephens, Thomas Woolner and Dante Gabriel's brother, William Michael Rossetti were soon recruited. These seven were motivated more by the impatient idealism of youth than by any clear programme.
- Reasons of PRB formation (according to William Michael Rossetti)
  - To have genuine ideas to express
  - To study nature attentively, so as to know how to express them;
  - To sympathise with what is direct and serious and heartfelt in previous art,
  - To the exclusion of what is conventional and self parading and learned by rote; and most indispensable of all, to produce thoroughly good statues and pictures.
- They wanted to restore in British Art the freshness and conviction that they found in early Italian painting before the era of Raphael, hence their title 'Pre-Raphaelite' (at the time a term of abuse, since the early Italians were generally regarded as primitive).
- The first paintings bearing the secret initials 'PRB' were exhibited in 1849: Rossetti's Girlhood of Mary Virgin (1848-9), Hunt's Rienzi (1848-9) and Millais's Isabella (1849). The meaning of the initials was revealed in 1850 – to much critical outrage.
- The bible and religious subjects were favourite PRB subject. The question stipulates PRB, so only works by the members of the Brotherhood are acceptable. These include Rossetti's The Girlhood of the Virgin Mary; Ecce Ancilla Domini! (1849-50); Millais's Christ in the Carpenter's Shop or Christ in the House of his Parents (1849-50); Holman Hunt's A Converted British family sheltering a Christian priest from the persecution of the Druids (1849-50); The Light of the World (1851 – 3, retouched 1858); The Scapegoat (1854-5, 1858); The Finding of the Saviour in the Temple; (1854-5 and 1856-60) and The Shadow of Death (1870-3) – the latter three the result of first hand experience in the Holy Land – Hunt was there 1854-6 and 1869-72)
- In their religious subjects new iconographic types were sought which revived the language of symbolism and typology, - Rossetti, Ecce Ancilla Domini.
- In the first few years of the Brotherhood, the leading painters worked closely together, developing a similar visual language. The work of 1848-50 was characterized by deliberately angular figures, with simple, almost shadowless, modelling. Based on the study of engravings after early Italian murals, and original early Netherlandish paintings in the National Gallery, London.
- In the early 1850s the style became more naturalistic, employing brilliant colours painted on a wet, white ground with a painstakingly minute touch, giving a dazzling effect of sharp all-over focus.
- The precision of technique aided dense symbolism – prefiguration of the Crucifixion occurred – Christ in the House of His Parents and The Shadow of Death.
- References to baptism in A converted English family.

- Links to the high church Oxford movement. Millais's Christ in the Carpenter's Shop (or Christ in the House of his Parents) (1849-50), was savagely criticized for alleged crudity of design and papist tendencies. In 1851 John Ruskin sprang to the defence of the movement.
- Some pictures have veiled religious meanings. Holman Hunt, The Strayed Sheep.

*Other valid points to be considered.*

2. Victorian critics considered Landseer a great and poetic artist. What elements in his art led to such an opinion?

Candidates should identify the elements in Landseer's art that were so valued by his contemporaries.

- Sir Edwin Landseer, (1802-1873) combined a meticulous and detailed technique with both sentimental and noble images of animals. In many cases human characteristics can be read into the features and postures of his animals – anthropomorphism. They possess all the strengths and weaknesses of character associated with humanity and are usually presented with a naturalistic dramatic or narrative context that reveals their particular personalities. This made his works highly desirable.

Ruskin wrote of The Old Shepherd's Chief Mourner, (1837) in Modern Painters, (1843)

One or my most perfect poems or pictures (I use the words as synonymous) which modern times have seen:....Here the exquisite execution of the glossy and crisp hair of the dog, the bright sharp touching of the green bough beside it, the clear painting of the wood of the coffin and the folds of the blanket, are language – language clear and expressive in the highest degree. But the close pressure of the dog's breast against the wood, the convulsive clinging of the paws, which has dragged the blanket off the trestle, the total powerlessness of the head laid, close and motionless, upon its folds, the fixed and tearful fall of the eye in its utter hopelessness, the rigidity of repose which marks that there has been no motion nor change in the trance of agony since the last blow was struck on the coffin-lid, the quietness and gloom of the chamber, the spectacles marking the place where the Bible was last closed, indicating how lonely has been the life, how unwatched the departure, of him who is now laid solitary in his sleep; - these are all thoughts – thoughts by which the picture is separated at once from hundreds of equal merit, as far as mere painting goes, by which it ranks as a work of high art, and stamps its author, not as the neat imitator of the texture of a skin, or the fold of a drapery, but as the Man of Mind.

- He also rendered Scottish subjects – the Highlands having become very fashionable thanks to the railway network and to Queen Victoria's retreats to Balmoral. He first went to Scotland in 1824 and was profoundly affected by the inhabitants, natural beauty and the picturesque landscape. Examples include The Monarch of the Glen (c.1851 – still owned by the Dewar Distillery family) and The Stag at Bay (1846). Landseer's work also reached a wide audience thanks to his designs for the group of four bronze lions at the foot of Nelson's column (1866-7).
- His most successful works were engraved (mostly by his brother Thomas). Queen Victoria was a devoted patron, commissioning genre subjects and several portraits and conversation pieces of the royal family and their pets e.g. Windsor Castle in Modern Times, 1841-5. He was knighted by the Queen in 1850 after having first refused the honour in 1842.
- Many of Landseer's most successful works appealed to the sentimentality of the Victorian audience – Dignity and Impudence (1839), where a large bloodhound and a small terrier, peer out from the comfort of a kennel. Differences in taste between the present and the Victorians are also demonstrated in the strong elements of violence and cruelty that are sometimes present in Cat's Paw (c.1824), a monkey uses the paw of a screaming cat to remove chestnuts from a hot stove.

*Other valid points to be considered.*

3. Discuss the social realism in the work of **either** Frank Holl **or** Hubert von Herkomer.

Candidates should discuss the subject matter of one of the two artists and attempt a definition of social realism.

- Social realism was concerned with large-scale representations of the suffering and misery of the (mostly urban) poor. These solemn and serious statements did not resort to melodrama and were often produced by painters that also worked as illustrators for *The Illustrated London News* and *The Graphic*. Some links with contemporary novels and movements for social reform. These scenes brought to public consciousness issues that had been hitherto hidden and the middle classes were moved by the dramatic illustration of such problems.
- Frank Holl, (1845-1888). His first success was The Lord Gave and the Lord Hath Taken Away (1869), a socially aware subject that depicted a family gathered at prayer in a humble cottage after the death of their father. Holl worked on *The Graphic* from 1872 to 1876. He visited Newgate Prison, observed the conditions and produced Newgate: Committed for Trial (1878) where the women stand or sit on the other side of the prison bars from their husbands. Holl's most touching social realist work was The Song of the Shirt (1875) – three young exhausted sempstresses in a drab interior – from the very successful and poignant social realist poem by Thomas Hood that appeared in the Christmas 1843 issue of *Punch* and which condemned the exploitation of desperate, impoverished women forced into the sweated labour of clothes making. Holl also dealt with maternal grief in Her First Born (1877).
- Sir Hubert Herkomer, (1849 –1914). Bavarian by birth, his family went to America in 1851 and then settled in England in 1857. From 1870 his animated and expressive illustrations, of poverty and distress, began to appear regularly in the *Graphic*.
- His fame was assured with the touching and boldly realistic depiction of a group of Chelsea pensioners seated at a service in the Chelsea Hospital chapel The Last Muster: Sunday at the Royal Hospital Chelsea (1875) based on his wood-engraving that had appeared in the *Graphic* (1871) as Sunday at Chelsea Hospital.
- Herkomer wrote of his '...sympathy for the old and the suffering of mankind' and a number of his pictures showed compassion and understanding for the poor and disadvantaged.
- Eventide: A scene in the Westminster Union (1878) showed the gloomy interior of the day-room of the St. James's workhouse with sad and frail old women seated and shuffling around.
- Hard Times (1885), showed an unemployed country labourer and his family in a country lane – he stands with his pick, spade and shovel at his feet while his wife slumps exhausted with their two children. On Strike (1891) has the striking worker a monumental figure who grips his cap and pipe with tense fingers while his wife sorrowfully leans on his shoulder carrying their infant son. The impact of these images is heightened by looming foreground figures and his own more vigorous and idiosyncratic style which was influenced by the contemporary German realism of painters such as Wilhelm Liebl.
- Holl's and Herkomer's work was much admired by van Gogh and mentioned in his letters.

*Other valid points to be considered.*

4. Discuss **three** Victorian paintings that are concerned with the experience of modern life.

Band 4 and above if three paintings discussed, maximum band 3 if only two and maximum band 2 if only one.

Candidates should discuss various aspects of modern life by referring to three examples – subject matter may be work, leisure, entertainment as well as social issues.

Examples include:

Work and Poverty

- Ford Madox Brown Work (1852/1863) a minutely detailed panorama of different types of workers, the idle and unemployed. The theme was a celebration of the value of work. Thomas Carlyle and Frederick D. Maurice appear on the right as ‘brain workers’.
- A number of versions of the back breaking work of the stone breaker – the tragic dead and ragged pauper in Henry Wallis The Stonebreaker (1857) or the more optimistic young boy in a sunny landscape with his playful puppy in The Stonebreaker by John Brett (1858).
- The destitution of Fildes Applicants for Admission to a Casual Ward (1874)  
Herkomer Eventide: A Scene in the Westminster Union (1878)  
Sweated labour in Holl The Song of the Shirt (1875) Redgrave The Sempstress (1844 and 1846 versions).
- Leisure and Travel  
Frith’s contemporary Victorian ‘panoramas’ Ramsgate Sands (or Life at the Seaside), (1852-5) Lively, amusing and richly anecdotal depiction of the new phenomenon of leisure-made possible by the railways. Crammed with detail.
- Derby Day (1858) shows a representative section of the huge crowd which gathered annually on Epsom Downs, introducing every familiar human type and social class associated with the races.
- The Railway Station (Paddington), 1862 – nearly 100 figures. The Times called it ‘natural’, familiar and bourgeois’ rather than ideal, epic or heroic. Linked to the interest in the modern city as seen in novels of the time.
- In the three works Frith expressed his interest in the city crowd, its physiognomy and expression.
- Dyce Pegwell Bay: A Recollection of 5<sup>th</sup> October 1858 (1958-60) – with references to Darwin, geology and the appearance of Donati’s Comet. Pegwell Bay is also traditionally believed to be the place where St. Augustine landed on his mission to bring Christianity to Britain. The artist’s son, his wife and her two sisters are “dwarfed by the immensity of space, suggested by Donati’s Comet, and by the immensity of time, embodied in the strata of the cliff face”.
- Numerous scenes of emigration –  
Ford Madox Brown The Last of England (1852-5).  
James Collinson Answering the Emigrant’s letter (1850)  
Herkomer Pressing to the West – A Scene in Castle Gardens, New York (1884)
- The Indian Mutiny of 1857-58 produced a number of responses  
Henry Nelson O’Neil August Eastward Ho! 1857 (1858). The departure of a troop ship  
And its companion Home Again (1859)  
Abraham Solomon The Flight (from Lucknow)  
Frederick Goodall The Campbells are coming: Lucknow September 1857 (1858)

*Many other examples are possible.*

5. Discuss the ways in which the moral codes of the time were depicted in Victorian narrative paintings.

Maximum band 3 if only one painting discussed.

Candidates should consider how the paternalistic framework of Victorian society was embodied in images of ‘deviant’ women, and in pictures of irresponsible and idle men.

- Distinctions were also drawn between the ‘Deserving’ and the ‘Undeserving Poor’. All transgressive behaviour was stigmatised and considered abnormal.
- Victorian narrative works confirmed the patriarchal nature of society and also provided a very limited view of woman – wives looking after the home and children; single women, abandoned or spinsters working as sempstresses or governesses, the fallen women.
- Redgrave The Outcast (1851) – a stern patriarch evicts his errant daughter and her bastard child – despite the pleadings of the family. Snow is seen outside the open door – obvious contrast between the warm glow of the house and the blackness of the cold night.
- Egg, Past and Present Full title – “August the 4<sup>th</sup>. Having just heard that B has been dead more than a fortnight, so his poor children have now lost their parents. I hear she was seen on Friday last near the Strand, evidently without a place to lay her head. What a fall hers has been!” 1858. Triptych. Central canvas shows husband’s discovery of his wife’s infidelity. Flanking two show the same moment of night two weeks after his death. Two children and mother see the same sky. Highly symbolic with biblical references to the Fall.
- Watts, Found Drowned (1849-50) – the body of a suicide lies under Waterloo Bridge.
- Holman Hunt The Awakening Conscience (1853) – a moment of moral revelation for a ‘kept’ woman.
- Rossetti Found (unfinished) 1854 – c.1859. A cautionary tale of how a young farmer delivering a calf to market in London finds his former sweetheart reduced to prostitution.
- Women were almost always seen as the guilty party in illicit liaisons – very rare examples of the finger being pointed at men – Madox Brown Take your Son, Sir (1851, 1856-7, unfinished) which possibly depicts a kept woman presenting her illegitimate child to a reluctant father – with the father’s face reflected in the convex mirror – reminiscent of the Arnolfini Marriage.
- While women were often seen as breaking moral codes by illicit sex, as the provider, men’s weaknesses were focused on the loss of livelihood or money – often because of gambling or drinking.
- Martineau, The Last Day in the Old Home 1861. A feckless young aristocrat has gambled everything and lost his ancestral home. Seemingly uncaring or oblivious he and his son drink a last glass of champagne. Every object in the room has a significance – sale catalogue, newspaper open on page with ‘Apartments’ on it.
- Frith, The Road to Ruin (1878) Frith admired Hogarth and this series of 5 works was a Victorian Gambler’s Progress. 1. College – the start of gambling; 2. Ascot – eagerly placing bets; 3. Arrest – bailiffs arrive with warrant; 4. Struggles – family has fled to France; 5. The End – the gamblers attempts to redeem his fortune by writing a play have failed – he locks the door and turns to look at a loaded revolver on the table.
- Frith also painted a series of five paintings concerned with dishonest speculation – Race for Wealth (1880).

*Other valid points to be considered.*

**The Impressionist Period**

## 1. Discuss Camille Pissarro's contribution to Impressionism.

Candidates should consider not only Pissarro's own productions but also his influence on others – such as Cézanne.

- Camille Pissarro, (1830-1903) was the only painter to exhibit in all eight of the Impressionist exhibitions held between 1874 and 1886, and he is often regarded as the 'father' of the movement.
- Major (exhibition) works of 1860s were painted in the studio e.g. The Gardens of L'Hermitage, Pontoise c.1867 yet they do not have idealized appearance and look as though they could have been painted 'en plein air'.
- From 1869 he painted in an Impressionist style and some works were painted 'en plein air' though rarely exclusively, despite Pissarro's claim that "I did my paintings no matter where; in all seasons, in heat waves, rain, terrible cold, I found the means to work with enthusiasm" e.g. The Flood, Saint-Ouen-L'Aumône 1873. The Hermitage. Effect of Snow 1874.
- He wanted to record his feelings (sensations) experienced in front of nature and used firmly controlled compositions, light brushwork and a bright palette applied in separate patches of unmixed pigments – Hoar Frost, the Old Road to Ennery, Pontoise (1873).
- In Pissarro's technique interest in colour and brushwork dominates any sense of drawing; use of short 'impressionist' brush-strokes The Seine at Marly 1871; broader, stippled, textured brushwork Kitchen Garden, Pontoise 1881;
- In 1872 Cézanne went to live at Pontoise and there worked outdoors alongside Pissarro. They sometimes painted the same subjects and frequently re-examined motifs first painted by Pissarro in the late 1860s. From late 1872 or early 1873 until 1874, together with his family, Cézanne stayed in Gachet's house at Auvers-sur-Oise, again working with Pissarro. They searched for a new sense of space and began to regulate their brushstrokes and restrict the colour range of their palettes. Pissarro Quarry, Pontoise (c.1875) The Climbing Path, L'Hermitage, Pontoise (1875) Cézanne The House of the Hanged Man (1873).
- Stylistic crisis in late 1870 and resorted to heavily worked application of comma-like marks. He also worked with Degas and this resulted in some works where the figure was prominent Shepherdess (Young Peasant Girl with a Stick) (1881), The Harvest (1882).
- Socio-economic changes in second half of 19<sup>th</sup> century are reflected in Pissarro's depictions of nature e.g. the railway Lordship Lane Station 1871: industrialisation The Factory of Pontoise 1873.
- Pissarro was introduced to Signac and Seurat in 1885, and there was an involvement with pointillism/divisionism until 1890. View from my window, Eragny (1886-88), Flock of Sheep, Eragny (1888), Apple picking at Eragny (1888). Great element of rigid compositional organisation. However, he was disturbed by the uniformity of the style and felt his artistic identity was subsumed.
- Mary Cassatt is reported to have said that Pissarro 'was such a teacher that he could have taught stonemasons to draw correctly'. Cézanne called him 'humble and colossal'.

*Other valid points to be considered.*

2. Discuss Renoir's depictions of places of leisure and entertainment.

Maximum band 3 if only one example discussed.

Candidates should consider the style and content of Renoir's paintings of these subjects.

- In the summer of 1869 Renoir painted alongside Monet on the banks of the Seine near Bougival, at a swimming place called La Grenouillère (The Frog Pond). Renoir La Grenouillère and Monet Bathers at La Grenouillère. Renoir concentrated on describing the fashionable costume of the figures in the middle ground with free and delicately applied flecks of paint and was more concerned to suggest atmosphere and the effect of sunlight on rippling water than compositional structure or recession.
- La Loge (1874) – soft and blurred brushwork with the woman displayed as if for inspection by a flâneur in a box opposite. At the time her companion uses his opera glasses to observe the women in the upper galleries.
- Ball at the Moulin de la Galette (1876). An ambitious scene of leisure and the mixing of different classes and which depicted a particularly 'modern' subject – the animated crowd at an open-air dance hall in Montmartre. Complex light effects are used.
- La Déjeuner des Canotiers (The Luncheon of the Boating Party) (1880-1)  
Painted in a palette of light and vivid tones, the scene was located on the terrace of the Restaurant Fournaise at Chatou, near Paris, beside the Seine. The subject recalls both the views of La Grenouillère painted in 1869 and the Ball at the Moulin de la Galette. However, this later picture shows a concern for precise drawing, and a new concern with composition and the distribution of masses. The faces of the figures are clearly individualised; in particular at the extreme left is Aline Charigot, whom Renoir married in 1890.
- Like Monet he also painted Sailboats at Argenteuil (1874) with brilliant contrasts, and sun flooded patches of small, broken brushwork. In The Skiff (The Seine at Asnières) (c.1879) Renoir shows an outdoor scene of leisure – two young women in hats row slowly along without ever venturing far away from the bank. The painting is dominated by the violent contrast of the orange boat and the blue water. Here he is at his closest to works of the plein-air Impressionists.

*Other valid points to be considered.*

## 3. How did the work of female Impressionists differ from that of their male colleagues?

Maximum band 3 if only one female Impressionist discussed.

Candidates should consider the circumstances and opportunities that influenced the subject matter and technique of the women Impressionists and make comparisons with their male counterparts.

- Female Impressionists (Mary Cassatt and Berthe Morisot, Eva Gonzalès) treated different subject matter from their male colleagues. It is also thought that female Impressionists employed a recognizably different painterly touch and pastel palette.
- Morisot and Cassatt were praised for ‘possessing charm, sensibility, grace, and delicacy...’ Impulsiveness, sensuousness, and lightness of touch were deemed essential to woman’s nature and therefore wholly appropriate to Impressionist works by women. (Eisenman).
- The question of subject matter is directly related to opportunities for experience. Male artists were free to explore Parisian night life in a way forbidden to respectable women. Hence both Morisot and Cassatt did not have the range of subject matter of their male colleagues and frequent subjects for them were domestic scenes and portraits. It is often also stated that they brought fresh insights into the depiction of children – Morisot’s The Cradle (1872) and Cassatt’s Little Girl in a Blue Armchair (1878).
- However, Cassatt portrays women as liberated and active – Woman in black at the opera (1879/80).
- Cassatt depicted women at private moments that are unconcerned with giving men pleasure – Study of a girl arranging her hair (1886) Compared to both Manet and Degas.
- Some areas of similar subject matter – Morisot, Summer’s Day (1879) which depicts two young ladies boating and also employs similar spatial conventions – the shallow backgrounds that Manet and Degas pioneered from Japanese prints.
- Woman Impressionists usually worked on a smaller scale and created less complex and involved compositions.

*Other valid points to be considered.*

4. In what ways was the changing face of Paris captured in Impressionist cityscapes?

Candidates should consider how the new spaces of Paris were treated by the Impressionists. The question calls for cityscapes and so does not include interiors, unless the cityscape is visible through a window.

- From 1852 under Baron Haussmann the old centre of Paris was re-developed. Wide boulevards (to prevent barricading and easy movement of troops to quell uprisings), apartment blocks, squares were constructed and new spaces for leisure and entertainment were created – the café the cabaret and the café-concert and the figure of the flâneur emerged – the detached, well heeled observer.
- New spaces were unfamiliar and people had to discover how to act and behave. Rapid notational strokes of pure colour used to suggest transitory nature as well as off centre and cropped compositions.
- Blurring of forms – halation – from early photography – e.g. Monet, Boulevard des Capucines (1873).
- Manet: The Universal Exhibition of 1867, (1867).
- Monet, Gare St. Lazare series (1877); Boulevard des Capucines (1873-4); Tuileries Gardens (1876), Rue St. Denis, Festival of 30 June 1878, (1878).
- Degas: Place de la Concorde (Vicomte Ludovic Lepic and his daughters) (1875) – a flâneur.
- Renoir: Les Grands Boulevards 1875; Place Clichy (c.1880) and an image of open air entertainment – La Moulin de la Galette.
- Morisot: View of Paris from the Trocadero (1872).
- Pissarro: The Outer Boulevards, Snow (1879). (Most of Pissarro's boulevard scenes are from the 1890s and beyond the scope of the specification).
- Gustave Caillebotte, (1848-1894) His two great Parisian street scenes were exhibited at the Impressionist exhibition of 1877, Pont de l'Europe (1876) and Paris Street: Rainy Weather (1877), illustrate his highly individual use of plunging recession and firmly Realist choice of contemporary urban subject-matter. He was always conscious of the unexpected, sometimes peculiar angles that his chosen subject might offer.
- In 1878 Caillebotte moved to 31 Boulevard Haussmann behind the Opera, a district recently transformed by the urban planning of the Second Empire. His earlier Realist painting gave way to more sensitive interpretations of the Parisian scene. His chosen subjects dealt with the play of light and shade and are reminiscent of contemporary cityscapes by Monet and Renoir. Caillebotte was less interested in the movement of crowds under the shade of great trees than in the architectural rhythm expressed in the rigorous alignment of tall apartment blocks, seen for example in Boulevard des Italiens (c.1880). Figures in top hats – sometimes seen from the rear, with their back to the light or framed in windows – appear on long balconies that emphasize the rising perspective (e.g. Balcony 1880). Two works appear to have been painted from a point overhanging Caillebotte's apartment on the Boulevard Haussmann: Traffic Island, Boulevard Haussmann (1880) and Boulevard Seen from Above (1880). These are perhaps the boldest spatial interpretations of the Impressionist era.

*Other valid points to be considered.*

## 5. How far is it possible to consider Impressionism as a movement with common aims and ideals?

Candidates should have knowledge of the genesis of Impressionism and note the heterogeneity of the group.

- Impressionism was neither programmatic nor highly theoretical and within the group many different approaches were adopted – the subject matter and technique of Monet is wholly different from that of Degas.
- The first Impressionist exhibition took place in April 1874 at the former studio of the photographer Nadar on the Boulevard des Capucines. Reviewing the exhibition, the conservative critic Louis Leroy attacked the notion of impressions contained within paintings and used the term ‘Impressionism’ taken from Monet’s exhibit Impression, Sunrise painted 1872. The works were dismissed for their lack of finish and for their lack of descriptive detail. The decision to set up their own exhibition was taken in response to their failure to win acclaim at the official Salon. They were suspicious of the Salon’s Jury system, its preference for historic subject matter and the exhibition’s power to make or break artists. They also wished to leave behind the teaching methods of the École des Beaux-Arts.
- Agreement of attitudes to the depiction of nature – the desire to record feelings (sensations) experienced in front of natural phenomena. Their palettes lightened, they eliminated earth tones and used smaller, more fragmented brushstrokes and more intense colour in an attempt to suggest the visual appearance of light on rippled water, foliage and figures.
- Artists – Bazille, Cézanne, Degas, Monet, Morisot, Pissarro, Renoir, Sisley, Cassatt, Gonzalès, Caillebotte, Guillaumin, Lépine. Signac and Seurat both exhibited at the final exhibition.
- Of all of the major Impressionists Sisley remained most faithful to the original principles.
- The very title of the movement only describes Monet’s attitude at a brief episode of his career. Leroy’s term was used to exemplify the ‘unfinished’ character of the works. ‘Impression’ had been in current use for some little time, to describe the immediate effect of a perception.
- There were 8 group exhibitions: 1874, 1876, 1877, 1879, 1880, 1881, 1882 and 1886. At the last exhibition a room was devoted to Neo-Impressionism with works by Seurat, Pissarro, and Signac. The group called themselves the ‘Société Anonyme (Limited Company) des Artistes Peintres, Sculpteurs, Graveurs’ etc at the first exhibition and used the term ‘Impressionist’ for themselves at the 1876 and 1877 exhibitions. Thereafter they called themselves ‘Indépendants’.

*Other valid points to be considered.*

### **Women in twentieth-century art**

1. Discuss the work of **one** female abstract artist working in the first half of the twentieth century.

Candidates should successfully identify a female abstract painter or sculptor and comment on her work.

- Natalia Goncharova, (1881-1962) Goncharova was attracted briefly to Impressionism and Symbolism, but saw modern and contemporary paintings by Gauguin, Cézanne, Matisse, Bonnard and Toulouse-Lautrec at the Golden Fleece Exhibition. She used a simplified and stylised approach in her depiction of peasants. During 1910 her style took on the exaggerated palette of the Fauves, although her light and delicate brushwork was never as coarse as theirs. Around 1910 she produced works executed in Cubist, Futurist, Chinese, Byzantine and Russian folk-art styles. Many works of this period were gaily coloured genre paintings depicting the life of the peasants and were executed in the simple and traditional popular styles.
- Goncharova was a connoisseur of *lubki* (old Russian popular prints), painted trays, embroideries and icon paintings, also used the conventions of icon painting.
- During 1913 she experimented with Cubo-Futurism and adopted Larionov's new abstract style of Rayonism— experimenting with the possibilities of abstraction and non-objectivity – Rayonist Garden: Park (1912-13) has refracted rays of colour and Blue and Green Forest is a completely non-objective experiment in colour, form and dynamism. For her 1913 one-woman exhibition she also wrote a sort of manifesto wherein she praised native styles, Eastern art and was sceptical about the western tradition.
- Sonia Delaunay, (1885-1979) Her early painting was figurative, with frequent references to Van Gogh, Gauguin and the Fauves. In 1905 she moved to Paris and to stay in the country she contracted a marriage of convenience in 1908 with Wilhelm Uhde, a German art critic and dealer. Through him she met many painters, including Picasso, Braque, Maurice de Vlaminck and Robert Delaunay. In 1910 she and Uhde were amicably divorced, and she married Delaunay; she used the name Sonia Delaunay-Terk until the mid-1920s.
- Together the Delaunays pursued the study of colour, influenced by the theories of Michel-Eugène Chevreul. They adopted the style label 'Simultaneity' and in 1912 Sonia began her series of non-figurative Simultaneous Contrasts. 'Simultaneity' not only to describe the simultaneous contrasts of colour but also the forces of the universe at work. Sonia's works were closest to Robert's of his 'Constructive' phase which Apollinaire called 'Orphism' but Delaunay preferred to call 'Pure Painting'. Orphic art was concerned with ideas on colour, light, music and poetry.
- After her husband's death in 1941, Sonia Delaunay remained active in her support for abstract art, as well as promoting Robert's reputation by securing numerous exhibitions of his work and making bequests of their work to public institutions. In 1964 her gift of works to the Louvre was exhibited as the *Donation Delaunay*, and she was thus the first woman to receive an exhibition in the Louvre. She was awarded the Légion d'Honneur in 1975.
- It is also possible to argue the case for Georgia O'Keeffe (1887-1986) as an abstract artist, although her simplified and stylised subjects were more abstracted than abstract.
- O'Keeffe was aware of European modernism and saw work by Picasso, Georges Braque and Francis Picabia and also read Kandinsky's Concerning the Spiritual in Art.
- In late 1915 she produced a breakthrough series of large charcoal abstractions, with reference to the plant and wave motifs of Art Nouveau. The organic geometries in this series – of ovoid, ellipse, vertical stalk, spiral, seedpod, tendril and arabesque – underpinned the later landscapes, flowers, skyscrapers, stars, trees.
- By 1925 O'Keeffe had developed a style from a personal amalgam of symbolism, abstraction and photography.

*Other valid points to be considered.*

2. Discuss the work of **either** Gwen John **or** Marie Laurencin. Why has the adjective ‘feminine’ been applied to it?

Both elements of the question should be addressed and some attempt to identify possible ‘feminine’ features made. These include subjects, style, media and scale.

- Gwen John, (1876-1939). Trained from 1895-98 at the Slade School of Fine Art in London. One of a group of women students that also included her future sister-in-law Ida Nettleship (1877-1907). In this stimulating environment her work developed rapidly, particularly after a trip to Paris in 1898, when she studied at the Académie Carmen under Whistler.
- Self-portraits and portraits of women are Gwen John’s most common subjects. In these portraits, influenced by Whistler, the figure is built up in painstaking detail with smooth, fluid brushstrokes and limpid finish. After settling in Paris in 1904, (perhaps partly to escape the overbearing influence of her famous artist-brother Augustus) John produced further self-portraits in various media, as well as paintings of quiet, empty interiors, among them a Corner of the Artist’s Room in Paris (with Flowers) (1907-9). She supported herself mainly as an artist’s model for British and American women artists and for Auguste Rodin, who became her lover. As well as providing financial support, Rodin gave her great encouragement in her drawing and painting.
- She wrote of her quest for ‘a more interior life’ and became a Roman Catholic convert in 1913. Also made a series of portraits of the nuns at a convent in Meudon, including paintings of the founder of the nun’s order, Mère Poussepin, such as Mère Poussepin (Hands in Lap) (1913-21). In the 1920s her subjects were chiefly local young women and still-life and interiors.
- The ‘feminine’ content of Gwen Johns’ work could be said to reside in the quiet and intimate nature of the subjects placed in light and atmospheric settings, the reflective, withdrawn and emotionally self-sufficient poses of her isolated female sitters and the small dimensions of her oils and watercolours. Though she had contact with French Modernism her works are more akin to those of the Camden Town Group and there are also debts to 17<sup>th</sup> century Dutch masters – Girl reading at a Window (1911).
- Marie Laurencin, (1883-1956). Her early training goes some way to explaining her ‘femininity’-studying porcelain painting at the Sèvres factory (1901) and drawing in Paris under the French flower painter Madelaine Lemaire (1945-1928). In 1903-4 she studied at the Académie Humbert in Paris where she met Georges Braque and Francis Picabia. In 1907 met Picasso and through him was introduced to the poet Guillaume Apollinaire. Laurencin and Apollinaire were soon on intimate terms, their relationship lasting until 1912.
- Laurencin became a regular associate of the painters and poets associated with the Bateau-Lavoir – Picasso, Braque, Gris, Max Jacob and André Salmon. Despite Apollinaire’s claim that Laurencin was a ‘Scientific Cubist’, she was never a true Cubist. He also wrote that she brought ‘feminine art to major status’. She depicted herself and Apollinaire in The Muse inspiring the Poet (1910). Apollinaire also wrote of her ‘Though she has masculine defects, she has every conceivable feminine quality. The greatest error of most women artists is that they try to surpass men, losing in the process their taste and charm. Laurencin is very different. She is aware of the deep differences that separate men from women – essential, ideal differences. Mademoiselle Laurencin’s personality is vibrant and joyful. Purity is her very element’.
- Apart from the Apollinaire work, there are very few men depicted in Laurencin’s work – portraits of Nils Van Dardell (1913); Martin Fabriani (1939); André Salmon (1942); Jean Cocteau (c.1946).
- Laurencin illustrated a number of books with etchings, lithographs and watercolours. She also designed sets and costumes for the ballet and the theatre, including Diaghilev’s *Les Biches* and dresses and textiles for the couturier Poiret. The Does (Les Biches) (1923).
- Laurencin’s work was characterized by doe-eyed girls painted in a decorative arabesque manner, the use of pastel tones of pink, purple, blue, yellow, and grey, and a wistful and occasionally visionary or elusive Golden Age vocabulary expressed with a cautiously hinted sensuality. Faces become

schematised and reduced to lips and burning almond shaped and pupil-less eyes. Women and young girls are often shown with gentle and passive, docile animals. Women with Dog (c.1924-8).

- The wistful and languid portrait of Portrait of Mademoiselle Coco Chanel (1923) with dog on lap and a fawn and bird to her left. Refused by the sitter as it was an allusive evocation of her psychological nature rather than a formal likeness.
- Laurencin's characterization of females has also struck a chord with other cultures – Japan has the only museum in the world dedicated to her, with over 500 of her works. Arguably her image of women matches the Japanese vision of femininity.

*Other valid points to be considered.*

3. Discuss the feminist content of the work of **either** Mary Kelly **or** Barbara Kruger.

Attempts should be made to identify feminist content and not simply describe the work of one of the artists.

Part of feminism ideology is the necessity of a self-defined identity and providing alternative representations than those images of femininity found in advertising and the mass-media.

- Mary Kelly, (b.1941) is an American conceptual artist, teacher and writer. In 1976 she showed three of the six 'Documents' from her extended project Post-Partum Document (1973-7). This large-scale installation work both visualises and analyses the mother-child relationship of Kelly and her son over a period of four years, and includes drawings, graphs and charts, objects and sound recordings. *Post-Partum Document* was later published in book form (London 1983).
- Cultural identity is a major theme of Kelly's particularly constructions of femininity of power within Western capitalist society, she draws on and criticizes the work of Sigmund Freud, Jacques Lacan and other cultural theorists.
- Barbara Kruger, (b.1945). American conceptual artist, designer and writer. Formerly worked in the design department of *Mademoiselle* magazine, becoming chief designer a year later. Later, she worked as a graphic designer, art director, and picture editor in the art departments at *House and Garden*, *Aperture*, and other publications.
- In the late 1960s and early 1970s she became interested in poetry and began writing and attending readings. In photograph-based images she examined the representation of power via mass-media images, borrowing their iconography and slogans and deconstructing them visually and verbally. She takes existing photographs and gives them pithy, provocative and aggressive text that involves the viewer in the struggle for power and control that her captions speak to. In their trademark black letters against a slash of red background, some of her instantly recognizable slogans read 'I shop therefore I am' and 'Your body is a battleground'. Her texts interrogate and provoke the viewer about feminism, classicism, consumerism, and individual autonomy and desire. The element of deconstruction/irony is that although her black-and-white images are taken from the mainstream magazines that sell the very ideas she puts into question and dispute.
- Her major influences include films, television and the stereotypical situations of everyday life, and especially her training as a graphic designer. Her messages have been displayed in both galleries and public spaces, as well as on framed and unframed photographs, posters, T-shirts, electronic signboards, billboards and fly posters.

*Other valid points to be considered.*

4. Discuss the ways in which twentieth-century women artists have treated the uniquely female experiences of childbirth and motherhood.

Maximum band 3 if only one artist discussed.

Candidates should consider how such experiences have been translated into artistic expression in terms of selection of subject and media and technique.

- Frida Kahlo, (1910 – 1955) explored women’s themes, themes such as maternity, motherhood abortion, miscarriage, domesticity, and childbirth.
- Henry Ford Hospital, 1932, Kahlo lies naked in her hospital bed, haemorrhaging onto a single sheet. A large tear runs down her cheek, her stomach is still swollen from pregnancy. The unflattering depiction of her body is typical of Kahlo: this is clearly a nude perceived by a woman, rather than one idealised by a man. Against her swollen stomach, she holds six vein-like red ribbons from the ends of which float a series of objects symbolic of her emotions at the time of the miscarriage. One is a foetus, and the ribbon that links it with Kahlo is continuous with, and obviously meant to represent the child’s umbilical cord. She has placed it directly above the pool of blood from her miscarriage and given it the male genitals of the “little Diego” she had hoped it would be.
- My Birth, 1932, the first of the series suggested by Rivera that records the years of her life, shows, as Kahlo put it, how she imagined she was born. Although My Birth depicts Kahlo’s own birth, it also refers to the recent death of her unborn child. It is thus a picture of Kahlo giving birth to herself and is one of the most awesome images of childbirth ever made.
- Me and My Doll, painted in 1937, a year in which, from the evidence of the number of paintings on this theme, Kahlo must have had another miscarriage. In this work, Kahlo and a large naked baby doll sit side by side on a child’s bed, as if posing for a formal photograph. The doll appears lifeless.
- Kathe Köllwitz, (1867-1945). Woman with Dead Child, 1903 – has mother cradling the dead child and an almost sculptural monumentality. Perhaps influence of Munch’s Vampire lithograph 1895/1902.  
“A mother animal-like, naked, the light-coloured corpse of her dead child between her thigh bones and arms, seeks with her eyes, with her lips, with her breath, to swallow back into herself the disappearing life that once belonged in her womb”. Beate Bonus-Jeep.  
Other Pietà images followed – concentrating on grief, loss and poverty.
- After the death of her son in WW1 she devoted much time to mother and child subjects. All her works betray an intense emotional involvement and investment. In WW1 and WW concerned with the protective role of motherhood and against the sacrifice of the nation’s young. Tower of Mothers sculpture, 1937-8.
- Paula Modersohn Becker, (1876-1907). At artists’ colony at Worpswede, north of Bremen she produced images of poor women and children that evoke the Madonna and Child-Peasant Woman and Child c.1903 – Mother and Child Lying Nude, 1907; Mother and Child 1907. Theme of nurture and mother as heroic figure. Under influence of Gauguin, the Nabis, Cézanne and pre-Cubist Picasso her heroic mothers assume heavy protective dimensions and anonymous primitive features. They become types rather than individuals and become symbols of a mysterious life-giving process. Warm colour harmonies often give a visionary quality. Fruit often included as element of fertility and/or suggestion of ritual.

- Mary Kelly, Post-Partem Document (1973-77) an installation that examines the theme of motherhood and four years of her relationship with her son. It considers the processes by which, in the early years of motherhood, an unstable femininity is provisionally secured. Six section, 165 part work that uses multiple representational modes (literary, scientific, psychoanalytic, linguistic, archaeological) to chronicle her relationship with her son.
- Barbara Hepworth – Mother and Child theme important: frequency of rounded/ womb/ egg/ protective forms.
- The advent of the Women’s Liberation Movement and of feminism demanded new ways of considering female representation. In the ‘accepted’ order of things – ‘Woman, the, stands in patriarchal culture as a signifier for the male other, bound by a symbolic order in which man can live out his fantasies and obsessions through linguistic command by imposing them on the silent image of the woman still tied to her place as a bearer of meaning, not a maker of meaning’. Laura Mulvey, 1975.
- Candidates may successfully discuss the work of other female artists included in the specification.

*Other valid points to be considered.*

5. A number of twentieth century female painters began their careers as the pupils or assistants of better known male artists, but eventually established an independent artistic identity. Discuss this statement with reference to specific examples.

Candidates should be able to discuss both the female artist and the male teacher/partner/and address the question of individual artistic identity.

- Much recent debate on “Significant others” – Kandinsky and Gabriele Münter, Robert and Sonia Delaunay, Diego Rivera and Frida Kahlo. Some recent writing calls for a re-assessment of these woman artists as painters in their own right rather than the pale and the weak reflections of their more illustrious teachers and partners.
- Gabriele Münter, (1877-1962). Unable to join the Munich Academy school, in 1902 she entered the recently established Phalanx School, and during the summers of 1902 and 1903 she attended courses in landscape painting under Kandinsky. During this period they became engaged, but they never married. From 1904 to 1908 they travelled extensively outside Germany. In 1908 Münter and Kandinsky settled in Munich and in 1909 Münter acquired a house in the Bavarian village of Murnau which became a popular venue for meetings with the Russian artists Alexei Jawlenski and Marianne Werefkin. It was she who introduced Kandinsky to Bavarian glass painting and this influenced the tendency towards simplification of line and form, the use of heightened colour effects and the rejection of Impressionist values in both her work and that of Kandinsky. Muntner combined the expressiveness of Fauve colour with an ordered formal organisation. Her work revealed a limited degree of abstraction compared to Kandinsky. She was more interested in bold patterns and simple forms whereas he used the translucent colours and flat simple shapes to create a syntax of abstract art that was non-objective and capable of evoking the ‘spiritual’ in art.
- Sonia Delaunay, (1885-1979) is best known for pursuing her husband’s Orphism. Her works were closest to Robert’s of his ‘Constructive’ phase which Apollinaire called ‘Orphism’ but Delaunay preferred to call ‘Pure Painting’. Orphic art was concerned with ideas on colour, light, music and poetry. After his death in 1941 she continued to support abstract art and also devoted a lot of time to securing his memory and assuring him of his place in the pantheon of abstract art.
- Frida Kahlo, (1910 – 1955) married the Mexican muralist Diego Rivera (1886-1957) in 1929. Their first meeting was engineered by Kahlo. Rivera recalled that Kahlo wanted his opinion on her works and said ‘The Canvases revealed an unusual energy of expression, precise delineation of character, and true severity. They showed none of the tricks in the name of originality that usually mark the work of ambitious beginners. They had a fundamental plastic honesty, and an artistic personality of their own. They communicated a vital sensuality, complemented by a merciless yet sensitive power of observation. It was obvious to me that this girl was an authentic artist.’
- For her part Kahlo thought Rivera the world’s greatest painter and for a while painted under Rivera’s influence as can be seen in both the style and the substance of Frida’s paintings from 1928 and 1929. Figures painted with broad, simplified areas of high-keyed colour, a style combined European modernism with folk and pre-Columbian art. But a distinct personality emerged – probably due to the overwhelmingly autobiographic element of her work – the most important theme in Kahlo is her representation of herself. Rivera once said of Kahlo’s work that they “always portray her own life: the two Fridas, at once the same person and two different people” and encouraged her to develop unique personal style. Kahlo said ‘Diego showed me the revolutionary sense of life and true sense of colour’.
- Her relationship with Diego Rivera was often the subject of her art. In their marriage portrait, painted two years after their wedding, Rivera appears overwhelming and menacing beside Kahlo’s small figure. In subsequent works, such as The Embrace of the Universe she painted Diego as her child, sitting on her lap.
- Alfred Stieglitz played a key role in the artistic development of Georgia O’Keefe

*Other valid points to be considered.*

**Painting in Paris 1900 – 1914**

## 1. Discuss the development of Matisse's work from 1900 to 1914.

Candidates should discuss the changes in Matisse's painting from the influence of Cézanne, Pointillism, to the Fauve period and the work immediately prior to World War I that displayed many non-European influences.

- At the start of the new century Matisse was pursuing the problem of how to depict the human form and looked to the example of Cézanne and Rodin, Carmelina (1903) – a brazen and challenging nude model in a full-frontal pose. He also took sculpture lessons to clarify his ideas. His figures sometimes emphasise an elegant arabesque or alternatively represent weight and mass.
- Luxe, Calme et Volupté (1904-5) demonstrates a free and bold interpretation of pointillist technique. Subjective and imaginative use of colour. Forms have more of a decorative than a descriptive function – the nudes are radically simplified – more shapes than human bodies. The idealised nudes may be inspired by the work of another Neo-Impressionist, Henri Edmond Cross who lived in the neighbouring town of Saint-Clair. The title comes from the repeated refrain of Baudelaire's poem *L'Invitation au voyage*, and the painting was produced after a stay in St. Tropez with Paul Signac. Shown at Salon des Indépendants in 1905, caused a sensation and was bought by Signac.
- He and Derain derived great inspiration from spending the summer of 1905 at Collioure, near Perpignan, with the Mediterranean sunlight illuminating intense, bright colours. Also saw Gauguin's works. The Open Window at Collioure (1905) – Fresh and spontaneous effects of saturated colour.
- Fauvism emerged at the Salon d'Automne of 1905. The name was coined by Louis Vauxcelles. In a review of the exhibition for Gil Blas, 17 October 1905, Vauxcelles noted a room where an Italianate bust by the sculptor Marque, Portrait of Jean Baignères was surrounded by the brashly coloured works of Matisse, Vlaminck and Derain. He said the incongruity of the combination was like placing "Donatello parmi Les Fauves" ('Donatello amongst the wild beasts')
- The most shocking of 1905 exhibits was Matisse's Woman with the Hat – vivid colours and animated brushwork, deliberate disharmonies of colour. No drawing and modelling achieved by colour contrasts alone. Seen as eccentric, in bad taste and an affront to femininity – a brutal caricature of womanhood.
- Also 1905 Madame Matisse (The Green Stripe) modelled with broad colour planes – the two halves of the face are divided by a pea-green stripe. The line saves the face from being overwhelmed by the assertive background. Style and technique of both portraits seen as undermining, denying or caricaturing notions of femininity.
- Matisse owed a good deal to Signac and his Fauve works can be seen as an intensification and freeing up of the Neo-Impressionist dot. The gestural marks of van Gogh and the simplifications of flat colour by Gauguin were also very influential as were the Nabis.
- The Joy of Life (1905-06) – in the tradition of Golden Age or Arcadian paintings such as Bellini's Feast of the Gods and, more recently, Ingres The Golden Age and Puvis de Chavannes The Pleasant Land. Perhaps also related to Cézanne's late Bathers. Its optimistic and hedonistic content perhaps prompted Picasso's Demoiselles d'Avignon. "Matisse's style is spacious, easy, curvilinear, flowing; Picasso's rectilinear, cramped, angular, rigid" Barr Jnr. Sun-drenched nude figures relax in harmony with themselves and nature. Landscape studied at Collioure. Joy of Life not a Fauve work in the sense of 1905 works – it is a move beyond far more controlled, calm and tranquil. However even Matisse's own supporters were shocked. Pure, flat colours had been seen before, but not on such a large scale.
- There was a sense of rivalry with Picasso and partly in response to Picasso's challenge for the leadership of the avant-garde and as a defence against adverse criticism, on 25<sup>th</sup> December 1908 Matisse published Notes d'un peintre, his artistic credo. Fundamental to his theory of art was an insistence that 'expression', as the ultimate goal of the artist, 'must not be considered as separate

from his pictorial means' but that, on the contrary, it was the composition – 'the entire arrangement' of the picture – that was expressive. 'The simplest means', he insisted, 'are those which best enable an artist to express himself' and his temperament. 'What I dream of is an art of balance, of purity and serenity devoid of troubling or depressing subject-matter.....a soothing, calming influence on the mind, something like a good armchair which provides relaxation from physical fatigue'.

- Matisse's pictorial vocabulary was enhanced by exposure to non-European cultures – Parisian artists had begun to collect African sculpture around 1906 and in that year Matisse visited Biskra in Algeria – Blue Nude – Souvenir of Biskra (1907). During his 1910 visit to Munich he saw Islamic art and Persian miniatures. In 1911 he visited Morocco.
- In 1910 Music and Dance were produced for the Russian collector Sergei Shchukin who wanted two large decorative works for the staircase of his palatial Moscow home. The primitive and unsophisticated origins of both music and dance may be represented in Music and Dance – nudes are used in both. Music derived from 1907 post-Fauve sketch. In the Dance Matisse wanted to "summon up energy" and "give a feeling of lightness" – dance as an expression of life itself. In Music all five figures face the front-piper and fiddle player and three seated singers.
- Forms were simplified and naturalistic details were eliminated. Great emphasis on rhythm of these simplified yet monumental figures. Colours were intense yet harmonious. Ideas of the synaesthetic – achieving the effect on one sensation through another – in this case sound and rhythmic movement through shapes and colour harmonies. Flattened, decorative effects.
- Matisse's response to Cubism was to make his paintings larger, more exotic and richer in colour. He spent most of 1911 on four separately conceived large paintings of roughly similar format, each treating the transformation of an interior (studio, home and holiday environment) into a monumental decorative display. The Pink Studio represents Matisse's own art and other props ranged along the back wall of his outdoor studio at Issy.  
The Painter's Family places members around the fireplace in the living-room at Issy.  
Interior with Aubergines – the largest and most decorative of the four  
The Red Studio  
Together, these four magnificent canvases are sometimes referred to as the 'symphonic interiors'.

*Other valid points to be considered.*

2. Why is Picasso's *Les Femmes d'Alger (O.J.)* considered to be such an important work?

This question requires detailed knowledge of the painting, assessment of it as a point of departure for Cubism and some perspective of its importance to modern art.

- The primitivism of Les Femmes d'Alger (O.J.) (1907) was more shocking than the African-inspired works that immediately preceded it. While it grew out of a series of preparatory drawings and underwent major over paintings during its production, it does not so much summarise Picasso's previous work as announce a major re-think about his understanding of painting. He called it his 'first exorcism picture'.
- Initially conceived as a narrative brothel scene in Avignon Street, Barcelona, Picasso changed it to a vertical format, adopted a more discontinuous sense of space for the setting, removed the male visitors and re-orientated the women to confront the (implicitly male) viewer. In the subject matter are links with Ingres, Manet, Delacroix, Cézanne and Gauguin. Both African and Pacific sources have been put forward and it has been suggested that Picasso reworked the painting in late June and early July after a visit to the African and Oceanic collections in the Musée d'Ethnographie du Trocadéro in Paris. Non-Western carving had conceptual principles of representation-the figure was represented emblematically rather than naturalistically, in terms of simple signs for facial features, limbs and other parts of the body. Picasso was perhaps aware of the magical and ritualistic elements. Also the linking eroticism and the fear of death. The Femmes d'Alger was painted in a jarring and savage style with the violent dismemberment of the female body and a disregard for single point perspective.
- It was not seen by the public until 1916 – when André Salmon gave it its name. Prior to this it had been viewed by friends in his studio and called by a number of different names. It was purchased by the couturier Jacques Doucet in 1924 and acquired by the Museum of Modern Art, New York, in 1939 at the time of Picasso's retrospective.
- A large and physically imposing work, it was experimental and remained unfinished.
- Les Femmes d'Alger (O.J.) is not fully developed Cubism – best to refer to it as 'proto-Cubist'. Its position as the painting that opened the way to Cubism is based above all on the exaggerated changes of viewpoint applied to the figures, especially the crouching nude on the right, whose head appears almost to have swivelled free from the shoulders so that it can be confronted in three-quarter view. The use of contrasting vantage-points for different features became a central factor in the practice of all Cubists, leading to the assertion that Cubist art was essentially conceptual rather than perceptual.
- Les Femmes d'Alger (O.J.) also elicited a response from Braque.

*Other valid points to be considered.*

3. Discuss the evolution of Robert Delaunay's Orphism.

Candidates should trace the development in Delaunay's work from his first 'Orphic works until the outbreak of the First World War'.

- Robert Delaunay, (1885-1941) from a starting point in Neo-Impressionism and Cubism he developed a vocabulary of colour planes only distantly dependent on observed motifs.
- Apollinaire defined Orphic cubism as 'the art of painting new structures out of elements that have not been borrowed from the visual sphere, but have been created entirely by the artist himself and have been endowed by him with the fullness of reality'. Delaunay used compositions of prismatic colours in simultaneous contrast and change. The subject did not appear completely and Delaunay looked at the rhythms of modernity and simultaneity in his Windows series.
- His early paintings were indebted to Post-Impressionism, especially to Gauguin. He then became interested in the colour theory of the Neo-Impressionists and produced work in a pointillist technique adapted from the work of Henri-Edmond Cross and Paul Signac rather than from Seurat's paintings of the 1880s. Two characteristics of Delaunay's later work are already evident in this early painting: a new pictorial language based on colour contrasts (derived from Neo-Impressionism and from Delaunay's study of the theories of Eugène Chevreul) and the use of circles as formal elements and cosmic symbols.
- Delaunay's first significant series of paintings, depicting the ambulatory of the Gothic church of St. Severin used an architectural subject to investigate Cubist devices for suggesting the movement of the spectator through space and for representing the pictorial dissolution of solid objects by light.
- His series of 30 pictures of the Eiffel Tower instigated in 1909 showed the tower as a symbol of the modern and reveals the seeming destruction of solid objects by light and colour that appear as fragmented and interpenetrating planes. He called this his 'Destructive' phase.
- In April 1912 Delaunay inaugurated his 'Constructive' phase with a series of window paintings, for example Simultaneous Windows on the City (1912). Fragments of buildings are blended almost imperceptibly into the overall pattern of coloured shapes. The subject of the paintings were the self-contained relationships, tensions and harmonies of pure colour. This style was christened Orphism by Delaunay's friend Guillaume Apollinaire after the cycle of poems *The Cortege of Orpheus* on which Apollinaire was then working. Orphism evoked ideas on colour, light, music and poetry. Delaunay found this designation too poetic, and preferred the term 'pure painting'.
- Delaunay considered the Window series as a new type of painting based entirely on colour contrasts, as equivalents to the interaction of light, space and movement. He used the term 'Simultaneity', also favoured by the Futurists, not only to describe the technique of simultaneous contrasts of colour but also as a model of the forces at work in the universe at large. Delaunay's philosophy of painting is contained in his manifesto on light, written in 1912.
- His Disc (The First Disc) of 1913 contains elements of solar mysticism and the science of advanced optics and dealt with the perpetual movement of colour. Delaunay later said that the work was 'the pure essence of painting'.
- In another virtually abstract series, Circular Forms (1913), Delaunay explored further his notion of pure painting. He arrived at these forms from observing the natural light of the sun and the moon. Delaunay also used circular forms in large, semi-representational compositions containing figures and objects, for example Homage to Blériot (c.1914). Among the abstract circular forms can be recognized the Eiffel Tower with a biplane flying overhead, a reference to Louise Blériot, the first man to cross the English Channel by air. A more symbolic representation of an aeroplane appears at the top left, and in the lower left corner are the clearly rendered propeller and wheels of a machine at rest. Everything is unified in a colour-intensive vision, a celebration to light, colour and modernity.

*Other valid points to be considered.*

## 4. What role did theorists and critics play in Cubism?

Candidates should attempt to discuss the various explanations that theorists (especially Gleizes and Metzinger) put forward as well as critical evaluations. Candidates should also assess the relevance of theory to the practitioners – in the case of Picasso and Braque the influence was virtually non-existent.

- The phrase ‘geometric schemas and cubes’ was coined by the unsympathetic critic Louis Vauxcelles after seeing some of Braque’s L’Estaque landscapes especially Houses at L’Estaque, 1908 – exhibited in November 1908, which had a restrained use of shifting viewpoints and space rendered as a continuous pattern of flat surfaces that tilt in and out across the picture plane, subdued in colour and inconsistent chiaroscuro. Matisse had earlier spoken of ‘little cubes’ to Vauxcelles. The word ‘Cubist’ first appeared in print 24 March 1909, and Cubism used a few weeks later.
- To the public Cubism was not the art of Picasso and Braque, but that of the Salon Cubists – Delaunay, Gleizes, Metzinger, Le Fauconnier, Léger – whose methods were too distinct from those of the ‘true’ Cubists to be considered merely secondary to them. Picasso, Braque and Gris made almost no published statements on the subject before 1914. Picasso, Braque, Gris and Léger were taken on by the German Daniel-Henry Kahnweiler, who paid each of them a guaranteed annual income for the exclusive right to buy their work and who sold only to a small circle of well-informed clients. Kahnweiler’s support gave his artists the freedom to experiment in relative privacy.
- The first major text, *Du Cubisme*, was produced by two ‘Salon’ Cubists, Gleizes and Metzinger, in 1912. Gleizes and Metzinger wrote *Du Cubisme* (1912), not necessarily to explain Cubism but to persuade a general audience that their intentions were serious. The main theoretical ideas were the debts of the Cubists to Cézanne and the anti-decorative yet autonomous qualities of a cubist painting. Henri Bergson *Creative Evolution* (1907) probably influenced Gleizes and Metzinger. Bergson believed that the universe was made up of matter (which was in a constant state of vibrating flux) and the life force (*élan vital*) which organised matter into living things. From him and his formation of intuition Gleizes and Metzinger wrote of the absolute power of artists to create new images of the self and the world.
- In 1912 and 1913 (especially “*Qu’est-ce que...le Cubisme?*”) Maurice Raynal argued that the rejection of consistent perspective represented a break with the insistence on instantaneity that characterized Impressionism. Art was no longer merely a record of the sensations bombarding the retina; it was the result of intelligent, mobile investigation. He wrote of transparent solids, but his explanation that objects are shown as transparent because conceptually they have no colour was too simplistic in relation to the Cubists’ more sophisticated use of transparency.
- Apollinaire *Les Peintres Cubistes* (1913) – originally Apollinaire wanted the book entitled *Méditations Esthétiques* and it was as assemblage of previously published articles placed together in no strict chronological order. Some parts are from 1905 and barely half the text was written after the spring of 1912. In Chapter 7 he identified four types of Cubism – Scientific (Picasso, Braque, Gleizes, Laurencin, Gris); Physical (Le Fauconnier); Orphic (Delaunay, Léger, Picabia, Marcel Duchamp); Instinctive (deriving from Courbet and Cézanne and practised by Derain). Though these labels were unhelpful and only bore superficial relation to the differences between the artists, Apollinaire grasped the significance of papier collé and collage in Synthetic Cubism – traditional pictorial space is finally abandoned and there is no illusionistic depth behind the pasted papers. The materials are not illusory but must be understood as real objects, signifying themselves. In 1911 he was probably the author of an article that called Metzinger’s Le Goûter (Tea-Time) a Cubist version of the Mona Lisa. Apollinaire had also introduced the poetic but misleading idea of a ‘Fourth Dimension’ which became a popular cliché of criticism.
- Kahnweiler. He saw Picasso’s work at Cadaques in 1910 as the crucial moment in the evolution of Cubism. He used Kant’s distinction between the phenomenon and the thing in itself – there is a difference between sense perceptions and the world as it really is. In not using illusionism Cubism was an art of reality. Cubism allowed the spectator to re-constitute the reality of the object in his mind. Geometric forms were used because they were the basic categories of vision.

*Other valid points to be considered.*

5. Compare and contrast the treatment of the subject of still-life by Cubist **and** Fauve artists c.1910-1914.

Candidates should identify and discuss still-lives by both Cubist and Fauve artists.

- Numerically many more Cubist still-lives, as such subjects were used particularly by Picasso and Braque as vehicles for technical experimentation in both the Analytic and Synthetic phases.
- Analytical Cubism. Objects and still lifes were often the starting point for methods of rendering of three dimensions by shifting viewpoints and of volume or mass in terms of flat faceted planes. This ‘scaffolding’ has been likened to early X rays. Although some visual clues were retained, there were a number of works that verged on the abstract – Hermetic Cubism. The major source for both the distortions created by the use of multiple perspective and for the depiction of forms in terms of planes is the late work of Cézanne. A major retrospective of his work was held at the 1907 Salon d’Automne. Examples might include –  
Braque Violin and Palette (1909-10), Homage to Bach (1912)  
Picasso Absinthe Glass, Bottle, Pipe and Musical Instruments on a Piano (1910-11), Still-life with Clarinet (1911).
- Synthetic Cubism (1912-14) reintroduced colour and used collage, papiers collés, tactile effects and witty word play. A way of describing visual reality without resorting to illusionism and traditions pictorial space is finally abandoned. Such collages were completely flat with no suggestion of modelling. Some element of spatial ambiguity by the overlapping of paper. Materials are not illusory but must be understood as real objects, signifying themselves. Great freedom of formal organization for the artist-based on the construction or invention of representational signs using elementary and sometimes geometric shapes. Probably in spring 1912 Picasso glued a factory-made piece of oilcloth printed with a realistic chair-caning pattern on to a small still-life, Still-life with Chair-caning. This is generally regarded as the first Cubist collage. The oval picture suggests a café table and the oil cloth pattern was commonly used as a table-covering in working-class kitchens and eating places. The three letters written just above the chair-caning, JOU, can be interpreted both as a fragment of the noun JOURNAL and as a verb indicating Picasso’s perception of his activity as a form of play.
- Later in 1912 Braque stuck a piece of cut-out wallpaper printed with wood-grain patterns on to a still-life drawing. Fruit-dish with Glass (Sept 1912) – the first Cubist papier collé. Papier collé differed from collage in that there was a more arbitrary relationship between the cut-out and stuck-on shapes and the things depicted: newspapers could stand for itself, but it could also depict anything from a glass to a soda-siphon; wood-grained wallpaper could depict the surface of a guitar or violin without being cut to the shape of either.
- Other examples possible 1913-14 Gris produced a sequence of exquisitely sensitive and rich/sensitively coloured still-lives. He was interested in both decorative and formal effects – the playing off of one form against another and formal repetition. ‘Juan Gris guides his many-sided sensibility toward surrounding things, just as others direct theirs the heavens of their mirror; he thus invites us to take part in an intimate communion with the very essence of the objects he proposes to paint’. Maurice Raynal.  
Violin and Guitar (1913); Still-Life with Playing Cards (1913); Still-Life with Pears (1913); Still-Life with Glass of Beer (1914); The Bottle of Banyuls (1914). His work also owed something to Spanish Baroque still-life painting, especially that of Francisco Zurbarán.
- Fauve artists were interested in the expressive power of pure colour. Matisse wrote on his Notes of Painter –  
“Composition is the art of arranging in a decorative manner the various elements at the painter’s disposal for the expression of his feelings. In a picture every part will be visible and will play the role conferred upon it, be it a principal or secondary. All that is not useful in the picture is detrimental. A work of art must be harmonious in its entirety; for superfluous details would, in the mind of the beholder, encroach upon the essential elements.”
- Matisse also learnt a lot from Bonnard and Vuillard.

- Examples – Blue Still-life (1907); Still-Life in Venetian Red (1908); Harmony in Red – begun in spring 1908 as Harmony in Blue and then repainted in 1909); Still-Life with “The Dance” (1909); Oranges (1912) – painted in Tangier.
- Derain’s Fauve still-lives reveal debts to Vlaminck – with robust chromatic harmonies and overstated and exaggerated perspective. Derain then turned to Cubist inspired works – Still-Life on a table (1910) but in 1911 he replaced the fine scaffolding of Cubism with the tenebrism of 17<sup>th</sup>-century painting. In using playing cards in still-lives he may have referred to the *vanitas* symbolism of chance and fatality.
- Though Fauve artists mostly pursued the elements of colour – both dissonance and harmony – as well as pattern and texture in their still-lives, they too revealed a common debt to Cézanne with the Cubists.

*Other valid points to be considered.*

**Figure, Object, Idea and Installation – Modern British Art c.1960 to the present day**

## 1. Discuss Lucian Freud's portraiture.

An attempt should be made to discuss the various components that characterize Freud's portraiture.

- Lucian Freud, b. 1922 in Berlin. His architect father, Ernst Freud, was the youngest son of Sigmund Freud.
- Since 1970 portraiture has formed the bulk of Freud's work. Subjects are usually depicted alone, in isolation. Allows for total concentration and presentation is usually bold and frontal with little distance between the spectator and the sitter. Intense scrutiny of the sitter – almost to the point of distortion. Emphasis on the physical quality of paint – analogous to the palpable quality of flesh.
- 'I paint people', Freud has said, 'not because of what they are like, not exactly in spite of what they are like, but how they happen to be'. His subjects are often the people in his life; friends, family, fellow painters, lovers, children.
- Increasing tendency to show sitters naked, which sometimes suggests vulnerability, but not always. Naked man with Rat, 1977/8; Naked man with a Friend, 1978/80; Naked Girl with Egg, 1980-81; Pregnant Nude, 1980/81; Leigh Bower (Seated), 1990 – the performance artist and club idol is given a casual yet aggressive pose that records the sags and bulges of this bulky body. Portrait of Freddy Standing (2001) – a portrait of a young male model. Portrait of Queen Elizabeth II (2002) – an unflattering and glum looking monarch – Freud said that he was not given enough sittings.
- 'I get my ideas for pictures from watching people I want to work from moving about naked. I want to allow the nature of my model to affect the atmosphere, and to some degree the composition. I have watched behaviour change human forms'. Figures are in a long realist tradition, going back to Rembrandt, Degas, Schiele and Dix. Sometimes combines monumentality of scale with intimacy of pose. Freud works extremely slowly and deliberately, wiping his brush on a cloth after every stroke.
- When Freud paints people naked, he sees them stripped of their outward everyday appearances. 'I'm really interested in them as animals. Part of liking to work from them naked is for that reason. Because I can see more: see the forms repeating right through the body and often in the head as well. One of the most exciting things is seeing through the skin, to the blood and veins and markings'
- Freud 'Everything is autobiographical and everything is a portrait, even if it's a chair'. His paintings present themselves to us as the products of a disinterested eye, which scans and records without judgment. William Feaver has called it "a terrible candour".
- Freud more interested in establishing character than physiognomy – "I know my idea of portraiture came from dissatisfaction with portraits that resembled people. I would wish my portraits to be of the people, not like them" Both high and low vantage points are used.
- Freud displayed his portrait of fellow artist David Hockney in 2003. Britain's two greatest living painters spent 3 months in each other's company, Freud sitting for Hockney for four hours before he sat for 120 hours.

*Other valid points to be considered.*

## 2. Why is the work of Jake and Dinos Chapman considered controversial?

Candidates should identify and discuss the controversial nature of the work of the two artists.

- Jake (b.1966), Dinos (b.1962) Chapman. Among the controversial work of the Chapman Brothers are themes of violence, aggression, child sex, child abuse and other social taboos. Their work also has historical references which are often apocalyptic.
- Tragic Anatomies at their first solo exhibition Chapmanworld at ICA (1996) consisted of child mannequins, with penises for noses, other genitalia to replace ear holes and mouths. The children were naked except for black Fila trainers. This presented an unusual and disturbing interpretation of The Garden of Eden. Also given offensive/humorous titles like F...face (1994) and Two-Faced C... (1996). Genetic mutation is displayed in another work, Zygotic acceleration, biogenetic, de-sublimated libidinal model (enlarged x 1000), (1995).
- They also produced works inspired by Goya's Disasters of War- Hell a tableau of cruelty they created for the Apocalypse show at the Royal Academy from toy German soldiers inspired by Goya's view of Napoleon's occupation of Spain. A comment on the Holocaust it also included Nazis, volcanoes and cartoon horror.
- Great Deeds Against the Dead (1991) – reproduced one of his horrific images of cruelty as a lifesize tableau featuring dismembered, mutilated and castrated fibreglass mannequins impaled on a tree. They called this a 'dead' sculpture.
- Works from the Chapman Family Collection (2002). Seemingly genuine African tribal art: huge wooden masks with raffia hair and fetish nails. Actually parodies, carved by the Chapmans, with McDonald's logos, scary clown faces, or features composed of burger buns. A critique of fast food, consumption and colonialism.
- March 2003 – they drew demonic coloured clown and puppy heads on every victim in a set of 80 etchings produced from a 1937 edition of Goya's own plates of The Disasters of War. They say they have 'rectified' the prints – the word comes from the film 'The Shining', when the butler encouraged Jack Nicholson to kill his family – "to rectify the situation".
- The 'new' work is called Insult to Injury – not a protest against the war on Iraq but a comment on the inadequacy of art as a protest against war.
- Much comment on the 'vandalising' of one art work to produce another and inevitable comparisons between the quality, skill and significance of the original and the (possibly) crass shock value of the 'rectification'. This destruction has also been characterized as 'nasty', 'insane', 'deviant'. Also shock at the monetary value of the work that has been vandalized.
- Shown at Museum of Modern Art, Oxford as part of a show 'The Rape of Creativity'.
- At their Turner Prize show in 2003 they displayed Death – plastic sex dolls cast in bronze. The companion piece is Sex – skeletons with their remaining rotting flesh eaten by maggots, flies, worms, snakes etc hanging from a stunted Goyaesque tree.
- They court media attention and controversy.

*Other valid points to be considered.*

3. Discuss the work of Andy Goldsworthy.

Candidates should be able to identify the forms of Goldsworthy's art and discuss the ideas that lie behind them.

- Andy Goldsworthy (b.1956) studied fine art at Bradford School of Art (1974-5) and at Preston Polytechnic (1975-8).
- Goldsworthy works in the open air with natural materials such as stones, leaves and ice. Like other artists associated with 'Land Art', such as Richard Long and Hamish Fulton, he uses photographs to document the ephemeral structures he often leaves in locations.
- His sculptures are, as he puts it, 'there all the time', their aesthetic and formal qualities revealed by his work in and with the landscape. Changing seasons and weather conditions play a large part, often dictating the possibility of making a work, as well as its final appearance.
- The changeable British weather gives both transience and urgency to sculptures that can melt, fall over or be blown away.
- In 1996 Goldsworthy embarked on a five-year public art commission, *100 sheepfolds*, based in Cumbria. One part of this was the project *Arches*, in which he travelled from Scotland through Cumbria to Lancaster erecting red sandstone arches and historic sheepfolds on the way. The arch, left overnight and taken down the next day, carried a strong positive message about relationships with land and history. Goldsworthy has also worked internationally, in Australia, France, America and Japan and, in 1989, the Northern Territories of Canada and the North Pole.
- Goldsworthy's work has reached wider audiences by the publication of his books of photographs *Stone* (1994); *Wood* (1996) *Arch*, with text by D. Craig (1997).
- Most people experience Goldsworthy's work at second hand – few see its brief manifestations.
- Great care is taken over the way the work is photographed – the photos are not documentary but taken to emphasize atmosphere and mood.

*Other valid points to be considered.*

## 4. What was the importance of the ‘Sensation’ exhibition in 1997?

Candidates should have some knowledge of the works exhibited and be able to comment on the significance of Charles Saatchi as a collector.

- *Sensation: Young British Artists from the Saatchi Collection*  
London: Royal Academy of Arts, Sept. 17 – Dec.28, 1997  
New York: Brooklyn Museum of Art, Oct. 2, 1999 – Jan. 9, 2000.
- The exhibition that brought ‘BritArt’ to a wider public and featured works by Hirst, Emin, Ofili, Jake and Dinos Chapman, Whiteread, Lucas, etc.
- Challenging art shown at a traditional/conservative venue
- The exhibition sparked some of the most serious debates on the role of art in society in recent years – notably the ‘Decency versus Free Speech’ debate.
- Certain works in the exhibition sparked-off controversy and have become iconic of BritArt.
- Hirst, The Physical Impossibility of Death in the Mind of Someone Living (1991, Tiger shark, glass and steel tank, 5% formaldehyde solution). An interest in the processes of life and death. Modern death rituals tend towards an avoidance of the subject, almost to the point of taboo. Tensions and paradoxes are created by the displacement of the shark from natural environment into a gallery context, yet seen in a sea-like liquid.
- Emin, Everyone I have Ever Slept With (1997).
- Lucas, Au Naturel witty metonyms for male and female bodies.
- Marcus Harvey’s portrait of notorious child murderer Myra Hindley, (1995) which looks like a giant blow-up of a police photograph in black, white and grey but is actually done Chuck Close – style using hundreds of children’s handprints. This piece was physically attacked at least twice – pelted with eggs and ink thrown at it. Harvey’s approach to conservation was pragmatic – he cleaned the stains off the painting with a scouring pad.
- In New York public fury and disgust was focused on Chris Ofili’s painting The Holy Virgin Mary, which portrays an African Madonna and is accessorized by a lump of elephant dung.
- Many of these attended Goldsmiths’ College, London, in the late 1980s, under the tutelage of Michael Craig-Martin, Richard Wentworth and others.
- Charles Saatchi made his fortune in advertising and began to form his collection of art in the early 1970s. At the time of the exhibition he has one of the largest collections of contemporary art in the world about 15,000 pieces. In 1985 Saatchi founded his own private museum, the Saatchi Gallery in a former paint factory in St. John’s Wood, North London. In the Spring of 2003 the Saatchi Gallery moved to the former GLC headquarters on the South Bank. The aim was to reach a wider audience.
- The exhibition also has a lasting significance because the catalogue is still in print – *Sensation: Young British Artists from the Saatchi Collection* (exh. cat by N. Rosenthal and others; London, RA, Berlin, Hamburg, Bahnhof; New York, Brooklyn Mus. A; 1997-2000).

*Other valid points to be considered.*

5. Why has installation art become increasingly popular over the past two decades?

Candidates should give a definition of installation art and also consider the factors that have brought it to prominence in the 1980s and 1990s.

- The term 'Installation' was first used in the 1960s to describe constructions or assemblages conceived for a specific interior, often for a temporary period, and distinguished from more conventional sculpture as a discrete object by its physical domination of the entire space. It also covers video and film work that is installed in a location.
- The viewer is invited to literally enter into the work of art and so the experience is not simply visual but can involve and engage the spectator through the other senses.
- Growing dissatisfaction with painting – many practitioners and viewers felt that more dynamic and interactive media were required – video, film, sound and light projection as well as the inventive and witty use of found or ready-made objects. This latter tendency clearly refers back to Marcel Duchamp and the Surrealists.
- Many installation artists have been short listed for the Turner Prize and Installations are particularly effective in the annual show of the short listed at Tate Britain.
- Installation artist winners of the Turner Prize include Richard Long (1989), Rachel Whiteread (1993), Damien Hirst (1995), Gillian Wearing (1997), Martin Creed (2001). Short listed installation artists include Sam Taylor-Wood and Tacita Dean.
- Another factor in public interest might be a sense of blurring between the boundaries of art and popular culture and entertainment.
- The Tate Modern has made extensive use of video installations.