



General Certificate of Education

History of Art 6251

Historical Study 2 HOA6

Mark Scheme

2007 examination - June series

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HOA6**Maximum mark: 20**

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

Topic 1

Art and Revolution

- 1 Discuss David's artistic contribution to the French Revolution. Refer to specific examples in your answer.

For Band 4 and above candidates should consider David's work during the French Revolution and discuss **at least one** martyr picture **and** another example of his activity.

- The Oath of the Tennis Court (begun 1791-unfinished). Depicts 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.
- David also organised great Festivals or Feasts which involved hundreds of thousands of the populus of Paris and he became 'The Pageant Master of the Republic'. He was responsible for four of these and contributed to two others. His greatest Revolutionary pageant was the Festival of the Supreme Being, which took place on 8 June 1794 (or 20 Prairial Year II, according to the Revolutionary calendar).

Other points considered to be valid to be given credit.

Topic 1

2 In what ways can we see certain works by Goya as social and political commentaries?

For Band 4 and above 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 the Peninsula War.

- Satire and social commentary first appeared 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 6th February 1799) 80 prints. Goya used universal symbols, emblems and folk-lore as well as contemporary caricature to highlight human frailties and individuals. However, he took precautions to hide the identity of his targets.
- 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 satirised, people in Madrid soon started ascribing identities to the characters especially to figures that looked like Queen Maria-Luisa.
- Amongst the targets for Goya's satire were priests and superstition, folk-remedies, marriages of convenience, sexual peccadilloes and quack doctors.
- 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 individualised 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.
- 2 and 3 May 1808, (1814). Painted after the expulsion of the French. Goya said he wanted to 'perpetuate with his brush the most notable and heroic actions or scenes of our glorious insurrection against the tyrant of Europe'.
- 2 May, is not about defeat but certainly about the death of both the Spanish rebels and the occupying French, the cavalry and Mamelukes. It shows the confusion and turmoil of combat.
- 3 May, is an unusually bleak image of heroism and the stark realities of death. Variety of reactions of the victims, despair, disbelief, defiance. Proximity of the firing squad, and the dramatic quality of light from box-lantern. Bloody corpses in left foreground. Panic, fear and the brutal finality of execution by the faceless and de-humanised firing squad are emphasised and the central figure in the white shirt is deliberately meant to be reminiscent of a Christ Figure, even down to suggestions of stigmata in the palms of his hands. Some authorities detect a note of optimism in the sense of defiance amongst the victims, and even a sense of martyrdom.

- 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 2nd May, celebrated for the first time in 1814.
- 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). It is neither an historical record of the war nor an especially patriotic celebration of resistance. The atrocities of both sides are shown as well as the suffering of civilians. Goya's own title was Fatal consequences of Spain's bloody war with Bonaparte. And other emphatic caprices.

Other points considered to be valid to be given credit.

Topic 1

3 What was new and what was traditional about Géricault's art?

For Band 4 and above candidates must identify both elements of novelty and tradition in Géricault's art.

- Novelty includes the dynamic depiction of war, a bravura touch, the anonymity of protagonists, the monumental treatment of topical subjects and sympathetic depictions of the mad.
- Traditional elements include his meticulous anatomical studies for the Raft of the Medusa and his decorous treatment of the victims as dead or dying athletes unravaged by the ordeal. Political readings of his work might suggest that he learnt from the example of David.
- An Officer of the Imperial Guard, (1812)
'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).
- The Wounded Cuirassier, (1814)
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 the Imperial Guard, painted on large scale. However as it was a genre painting such a large format was considered inappropriate by many critics.
- In the time between Géricault's two paintings 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, (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 was 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 colonisation.
- During the Revolution, Empire and return of the Bourbons there was an increase in numbers of the mentally ill. This period also saw the first sympathetic treatment of the mad. c.1819-22 portraits of the insane probably painted as illustrative material for either Dr Georget or Dr Esquirol. 5 of the original 10 survive.

The Child Kidnapper; The Kleptomaniac; Obsessive envy; Woman addicted to gambling and Man suffering from delusions of military command.

Other points considered to be valid to be given credit.

Topic 1

- 4 Discuss **three** images of Napoleon that depict different aspects of his military **and/or** political career.

For Band 4 and above candidates should discuss three relevant paintings that consider the different aspects of Napoleon's career. If only two are discussed maximum is Band 3, if only one is discussed maximum is Band 2.

- Napoleon was appointed General of the Army of Italy in 1796, 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 such as peacemaker, politician, humanitarian and hero.
- David first painted Napoleon in 1797 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 Napoleon in his Study, (1812) for William Douglas, later the Duke of Hamilton. The latter presents Napoleon as a politician- someone with whom a treaty might be made.
- Ingres portrayed Napoleon twice as First Consul and On the Imperial Throne, (1806). The latter dismissed as being too 'Gothic' and 'bizarre', in fact its vision of Napoleon 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 Napoleon at Arcola, (1796) the dashing young general leading a successful charge against the enemy. An example of senior officers leading by example in the new egalitarian revolutionary army. Recent research has shown that he was knocked into a ditch and muddied and the charge is an invention. Napoleon was active in promoting his own heroic image and paid for the engraving.
- Gros wrote 'Just as Charles Lebrun painted the former Alexander, I should paint the new one'.
- Gros' The Plague House at Jaffa, (11 March 1799), (1806). Napoleon 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' Napoleon at the Battle of Eylau, (8th February 1807), (1808). Napoleon shown as humanitarian, although Gros took trouble to show suffering of Prussian and Russian soldiers and showed work of the French Army medical corps.
- Gros' Napoleon haranguing the Army before the Battle of the Pyramids, (July 21, 1798), (1810). General Bonaparte, on a white horse points to the distant pyramids and exhorts his troops. Enemy dead and wounded are trampled under the horse's hooves.
- David's Napoleon crossing the St Bernard, (1801). Commissioned by King Charles IV of Spain. Commemorates Napoleon's second Italian campaign that began in May 1800. Napoleon told David that he wanted to be painted 'calm on a fiery horse'. Napoleon's name is inscribed with those of two other previous transalpine conquerors, Hannibal and Karolus Magnus [Charlemagne] to re-inforce the military credentials and achievements of the First Consul. Actually Napoleon did not lead his army galloping over the Alps riding a horse; he crossed a few days after the main advance and was led along a narrow track seated on a mule.

Other points considered to be valid to be given credit.

Topic 1

- 5 Why and how could ancient subjects have a relevance for eighteenth- and nineteenth-century viewers? Discuss **three** paintings representing ancient history to illustrate your answer.

For Band 4 and above candidates must discuss three appropriate paintings and consider the relevance of ancient subjects for a modern viewer. If only two relevant paintings, the maximum is Band 3, if only one, Band 2 maximum.

- The ancient world could provide models of patriotism, self-sacrifice and virtue for the modern world.
- David Oath of the Horatii, (1785) and Brutus, (1789) both promote unswerving allegiance to the nation.

The triplet Horatii brothers swear an oath to defeat the Curiatii brothers in combat, knowing that due to intermarriage and engagement the family unit will be split.

The Consul Brutus did not flinch from ordering the execution of his own two sons for the treason of plotting to bring back the reign of the Tarquins, the kings of Rome.

- David painted The Intervention of the Sabine Women, (1799) as a tribute to the mediating role of women. An image of reconciliation, it echoed the end of the Terror and a return to normality in France.
- David Leonidas at Thermopylae, (1814). A subject of virtuous resolution and self-sacrifice from the Persian invasion of Greece. Not liked by Napoleon, who had no time for losers. However, to many contemporaries Neo-Classicism was hopelessly anachronistic and irrelevant to those who had experienced the realities of modern warfare.

Other suitable examples might include:

- Ingres Oedipus and the Sphinx, (1808; reworked c.1827). The rational power of man's intellect combats the brute force of the mythical monster.
- Guérin The Return of Marcus Sextus, (1799). An imaginary scene from ancient history where a political refugee from the cruel dictatorship of Lucius Cornelius Sulla returns to find his wife dead. The subject had obvious contemporary resonances with French émigrés who were returning to France after the worst excesses of the Revolution.
- Subjects from 'Ossian' are allowed as although MacPherson's late 18th century work was a forgery, it was passed off and accepted as the work of a genuine ancient Celtic bard. The best known depictions are by Gérard (1801), Girodet (1801) and Ingres (1813). Of these, Girodet's picture has most contemporary relevance with its inclusion of dead French soldiers with the warriors of Ossian in a sort of Celtic Valhalla.

Other points considered to be valid to be given credit.

Topic 2

Eighteenth and Nineteenth-century Japanese Prints

- 1 What is meant by *Ukiyo-e* in relation to Japanese prints? Discuss the form and content of **two** *Ukiyo-e* works that demonstrate the meaning of the term.

For Band 4 and above candidates must give a definition of *Ukiyo-e* and also discuss the form and content of two appropriate works. If only one work is discussed the maximum is Band 3.

- 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 and 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).
- The prints served both as advertisements for certain events and as a popular decorative art. They were not considered as ‘high’ art and the craftsmen who worked on them were not thought of as artists.
- The subject matter of most commercially produced prints of the Edo period depicted the twin concerns of popular culture: *kabuki* actors and the women of the entertainment quarters, the Yoshiwara brothel district in Edo.
- Many examples are possible including works by
Morunobu
Harunobu
Shunsho
Utamaro
Sharaku
Hokusai
Hiroshige

Pure landscapes with no human presence do not really fit into the category of *Ukiyo-e*.

Other points considered to be valid to be given credit.

Topic 2

- 2 Discuss the technical development of coloured Japanese wood-block prints in the second half of the eighteenth century. What kinds of subjects were depicted?

For Band 4 and above candidates should discuss the technical developments of the later 18th century Japanese coloured wood-block prints (*nishiki-e*) and discuss two or more areas of subject matter. If only one subject type is considered the maximum is Band 3.

- Early ukiyo-e prints were printed in black, with any other colours hand painted. In the eighteenth century great developments in technique were made and hand-coloured prints died out c.1744 and were replaced by wood blocks. The polychrome print was known as a *nishiki-e*, or brocade painting. *Nishiki-e* originated as brush drawings on thin paper, placed on to a panel of cherry or pear wood and all but the outlines were cut away to leave a block and ink was applied to the raised portions. Sheets were printed from this block and they were used as the matrices for the cutting of the other blocks, one for each colour to be used, sometimes as many as 15 colour blocks were used. The colour was brushed on with water soluble pigments and great care had to be taken over the registration of each block.
- Every material and tool utilised for this purpose was handcrafted and except for certain pigments, the various elements were naturally available in Japan: the correct paper fibre, the right pigments, the bamboo *baren* (a pad used to take the impression from the woodblock by rubbing the paper vigorously with a circular motion) and wood for the blocks. No press was used.
- The printmaking process was a collaborative effort by a number of skilled craftsmen including the artist or designer, carver, printer and publisher.
- The *o-ban* ('large format') print (380 x 250 mm) came into wide use in the 1780s and by 1800 had become the preferred size for commercially produced prints.
- New polychrome techniques first appeared in a special type of calendar print. Early polychrome prints were far more expensive than two or three colour prints from the decades before. They were not used as keepsakes or souvenirs but collected as costly art objects by the wealthy.
- Economies of scale lowered the price and they later became widely affordable. The status of these works then became relatively low, for mass consumption, and were regarded with contempt by serious connoisseurs. Prints were ephemeral and published in large editions. They were unashamedly popular and thrived on novelty and brightness. Prints were sometimes kept in albums or larger ones were pasted onto supports as wall hangings.
- The first Japanese artist to exploit the possibilities of wood block prints was Harunobu (1724-70). He pioneered woodblock prints of three colours in the mid eighteenth century.
- Haronobu produced subjects of unrivalled delicacy and in the portrayal of women he included not only oiran (courtesans) of the Yoshiwara district but also those closer to home such as girls who worked in teashops or lived around the corner. He chose as his models the most beautiful young girls, romanticising them and endowing them with poetic, almost mystical grace. Many of his scenes were taken from ancient Chinese and Japanese texts which he often illustrated in allegorical fashion. He incorporated lines of poetry into his works, placing his figures to accommodate the written words. He was also the first to incorporate human figures into realistic backgrounds, choosing soft tints of grey and green for these backgrounds, rather than the usual white.
- Examples of Haronobu's work include The Oiran Hinatsuru. The composition shows the oiran (courtesan), Hinatsuru whose name means Young Crane, an apt description of her slender willowy figure from the Choki-ya (Clove House). The young courtesan is with two of her kemuro (servant

apprentices), enjoying a winter's day. The younger girl paints the eye of a snow sculpture while she holds a stone in her hands, probably for the pupil of the eye. Characteristics of Haronobu are the innocent expressions of his young women, and the tender and romantic subject matter. He preferred an almost square shape for most of his compositions.

- In the 1780s Kiyonaga (1752-1815) rose to prominence in the depiction of beautiful women, in prints of ladies of high rank and prestige. His images were even more dignified than those produced by Eishi, who was of the Samurai class. Kiyonaga often produced large diptychs and triptychs and hair and accessories were expressed by very fine lines and printed one colour on top of another to reveal the tone of an undergarment above a thin outer robe of a different colour. The figures often appear to be in procession which adds to their mature, stately and dignified appearance which differentiates them from the fragile and lyrical types of Harunobu. Beauties of the east as reflected in fashions *Fu zoku Azuma no Niskiki* (c.1783-85).
- Utamaro (1753-1806) brought the genre of *ukiyo e bijinga* (prints of beautiful women) to maturity with his close-up views ('large-head' portraits *o kubie*) 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. Many of his prints are half-length portraits and bust portraits of women, which he began to produce in the early 1790's, sometimes in the 'pillar print' (*hashirae*) format.
- He produced many portraits of fashionable, high-ranking courtesans, popular geishas; women engaged in elegant pastimes and celebrated beauties. 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 emphasised coquetry. 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 Kitchen Beauties).
- 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. Other scenes of elegant prostitutes were produced some of them forming a series – Utamaro's Twelve Hours of the Green Houses, (brothels). There are some extremely explicit scenes of sexual activity.
- Compared to Kiyonaga's types, Utamaro's women are more passionate and expressive.
- Contemporary with *bijinga* was a new wave of actor prints, executed by such artists as Buncho and Shunsho both of whom exploited the expressive potential of the polychrome print in their characterisations of famous actors. Shunsho – not only actors in role but also in their dressing rooms or in private life.
- Sumo wrestlers were also a popular subject.
- Some influence of the West. Toyohara (1752-1815) specialised in perspective print (*uki-e*) and created not only Japanese but also Western subjects, and incorporated landscape elements in the background, Perspective picture of Dutch fishing, *Oranda ukie sunadori no zu*. The presentation of a single vanishing point was an aspect of 'Dutch learning' (*rangaku*); that some artists pursued.
- Some very early examples of landscape are valid, in 1798 Hokusai produced a tiny set of Eight Views of Edo, which used some western perspective and anticipated his later interest in the genre, but the colours here are muted. However, his Thirty-Six views of Fuji did not appear until after 1823 and are

too late to be relevant examples. As Hiroshige was not born until 1797, none of his works are acceptable as examples.

Other points considered to be valid to be given credit.

Topic 2

3 Discuss the depiction of nature in Hiroshige's work.

For Band 4 and above candidates should use appropriate examples of Hiroshige's works to discuss the depiction of nature/natural forms.

- Hiroshige was one of the greatest and most prolific masters of the full-colour landscape print and one of the last great *Ukiyo-e* print designers. His work is characterised by sensitive and subtle use of colour and atmospheric compositions. He also pioneered a new concept in art in which colour replaced line as the primary element.
- Hiroshige experimented with the naturalistic and Western influenced styles of the Nagasaki and Shijo schools. He trained under Toyohiro whose work had a lyrical charm for which Hiroshige later became famous.
- Landscape, for a time unfashionable and too traditional and, perhaps, too highbrow for the print-buying public, was returning to popularity. After the success of Hokusai's Thirty-six views of Mount Fuji, Hiroshige also became aware of the possibilities of the landscape print. He released the series Toto meisho (Famous views of the eastern capital) a simple landscape series which illustrated various sites in Edo c.1826. Though issued to rival Hokusai's series it was wholly different in character and was much more down to earth than Hokusai's imaginative work. These were followed by such series as Fifty three Stations of the Tokaido Road, (resting places on the Tokaido Highway between Kyoto and Edo), (1833) and One hundred views of Edo, (1856-9). He married the daughter of a samurai and took up the post of 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.
- Bird and flower subjects are also treated in a poetic and sentimental manner.
- The images were based on his own sketches of views that touched him. Using such elements 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 were 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 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 composition.
- He frequently depicted distant views by framing them with foreground plants, flowers and leaves Maple Leaves at the Tekona Shrine, Mamma, 1857.

Other points considered to be valid to be given credit.

Topic 2

- 4 Eighteenth- and nineteenth-century Japanese prints were often produced in series. Analyse **one** series of prints with which you are familiar and comment on the compositional and narrative techniques used.

For Band 4 and above, candidates must discuss both the compositional and narrative techniques employed either within prints or from print-to-print. If only the compositional or narrative techniques are analysed, the maximum is Band 3.

- Series occur in figures, (actors, courtesans, wrestlers), landscapes, flowers and animals.

Compositions

- Shunko's untitled series of five actor portraits in 1789 marked the first appearance of single-sheet *ōkubie*, ('large-head picture'), in which the head of the character filled the entire frame of the image.
- Utamaro played the key role in the depiction of women in the late 18th century.
Many *ōkubie* portraits of well-known courtesans in the early 1790s
Twelve Hours of the Green Houses (brothels);
Ten physiognomical aspects of women;
Ten physiognomical types of women.

Many series of portraits of unidentified ordinary women going about their daily activities
ōban triptych Drying,
ōban diptych Kitchen Beauties.

- Hokusai's series Thirty-six views of Mount Fuji. The first set of landscape prints destined for the general public. Use of Prussian blue dye which, unlike blue vegetable dye, keeps its colour. Hokusai's series was the first large-scale application of the colour in prints. Such prints were called *aizurie* ('indigo-printed pictures' or 'blue pictures').

Hokusai also aimed prints at a wider audience:

A journey to the famous waterfalls of all the provinces, (1832);
A journey along the bridges in all the provinces, (c.1831-2);
A true mirror of Chinese and Japanese poems; (c.1828-33).

- Hiroshige's landscape series were his main claim to fame. His job of river inspector allowed him to travel to all the Tokaido provinces and study the landscape under varying conditions.

Fifty-three stages on the Tokaido (1833) Many of his buyers were travellers leaving Edo who wanted to take with them a souvenir of the administrative capital.

Success of first series led to great demand and the production of
One hundred views of Edo, (1856-9),
Eight views [of Lake Biwa] in Ōmi Province, (1834).

Narrative techniques

- Pose, gesture, landscape and architectural settings all contributed to narrative structure. Prints were rarely issued as single sheets but rather in sets comprising of from three to twelve or more sheets. Some sets consisted of independent designs but also triptychs and polyptychs where the design spread from sheet to sheet, but, at the same time, each individual sheet was designed to stand on its own as a satisfying composition.

Other points considered to be valid to be given credit.

Topic 2

- 5 What formal qualities did French artists find so appealing in Japanese prints **and** how were these qualities incorporated into French art before 1900? Refer to the works of **at least two** French artists in your answer.

For Band 4 and above candidates should identify some formal qualities, and demonstrate how these are found in the work of **at least two** relevant French artists. If only one formal quality or only one French artist is discussed the maximum is Band 3.

- Major compositional devices of Japanese prints that appealed to French artists were:
extreme vertical format;
the truncation of major parts of the subject;
use of large, empty space;
unexpected high and low viewpoints to bring foreground and background towards the same plane;
regular, geometric division of composition.
- Candidates should be able to make a distinction between Japonaiserie (the use of Japanese items for decorative effect) and Japonisme (works derived from an understanding and appreciation of Japanese aesthetics). It was Japonisme that was the direct expression of a formal influence.
- In 1856 Bracquemond came across a volume of Hokusai's Manga in Paris. In 1862 the Boutique Desoye opened in the Rue de Rivoli. Clients included Manet; Degas; Zola; Tissot; Whistler and Fantin-Latour. Japanese woodcuts were shown at the 1867 Exposition Universelle. Japanese prints first arrived in France in the 1860s, but they were the very cheapest type not the work of the leading Ukiyo-e masters.
- Hiroshige significantly influenced European, especially French, artists from the 1870s onwards. His shadowless drawing, mastery of telling detail, starkly geometric compositions and above all the overall 'arrangement' of form were emulated by Degas, Toulouse-Lautrec, Monet and Manet, and others.
- Japanese prints were seen as aesthetically novel and had a refreshing concern for everyday life and ordinary experience, depicting urban life. Ukiyo-e was also seen as a popular form, distinct from the exclusive art of the Imperial court, a state analogous to how the Impressionists saw themselves in relation to the Academy.
- In Manet both Japonaiserie The Balcony, (1868) and Japonisme Portrait of Zola, (1867-8). Flattened form, overlapping shapes in the background, print of sumo wrestler by Kuniakii II, a follower of Utamaro and part of a *byobu* (movable screen) in the manner of Korin on the left. Zola in profile against a background of mainly dark tones. Bracquemond almost certainly introduced Manet to Japanese art. The example of Japan assisted Manet in his appreciation of form and colour for its own sake.
- Monet used Japanese sources in both a decorative and a formal way (Terrace at St Adresse). (Monet called this his 'Chinese painting with flags in it', the Impressionists often said Chinese when they were actually referring to Japanese art). Monet's Portrait of his wife in a Kimono, (1876) was derived from *bijin-e* 'pictures of beautiful women' is Japonaiserie. She wears an extravagantly patterned kimono, blonde wig and poses against a background of massed fans. Monet later came to dislike the work. In 1880s, he used Japanese landscape prints Hokusai Manga for jagged rocks and outcrops, Belle-Ile-en-Mer, 1886. At Giverny he placed a Japanese bridge over the lake, which he painted several times. However, while Impressionism is descriptive, Japanese prints were decorative.
- Although Degas produced some Japonaiserie such as Hortense Valpinçon, he more often demonstrated a deep understanding of, and absorption in, Japanese aesthetics, so much so that its presence and

influence is almost unrecognisable at first sight. He became interested in Japanese art from the 1870s and a Kiyonga bath-house scene always hung over his bed. Japanese compositional devices such as croppings and cut-offs of figures helped him in his quest for an appearance of spontaneity. 'A painting is an artificial work existing outside nature and it requires as much cunning as the perpetration of a crime.' Other Japanese features are asymmetrical compositions, bold use of vertical/horizontal bands of composition and high view points. Woman with Chrysanthemums, Mme Hertel, (1865) decentralisation of main subject and unusual view point. Many café concert scenes show truncations and flattenings. Some Manga borrowings in the Ballet pictures.

- Japanese prints assisted the Impressionists in achieving a painted equivalent to the sensation of vision. Japanese methods were seen as appropriate because they were seen as representative of a 'primitive culture' and examples of a naive vision. In 1878 Duret wrote 'As soon as people looked at Japanese pictures in which the most vivid, piercing colours were set side by side, they finally understood that there were new methods for reproducing certain effects of nature which until then were considered impossible to render.'
- Gauguin's Vision after the Sermon, (1888). Use of flat decorative composition and strong unrealistic colours. The tree, which divides the composition into two, and the wrestlers, are derived from Hokusai.
- Seurat's seascapes influenced by Hokusai Le Bec du Hoc, (1885). Overlapping of shapes in Honfleur paintings is also reminiscent of Japanese motifs.

Other points considered to be valid to be given credit.

Topic 3

Victorian narrative painting

- 1** Discuss **three** works by Millais produced between 1848 and c.1860, considering the compositional and narrative methods.

For Band 4 and above candidates must discuss both compositional and narrative methods in three relevant works. If only two examples are discussed the maximum is Band 3 and if only one example is discussed the maximum is Band 2.

- Within these years Millais produced both quintessential P.R.B. works with proliferation of narrative and symbolic detail, high finish and body language and gesture to convey the story, as well as brooding, atmospheric and mysterious compositions with a few figures that bordered on Symbolism.
- Millais' Isabella, (1849) one of the first three paintings to bear the secret initials 'PRB'. Meticulous detail, wet on wet technique, white ground and use of tiny brushes.
- Christ in the House of His Parents, (1849–50) savagely criticised for alleged crudity of design and papist tendencies. The hand of the Christ Child is accidentally pierced by a nail in his father's carpenter's shop as a pre-figuration of the Passion.
- 1851 Ruskin wrote two letters to 'The Times' in support of the PRB. '...may, as they gain experience, lay in our England the foundation of a school of art nobler than the world has seen for three hundred years'. He saw Millais as the successor to Turner and he became his protégé.
- The Return of the Dove to the Ark, (1851). Less complex and programmatic than Christ in the House of His Parents. Perhaps a veiled illustration of Hope, one of the three theological virtues.
- The Woodman's Daughter, (1851). Illustration to poem by Coventry Patmore. Possible social realist content, son of rich squire befriends the humble woodman's daughter by giving her fruit. Ill-fated relationship culminates in birth of illegitimate child. Girl drowns the child and goes mad.
- Mariana, (1851). Tennyson poem, derived from Shakespeare's 'Measure for Measure'. Colouring from Van Eyck and Memlinc. Stained glass from Merton college chapel. Awkward and languorous pose of someone stretching with boredom.
- Ophelia, (1851-2). Extremely novel theme. Painstaking natural observation of a fragment of English countryside, painted summer 1851 on the River Ewell in Surrey. A scene that is only referred to as having happened off stage in Shakespeare's 'Hamlet'.
- Mariana and Ophelia have a combination of Rossetti's medievalising spirit and Hunt's meticulous observation. Millais favoured poetic subject matter rendered in highly naturalistic detail.
- The Order of Release, (1853). Deliberate choice of more popular subject, picture attracted large crowds when exhibited. Abstracted and ambiguous expression of wife with release paper indicative of how the order was perhaps obtained by the sacrifice of her virtue.
- Portrait of John Ruskin, (1854). At Brig o'Turk, by the river at Glenfinlas in the Trossachs. Interest in rocks and botany was the result of Ruskin's own studies a combination of rocks and water continued the ideas present in 'Modern Painters'.
- The Rescue, (1855) is within the popular narrative tradition. Melodramatic with face of child and fireman reddened by the glow of flames.

- The Blind Girl, (1856). Moving representation of affliction double rainbow and leaden sky. Intensity of colour emphasises the young girl's absence of sight. 'The freshly wet grass is all radiant through and through with the new sunshine; the weeds at the girl's side as bright as a Byzantine enamel, and inlaid with blue veronica...' (Ruskin).
- Millais' final phase as a Pre-Raphaelite painter came with two works; late afternoon and twilight scenes that are concerned with death. Brooding mystery of the autumnal colours. Technique becomes looser and less meticulous allowing Millais to work faster. The paintings of the late 50s mark a transitional phase from his Pre-Raphaelite work. Alienation from Ruskin perhaps partially responsible for change in direction.
- Autumn Leaves, (1856). Sense of wistfulness and haunting quality of youth musing on the transience of life. '...a picture full of beauty and without subject' (Effie Millais).
- The Vale of Rest, (1858-9). Although concerned with death, also an element of Protestant curiosity about nuns in closed orders. Viewpoint suggests that spectator might be in the grave with the digging nun. Millais later said that this was his favourite picture.

Other points considered to be valid to be given credit.

Topic 3

2 Discuss the anthropomorphic animal paintings of Sir Edwin Landseer.

For Band 4 and above candidates should demonstrate an understanding of the term ‘anthropomorphic’ and discuss these characteristics by analysis of more than one example. Band 3 if only one example is discussed.

- 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 within a naturalistic dramatic or narrative context that reveals their particular personalities. This made his works highly popular.
- Ruskin wrote of The Old Shepherd’s Chief Mourner, (1837) in ‘Modern Painters’ (1843) “one of the 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 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.”
- Landseer first went to Scotland in 1824 and later the Highlands became very fashionable thanks to the railway network and to Queen Victoria’s retreats to Balmoral. The Monarch of the Glen, (c.1851, still owned by the Dewar Distillery family) and The Stag at Bay, (1846). Both show the majesty and nobility of the imperial stag, but in the latter the hunting dogs have caught up with the magnificent beast. A low view-point is adopted to accentuate the monumental presence of the animal.
- The Random Shot, (c.1848) depicts a hind mortally wounded by an inept hunter. It has collapsed in the snow after leaving a trail of blood in the snow. Further pathos is added by the fawn, attempting to suckle at its mother’s corpse, which will now die of starvation. An animal equivalent of scenes of the plague and massacre pictures, such as Delacroix’s Scenes from the Massacre of Chios, (1824).
- Not all of Landseer’s animal works lent themselves easily to anthropomorphic analogy. In some there is a clear sense of the mindless violence, cruelty and random death of the animal that will forever remain a mystery to the human observer.
- Landseer created narrative genre scenes where animals played the roles normally occupied by humans. These are also linked to animal fables. In Laying down the Law, (1849) dogs assume the personalities found in a court room, with the fluffy-haired poodle resembling a judge with a wig.
- Many of Landseer’s most successful works appealed to the sentimentality of the Victorian audience such as Dignity and Impudence, (1839), where a large bloodhound and a small terrier, peer out from the comfort of a kennel.

Other points considered to be valid to be given credit.

Topic 3

- 3 How were contemporary social issues treated by **either** Richard Redgrave **or** Hubert von Herkomer? Refer to specific paintings in your answer.

For Band 4 and above candidates must demonstrate how more than one Victorian social issue was treated in the work of either artist. If only one issue or only one painting is discussed the maximum is Band 3.

- Richard Redgrave (1804-1888) was one of the first Victorian social realists and often treated themes of down-trodden women suffering poverty, misfortune and exploitation.
- Reduced Gentleman's Daughter, (1840). A genteel upper class girl is forced to work as a maid. Her new employers whisper about her and she casts her eyes down.
- The Governess (originally titled The Poor Teacher, (1844). Virtuous sincerity of hard toil of poor middle class women. Redgrave's daughter recalled of The Governess, 'All could feel touched by the representation of a young and pretty girl, just at the time when she would naturally rejoice in gaiety and merriment, immured in a vacant schoolroom to take her solitary tea, and left, when worn out with her day's work, to muse over and long for home and happiness.'
- Issue of the sweated labour and exploitation of sempstresses brought into public consciousness by Thomas Hood's poignant social realist poem 'The Song of the Shirt' that appeared in the 1843 Christmas edition of 'Punch'. Sensationally successful and one of the best-known poems of the century. In response Redgrave produced The Sempstress (1844). Dawn breaks in a garret room where a poor but dignified young woman has spent the night sewing.
- The Outcast (1851). A young woman with her illegitimate baby is cast out on a winter's night by her angry father while her sister pleads for mercy and the rest of the family look on, helpless to intervene with the stern patriarch. Reminiscent of a Biblical scene of judgement.
- Redgrave also treated the popular theme of emigration in The Emigrant's last sight of home (1858). When exhibited at the R. A. it was accompanied by lines from Goldsmith's poem 'The Traveller' which begins: 'Have we not seen, round Britain's peopled shore, her useful sons exchanged for useless ore?'
- 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 as 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.

Other points considered to be valid to be given credit.

Topic 3

- 4 Discuss the depiction of literary themes in Victorian painting analysing how the narratives are conveyed. Refer to the work of **at least two** painters in your answer.

For Band 4 and above candidates must discuss at least two literary themes by more than one artist and comment on how narratives were conveyed. If only one painter discussed, maximum is Band 3.

- Literary scenes often treated subjects that were of contemporary interest such as marriage, partings, and the upholding of conventional morality by the visible rewarding of virtue and the punishment of vice and evil.
- Depending on the examples chosen, narrative methods might include a proliferation of dense detail, the exchange of gestures and expressions, spectator involvement and the use of continuous narrative or the use of the diptych or triptych forms.
- Examples may come from the PRB-Shakespeare often depicted:
Holman Hunt Claudio and Isabella, ‘Measure for Measure’;
Holman Hunt’s Valentine rescuing Sylvia from Proteus,
Millais Ophelia, ‘Hamlet’;
Millais Ferdinand lured by Ariel, ‘The Tempest’; Deverell Twelfth Night,
Madox Brown King Lear, (1848-49).
- Dense symbolism and precise technique of the Pre-Raphaelites were well suited to convey the complexity and detail of Shakespearean plots; they could allude to both past and future incidents and aspects of character above and beyond that of the gestures and poses of the figures.
- Non-PRB narrative artists that also dealt with Shakespearean subjects:
Edwin Abbey Richard, Duke of Gloucester and Lady Anne, (1896) ‘Richard III’;
Egg The Winter’s Tale, (1845);
Leslie The Merry Wives of Windsor (Dinner Scene), (1838);
These artists often produced far more illustrative works.
- Contemporary literature was also used as a source:
Millais Mariana, (1850-51) (Tennyson);
Millais Isabella, (1848-49) (Keats, from Bocaccio);
Hunt The Flight of Madeline and Porphyro during the Drunkenness Attending the Revelry,
1848) from Keats’s ‘Eve of St Agnes’.
- Hunt Rienzi Vowing to Obtain Justice for the Death of his Young Brother, Slain in a Skirmish between the Colonna and Orsini Factions, (1849). From Bulwer-Lytton’s ‘Rienzi, the Last of the Tribunes’. The 14th-century subject-matter was re-enforced by stylistic borrowings, the pietà-like pose of Rienzi and his murdered brother.

Other points considered to be valid to be given credit.

Topic 3

- 5 How did Victorian narrative painters depict the modern world? Refer to specific examples by **at least two** painters in your answer.

For Band 4 and above candidates should discuss relevant examples of modern world paintings by two painters. If only one painter is discussed the maximum is Band 3.

Examples might 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).

- Industry
William Bell Scott Iron and Coal: The Industry of the Tyne, (1861). Heroic industrial labourers brandish hammers in the foreground with Stephenson’s high-level bridge, crossed by a train in the background. A celebration of steam power and its products which is more allegory than narrative. Iron is symbolised by the cannon and anchor and Coal by the Davy safety lamp held by the boy.
- 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 5th October 1858, (1858-60) 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.

- 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).
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- Colonies

The Indian Mutiny of 1857-58 produced a number of responses

Henry Nelson O'Neil Eastward Ho! August, 1857 (1858). The departure of a troop ship and its companion Home Again, (1859)

Abraham Solomon The Flight (from Lucknow), (1858)

Frederick Goodall The Campbells are coming: Lucknow September 1857 (1858)

Other points considered to be valid to be given credit.

Topic 4

The Impressionist Period

- 1 To what extent might we consider the work of Cézanne to be Impressionist? Refer to specific examples of his work in your answer.

For Band 4 and above candidates should demonstrate an understanding of both Cézanne's Impressionist-influenced works and those works which might depart from Impressionism.

- After the Romantic and Baroque style of his early period, from 1872 Cézanne turned to a more Impressionist aesthetic while working with Pissarro at Pontoise and later (end of 1872 or early 1873 until 1874) at Auvers-sur-Oise. They sometimes painted the same subjects and frequently re-examined motifs first painted by Pissarro in the late 1860s.
Pissarro Quarry, Pontoise (c.1875) The climbing Path, L'Hermitage, Pontoise, (1875)
Cézanne The House of the Hanged Man, (1873).
- Cézanne's forms are solid and dense and reveal considerable influence of Pissarro. The subject and the clear colour show how close he was to the Impressionists, but the composition has a disconcerting sudden drop from foreground to middle-ground. He worked outdoors with more fluid brushstrokes and made studies of his subjects, marking a distinct difference from the methods used in his early works. His works gained a greater immediacy.
- In 1873 he met van Gogh, and in 1874 he participated in the First Impressionist Exhibition at Nadar's former studio. Cézanne was in Aix for the Second Impressionist Exhibition and did not take part.
- After the poor reception of his works (especially the Portrait of Victor Chocquet) at the Third Impressionist Exhibition he resolved not to take part in any more group shows.
- His attitude to Impressionism was cautious; it was Pissarro's example he adhered to, which was built up patiently by careful and highly considered brushstrokes. This was not as light and spontaneous as Monet's approach.
- Between c.1878 and 1882 Cézanne moved away from the style of other Impressionist painters in search of greater structure, as shown in Bridge at Maincy, (1879), where the surface is covered by flat areas of colour in large, geometric brushstrokes. Water is used for its density rather than the reflective, shimmering surface that so appealed to the Impressionists. Zola's House at Médan, (c.1880); is also executed in short, parallel brushstrokes, applied with a flat brush the so-called 'constructive stroke'. These strokes imply planes in space while producing a simplification and abstraction. Sense of long-term observation not limited to a single vantage point.
- Cézanne's main objection to Impressionism was its lack of solidity and structure and its concern with the ephemeral rather than the patient examination of permanent characteristics and arriving at a deeper examination of shape, form and perspective.
- Still-lives were used for pictorial experimentation and development. Lengthy contemplation and different view points adopted - elongation of round forms. Focused on the problem of perception and representation.

Other points considered to be valid to be given credit.

Topic 4

2 Discuss the contribution to Impressionism of **either** Camille Pissarro **or** Alfred Sisley.

For Band 4 and above candidates should demonstrate an understanding of works that are characteristic of Impressionism by either one of the two artists.

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 idealised appearance and look as though they could have been painted ‘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’) for example The Flood, Saint-Ouen-L’Aumône, (1873) and The Hermitage. Effect of Snow, (1874).
- Pissarro was also very influential on Cézanne’s involvement with Impressionism (see above).
- 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).
- Stylistic crisis in late 1870 and he 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 such as Shepherdess (Young Peasant Girl with a Stick), (1881) and The Harvest, (1882).
- Socio-economic changes in the second half of the 19th 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.

Alfred Sisley (1839-1899)

- Consistently worked *en plein air* and remained faithful to their techniques and the subject matter of the Impressionists. He exhibited at four of the eight group shows in 1874, 1876, 1877 and 1882. He was the least affected by the ‘crisis’ of the 1880s.
- In 1862 he joined the studio of Charles Gleyre and met Monet, Renoir and Bazille. The following year he painted outdoors with them in the Forest of Fontainebleau. His first paintings show a debt to the Barbizon school Chestnut Trees at La Celle-Saint-Cloud, (c.1865).
- While living in Louveciennes and Marly-le-Roi, Sisley’s painting style became quintessentially Impressionist with the application of pure colour in broken brushstrokes and in the treatment of light.
- Sisley was a painter of the country rather than of urban scenes, and figures only played a very minor role in his work.

- Sisley observed the changing and ephemeral effects of weather (especially snow), atmosphere, and the play of light on water.
Bridge at Argenteuil, (1872); Bridge at Villeneuve-la Garenne, (1872); Floods at Marly, (1876); Snow at Louveciennes, (1878); on a visit to England in 1874 he painted Thames scenes.
- His works of the 1870s show carefully balanced compositions whose luminosity is enhanced by the extremely delicate range of colours, often pastel shades of blue, green and red.
- In the 1880s his colours became more varied and the brushwork was more vigorous. In his compositions he placed great emphasis on the sky perhaps influenced by English and Dutch landscapes.
- When Pissarro was asked by Matisse in 1902 ‘What is an impressionist?’ he received the reply that ‘An impressionist is a painter who never paints the same picture, who always paints a new picture’. Matisse then asked ‘Who is a typical impressionist?’ and was given the answer ‘Sisley’.

Other points considered to be valid to be given credit.

Topic 4

3 How does the work of Berthe Morisot **and** Mary Cassatt differ from that of the male Impressionists?

For Band 4 and above candidates should discuss how the work of these two women Impressionists differs from that of their male counterparts. If only one artist is discussed with reference to a male Impressionist the maximum is Band 3. If only one artist is discussed with no reference to a male Impressionist the maximum is Band 2.

- Mary Cassatt (1844-1926) and Berthe Morisot (1841-1895) treated different subject matter to that of their male colleagues. It is also thought that female Impressionists employed a recognisably different painterly touch and pastel palette.
- 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 also portrayed women as liberated and active, Woman in black at the opera, (1879). Compared with Renoir La Loge, (1874) where the woman is the recipient of the male gaze, which is the action of her male companion in the box.
- Cassatt depicted women at private moments that are unconcerned with giving men pleasure Study of a girl arranging her hair, (1886). Such images can be compared to those of Degas, but Cassatt's are neither so impersonal nor 'animal' like retaining more personality and character and the faces are not hidden.
- Some areas of similar subject matter, Morisot Summer's Day, (1879) which depicts two young ladies boating and also employs similar spatial conventions such as the shallow background that Manet and Degas pioneered from Japanese prints. May be compared with Manet Boating, (1874).
- Cassatt and Morisot usually worked on a smaller scale and created less complex and involved compositions.

Other points considered to be valid to be given credit.

Topic 4

4 How did Impressionist painters depict scenes of outdoor leisure **and/or** entertainment? Refer to **at least three** examples of work, each by a different artist.

For Band 4 and above candidates should demonstrate an understanding of Impressionist techniques and subject matter in relation to scenes of outdoor leisure **and/or** entertainment as seen through a discussion of **at least three** relevant examples. If only two relevant examples are discussed the maximum is Band 3, if only one the maximum is Band 2.

- After Hausmannisation the appearance of Paris changed markedly with wide boulevards, apartment blocks, squares and places of entertainment. In this 'new' city there was an increased concept of leisure. These new spaces were unfamiliar and people had to discover how to act and behave.
- Rapid notational strokes of pure colour of the Impressionists could convey the transitory bustle of city life. Blurring effects (halation) taken from early photography and off-centre compositional motifs from Japanese prints. High-valued colours applied in juxtaposed touches and flecks or soft, blended brushstrokes to convey the appearance of reflected light on water or other transitory atmospheric or meteorological effects.
- The Impressionists depicted the people of diverse classes at leisure or enjoying themselves. New social types emerged. At times the classes were depicted alone or with their peers or there were also examples of class mixing such as Renoir Ball at the Moulin de la Galette, (1876) and Degas Woman on a café terrace, evening, (1877).
- Some works show the detached middle/upper class observer, the Flâneur, Degas Place de la Concorde (Vicomte Ludovic Lepic and his daughters), (1875) Caillebotte Young man at his window, (1876) offers an outdoor view onto the new city. Others provide a male viewpoint as if the spectator is the Flâneur Degas, Woman on a café terrace, evening, (1877); Renoir's The Umbrellas, (c.1881 and c.1885)
- Many scenes of leisure in the suburbs at Argenteuil and La Grenouillère.
- Although Manet's Music in the Tuileries Gardens, (1862) and Le Déjeuner sur l'Herbe, (1863) are outdoor scenes of leisure/entertainment, they are not good examples of Impressionism proper.

Other points considered to be valid to be given credit.

Topic 4

5 What was the 'crisis' of Impressionism in the 1880s? Use specific examples to support your discussion.

For Band 4 and above candidates must demonstrate a clear understanding of the 'crisis' and what it represented and use more than one example of an appropriate work to illustrate their discussion. If only one relevant example is discussed the maximum is Band 3.

- Around 1880 the Impressionist artists went through a period of change, which has been referred to as the 'crisis' of Impressionism.
- The period marked the end of the artists' close collaboration and the beginning of a time of individual re-evaluation. Doubts as they questioned whether the form and technique of their art might be the reason for commercial failure. Many of the artists felt dissatisfied with their spontaneous brushwork and casual compositions. Without approaching conventional standards of smooth finish and detailed rendering, the artists chose their motifs more carefully, worked longer on their paintings and considered different ways of arriving at a degree of finish that seemed aimed at making serious works.
- Renoir felt he had to go back to the lessons of the Renaissance. Inspired by earlier art, especially Raphael's frescoes, he embarked on a study of drawing that led to many paintings in the 1880s of the nude, culminating in his Bathers of 1883-7. Unlike Degas's contemporary women bathing in interiors, these women were part of an established European tradition. The Umbrellas, (c.1881 and c.1885) a transitional work that shows both a soft Impressionist style and Renoir's later linear style.
- Degas continued to paint urban subjects, though in a more detached way. The dancers were less frequently shown in the context of performance, and, as in his studies of women bathing, he moved closer to his subjects and reduced their context to essentials. His work with monotypes and other prints, as well as with sculpture, revealed an interest in technical and formal experimentation.
- In the early 1880s Pissarro began to concentrate on peasants, some with close-up presentations such as Young Peasant Woman Drinking her Coffee, (1881). Pissarro turned away from the intuitive Impressionist approach to the colour theories and Pointillist technique of Seurat and the Neo-Impressionists.
- Monet settled at Giverny in 1883, but often went to the coast, but moved from painting the populated resorts to remote places seen from a viewpoint that gave them the strong, flattened shapes he admired in Japanese prints.
- Cézanne moved away from Impressionism c.1878-1882 and turned his interest to interlocking of shapes and the constructive function of brushstroke and colour in his many views of Mont Sainte-Victoire and paintings of bathers.
- Of all the Impressionists Sisley's style changed the least.

Other points considered to be valid to be given credit.

Topic 5

Women in twentieth-century art

- 1 Discuss abstraction in the work of **either** Natalia Goncharova **or** Sonia Delaunay.

For Band 4 and above candidates should give a full discussion of the abstract and/or abstracted work of either artist. If only one experience is discussed the maximum is Band 3.

- 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 brightly 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 and 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 in order 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 described the simultaneous contrasts of colour but also attempted to explain the forces of the universe at work. Sonia's works were closest to Robert's '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.

Other points considered to be valid to be given credit.

Topic 5

- 2 Characterise the sculpture of Barbara Hepworth through an analysis and discussion of **three** of her works.

For Band 4 and above candidates should identify some of the abstracted, biomorphic and string-form characteristics of Hepworth's sculpture through a discussion of three works. If only two examples are discussed the maximum is Band 3 and if only one example is discussed the maximum is Band 2.

- Barbara Hepworth (1903-1975). Enrolled in the Leeds School of Art, where Henry Moore was also a student. Their lifelong friendship and reciprocal influence was an important factor in the parallel development of their careers.
- Hepworth travelled to Siena, Florence and Rome. In Italy she experimented with direct carving techniques, which obviated the need for preliminary maquettes. Direct carving was the most important aspect of her technique until c.1956 when she began to work in bronze.
- Beginning in the early 1930s, Hepworth's sculpture developed steadily toward organic, abstracted shapes with a powerful sense of presence that has often been compared with the serene power of classical sculpture. Hepworth began to develop piercing and a progressive opening of form to light and space. During this period she rid her work of references to the human body from biomorphic to crystalline forms.
- In 1931 Hepworth created an alabaster work entitled Pierced Form, in which a hole was carved through the centre of the sculpture. By creating this abstract, negative space Barbara Hepworth inaugurated one of the most important formal features of her and Henry Moore's subsequent work.
- Abstractions such as Reclining Figure, (1932) are derived from rounded biomorphic forms and natural stones and seem to be the product of long weathering by sea/rain and wind instead of hard work with a chisel. After marriage to abstract painter Ben Nicholson in 1933 she began also to make severe, geometrical pieces with straight edges and immaculate surfaces.
- In the 1930s she travelled to Paris with Nicholson and visited artists including Picasso, Braque, Mondrian, Arp, and Brancusi. While there, she developed an affinity for geometric and biomorphic abstraction and she and Nicholson joined the Association Abstraction-Création before leaving Paris in 1933. This international connection to abstract art was strengthened in the mid-1930s through her, Nicholson's and Moore's association with important artists such as Mondrian, Naum Gabo, and Moholy-Nagy.
- In the late 1930s and '40s she began to concentrate on the problem of the counter play between mass and negative space in sculpture. In such pieces as Wave, (1943-44) the form became increasingly open, hollowed out, and variously perforated, so that the interior space became as important as the mass surrounding it. Opened-up sculpture with tautly stretched strings, such as in Sculpture with Colour, Deep Blue and Red, (1940).
- She began the practice, increasingly frequent in her mature pieces, of painting the works' concave interiors while the sculptural voids were accented and defined by strings stretched taut across their openings Two Figures (1943).
- During the 1950s, Hepworth produced a notable experimental series Groups, clusters of small anthropomorphic forms in marble so thin that their translucence creates a sense of inner life.
- Mother and Child theme important, and frequency of rounded, womb/egg protective forms.
- The figural was always important to Hepworth, even abstract works refer to figures.

Other points considered to be valid to be given credit.

Topic 5

3 Discuss the theme of feminism in the work of Judy Chicago. Refer to specific works in your answer.

For Band 4 and above candidates should fully discuss the theme of feminism in Chicago's work and refer to appropriate examples.

- Chicago's works are all concerned with feminism and the female as subject and maker of art rather than the object.
- In 1970 Judy Chicago established a female art class at Fresno State College, which used consciousness raising techniques from the women's movement to help students 'make art out of the things with which they were really involved'.
- Red Flag (1971) a woman's hand removing a bloody tampon from her vagina. Some have interpreted the tampon as a blood covered penis, a testimonial to the damage to women's perspicacity caused by a lack of images dealing with women's reality.
- Her most famous piece is The Dinner Party, a monumental testament to the collective historical and cultural contributions of women. Begun in 1974 it is a 48ft equilateral triangle with 39 place settings (originally 13 were planned) commemorating women in history and legend and 999 names are inscribed on the marble floor. Each place had a symbolic, larger-than-life-size china-painted porcelain plate rising from intricate textiles draped completely over the tabletop. Each plate featured an image based on the butterfly, symbolic of a vaginal central core. Over 100 women worked on the project. The work affirmed the participation of women in history and commanded respect for women's productions. Place settings include the Egyptian Queen Hatshepsut, Georgia O'Keeffe and Virginia Woolf.
- Birth Project, (1982-85). There are few images of birth in Western art and to fill this gap Judy Chicago produced multiple images of child birth and had them realised through needlework, a rich medium that had been ignored or trivialised in mainstream art and art history. Over 130 needle workers from the United States, Canada, and New Zealand participated in this project. These women worked in their homes sometimes alone, sometimes in groups. Chicago said that the Birth Project was a metaphor for creation.

Other points considered to be valid to be given credit.

Topic 5

- 4 Compare and contrast the depiction of the female nude by female **and** male artists in the twentieth century.

For Band 4 and above candidates should both compare and contrast relevant examples of male and female artists. If no comparison made with a female nude by a male artist, maximum is Band 3.

Areas for comparison and contrast include:

- The female nude as a subject for female artists or as an object for male contemplation;
- The difference between ‘naked’ and ‘nude’. Naked is to be deprived of clothes, the nude is an artistic genre;
- Active and passive nudes and their relationship to the spectator;
- It has been noted that while male artists paid little attention to the faces of nude females or depicted them sleeping, female artists tended to paint fully human female beings.

Female artists

- Suzanne Valadon, (1865-1938). Bold unconventional images of women and the female nude. From ages of 15-28 posed as artist’s model for Renoir, Puvis de Chavannes and Toulouse-Lautrec amongst others, and was encouraged by Degas. Attitude to the female nude was not voyeuristic and was not presented as a beautiful form for male delectation. Nudes are characterised by strong use of line, and candid images. Harshness of line has led some critics to see her work as uncharacteristically ‘virile’. Did not start painting seriously until 1909. Female nude used in Joy of Life, (1911) and The Future Unveiled (The Fortune Teller), (1912). Female figures do not relate to one another and suggest ambiguous and dislocated references. Her unorthodox approach to the female nude has sometimes been associated with her unusual class position and background. However, Valadon did not espouse any feminist cause and was sceptical about organised feminism.
- Paula Modersohn Becker, (1876-1907). Created a number of female nudes on the theme of nurture and mother as heroic figure Mother and Child Lying Nude, (1907). The influence of Gauguin, the Nabis, Cézanne and pre-Cubist Picasso is evident and her heroic mothers assume heavy protective dimensions and anonymous primitive features. Some became types rather than individuals and 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. She confronted her own nudity and painted her own features, addressing herself neither as a commodity, nor as an artist but as a woman. She makes herself into consciously sexual being.
- Frida Kahlo, (1910-1955) also produced numerous nudes mostly self-portraits. They have a strong sense of the projection of identity and of denoting the ‘suffering’ of the artist.
- Cindy Sherman (b. 1954). Her photographs that question female identity and perceived stereotypes tend to be semi-nude, but are acceptable as examples.

Male artists

- Picasso, Matisse, Kirchner, Freud, Brancusi and Henry Moore.
- The advent of the Women’s Liberation Movement and of feminism demanded new ways of considering female representation.

Other points considered to be valid to be given credit.

Topic 5

- 5 Discuss the ways in which some twentieth-century women artists have treated uniquely female experiences such as childbirth **and/or** motherhood.

For Band 4 and above candidates should consider how such experiences have been translated into artistic expression in terms of selection of subject, media and technique. If only one woman artist is discussed, the maximum is Band 3.

- Frida Kahlo, (1910-1955) explored women's 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, 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 dramatic 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. 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 WW2 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.
- 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 sections, 165 part work that uses multiple representational modes (literary, scientific, psychoanalytic, linguistic and archaeological) to chronicle her relationship with her son.
- Barbara Hepworth Mother and Child theme important, and frequency of rounded, womb/egg protective forms.

- Judy Chicago Red Flag, (1971) a woman's hand removing a bloody tampon from her vagina. Some have interpreted the tampon as a blood covered penis, a testimonial to the damage to women's perspicacity caused by a lack of images dealing with women's reality.
- Birth Project, (1982-85) There are few images of birth in Western art and to fill this gap Judy Chicago produced multiple images of child birth and had them realised through needlework a rich medium that had been ignored or trivialised in mainstream art and art history. Over 130 needle workers from the United States, Canada, and New Zealand participated in this project. These women worked in their homes sometimes alone, sometimes in groups. Chicago said that the Birth Project was a metaphor for creation. '

Other points considered to be valid to be given credit.

Topic 6

Painting in Paris 1900-1914

- 1 Characterise the Blue **and** Pink (Rose) periods of Picasso and consider what changes took place in the subject matter depicted.

For Band 4 and above candidates should identify the characteristics of both periods and comment on changes of subject matter. If only the Blue or Pink (Rose) period is discussed, or if both are discussed but with no mention of changes in subject matter, the maximum is Band 3.

Blue Period - end of 1901 until 1904

- In works such as Self-portrait, (late 1901) and Celestina, (1903) he focused on outcasts, beggars and invalided prostitutes.
- La Vie, (1903) was a complex Symbolist allegory which probably has an autobiographical element though the figure has features of Casagemas.
- Picasso returned in April 1904 to Paris, where he settled in a studio at Le Bateau Lavoir and he made France his home. He began a liaison at this time with Fernande Olivier, whose features were given to many of his female figures during the next few years.
- The Blind Man's Meal, (1903) has a gaunt, impoverished figure in bare surroundings.
- The end of the Blue Period was marked by an exhibition in October 1904 at the Berthe Weill Gallery of 12 works from the previous three years.

Rose Period - end of 1904 to early 1906

- By the end of 1904 the colour schemes and subject-matter of Picasso's paintings brightened and his pictures began to be dominated by pink and flesh tints and by delicate drawing.
- Subjects included a fascination with images of saltimbanques, harlequins and clowns, these may be linked both to frequent visits to the Cirque Médrano and to an identification with such characters.
- Family of Saltimbanques, (1905). Perhaps has portraits of Picasso and members of his circle, sums up his preoccupations during this time and has group of figures who are alienated and unable to communicate with each other, placed in a flattened and disjunctive space.
- Harlequin family, (1905). While Harlequin holds a baby, his nude wife looks at herself in a hand mirror.
- Picasso also became influenced by Cézanne's Bathers and ancient Greek art.
- Girl with a goat, (1906). A nude young girl adjusts her plait, accompanied by a white goat and a younger boy carrying a water jar.
- Boy leading a horse, (1906). Sense of classicised monumentality rose tonality shifting to terracotta and grey.

Other points considered to be valid to be given credit.

Topic 6

- 2 Discuss the depiction of landscape by Fauve artists. How did their approach differ from that of their Post-Impressionist predecessors?

For Band 4 and above candidates should discuss appropriate examples of Fauve landscapes by more than one artist and identify differences in approach from their post-Impressionist predecessors. Accept a wide definition of ‘landscape’ to include beach, port, harbour and urban scenes. Band 3 if only one Fauve landscape artist is discussed.

- While Fauve landscapes had some of the non-naturalistic colours of Post-Impressionist work, they went even further than van Gogh and Gauguin in using colour subjectively and arbitrarily. Fauve artists also appreciated, but moved beyond, the decorative, rhythmic and geometric qualities of Cézanne’s landscapes. They also adopted an intensified and more expressive form of the Neo-Impressionism of Signac and Cross.
- Fauve landscape work had points in common with both Impressionism and Post-Impressionist works, but also departed from both. In the generation before the Fauves, most avant-garde experimentation had taken place in the genre of landscape.
- Like the Impressionists, the Fauves worked out of doors in front of the motif (*en plein-air*). But whereas the Impressionists aimed to capture the actual appearance of light translated into colour, the Fauve approach sought chromatic equivalents for the intensity of light.
- Matisse, in particular, combined landscapes with figures and was interested in arcadian imagery. Matisse’s 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. The title comes from the repeated refrain of Baudelaire’s poem ‘L’Invitation au voyage’. Produced after a stay in St Tropez with Paul Signac.
- Matisse 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. Matisse The Open Window, Collioure; The Sea at Collioure; Derain View of Collioure; Collioure (The White House); The Mountains, Collioure (all 1905).
- Matisse 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. Sun-drenched nude figures relax in harmony with themselves and nature. Landscape studied at Collioure. Joy of Life is not a Fauve work in the sense of the 1905 works; it is a move beyond, far more controlled, calm and tranquil.
- Fauve artists travelled widely, Manguin at St Tropez (1905/6); Derain in London (1906); Dufy and Marquet at Honfleur, Trouville and Fécamp (1906); Braque and Friesz at Antwerp and L’Estaque (1906) and Le Ciotat (1907); Derain at L’Estaque (1906) and Cassis (1907); Matisse returned to Collioure in 1907/8; Dufy at Martigues (1907); Derain at Martigues (1908). Fauve artists were some of the first French painters to take an intense interest in the south and the sleepy fishing villages of St. Tropez, Collioure, L’Estaque, Cassis and Le Ciotat. The experience of the intensity of light was a key element in much Fauve landscape.
- Derain The Trees, (1906); The Thames, London, (1906); The Pool of London, (1906); Charing Cross Bridge (1906); Vlaminck The Seine at Chatou, (1906); Braque Antwerp, (1906); Dufy Old houses along the Honfleur Basin, (1905-06).
- Other points considered to be valid to be given credit.

Topic 6

3 Discuss Robert Delaunay's Orphism. Refer to specific examples in your answer.

For Band 4 and above candidates should both discuss and give some definition of Orphism as well as referring to more than one relevant example.

- 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 disappear 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 contrast, (derived from Neo-Impressionism and from Delaunay's study of Chevreul's theories), 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 was 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 recognised the Eiffel

Tower with a biplane flying overhead, a reference to Louis Blériot, the first man to cross the English Channel by air.

Other points considered to be valid to be given credit.

Topic 6

- 4 Compare and contrast the portraiture of the Fauves with that of the Cubists. Refer to specific examples in your answer.

For Band 4 and above candidates should compare and contrast examples of Fauve and Cubist portraiture. Issues that may be discussed: formal similarities and differences (colour, line, composition, mass and viewpoint); general issues concerning portraiture such as likeness, identity and character.

- Fauve portraits were more concerned with colour, intuition and expression, Cubist portraits about form, space and time and were created over longer periods.

Fauve portraits

- Matisse Woman with the Hat (Mme. Matisse), 1905; Madame Matisse (The Green Stripe), 1905. The Woman with the Hat is bright green with touches of yellow and pink. It was an intuitive, rather undisciplined and direct characterisation, which made its colour innovations seem even more radical. The Green Stripe was simpler with broad colour planes, the two halves of the face are divided by a pea-green stripe. 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. Portrait of Derain, 1905, direct and energetic.
- Derain Portrait of Matisse, (1905); Vlaminck Portrait of Derain, (1905); Van Dongen Modjesko, Soprano singer, (1908)

Cubist portraits

- Picasso painted three of his dealers Wilhelm Uhde; Ambroise Vollard; Daniel-Henry Kahnweiler (all 1910). No concessions to flattery, Uhde almost caricatural with tiny pursed mouth, angular nose and furrowed brow. Agreed that Vollard is a good likeness (cf. photographs) with dome of bald head and closed eyes suggestive of thought and contemplation. Perhaps old master reference to craquelure with exaggerated faceting. Kahnweiler sits at table with hands crossed, the table has Picasso's medicine bottles on it. Wavy, slicked hair visible and at left faint form of Picasso's newly acquired Muyuki mask.
- Some of Picasso's paintings of Fernande Olivier Woman with Pears, (1909) are exercises in formal vocabulary rather than true portraits.
- Gleizes Portrait of Jacques Nayral, (1911). Figure made up of planes, while space around is fragmented and seems to flow.
- Léger Study for Three Portraits, (1910-11) bottom right shows a sequence of hand positions; faceting could represent fragments of continuous time. Influence of chronophotography as in the work of Jules Marey and Muybridge.
- Gris Homage to Picasso, (1912) not strictly a portrait, but will accept. Representation is subordinated to an evenly ordered faceting.
- Metzinger Tea-Time (Le Goûter), (1911). Dubbed 'The Mona Lisa of Cubism'. Combination of multiple viewpoints gathered over time supposedly gave a more convincing notion of reality. Sense of mobility of the artist's vision.

Other points considered to be valid to be given credit.

Topic 6

- 5 How were painters of this period influenced by non-European artistic sources? Refer to specific examples by **at least two** painters.

For Band 4 and above candidates should identify and discuss non-European artistic sources in the paintings of at least two relevant painters. If only one painter is discussed the maximum is Band 3.

- Early 20th century Modernist principles of simplification and reduction to essence were assisted by inspiration from non-European sources particularly African tribal carving and oceanic sculpture. Islamic art and Japanese prints were also consulted.
- Non-European art provided valuable insights and alternatives as appealing to jaded aesthetic palates seeking genuine expression and an unsophisticated and unselfconscious approach. Some borrowings from so called ‘Primitive art’ were based on direct brutality of form to Western eyes though often context and purpose of the source work was unknown or ignored. Some philosophical debates about perception and the nature of reality. In some societies artists seen as visionaries or seers. (The term ‘Primitive’ is not used so much now since it implies western cultural colonialism and a presumption of cultural superiority.)
- Vlaminck acquired some African sculptures late 1905 or early 1906, including a Fang mask from Gabon of indifferent quality. His Bathers, (1908) have faces like Fang masks. For the Fauves the exhibition of Gauguin’s work in 1907 gave a recent example of how ‘primitive’ sources could be utilised.
- In 1907 Derain became close friends of Picasso. They shared an interest in Cézanne, a passion for exotic arts, particularly African sculpture, and an interest in the mystic and esoteric studies of their friends. Derain painted his Bathers (1907) around the same time as Picasso’s Demoiselles d’Avignon.
- Matisse went to Biskra in Algeria in 1906, and during a 1910 visit to Munich he saw Islamic art and Persian miniatures. From mid-November to mid-January 1911 he travelled in Spain, concentrating on the Moorish cities of the south: Seville; Córdoba and Granada. He spent the winter months of early 1912 and 1912-13 in Morocco. Pictures from 1912 are larger, more exotic and richer in colour. Also some influence of Japanese prints.
- Matisse Still-Life with African Sculpture, (1906 -7) includes a small Congolese carved figure. Matisse Blue Nude. (Souvenir of Biskra), (1907). Influenced by Cézanne but anatomical freedom of the figure suggested by African sculpture. Sense of Islamic decoration in background. More obvious Islamic influence in such works as Algerian Woman, (1909) Window at Tangier, (1912); Moorish café, (1912-13); The Riffian, (1913).
- Post-Fauve work Portrait of Madame Matisse, (1913). Matisse at his most Cubist influenced, with his wife’s head appearing like a white Shira-Punu Gabonese mask, which represented a ghost or spirit. André Salmon commented that it looked like ‘a mask of wood, smeared with chalk...a figure in a nightmare.’
- From 1906 Picasso probed the fetishistic/totemic, magical and conceptually simplifying aspects of African sculpture.

The stylisations and distortions of Les Demoiselles d’Avignon seem to have come about in response to African and Oceanic sculpture, examples of which he knew in the collections of friends such as André Derain and in the Musée d’Ethnographie du Trocadéro in Paris, and to ‘primitive’ Iberian stone-carvings (though these were European). 1907 ‘Negro Period’ of Picasso shows influence of Kota reliquary figures in works such as Head and Nude with Raised Arms.

- The relation to African art has also been associated with the conceptual view of Cubism, since such sculptures were held to represent the figure emblematically rather than naturalistically. Small pictorial planes or facets in Picasso's and Braque's work seem related to the simplified geometric surfaces in figures from Ivory Coast, Gabon and New Caledonia.
- As the question is about painting, no credit can be given for information about the sculptures produced by Matisse, Picasso and Derain.

Other points considered to be valid to be given credit.

Topic 7

Figure, Object, Idea and Installation Modern British art c.1960 to the present day**1** Discuss the work of Francis Bacon from c.1960 until his death in 1992.

For Band 4 and above candidates should identify and discuss the main characteristics of Bacon's work within the specified time period.

- Francis Bacon (1909-92) was one of the most individual, powerful and disturbing artists of the period following World War II. Though largely self-taught, he was widely read. His subject-matter and procedures of painting were too personal to be imitated with any real success by other artists.
- By 1961-2 the main characteristics of Bacon's late style were apparent. There was a tendency in works other than small studies to be on a large and grand scale. Most of these pictures are of a strongly lit single figure, usually male, standing or seated in a claustrophobic, windowless interior. The large triptychs that he began to make at intervals from 1962, starting with Three Studies for a Crucifixion, (1962). Bacon also produced small portrait heads of himself and friends, some of which were also mounted together as triptychs e.g. Three Studies for Head of Isabel Rawsthorne, (1965) in which the same head is seen from three different positions.
- Bacon's later work was mainly concerned with his personal life and there are numerous images of people he knew. He found it necessary to paint people he knew well, whom he had seen many times from different angles and with whose features he was familiar.
- He chose to paint from memory and from photographs rather than from life because the process of painting as he now conceived it involved doing great violence to the image in order to intensify it. It was easier to do this without the model. The facial features and limbs are often wrenched and twisted out of shape, though without ever completely losing the original likeness. Some chance methods were used such as throwing a splash of paint at the canvas.
- Bacon's close friend George Dyer was one of his most frequent subjects from the mid-1960s; after Dyer's death on the eve of Bacon's retrospective in Paris in 1971, he painted a number of pictures in his memory, such as Three Figures and a Portrait, (1975) where the treatment of the nude was based partly on illustrations from medical text books. Bacon re-made and re-ordered the human body to jarring effect. Study of the Human Body, (1982) has a truncated male torso, nude except for the cricket pads.
- Bacon was not part of any group or movement and had a highly distinctive and individual handling of paint and colour.

Other points considered to be valid to be given credit.

Topic 7

- 2 Some critics have suggested that a number of modern British artists are more famous for their celebrity than for their art works. Select **one** such artist and discuss the relationship between their public image and their work.

For Band 4 and above candidates should select an appropriate artist and discuss the relationship between the artist's public persona and their art works.

- Many Britpop artists have consciously sought media coverage by means of controversial or offensive art works or by 'stunts' that attract attention as entertainment news.
- Accusations levelled against such figures include, gratuitous bad taste, lack of skill, childish or facile ideas inflated into grandiose projects, works that blur the lines between art and popular culture or entertainment. Conceptualism has been reclaimed by contemporary British artists, who are reviving the Duchampian tradition of 'ready-made' sculpture.
- Damien Hirst has often divided critics for the controversial content of his works, his lack of (or perceived lack of) conventional artistic 'skill' and his manipulation of the print and television media. Damien Hirst, figurehead of the Sensation BritArt generation in the 1980s/90s, has made the most impressive reinterpretation of Duchamp, with various dead animals encased in formaldehyde: The Physical Impossibility of Death in the Mind of Someone Living, (a tiger shark, 1991). The title invites thoughts about how death is considered both in modern society and by the individual. Modern death rituals tend towards an avoidance of the subject, almost to the point of taboo. Tensions and paradoxes created by the displacement of the shark from the natural environment into a gallery context, yet seen in a sea-like liquid. Some consideration of the category of art being seen, is it sculpture?, is it even art?
- A Thousand Years, (1990). Steel, glass, flies, maggots, MDF, insect-o-cutor, cow's head, sugar and water. A life cycle piece.
- Mother and Child Divided, (1993). A cow and her calf cut from head to tail, placed in tanks and so placed that the spectator can walk between the two halves.
- Hirst has embraced the cult of celebrity and has produced numerous books and is as likely to be found in the news pages of newspapers as on the art pages.
- Similarly Jake and Dinos Chapman revel in controversy and accusations of a lack of taste or good judgement. All of their assemblages are produced with an extremely high level of model-making skill.

Other points considered to be valid to be given credit.

Topic 7

3 Examine the ideas about time, transience and nature present in the work of Andy Goldsworthy.

For Band 4 and above candidates must identify and discuss works by Goldsworthy that evoke notions of time, transience and nature. Such ideas are conveyed by the effects of time and the seasons which change, erode and often destroy the works produced.

- Andy Goldsworthy (b.1956) works in the open air with natural materials such as stones, leaves and ice.
- 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.
- Statement of aims in Collaboration with Nature, (1990).
- The changeable British weather gives both transience and urgency to sculptures that can melt, fall over or be blown away. His work is ephemeral and contains notions of transition and mortality.
- Goldsworthy has worked on over 70 projects and many examples are possible.
 - Icicle Stack, (1978).
 - Snowballs in Summer, (21 June (Midsummer’s Day) 2000). Thirteen giant snowballs placed on London streets and left to melt in the heat of the longest day. As they disappeared they left behind the materials that Goldsworthy packed into them: sheep’s wool, crow feathers, chestnut seeds, ash seeds, Scots pine cones, elderberries, barley, metal, barbed wire, branches, chalk, pebbles and highland cow hair. Some of the materials within the snowballs resonated with their locations: those which contained Highland cow hair and sheep’s wool were sited near Smithfield Market. The snowball full of Scottish red stone was left in the Curve Gallery to melt, and as it did it produced a “snowball painting,” leaving an ochre stain on the floor.
 - Poppy Petals, (1984). A seven foot long ribbon of red poppy petals that Goldsworthy stuck together with saliva that lasted just long enough to be photographed before the wind carried it off. Also associations with memory and war remembrance.
- 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 wholly documentary but taken to emphasise atmosphere and mood.
- Goldsworthy’s work has reached wider audiences by the publication of his books of photographs ‘Hand to Earth’ (1993); ‘Stone’ (1994); ‘Wood’ (1996); ‘Arch’ (1997); ‘Time’ (2000); ‘Wall’ (2000); ‘Passage’ (2004). The documentary film ‘Rivers and Tides; Working with Time’, (2000) by Thomas Riedelsheimer has seven short films that portray Goldsworthy at work and underscore the centrality of time to his art. ‘Storm King Wall’; ‘Leaf Horn’; ‘Ice Arch’; ‘Garlic Leaf Line’; ‘Black Stone/Rain Shadow’; ‘Ice Cake’; ‘Coloured Leaf Hole’.

Other points considered to be valid to be given credit.

Topic 7

4 Discuss the importance of the Turner Prize to Modern British art.

For Band 4 and above candidates should demonstrate a thorough understanding of the prize's importance.

Importance lies in some of the following: public exposure; patronage; critical debate; range of media and national identity.

- The Turner Prize was formed in 1984 by the Patrons of New Art (as part of the Friends of the Tate Gallery) with the aim of encouraging the collection of contemporary art. The prize (£25,000) is awarded to a British artist, under the age of 50. The artist is recommended for their contribution to the visual arts and their achievement within their given fields over the past 12 months. Each of the other short listed artists is awarded £5,000.
- The regulations have changed somewhat since the first year (1984) where it was awarded to 'the greatest contribution to art in Britain in the previous 12 months'. This included critics and administrators as well as artists. Since 1991, only artists have made the shortlist. They are chosen by a jury, one of whom is the director of the Tate Gallery, and the prize is now sponsored by Gordon's. Since 1991 television coverage of the prize has been provided by Channel 4, who were also sponsors until 2004. The increased media attention has led to much dispute about the resulting pretentious showcasing and self-regard inherent in many of the competing entrants.
- Television coverage has brought the avant-garde into the mainstream of popular consciousness.
- Recent awards have favoured non-painterly practitioners such as conceptual artists, sculptors and installation artists. The trend to ignore painting was reversed (perhaps predictably) with the 1998 prize going to the exuberant, humorous and irreverent paintings of Chris Ofili. The award to such artists as Rachel Whiteread (1993), Damien Hirst (1995) and Gillian Wearing (1997) provoked much controversy in the popular press.

WINNERS and Shortlists

| Year | Winner | Shortlists |
|------|--------------------|---|
| 1984 | MALCOLM MORLEY | Richard Deacon, Gilbert and George, Howard Hodgkin, Richard Long |
| 1985 | HOWARD HODGKIN | Terry Atkinson, Tony Cragg, Ian Hamilton Finlay, Milena Kalinovska, John Walker |
| 1986 | GILBERT AND GEORGE | Art & Language, Victor Burgin, Derek Jarman, Stephen McKenna, Bill Woodrow |
| 1987 | RICHARD DEACON | Patrick Caulfield, Helen Chadwick, Richard Long, Declan McGonagle, Thérèse Oulton |
| 1988 | TONY CRAGG | No shortlist |
| 1989 | RICHARD LONG | Gillian Ayres (commended), Lucian Freud, Guiseppe Penone, Paula Rego, Sean Scully, Richard Wilson |
| 1990 | No Prize | No Prize |
| 1991 | ANISH KAPOOR | Fiona Rae, Ian Davenport, Rachel Whiteread |
| 1992 | GRENVILLE DAVEY | Damien Hirst, David Tremlett, Alison Wilding |
| 1993 | RACHEL WHITEREAD | Hannah Collins, Vong Phaophanit, Sean Scully |
| 1994 | ANTONY GORMLEY | Willie Doherty, Peter Doig, Shirazeh Houshiary |
| 1995 | DAMIEN HIRST | Mona Hatoum, Callum Innes, Mark Wallinger |
| 1996 | DOUGLAS GORDON | Craigie Horsfield, Gary Hume, Simon Patterson |
| 1997 | GILLIAN WEARING | Christine Borland, Angela Bulloch, Cornelia Parker |
| 1998 | CHRIS OFILI | Tacita Dean, Cathy de Monchaux, Sam Taylor-Wood |
| 1999 | STEVE McQUEEN | Tracey Emin, Steven Pippin, Jane and Louise Wilson |

| | | |
|------|-------------------|--|
| 2000 | WOLFGANG TILLMANS | Michael Raedecker, Tomoko Takahashi, Glenn Brown |
| 2001 | MARTIN CREED | Richard Billingham, Isaac Julien, Mike Nelson |
| 2002 | KEITH TYSON | Fiona Banner, Liam Gillick, Catherine Yass |
| 2003 | GRAYSON PERRY | Willie Doherty, Anya Gallaccio, Jake and Dinos Chapman |
| 2004 | JEREMY DELLER | Kutlug Ataman, Langlands & Bell, Yinka Shonibare |
| 2005 | SIMON STARLING | Darren Almond, Gillian Carnegie, Jim Lambie |
| 2006 | TOMMA ABTS | Phil Collins, Mark Titchner, Rebecca Warren |

Other points considered to be valid to be given credit.

Topic 7

5 Discuss the depiction of the human body in the work of **two** British artists active in the past forty years.

For Band 4 and above candidates must discuss (and not merely describe) how the human body has been depicted by two relevant British artists. If relevant work by only one British artist is discussed the maximum is Band 3.

- Huge number of possible examples in both painting and sculpture and many possible artistic interpretations of the body as self, other, as a machine or as meat.
- Freud's bulky, awkward, angular poses of his portrait sitters, who are frequently nude.
- Hockney's figures range from pop art creations, to portraits and homoerotic male nudes in and around Californian swimming pools.
- Gilbert and George using themselves in their performance art.
- Jake and Dinos Chapman's, mutant child mannequins infected with libido and having displaced genitalia.
- Sarah Lucas' witty metonyms for male and female bodies occur in her work, Au Naturel, (1994). On a grubby mattress a bucket and two melons are alongside two oranges and an upright cucumber.
- Gormley's, 'Gorms' in Field (numerous examples in the 1990s, one for the British Isles in 1996) and the massive Angel of the North, (1995).
- Damien Hirst's Hymn, (2000) 20 ft tall bronze and shining coloured enamel version of Humbrol's Anatomy Man, a Young Scientist toy.

Other points considered to be valid to be given credit.