



A-Level

History of Art

HART3
Final Mark Scheme

2250
June 2017

Version/Stage: v1.0

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

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

Further copies of this mark scheme are available from aqa.org.uk

HART3

Aims

When you are marking scripts your aim should be:

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

Approach

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

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

The Principles of 'Best Fit'

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

A grid is used which, while recognising the need to consider different aspects of each response (AO1, AO2, AO3 and AO4), also attempts to consider the response as a whole.

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

The Marking Grid

The marking grid covers the generic qualities of all essays written as responses on this paper in terms of their knowledge (AO1), their understanding (AO2), their ability to communicate (AO3) and Synopsis (AO4).

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

Annotating Scripts

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

This will help

- you with making accurate judgements and it will help any subsequent markers to identify how you are thinking, should adjustments need to be made;
- annotate each script clearly and concisely with AO related comments and in a way that makes it clear to other examiners how you have arrived at the numerical mark you have given the script.

To this end you should:

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

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

Unit 3 Mark Scheme

Mark range		AO1 Knowledge Source, select, recall material to demonstrate knowledge effectively	AO2 Understanding Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments	AO3 Communication Present a clear and coherent response	AO4 Synopsis Apply knowledge and understanding of the relationships between aspects of art historical study
Band 7 26 – 30	Excellent response to the question	<ul style="list-style-type: none"> Wholly accurate, detailed and appropriate sourcing, selection and recall Entirely inclusive description 	<ul style="list-style-type: none"> Excellent and sustained analysis and discussion Thoroughly relevant and well-considered argument and judgement 	<ul style="list-style-type: none"> Thoroughly clear, coherent and accurate use of language Sustained and wholly relevant organisation of material 	<ul style="list-style-type: none"> Thorough application of art historical skills Explicit understanding of art historical relationships
Band 6 21 – 25	Good response to the question	<ul style="list-style-type: none"> Accurate and appropriate sourcing, selection and recall Comprehensive description 	<ul style="list-style-type: none"> Good analysis and discussion Germane argument and judgement 	<ul style="list-style-type: none"> Very clear, coherent and accurate use of language Competent organisation of material 	<ul style="list-style-type: none"> Effective application of art historical skills Good understanding of art historical relationships
Band 5 16 – 20	Competent response to the question	<ul style="list-style-type: none"> Generally relevant sourcing, selection and recall Relatively comprehensive description 	<ul style="list-style-type: none"> Competent analysis and discussion Some meaningful argument and judgement 	<ul style="list-style-type: none"> Clear, coherent and accurate use of language Adequately effective organisation of material 	<ul style="list-style-type: none"> Competent application of art historical skills Adequate understanding of art historical relationships
Band 4 11 – 15	Limited response to the question	<ul style="list-style-type: none"> Limited sourcing, selection and recall Partial description 	<ul style="list-style-type: none"> Simplistic analysis and discussion Limited argument and judgement 	<ul style="list-style-type: none"> Limited clarity, coherence and accuracy of language Some appropriately organised material 	<ul style="list-style-type: none"> Limited application of art historical skills Simplistic understanding of art historical relationships
Band 3 6 – 10	Basic response to the question	<ul style="list-style-type: none"> Some relevant sourcing, selection and recall Basic description 	<ul style="list-style-type: none"> Basic analysis and discussion Simplistic argument and judgement 	<ul style="list-style-type: none"> Generally clear, coherent and accurate use of language Basic organisation of material 	<ul style="list-style-type: none"> Elementary application of art historical skills Rudimentary understanding of art historical relationships
Band 2 1 – 5	Inadequate response to the question	<ul style="list-style-type: none"> Poor sourcing, selection and recall Weak description 	<ul style="list-style-type: none"> Little or ineffective analysis and discussion Little or no argument and judgement 	<ul style="list-style-type: none"> Unclear and inaccurate use of language Ineffective organisation of material 	<ul style="list-style-type: none"> Inadequate application of art historical skills Ineffective understanding of art historical relationships
Band 1 0	No attempt to address the question or meet assessment objectives				

Questions that require at least three examples

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

Questions that require two examples

- If only one example is given the maximum is 15 marks
- If no examples, or inappropriate examples are given the maximum is 5 marks

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

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

Topic 1 Art and architecture in fifteenth-century Europe

- 01** Discuss how **three** fifteenth-century paintings **and/or** sculptures convey a narrative. Select your examples from the work of **at least two** artists. **(30 marks)**

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

The question requires candidates to

- Select three fifteenth-century narrative paintings **and/or** sculptures by at least two artists.
- Discuss how narrative is conveyed in each example.

Definition of a narrative

- A representation of a story, sequence of events, or a particular scene from a story or sequence of events.
- The story or sequence of events can be actual, apocryphal, or invented.
- A painting can be understood as an individual subject or a narrative cycle or series eg Masaccio and Masolino *Life of St Peter*, (c.1424-28), Brancacci Chapel, Florence.
- Individual actions not associated with a story are inadmissible eg Piero della Francesca *Madonna of Mercy* (1445).

Ways in which narrative is conveyed

- Narrative might be a single scene or conveyed by continuous narration.
- Arrangement of composition to assist in storytelling.
- Pose and gesture of characters to convey narrative meaning and the relationship between them.
- Clear identification of characters ensures narrative is comprehensible.
- Strategies for conveying narrative between two scenes within a cycle such as directional movement, figural repetition and continuation of landscape or architectural settings.

Possible examples might include

Masaccio *The Tribute Money* (c.1427)

Discussion of narrative methods

- Fresco 247 cm x 597 cm, commissioned by the silk merchant, Felice Brancacci for family chapel in Sta Maria del Carmine, Florence.
- Part of a narrative cycle dedicated to the Life of St Peter.
- Christ is the central figure in this subject about paying the temple tax at Capernaum.
- Christ and saints have haloes- the tax collector is in contemporary clothes.
- Continuous narrative -St Peter appears three times (next to Christ, taking the coin from the fish's mouth at left and paying the tax collector at the right).
- Tax collector appears twice- seen from back in centre and receiving tribute from St Matthew.
- Contemporary reference to the *Catasto*- Florentine wealth tax, imposed in 1427.
- Bare landscape setting and geometric urban setting at right.
- Figures are sharply characterised and dextrously grouped to exchange gestures and convey narrative.
- Powerfully modelled and fall of light over the painted figures is from the same direction as the real light of chapel.
- Emotional involvement of figures and anatomical accuracy.
- Influence of the perspective and mathematically proportioned spaces of Brunelleschi and the

anatomy, heavy draperies and dignified grandeur of sculptures of Donatello and Nanni di Banco.

Donatello *The Feast of Herod* (c.1427)

Discussion of narrative methods

- Bronze relief panel, 60 cm x 60 cm, on hexagonal font of the Siena Baptistery.
- Continuous narrative set within an innovative single-point perspective system.
- Three separate levels of action within a classical architectural framework.
- In the foreground, Herod recoils in horror at the presentation of St John the Baptist's head on a salver.
- From this action, other figures react.
- At the left two children look at the head, yet turn their bodies to flee.
- Hand gestures and poses communicate shock and revulsion - a seated guest flinches and half covers his face with his right hand.
- Barefooted Salome has just completed her final dance steps.
- In the middle ground, a musician plays the viol with two other figures.
- In the background a servant with the Baptist's head on a salver meets Herodias and her servants.
- Use of low relief (*rilievo schiacciato*) allows large cast of characters to be accommodated.
- Action made more dramatic and effective by being set on a tiled floor with transversals and orthogonals.
- Diminution of scale of figures.
- Top of table is tilted to reveal plates and cutlery.

Piero della Francesca *The Baptism of Christ* (1450s)

Discussion of narrative methods

- Central section of a polyptych in chapel of St John the Baptist in the Camaldolese Abbey, Borgo San Sepolcro.
- Tempera on poplar panel 167 cm x 116 cm.
- Moment depicted is when the Baptist pours water from a ceramic bowl over the praying Christ.
- Christ, in exact centre of the panel, stands in the River Jordan - though not in water. A medieval legend maintained that the river miraculously dried up when He entered it.
- Above Christ's head is the dove of the Holy Spirit.
- Dove is foreshortened to give it a visual liaison with the clouds in the blue sky.
- At the left is a group of three angels - one of whom engages with the viewer.
- The hand gestures of the two angels closest to Christ represent Concordia - and may be a reference to the 1439 Council of Florence, whose goal was to unify the Western and Eastern churches.
- Behind the main group, another figure, already with his feet in the river, pulls his shirt over his head - presumably in preparation for his own baptism.
- In background are a group of elaborately dressed figures - whose costumes are reflected in the water. Perhaps Eastern representatives at the Council of Florence- or simply Sadducees and Pharisees.
- Christ is shown from the front, the Baptist in profile - clear spatial relationship between the two.
- Narrative includes references to Christ's future destiny - Angel at Christ's right is robed in violet, the colour of the Passion. That angel also wears the laurel crown of a martyr.
- Rigorous and measured geometrical composition creates narrative clarity.
- Figures cast no shadows and with the pale colours, create a still, almost supernatural effect.
- Town in distance may be Borgo San Sepolcro and provides local reference to altarpiece.

- Scrubby and arid landscape seems typical of Umbria.

Other points considered to be valid to be given credit.

Topic 1

- 02** Fifteenth-century religious paintings often include donors. Examine **three** appropriate examples **and** comment on the purpose and meaning of the inclusion of the donors in each. **(30 marks)**

If no commentary on purpose and meaning of donors, the maximum is Band 4.

The question requires candidates to

- Select three fifteenth-century religious paintings including donors.
- Examine the examples.
- Comment on the purpose and meaning of the inclusion of the donors in each example.

Definition of religious painting

- A painting on a Biblical or Christian subject.

An examination should include

- Titles, dates, medium.
- Examination of form (eg composition, textures, colour, scale, visual effect of medium etc).
- Examination of subject (eg figures, poses, gestures, setting etc). Examination of contexts (eg time and place of creation, historical circumstances, patronage etc).

Commentary on purpose and meaning of donors might include

- Identity and status of the donor.
- Donors were never the main subject of religious paintings.
- Reasons for the commission and inclusion.
- Pose and position of donor within or adjacent to the religious scene - usually as witnesses to a holy event.

Possible examples might include

Robert Campin and assistant (Master of Flémalle) *Mérode Altarpiece* (*Annunciation triptych*) (c.1427-32)

Examination

- Hinged triptych, oil on oak panels, central panel 64.1 cm x 63.2 cm, side panels each 64.5 cm x 27.3 cm.
- Small, portable altarpiece.
- Main scene shows the *Annunciation*.
- Mary reads while the Angel Gabriel appears - she does not react to his presence.
- Emphasis on the Annunciation as a real event - neither Mary nor Gabriel has haloes.
- Setting is a contemporary interior.
- Golden rays from left oculus carry a miniature Infant Christ, holding a cross, flying towards Mary.
- Folds of Mary's dress highlight her womb - and the moment of Incarnation.
- Light imperceptibly passing through glass is a metaphor for Holy Spirit harmlessly entering the Virgin's womb.
- Table is tilted up and may represent an altar.
- Naturalistically rendered domestic objects have a symbolic meaning - a vase holds a lily, emblem of Mary's purity and virginity, the suspended bronze laver and the candlestick are also Marian symbols.

- Multiple perspectives and figures seem too large for the space they inhabit.
- In the right panel St Joseph, the carpenter, has made mousetraps - as a reference to trapping Satan. He is piercing holes in a board - perhaps the lid of a bait-box to capture Satan or a spike-block for use at the Crucifixion.
- Tools have symbolic meanings as instruments of the Passion, including hammer, nails and pliers.
- In the background is a view of a city - perhaps Tournai, with people strolling about.
- Kneeling donors on left panel.
- The town messenger stands holding his hat - a later addition.
- A cityscape is visible through the portal of a contemporary house.

Purpose and meaning of inclusion of patrons

- Painting is associated with Mechelen and the patron was Peter or Jan Engelbrechts (Inglebrechts).
- Identification was made through the coats-of-arms in the windows of the central panel.
- Engelbrecht means 'angel brings'- so the Annunciation would be an appropriate subject for a family devotional painting.
- For private devotion rather than public display.
- The man has removed his hat and his wife holds a rosary.
- Husband and wife have different facial expressions - he seems to be observing the event, she is lost in thought.
- This difference is probably due to the woman being added later, after the marriage had taken place.
- Both are very soberly dressed.
- Cityscape gives the painting a local setting.
- Though in a separate panel, the step and open door of the donors' space indicates some form of inclusion in the Holy scene.
- Some reference to good housekeeping and to wifely virtues present in the main scene - perhaps to remind the patron's wife of her obligations.
- Armorial shields were added later.

Masaccio *Holy Trinity* (c.1425)

Examination

- Fresco, 667 cm x 317 cm at Santa Maria Novella, Florence.
- Christ on the cross, with God the Father behind and the dove of the Holy Spirit descends between the face of God the Father and the halo above Christ's head.
- Below are the Virgin (left) and St John the Evangelist (right).
- The Holy figures are all present within an arched space with a coffered vault.
- The painted figures are life-size and the eye level of the viewer is at the same height as the eye level from which the perspective is constructed, so that the donors appear to be kneeling in front of the painted architecture.
- Two vanishing points are perhaps suggestive of different levels of existence - the everyday and mundane world of the donors and spectator and the supernatural presence of the Trinity that stands beyond time.

Purpose and meaning of inclusion of patrons

- The patrons have been identified as members of the Lenzi family or, more recently, Berto di Bartolomeo del Bandeario (left) and his wife (right).
- Theme is of judgement and a plea for the donors to pass from the earthly life to reach salvation - via their endless prayers and profession of faith.

- Below the donors, the depiction of the tomb of Adam (or Everyman) with a skeleton has inscription that translates as 'I was once as you are and what I am you also shall be' - a *memento mori* (Latin 'Remember that you will die'), referring to the fragility and brevity of human existence.

Domenico Ghirlandaio The Adoration of the Shepherds (1485)

Examination

- Altarpiece of the Sassetti Chapel in the church of Sta Trinità, Florence, which is situated opposite the Sassetti family palace, tempera on panel, 167 cm x 167 cm.
- Virgin kneels in prayer with the haloed Christ Child exposed on one corner of her mantle, with a bundle of hay for a pillow.
- Joseph twists his body to look behind at the distant angel in the sky guiding the Three Magi - he forms a link between foreground and background.
- At right, three shepherds bring gifts.
- The manger is an antique sarcophagus with an inscription promising 'my tomb will produce a new deity' - sense of fulfilled prophecy in the shape of Jesus Christ.
- Many other ancient Roman remains are visible- to denote how Christianity has supplanted Paganism.
- Winding procession of Magi in the background pass through a Roman triumphal arch, with an inscription to Pompey.
- In the background on the right is a view of Jerusalem with the Dome of the Rock visible.
- Atmospheric perspective is used to suggest great distance.
- Highly developed sense of naturalism - especially in the ox and ass as well as vivid characterisation, the three shepherds are so individualised as to seem like portraits.
- In the centre foreground are a large stone (pun on the word Sassetti - little stone), and a goldfinch (symbolic of the Passion).

Purpose and meaning of inclusion of patrons

- Personal significance to the Sassetti family is provided by the kneeling presences of Francesco, at the right, and his wife, Nera Corsi at the left of the altarpiece.
- Painted in fresco, like the narrative cycle, on the life of St Francis that occupies the side walls and two registers above the altarpiece, the donors do not share the same space as the Holy event, but are seen in profile against fictive expensive marble.
- Piety of the husband and wife are demonstrated by having them praying to the Christ Child for eternity.
- Though a private chapel, it was visible from the main body of the church and the presence of the donors added to the prestige of the family.

Other points considered to be valid to be given credit.

Topic 1

- 03** Discuss the subject matter **and** the use of materials in **three** fifteenth-century sculptures of a single figure. Select your examples from the work of **at least two** artists.

(30 marks)

If only subject matter or use of materials is discussed, the maximum is Band 4.
If the work of only one artist is chosen the maximum is Band 4.

The question requires candidates to

- Select three fifteenth-century sculptures of a single figure by at least two artists.
- Discuss the subject matter of the examples.
- Discuss the use of materials of the examples.

Definition of a single figure sculpture

- Carved or modelled three-dimensional free standing or relief work of one figure.
- 'Figure' requires some corporeal inclusion - so head-only busts/reliquaries are not allowed.

General points about the discussion of subject matter

- Discussion of who the individual figure is.
- Type of subject matter - religious, secular, portrait etc.
- How he or she is represented- via pose, gestures, clothing accessories etc.

General points about the discussion of the use of materials

- How the materials are used to represent the figure.
- Technical capacity of material to enable poses to be fixed.
- Surface finishing to suggest different textures - flesh, fabrics etc.

Possible examples might include

Lorenzo Ghiberti *St John the Baptist* (1413/14)

Subject matter

- St John the Baptist - ascetic and preacher on the banks of the Jordan as well as Baptiser of Jesus Christ.
- Patron saint of the Arte di Calimala (the wool merchants' guild), who commissioned the work for Orsanmichele, Florence.
- Stands in Gothic niche on façade of the building.
- Figure is articulated beneath the ample robe - prominent treatment of the saint's robes may be related to the guild's trade.
- Saint has elongated features and pronounced cheekbones - a reference to his asceticism and/or optical compensation.

Use of material

- Bronze, height 255 cm.
- Free-standing over life-size statue.
- Cast in one piece.
- First monumental bronze figure of modern times and an extraordinary technical achievement.
- Highly chased with crisp detail of goatskin cloak and hair and beard.
- Ghiberti created an impression of the body and its clothing as two largely independent layers of equal importance.
- Modelling and casting allows for the use of voluminous swirling drapery with deep folds and

furrows.

- Multiple curves and undulations with a sense of grace.

Donatello *David* (1430s-1450s)

Subject matter

- Youthful David slew giant Philistine Goliath. Old Testament, 1 Samuel, Chapter 17.
- The unlikely victory of the immature David against the powerful brute Goliath was the work of God.
- Moment of pensive victory after the battle.
- Free-standing just under-life size statue.
- Nude (except for hat and footwear) David stands with sword in hand above decapitated head of Goliath.
- Elegant *contrapposto* pose with even a suggestion of effeminacy.
- Designed to be viewed in the round - to enable accumulation of details to be seen - such as the wing of Goliath's helmet caressing David's right leg.
- For the Medici family - links with imagery of Mercury might suggest commerce.
- David also a powerful symbol for the city of Florence - of the victorious underdog.
- Form of sculpture suggests advanced and cultivated taste.
- Sculpture is at once religious, civic and private.

Use of material

- Gilded bronze, height 158 cm.
- Tensile strength of bronze allows arms to be extended from the body
- Bronze allows sharp and crisp detail and smooth modelling of body.
- Use of bronze and nudity of figure refer back to ancient exemplars.

Donatello *Mary Magdalen* (after 1453)

Subject matter

- Mary Magdalen, a former harlot, was a repentant sinner, who had given up her life of luxury to follow Christ.
- Free-standing Mary is in an attitude of prayer.
- Her hair extends below her waist and hides her pubic region.
- She wears a rough gown, so carved as to resemble hair, or flame-like forms.
- This 'garment' does not cover Mary's body - rather it seems to 'grow' from it.
- Natural clothing is a reference to her life in the wilderness.
- Shows that salvation was possible for everyone.
- Often depicted as youthful and pretty, here the ravages of old age are emphasised.
- Shown without usual attributes of skull, cross and ointment.
- Emaciated, hollow-eyed, almost toothless figure - wasting away through fasting and abstinence.
- Brutal, almost horrific rendering.
- Subject expresses individuality and is a radical departure from classical models.

Use of material

- Painted and gilded wood, height 188 cm- over life-size.
- Terra-cotta and flesh tones were used to give her a leathery, tanned appearance and gilded streaks were added to her hair to enhance its redness.

- Deep carving of wood enhances expressive qualities and conveys the physical deterioration of Mary Magdalen.
- Poplar wood is a sympathetic medium with which to suggest hair and cloth.

Other points considered to be valid to be given credit.

Topic 1

- 04** How were architects from this period influenced by classical antiquity? Refer to **three** fifteenth-century buildings in your answer. **(30 marks)**

The question requires candidates to

- Select three examples of fifteenth-century architecture that were influenced by classical antiquity.
- Discuss the nature of that classical influence - formal, symbolic, typological, technical etc - on each selected examples.
- Borrowings or inspiration from Early Christian and Romanesque buildings that fifteenth-century architects thought to be examples of ancient Roman architecture are acceptable.
- Whole buildings and significant additions to buildings are both acceptable.

Influence of classical antiquity might be considered as

- Influence of surviving ancient buildings - such as the *Colosseum* and *Pantheon*.
- Classical motifs and details, especially the use of the classical orders.
- Inspiration of building types.
- Writings of Vitruvius - printed 1486 - regularisation of classical orders.
- Writings of Alberti *De Re Aedificatoria* completed 1452 - discussion based on Vitruvian concepts of strength, utility and beauty.
- Overall symmetry and proportion.
- Techniques of construction.

Possible examples might include

Filippo Brunelleschi *Dome of Florence Cathedral* (completed 1436)

- Feat of engineering based on a new blend of theoretical knowledge combined with practical studies.
- Dome inspired by Pantheon, though the pointed section of the double shell solution is more like a gothic vault than a hemispherical dome.
- Eight major ribs, a little like an umbrella, spring from the angles of the octagon and sixteen minor ribs set in pairs between each pair of major ribs. This idea very probably came from the Florence Baptistery - although Romanesque, then considered to be an ancient temple of Mars
- Herringbone brickwork of the dome's horizontal courses borrowed from antique buildings.
- Tribunes to buttress the dome's thrust are like circular Roman temples with shell niches and Corinthian order.
- Classical lantern, with stilted round arches, Corinthian pilasters, shell niches and volutes acting as buttresses, designed by Brunelleschi but added by Michelozzo after 1446.

Filippo Brunelleschi *Pazzi Chapel*, Florence (c. 1429-61)

- Building, attached to the Franciscan church of Santa Croce, served as a chapter house, teaching room and burial chapel for the prominent Pazzi family.
- Use of the classical language of architecture eg interior Corinthian fluted pilasters, arches, pendentives, order realised as smooth - shafted columns with round entrance arch.
- Centrally planned; central square extended to rectangular plan; diminishing proportions of the three-part elevation of interior; use of modular proportions.
- Central plan is traditional for chapter houses; square and circle, associated with ideal form, and Heaven as a perfect circle.
- Sober appearance associated with 15th century ideas about ancient Roman architecture.
- Architectural elements articulated in grey *pietra serena* set-off against plain white plaster

walls; restricted use of decorative elements with enamelled relief sculpture in tondi in pendentives and in each bay.

Leon Battista Alberti *Sant' Andrea, Mantua* (begun 1472)

- The church housed a much-venerated relic of Christ's blood and was Mantua's foremost pilgrimage shrine.
- Magnificence and grandeur of ancient temples being used for Christian worship.
- Façade is reminiscent of ancient triumphal arches, such as the *Arch of Titus*, and also linked to ancient temples as it is crowned by a pediment.
- Symbolism of the pagan triumphal arch is adopted and adapted to a Christian context.
- Church has a Latin-cross plan with a broad barrel vaulted nave and a domed crossing.
- Dramatic and monumental interior, inspired by antique examples, notably the *Basilica of Maxentius*.
- Extensive use of classical orders - façade is articulated by four giant Corinthian pilasters, with a wider bay at the centre and narrower bays at each side and nave walls are also articulated by giant Corinthian pilasters to form a sequence of alternating small and large bays.
- The columns are not used decoratively, but retain their classical function as load-bearing supports.
- Internal arrangement of the building is mirrored in the façade. Façade and portico are strikingly similar to the internal elevation of the nave walls and to the internal disposition of spaces.
- Large, basilican scale to emphasise the building's importance as the holder of a relic of the Holy Blood and to accommodate pilgrims.

Other points considered to be valid to be given credit.

Topic 2 Art and architecture in seventeenth-century Europe

- 05** Analyse **three** seventeenth-century paintings of religious subjects. How is religious purpose conveyed in each work? Select your examples from the work of **at least two** painters. **(30 marks)**

If analysis only and no discussion of religious purpose the maximum is Band 4.
If the work of only one artist is chosen the maximum is Band 4.

The question requires candidates to

- Select three seventeenth-century religious paintings by at least two painters.
- Analyse the examples.
- Discuss how religious purpose is conveyed in each painting.

Definition of a religious painting

- A painting on a Biblical or Christian subject.

Analysis

- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances, biographical influences etc).

Purpose of religious paintings might include

- Stimulation to prayer and piety.
- Dissemination of sacred stories for didactic purpose.
- The seventeenth century saw significant increase of religious orders which frequently commissioned subjects associated with their founders and patron saints.
- Spectator involvement became important, with a focus on spirituality - to foster a personal relationship with God.
- Council of Trent Decree of 1563 only gave broad recommendations and almost no guidance on style.
- Clarity, simplicity and intelligibility were sought as well as need to avoid error and heresy.
- Religious purpose might also coincide with family concerns for commemoration and social status.

Possible examples might include

Caravaggio *The Entombment of Christ* (also called *The Deposition*) (1603-04)

Analysis

- Oil on canvas, 300 cm x 203 cm.
- Lifeless body of Christ is gently lowered into the tomb, held by Nicodemus and St John, who inadvertently re-opens the wound in His side.
- Elderly Virgin Mary is dressed in blue nun's clothing, Mary Magdalene weeps and Mary Salome (or Cleophas) raises both hands in grief. Three different expressions of female suffering.
- Figures are rotated from the frontal norm to project into space - left elbow of Nicodemus.
- Tomb slab also projects at angle.
- Highlighted heads, hands and faces give a great sense of drama and spectator involvement.
- Use of modelling and chiaroscuro gave the figures a sense of actuality which enhanced their relevance to spectators.

- Christ's body and the way it is held was probably inspired by Michelangelo's *Pietà* and composition also reminiscent of Graeco-Roman reliefs showing a dead hero carried from a battlefield.
- Probably paid for from the legacy of Pietro Vittrice, the original owner of the chapel and a great friend of Pope Gregory XIII (reg. 1572-1585).

Religious purpose

- Altarpiece (one of 12) for the Chiesa Nuova, Rome - Oratorian Fathers.
- Body of Christ elevated over the altar – as place where sacrament takes place.
- Viewer seems to be standing in the space into which the body is lowered - lower edge of canvas about 160 cm from floor level.
- A presentation of the Corpus Domini - body of Christ - rather than a narrative painting.
- Painting affirms the Catholic doctrine of the Transubstantiation- denied by the Protestant Reformation.
- Projecting stone possibly refers to Christ as the corner-stone and foundation of the Church.

Domenichino *The Madonna of Loreto appearing to Saints John the Baptist, Eligius and Anthony Abbot* (c. 1618-19)

Analysis

- Oil on canvas, 241 cm x 170.5 cm.
- Painted for Antonio Salvatore, a goldsmith and hung in the Sacristy of S. Francesco, Fano.
- Virgin and Child, atop the Holy House, appear against a golden backdrop supported on clouds and attended by putti.
- In the centre, Saint Eligius inclines his head upwards. At his feet is a putto with jewellery - Eligius was the patron saint of goldsmiths.
- St John the Baptist at left, holding his cross, engages with the spectator and points to the miraculous apparition.
- At right is St Anthony Abbot, gesturing with both hands, also looking at the celestial appearance.
- Large scale, with monumental figures.

Religious Purpose

- Altarpiece had personal associations for the patron - the altar of his burial place was dedicated to St Eligius and St John the Baptist.
- The Virgin's childhood home in Nazareth had miraculously been transported by angels to Loreto in Italy at the end of the 13th century and was (and still is) a highly important pilgrimage site, with a miracle-working wooden Black Madonna statue.
- Altarpiece glorifies the Virgin as mediatrix and pays tribute to saints with relevance to the patron.

Francisco Zurbarán *St Serapion* (1628)

Analysis

- Oil on canvas, 120 cm x 103 cm.
- Englishman St Serapion, of the Mercedarian Order was martyred by English pirates.
- He was bound between two poles, beaten, dismembered, disembowelled and head partially severed.
- Full, grisly details not given in the painting - covered by the scapular.
- No blood shown - a simple and dignified image.
- Three-quarter length, close-up view of the quietly suffering martyr.

- Quasi-Crucifixion pose is adopted.
- Highly detailed rendition of cowl and triple panels of the cape.
- At time of execution, the picture was titled 'The Blessed Serapion'- canonised in 1728.

Religious purpose

- As well as vows of 'poverty, chastity and obedience', Mercedarians took a vow 'of redemption or blood'. They tried to free captured Christians or took their place as hostages until ransom was found.
- Exemplifies Christian suffering and of resignation before death.
- Cartouche identifies the saint.
- Scarlet, white, and gold shield of the Mercedarian Order pinned onto cape.
- Placed in the 'Sala de Profundis', in the Monastery of the Merced Calzada, Seville, where bodies of deceased monks were laid out - for meditation on lives and deaths of past members.
- An example of the direct and intense spiritualism of Spanish Catholicism.

Other points considered to be valid to be given credit.

Topic 2

- 06** Analyse **three** seventeenth-century painted portraits, each involving **two or more** sitters and discuss how character and identity are conveyed in them.

(30 marks)

If analysis only and no discussion of character and identity are given the maximum is Band 4.

The question requires candidates to

- Select three seventeenth-century portraits containing two or more sitters.
- Analyse the examples.
- Discuss how character and identity are conveyed in them.

Analysis

- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances, biographical influences etc).

Definition of a portrait

- A likeness of a known individual or individuals, usually created during their lifetime or within living memory.
- Self-portraits by artists are allowed.
- Donor portraits are also acceptable, although they often provide limited explorations of character since it was the status of the donor as a witness at a holy event that was emphasised.
- No images of biblical characters or of characters from literature are admissible.

How character and identity are conveyed

- Depiction of facial features and body.
- Composition, pose and gesture.
- Use of clothes and accessories.
- Setting.
- Relationship of the figures portrayed to one another.
- Relationship of spectator to image.

Possible examples might include

Peter Paul Rubens *Self-Portrait with Isabella Brandt* (1609-10)

Analysis

- Oil on canvas, 178 cm x 136 cm.
- A double marriage portrait - almost a document. Ceremony took place on 3 October 1609.
- Rubens and his new bride sit under a honeysuckle bower- symbol of fruitful love.
- Isabella places her right hand on top of her husband's right hand- an emblem of marital fidelity.
- Both sitters stare out at the viewer.
- Underneath her straw hat Isabella wears a married woman's lace cap.

Character and Identity

- Couple appear well-dressed and well-off.
- Rubens has a sword - as befits a gentleman.

- No accessories to indicate that he is an artist.
- Isabella shown as a respectable married woman.
- Intimate yet public declaration that conveys status, happiness and vows of perpetuity.

Rembrandt *The Militia Company of District II under the command of Captain Frans Banning Cocq, (The Night Watch) (1642)*

Analysis

- Oil on canvas, 379.5 cm x 453.5 cm.
- Monumental commemorative group portrait comprising the Arquebusiers' company Captain, Lieutenant, two Sergeants, the Ensign, Drummer and thirteen other militiamen. Only seventeen now visible as painting was cut down at left, removing two faces.
- Contrary to the popular title, it is a daylight scene.
- Only those willing to pay for their own portraits were included in the picture.
- Made for the Arquebusiers' guild hall and displayed with five other militia group portraits.
- Militiamen were volunteers - the officers were wealthy gentlemen and civic figures and the others were tradesmen and merchants.
- Cocq instructs his Lieutenant, Willem van Ruytenburch to start the company marching.
- Considerable animation of figures and variations of poses.
- At extreme right is the drummer Jacob Jorisz and Sergeant Rombout Kemp, with white ruff, passes the order on and holds a halberd. He turns to the helmeted militiaman at his side.
- A man in red primes a musket, an elderly man blows gunpowder away from the pan of his musket after firing, another figure holds a smouldering taper, a dwarf (or child) runs out of the picture space at the left, a helmeted powder boy runs behind Captain Cocq. At the right, a dog trots across.
- At extreme left is helmeted Sergeant Reiner Engelen, holding a halberd.
- Militia flag is held by a standing Ensign Jan Visscher Cornelissen and pikemen are in the right background.
- Brightly illuminated young girl in yellow silk dress was the company mascot.
- She has a white hen attached to her waist by its legs - chicken claw was the symbol of the militia.
- Innovative solution to group portraiture, showing company in action.
- Some scholars suggest Rembrandt included a self-portrait, at rear with face obscured by Sergeant Kemp's hand.
- Above the half-column of the gate of the background is a shield with the names of those depicted.

Character and Identity

- Two principal figures occupy the most advanced and best lit positions.
- Dog serves to isolate the two officers from the group at right.
- Cocq shows his command by holding a long baton, by his expansive gesture and by his black suit, elegant white ruff and scarlet and gold sash.
- Second-in-command van Ruytenburch is shorter than his superior and seems to defer to the Captain. He holds a partisan (short halberd) with a richly decorated blade and the braid of his jacket bears the arms of the city, denoting allegiance.
- Officers and soldiers wear their best parade clothes and are equipped with their finest ceremonial armour, swords, pistols and muskets.
- Group appears to be unified and with a collective purpose.

Diego Velázquez *Las Meninas* (The Maids of Honour) (1656)**Analysis**

- Oil on canvas, 318 cm x 276 cm.
- Depicts an event in the Alcázar palace in Madrid in a room once occupied by Prince Baltasar Carlos (died in 1646), which Velázquez then used as a studio.
- In the centre of the picture is the five year old Infanta Margarita, daughter and then only heir of Philip IV and his second wife Queen Mariana.
- She is the focus of the attention of two ladies in waiting beside her -at the left María Agustina Sarmiento curtsseys and offers the Infanta a drink - on the right Isabel de Velasco seems about to speak.
- At the right are two court dwarves, Maribárbola and Pertusato, who treads on the dozing mastiff.
- Behind stands Marcela de Ulloa, dressed as a chaperone or widow, accompanied by an unidentified male escort.
- In the doorway is the Queen's Palace Marshall José Nieto.
- At the left we see Velázquez himself, brush in hand and facing a canvas and at his side, he carries the key of the Palace Chamberlain.
- On the back wall is a mirror giving the reflections of Philip IV and Mariana.
- Reflection indicated the presence of the King and Queen watching proceedings and added another element of portraiture.
- A summation of Velázquez's artistic pre-occupations with perspective, composition, likeness, light and colour.
- Simultaneously a group portrait, a document of Velázquez's court status and ambition as well as a demonstration of the resolution of the problems of representation.

Character and identity

- This court portrait is more concerned with identity than with an investigation of character.
- Some childhood petulance perhaps evident in attitude of Infanta Margarita.
- Velázquez promotes his own status as a privileged member of Philip IV's court.
- At the time of painting *Las Meninas* Velázquez was trying to be made a Knight of the Order of Santiago - when rejected he only gained membership thanks to the king's intervention and the support of the Pope. The cross of Santiago on his chest was a later addition.
- Private, informal image intended for Philip IV - figures in the painting stare out at his imagined presence.

Other points considered to be valid to be given credit.

Topic 2

- 07** Discuss how narrative and movement are conveyed in **three** seventeenth-century sculptures. Select your examples from the work of **at least two** sculptors. **(30 marks)**

If the work of only one sculptor is chosen the maximum is Band 4.

The question requires candidates to

- Select three seventeenth-century sculptures.
- Discuss how narrative and movement are conveyed in each.

Discussion of narrative and movement

- How the narrative is conveyed - via composition, poses, gesture, accessories etc.
- Movement of figures - individually or collectively - by means of poses, exploitation of technical properties of the material, compositional interplay of figures.
- Consideration of format - free-standing, placed against a wall or relief.

Possible examples might include

Gian Lorenzo Bernini *Apollo and Daphne* (1622-25)

Discussion of narrative and movement

- Marble, life-sized figures, height of group 2.43m.
- Subject from Ovid's Metamorphoses, where nymph Daphne is turned into a laurel tree by her father, the River God Peneus, while Apollo is in amorous pursuit of her.
- Apollo places his left arm around her, while his right arm is extended backwards, to balance his action.
- Moment of transformation is shown and Daphne cries out in surprise and alarm, her fingers sprout leaves, her left leg turns into bark and her toenails become tree roots.
- Subject may have a moral, Counter Reformation meaning - that the pursuit of sensual pleasures is illusory and will lead to disappointment.
- The drapery of Apollo's tunic seems to move with the action and Bernini succeeds in making solid marble appear light and billowing.
- Bernini demonstrated his skillful carving and understanding of materials by having the arms and legs of Apollo and the hands of Daphne unsupported.
- Apollo based on *Apollo Belvedere* - sense of emulating and going beyond antiquity.
- Originally displayed against a wall in the Villa Borghese so the spectator could see the drama unfold upon entering the room.
- A subject rarely treated in sculpture - a tour-de-force of sculptural narrative and of virtuoso carving.

Gian Lorenzo Bernini *St Longinus* (1629-1638)

Discussion of narrative and movement

- Marble, over life-size.
- Placed on one of four great piers of the crossing of St Peter's.
- Longinus was the Roman centurion who pierced Christ's side at the Crucifixion.
- Saint looks up to top of the Baldacchino - where a statue of the Risen Christ was originally planned
- He is in the act of exclaiming 'Truly, he was the son of God'
- Arms dramatically thrust outwards and animated drapery.
- A moment of conversion.
- Viewer invited to share the rhetoric, emotion and drama of the moment.

- Longinus was the first in a long line of sinners and non-believers whose life was transformed by the revelation of Christ's divinity and sacrifice.

Pierre Puget *Alexander and Diogenes* (1671-93)

Discussion of narrative and movement

- Marble relief, 332 cm x 296 cm.
- Cynic philosopher Diogenes had reduced his possessions to the bare minimum and lived in a barrel.
- The famous Macedonian conqueror Alexander visited Diogenes and asked him if he required anything - the philosopher pithily asked the general to move out of his sunlight.
- Crowded, animated composition and varying depths of relief create movement.
- Impossible to convey sunlight in sculpture and this episode appears more like an appeal for charity from Diogenes.
- Alexander is mounted on Bucephalus and twists his body to look at Diogenes.
- Gesture of right arm across chest, combined with facial expression perhaps suggests mockery.
- Diogenes characterized as an elderly, beggar-like figure.
- Group of soldiers accompanying Alexander react in different ways to the event - with both humour and hostility.
- Grotesque-looking figure has dog on a chain.
- Banner and drapery behind Alexander flutters.
- Main axis of movement is diagonal.
- Though the exchange took place in Corinth, the setting appears to be a Roman forum.

Other points considered to be valid to be given credit.

Topic 2

- 08** Analyse **three** seventeenth-century religious buildings **and** discuss how each communicates faith and belief. **(30 marks)**

If no discussion of the communication of faith and belief, the maximum is Band 4.

The question requires candidates to

- Select three seventeenth-century religious buildings.
- Analyse the examples.
- Discuss how each communicates faith and belief.

Analysis

A full architectural analysis should consider some of the following-

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

Definition of a religious building

- A building dedicated to worship or housing a religious institution.

Communication of faith and belief

- Effect of the façade/ exterior.
- Symbolism of the form, plan, style and decoration of the church.
- Church as a setting for the liturgy of the mass (if Catholic).
- Use of architectural decoration
- Moulding of the worshippers' visual experience to heighten the spiritual response.

Possible examples might include

Baldassare Longhena *Sta Maria della Salute*, Venice (1630-1687)

Analysis

- Building commissioned by the Venetian Senate in 1630 as a votive offering following a devastating outbreak of the plague.
- Church was dedicated to Our Lady of Health (or of Deliverance- *Salute* in Italian).
- Situated on a narrow peninsula between the Grand Canal and the Canale delle Zatter.
- Plan is an octagon surmounted by a large dome with an altar area at the end of the longitudinal axis topped by a smaller dome.
- Double height 'triumphal arch' entrance, with smooth shafted engaged Corinthian columns on high pedestals.
- Crowned with a triangular pediment which breaks forward obscuring a secondary façade, with an identical Corinthian order
- Monumental hemi-spherical dome on octagonal base with pierced lantern dome.
- Lantern surrounded by balustrade and obelisks.
- Large spiral volutes/scrolls connect base of dome to the lower body of church.
- Round arched windows between projecting side chapels on lower storey; twinned arched windows on base of dome.

- Side chapels: four Corinthian pilasters support entablature on lower storey; above is a tripartite lunette window framed by two pilasters supporting a triangular pediment with a central circular decoration
- Very ornate, rich and profuse sculptural decoration with almost no plain wall surface.
- 'Picturesque' asymmetrical grouping of dome, cupola, and bell towers (*campanili*).

Communication of faith and belief

- As a votive church, whose very presence was its function, a centrally-planned format was appropriate.
- The scale and magnificence of the building was recognition by the Venetian Senate of the special role Mary played as protector of the Serene Republic.
- Corinthian order appropriate for a church dedicated to a female saint.
- Imposing mass of stone 'worked' into a complex theatrical and engaging composition.
- Rich and complex disposition of elements stimulated the eye and intellect of the viewer.
- Octagonal, domed form with elaborate decoration may symbolise the Crown of Mary, Queen of Heaven.

Francesco Borromini *San Carlo alle Quattro Fontane (San Carlino)*, Rome, (1638-1677) Analysis

- Situated on a corner of the crossroads of the Via Pia and the Strada Felice on the Quirinal Hill.
- Façade unites the intersection of two streets and incorporates a fountain.
- Two-storey façade has giant Corinthian order on lower level with convex central bay and undulating entablature. Above, the central bay is concave and crowned by an oval framed medallion borne aloft by angels.
- Undulation of the façade creates a sense of pressure.
- The design of the church's cloister has convex curvature in its corners and pairs of monumental Doric columns.
- The church compresses into a very small area an almost impenetrably complex structure that cannot be traced back to any generally recognised formula - so complex that about 20 different theories have been suggested to account for the geometric rationale of the plan alone.
- The plan is a 'multiple form' based on a cross, an octagon and an oval, fused into an indivisible single entity.
- Borromini did not use the Classical and Renaissance rule of proportion based on the human figure, but adopted a traditional system of design based on the division of a geometrical configuration.
- The wall elevation is also highly complex and can be read in a number of ways, and there is a great emphasis on multiplicity of layers and surfaces.

Communication of faith and belief

- Highly developed sense of movement through the concave and convex elements.
- Dramatic appearance invites engagement and involvement.
- Small scale allowed for intimate and personal religious experience.
- Façade sculptures of St Charles Borromeo, St John of Malta and St Felix of Valois refer to the Trinitarian Order, whose church this was.
- Internally the oval coffered dome is surmounted by the Dove of the Holy Spirit, set within a triangle (for the Trinitarian Order).

Gianlorenzo Bernini *Sant' Andrea al Quirinale*, Rome (1658-71)**Analysis**

- Façade is a large aedicule, with giant Corinthian pilasters, which frames a curving convex portico supported by two free-standing Ionic columns.
- Semi-circular steps continue the outward circular flow.
- Centrally planned.
- Central ribbed, coffered dome, clerestory windows and lantern.
- Interior dome is invisible from outside.
- Site wider than it is deep, so Bernini designed oval form behind the façade.
- Distance from entrance to altar is less than width of interior space, putting viewer relatively close to altar when entering the church.
- Altar set inside portico-like frame with fluted columns, entablature and curved pediment (tympanum).
- Commissioned by Cardinal Camillo Pamphili for novices of the Jesuit order.

Communication of faith and belief

- Façade acts as entrance to spiritual realm; curved portico and steps invite viewer in.
- Central planning associated with ideal of Heaven as a perfect circle.
- Altar faces door; width of interior leads eye around church and back to altar.
- Side chapels allow private worship.
- Courtois' painting behind altar 'miraculously' illuminated by hidden lantern above altar chapel.
- Above altar, stucco sculpture of St Andrew ascends to heaven (shallow ribbed and coffered dome with central lantern inside which is Holy Spirit, symbolised as white bird).
- Light from lantern and clerestory windows between entablature and base of dome is 'mystical' or 'spiritual'.
- Highly decorated: various marbles, sculptures etc; overall effect is magnificence, grandeur, richness; architectural space has sense of other-worldliness.
- Dark coloured materials used on lower level, set against whiteness of upper areas (symbolic of Heaven).

Other points considered to be valid to be given credit.

Topic 3 Art and architecture in nineteenth-century Europe

- 09 Discuss the subject matter and meaning of **three** nineteenth-century works of art that depict mythological **and/or** classical subjects. You may choose your examples from painting **and/or** sculpture. **(30 marks)**

The question requires candidates to

- Select three nineteenth-century works of art that depict mythological and/or classical subjects.
- Discuss the subject matter and meaning of the examples.

Definition of mythological subject

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

Definition of classical subject

- Subject taken from the ancient classical world of Egypt, Greece or Rome.
- Ancient subjects could be historical or invented - eg Couture *Romans of the Decadence*.
- N.B. Manet's *Olympia* is neither mythological nor classical. Though the title may appear superficially ancient, it was a favourite classical pseudonym used by prostitutes in 1860s Paris- and so is a modern subject and therefore inadmissible.

Discussion of subject matter and meaning might consider

- The morality of mythology or of the classical world could be examined.
- The relationship between narrative, subject matter and meaning.
- Possible relationship between ancient and classical subjects and contemporary issues, tastes and concerns.

Possible examples might include

Jacques-Louis David *Leonidas at Thermopylae* (1814)

Subject matter and meaning

- Large-scale history painting, oil on canvas, 395 cm x 531 cm.
- Subject comes from ancient authors including Herodotus and Plutarch.
- Leonidas contemplates the coming battle of his Spartans against the Persians - that will certainly end in death and defeat for him and his men.
- As the battle call sounds, an oath is sworn, a sacrifice made and figures take leave of one another.
- One Spartan climbs up to a rock and inscribes the words 'Go tell the Spartans, passer-by, that here by Spartan law, we lie.'
- Defeat had been foreseen by the priest Megistias after a sacrifice - he is in the background on the right, bearded and pointing up to heaven.
- Principal figures are disposed frieze-like across the foreground of the painting.
- Smooth, sculptural figures and hard-edged definition of forms.
- Self-sacrifice and patriotism were a topical issue as Napoleon and his armies were defeated and France occupied.

Alexandre Cabanel *The Birth of Venus* (1863)

Subject matter and meaning

- Medium-sized mythological painting, oil on canvas, 130 cm x 225 cm.
- Venus lies provocatively in the spume while five winged putti fly above her, two of whom blow conch shells to announce her birth.

- In background is a distant view of the island of Cyprus.
- Polished surface finish.
- Almost rococo sensuousness.
- Venus does not engage with the viewer.
- Mythological subject used as a pretext for an erotic subject.
- Purchased by Emperor Napoleon III for his personal collection, indicating approval for such barely disguised erotica in high places.

Alexandre Falguière *Tarcisius, Christian Martyr* (1868)

Subject matter and meaning

- Marble, 64.5 cm x 140.7 cm x 59.9 cm.
- Subject was a Christian boy martyr of the third century AD, taken from a popular religious novel Fabiola or the Church of the Catacombs, by Cardinal Wiseman.
- Young boy died protecting the sacred Host - which he clutches to his breast.
- Killed by pagans on the Appian Way - when he refused to reveal the Host to them.
- Stones in background suggest a stoning.
- His epitaph, written by Pope Damasus in the catacombs of San Callisto in Rome, is placed in a cartouche on the base of the work.
- Cartouche is flanked by early Christian symbols of an anchor and a fish.
- Patron saint of altar boys.
- Perhaps a religious equivalent of J.L. David's adolescent republican martyr, *Joseph Bara*.
- Falguière also knew the Counter Reformation sculpture of *St Cecilia*, by Stefano Maderno.
- Conscious borrowings from past art.
- A calculated attempt to create a poignant work that would evoke sympathy and pathos in the viewer.
- Element of sensuality in boy's expression - perhaps related to the bliss of martyrdom.

Other points considered to be valid to be given credit.

Topic 3

- 10 Analyse and interpret **three** nineteenth-century paintings that provide social **and/or** political commentaries on contemporary society. **(30 marks)**

The question requires candidates to

- Select three nineteenth-century paintings that provide social and or political commentary on contemporary society.
- Analyse and interpret the examples.

Analysis and Interpretation and social and political commentaries on contemporary society

- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances, biographical influences etc).
- Social dimension might encompass changes within society and be both positive and negative.
- Political aspects include war, conflict and economic, social and political changes.
- Attitudes to the modern world might also form a basis for interpretative responses.

Possible examples might include

Horace Vernet *Peace and War (The Soldier-Farmer) (1820)*

Analysis and interpretation

- Oil on canvas 55 cm x 45.8 cm.
- Veteran of Napoleon's Grand Army is plunged into reverie when ploughing reveals the remains of a fellow soldier.
- A modern re-telling of an episode in Virgil's *Georgics*, I, 493 -7.
- The ex-soldier wears a farmer's smock, and a Napoleonic bicorne hat.
- He holds a Legion of Honour medal in his hand.
- In the furrow are a rusted breastplate and the remnants of a Grand Army uniform.
- A rough wooden cross lies in the background vegetation at the foot of the walls of a ruined building.
- Painted during the Bourbon Restoration of Louis XVIII, when the Grand Army was disbanded.
- Officers placed on half pay and legally forbidden to work and other ranks turned to working on the land, as that was not considered regular work.
- Plough and former soldier invoked Cincinnatus - 5th century BC Roman consul, who went back to his farm once he was defeated
- In the right background, a pair of plough horses is driven away by another veteran.
- The man is shown as a peaceful farmer - but also one who had bravely contributed to the glorious adventure of the Napoleonic Empire.
- An appeal for the moral rehabilitation and social re-integration of former Napoleonic soldiers at a time when they were viewed with suspicion and their loyalty to the new Royalist government was questioned.

Gustave Courbet *A Burial at Ornans (Painting of Human Figures, the History of a Burial at Ornans) (1849-50)*

Analysis and interpretation

- Oil on canvas 315 cm x 668 cm.
- Monumental panorama of contemporary rural life in Courbet's home town in the Franche-Comté.
- A scene possibly based on the burial of Courbet's great-uncle Claude-Etienne Teste (d.1848).

- Mourners include the artist's father and sisters, his late grandfather and the town mayor.
- Lack of compositional focus - despite a frieze-like composition, figures face in different directions.
- Figures are shown with uncompromising realism.
- Men and women separated - according to Catholic custom.
- Inspired by 17th century Dutch militia portraits.
- Humble figures painted on a scale usually reserved for history painting.
- Distinct autobiographical slant in Courbet's work - everyday experience should provide the subject matter of art.
- Parisian audience horrified at unidealised ugliness of the figures.
- A challenge to the values of academic art.
- At this time rural politics were far more radical than in Paris - so such an assembly showing the complexity and stratification of society in the countryside was potentially threatening.
- Courbet embraced left-wing politics and challenged authority.

Luke Fildes *Applicants for Admission to a Casual Ward* (1874)

Analysis and interpretation

- Oil on canvas, 137.1 cm x 243.7 cm.
- A grim social realist procession of the poor, sick and old.
- Figures are frieze-like and oblivious of the viewer.
- Muted colour emphasises the pathos of the subject.
- Based on Fildes' wood-engraving *Houseless and Hungry*
- Fildes said he had witnessed such a scene, but it is also close to written descriptions.
- Exhibited with an extract from a letter from Dickens to Fildes - 'Dumb, wet, silent horrors! Sphinxes set up against the dead wall and none likely to be at the pains of solving them until the *general overthrow*.'
- Depiction of the poverty and want of modern London - the casualties of modern urbanised society.
- A 'casual ward' was overnight accommodation in the workhouse for homeless paupers. Admission was by a ticket issued from a police station.
- Range of figures are depicted - from the sick and lame, to a respectable visitor from the country, a drunkard and several pathetic families.
- Fildes had sympathy for the poor and the picture was intended to provoke humanitarian concerns.

Other points considered to be valid to be given credit.

Topic 3

- 11 Discuss the subject matter and composition of **three** nineteenth-century sculptures containing **at least two** figures. **(30 marks)**

The question requires candidates to

- Select three nineteenth-century sculptures containing at least two figures.
- Discuss the subject matter and composition of each example.

Definition of 'at least two figures'

- 'Figure' can include animals - so equestrian portraits and mythological subjects are allowed.
- Tombs, monuments, memorials and portals with multiple figures are allowed.

Discussion of subject matter and composition might include

- Characterisation of the subject matter - historical, mythological, allegorical, commemorative, modern etc.
- Style used to depict the figures.
- How the figures are carved or modelled.
- Poses of figures and how these relate to the meaning - narrative or symbolic.
- Use of materials to enhance meaning of subject matter and assist compositional arrangement.
- Compositional devices to link the figures together.

Possible examples might include

Antonio Canova *The Three Graces* (1814-17)

Subject matter and composition

- Marble, 173 cm x 97.2 cm x 57 cm.
- The Three Graces are Aglaia, the Goddess of Splendour, Euphrosyne, Goddess of Festivity and Talia (Thalia) Goddess of Rejoicing.
- They are the beautiful daughters of Jupiter and Aegle and handmaidens to Venus.
- Group is supported by a small tapered round altar, festooned with garlands - as if a ritual has just taken place.
- Commissioned by 6th Duke of Bedford and installed at the temple of the Graces, Woburn Abbey
- Unlike antique and renaissance versions, all the Three Graces face the viewer, usually one is seen from behind.
- Figures touch and caress each other - oblivious of the viewer.
- Great sensitivity of textures that suggest soft flesh.
- Rhythmic interplay of and repetition of forms - heads, arms, drapery and buttocks.
- Group may be interpreted as either a chaste re-creation of, or homage to, the purity of antiquity or alternatively as a somewhat titillating display of female flesh.

Auguste Rodin *The Kiss* (1886 and later versions)

Subject matter and composition

- Originally created as part of the large composition of individuals and groups from the monumental bronze portal of the new Museum of Decorative Arts in Paris - *The Gates of Hell* - that was never built.
- Marble or bronze, depending on version.
- Size depends on version chosen.
- The ill-fated lovers, Paolo and Francesca are taken from Dante's Inferno.
- Both are ultimately killed by Francesca's jealous husband and Paolo's brother,

Giancotto Malatesta.

- Their passion grew as they read the story of Lancelot and Guinevere together.
- The book is roughly rendered in Paolo's left hand - this detail is clearer in the marble than in the bronze versions.
- Image of intense mutual physical passion.
- Two nude figures in close embrace.
- Combination of idealised figures with a high erotic charge.
- Gender equality between the two figures as portrayed.
- A passionate, yet ultimately tragic subject.
- Marble versions exploit textural contrasts.
- Closed composition.
- Figures emerging from the block - perhaps paying homage to Michelangelo's ideas.
- Self-contained with no reference to the outside world.
- Figures sit on and are supported by a rock-like formation.
- Some areas are deliberately left unfinished.
- Artful gradation of texture in lower part of marble versions.
- Vertical plane below Francesca's back is almost untouched.
- Size of chisel marks on base decreases towards the figures.

Constantin Meunier *Industry (Monument to Labour)* 1890-93

Subject matter and composition

- Bronze high relief, 68 cm x 90 cm x 36 cm
- Scene of industrial production in a foundry, with workers gathered around a crucible.
- Manual labourers seen as heroic.
- Figures are nude above the waist and are muscular and toned - like ancient warriors.
- Reflective patination on bronze indicates the straining muscles and heat of the labour.
- Some figures have protective headgear and aprons.
- Workers appear united and with a common purpose.
- Epic and monumental celebration of modern work.
- Suggestion of the heat and danger of the industrial process.
- One of a series of four works that also represented the four elements - this is Fire.
- Figures are placed in a frieze format, against a background of fire and smoke.
- Foreground figures are in high relief and those behind are in low relief.

Other points considered to be valid to be given credit.

Topic 3

- 12 Discuss the relationship between design and function in **three** nineteenth-century public **and/or** institutional buildings. **(30 marks)**

The question requires candidates to

- Select three nineteenth-century public and/or institutional buildings.
- Discuss the relationship between design and function of each of the examples.

Definition of public and/or institutional buildings

- Building constructed for any public collective purpose or for some organisation or institution for administration, teaching, exhibitions, etc. Churches are allowed.

Discussion of the relationship between design and function

- How the building's form enables it to fulfil its public or institutional functions.
- Design includes
 - Style.
 - Plan, elevation and composition
 - Architectural elements and features, including decoration/ornament.
 - Materials and structure.
 - Scale.

Possible examples might include

Karl Friedrich Schinkel *Altes Museum*, Berlin (1823-30, interior destroyed 1945, partially restored 1960s)

Relationship between design and function

- Greek classicism adopted.
- Main front is a colonnade of 18 sandstone Ionic columns *in antis*, 83.7 m in length; 19.4 m from the ground to the top of the cornice.
- Plan is a transverse rectangle with two interior courtyards and central rotunda.
- Classical style appropriate for a museum - originally a place or temple dedicated to the nine Muses.
- Classical style invoked the authority of ancient Greece and Rome.
- Approached by a broad staircase which leads to a monumental portico/columnar hall, open to the exterior.
- Building thus appears as a 'Temple of Culture'.
- Patronage and role of Friedrich Wilhelm III is recognised in the wording of the inscription on the cubic attic - "Friedrich Wilhelm III founded this museum in 1828 for the study of all objects of antiquity and of the liberal arts."
- Interior contains two courtyards as well as a magnificent central drum and rotunda, based on the *Pantheon*.
- Central rotunda to display large sculptural pieces and smaller ones were placed in the surrounding wings.
- First floor galleries were top lit - to allow natural light for the display of paintings.

Sir Charles Barry and Augustus Pugin *The Houses of Parliament* (1837-68)

Relationship between design and function

- Gothic Revival replacement for the Old Palace of Westminster which burned down in 1834.
- Gothic detailing was in the third-pointed or Perpendicular style.
- House of Commons and House of Lords mirror each other along the main axis and are

accessed from a central hall. They are surrounded by a ring of offices, committee and administrative rooms.

- Gothic was appropriate for stylistic continuity - the retention of *Westminster Hall* in the project and the proximity of *Westminster Abbey*.
- Asymmetrical plan with different entrances for different user groups - Commons, Lords, Royalty and Public.
- A sense of order was imposed on the Gothic asymmetry - as Pugin remarked - "All Grecian Sir Tudor details on a Classic body."
- Building also acted as a landmark - picturesque asymmetrical silhouette as seen from Thames; massive Victoria Tower at South end and the Clock Tower (St Stephen's Tower), containing Big Ben, at the North.
- Pinnacles, turrets, crockets and perforated iron work on the sky line.
- The religious and secular aspects of the Gothic style lent themselves easily to the multi-purpose requirements of the building.
- The architectural style of the *Houses of Parliament* established the Gothic in the national consciousness and proclaimed the Gothic as a contemporary stylistic language.
- Gothic was a national style and also symbolised legitimate authority, a chivalric social order, and connoted law, religion and learning.

Louis-Antoine Boileau *Saint-Eugène-St Cécile*, Paris (1854-55)

Relationship between design and function

- Thirteenth-century styled Neo-Gothic church constructed of cast iron - the first in Paris.
- Nave, two side aisles and side chapels with galleries.
- Use of cast iron columns, sheet metal and is in large part pre-fabricated.
- Slender cast iron columns support lancet arches of the roof and allow the congregation to have a clear and unobstructed view of the East end.
- Creation of a light, open cage structure.
- Use of new materials gave maximum possible interior space on a cramped corner site.
- Medieval style encouraged an intensification of spirituality in the modern world.
- Sober exterior with pointed arch portal, unadorned archivolt and rose window above.
- Light-filled and colourful interior of stained glass windows and painted cast iron and brickwork.
- Use of new materials and constructional techniques reduced both the cost and building time.

Other points considered to be valid to be given credit.

Topic 4 Art and architecture in Europe and the United States of America between 1946 and 2000

- 13 Examine **three** works of art and demonstrate how each is associated with **either** Abstract Expressionism **or** the YBAs (Young British Artists). **(30 marks)**

The question requires candidates to

- Select three works of art produced between 1946 and 2000.
- Examine the examples, and demonstrate how each is associated with either Abstract Expressionism **or** the YBAs.
- Examples may be all from Abstract Expressionism or the YBAs, or a mixture of the two, but the candidate must indicate which style or movement each example is associated with.

Examination

- Titles, dates, and medium.
- Examination and discussion of form (eg composition, textures, colour, scale, use of media etc).
- Examination and discussion of contexts (eg time and place of creation, historical circumstances, patronage, etc).

Definition of Abstract Expressionism

- Abstract Expressionism should be identified as a painting movement in the United States in the later 1940s and 1950s. Artists include Jackson Pollock, Mark Rothko, Willem de Kooning, Robert Motherwell and Barnett Newman.

Definition of YBAs (Young British Artists)

- Artists associated with Goldsmith's College of Art and the patronage and collecting of Sir Charles Saatchi and who embraced installation and video art, ready mades and found objects to create challenging and controversial works of art. First introduced at the 1988 Freeze exhibition, their public exposure was enhanced by the Sensation exhibition at the Royal Academy in 1997. Key figures include Damien Hirst, Tracey Emin, Rachel Whiteread, Jenny Saville, Jake and Dinos Chapman and Sarah Lucas.

Possible examples might include

Abstract Expressionism

Jackson Pollock *Autumn Rhythm (Number 30)* (1950)

Examination and association with Abstract Expressionism

- Oil on canvas, 267 cm x 526 cm.
- Paint dripped and splattered onto an unprimed and unstretched canvas laid out on the floor.
- Gestural and subjective application of paint - with sticks, trowels, knives and other implements.
- The term 'Action Painting' was coined by the critic Harold Rosenberg for such an approach.
- The canvas was the arena for a physical and material exchange and what went onto the canvas was as much an event as a picture.
- Act of painting became its own subject.
- Marks created have no representational significance.
- No central point of focus of composition.
- Marks are an index of Pollock's engagement with the medium.
- Sense of ritual - analogous to Native American sand painting.
- Large scale gives the viewer the sense of being enveloped by the canvas.
- Sense of infinity created by layer-upon-layer of paint.

- A web of shallow space is created, combined with a variety of painterly surface effects.
- Title applied after the work was completed - and thus prompts the viewer to find associations with natural forms - contrary to Pollock's wish for the spectator to concentrate on 'pure painting'.

Willem de Kooning *Woman, I* (1950-52)

Examination and association with Abstract Expressionism

- Oil on canvas 192.7 cm x 147.3 cm.
- Central composition of the figure fills the canvas.
- Wide range of colour.
- Painterly brushwork; drips, gestural brushstrokes, etc.
- Figure distorted and expressive - hulking, wild-eyed figure shows her teeth.
- Subject relates to a variety of female archetypes, from Paleolithic fertility goddesses to contemporary pin-up girls.
- Brush strokes seem to be about the artist's personal feelings and contain a raw vitality.
- Combination of voluptuousness and menace, reverence and fear.
- An unflattering image of a woman - perhaps even to the point of misogyny.

Mark Rothko *Four Darks in Red* (1958)

Examination and association with Abstract Expressionism

- Oil on canvas, 258.6 cm x 295.6 cm.
- Four dark fields of colour are stacked horizontally on a luminous red ground.
- Example of the Colour-Field strand of Abstract Expressionism, which used colour to suggest the sublime and the transcendental.
- Large scale was meant to immerse and engulf the viewer in colour and stimulate emotion and a sense of the spiritual and infinite.
- Brooding, saturated colours - reds, maroons and blacks - provoke a contemplative stillness.
- Rothko used multiple paint layers and personal colour mixtures with a reflective quality.
- Sense of substantial depth and incandescence is conveyed.
- Most intense dark colour is at the top of the canvas, with softer colours below.
- No reference to nature or past art.

Young British Artists

Damien Hirst *The Physical Impossibility of Death in The Mind Of Someone Living* (1991)

Examination and association with YBAs

- Tiger shark, glass and steel tank, 5% formaldehyde solution.
- Title invites thought about how death is considered both in modern society and by the individual.
- Interest in the processes of life and death.
- Modern death rituals tend towards an avoidance of the subject, almost to the point of taboo.
- Dichotomy between apparent 'living' creature and realisation that it must be dead.
- Tensions and paradoxes also created by the displacement of the shark from the natural environment into a gallery context, yet seen in a sea-like liquid.
- Fierce predator of the ocean seen close-up.
- Consideration of the category of the work being seen - is it sculpture? A natural history exhibit? Is it even art?
- Installation linked to YBA ideas about controversial subject matter, the use of readymade and found objects, art as spectacle and an interest in conceptualism.

Jake and Dinos Chapman *Great Deeds Against the Dead* (1994)
Examination and association with YBAs

- Figures made of painted fibre-glass, resin, real hair.
- Three life-size figures with limbs and other parts of anatomy severed, tied to and displayed on a tree.
- Figures look real at first glance but are a little like shop dummies with painted flesh and wigs.
- Three-dimensional pastiche of Goya's etching of the same title from The Disasters of War series (begun 1809-10).
- Exhibited at Sensation RA, 1997.
- Developed from small works (1991-93) in Plasticine; later culminated in *Hell* (1998-2000) - which depicted atrocities and acts of violence against the Nazis, carefully and playfully reconstructed with tens of thousands of miniature figures - their own version of Goya's Disasters of War.
- Perhaps anti-war meaning or man's inhumanity (as Goya's etchings), or simply meant to shock, or comment on contemporary war.
- The Chapmans seem to revel in controversy and accusations of a lack of taste or good judgement.
- Symptomatic of artists' concern with death, horror, shock- common themes for YBAs.

Tracey Emin *My Bed* (1998)
Examination and association with YBAs

- The bed in which Tracey Emin claims she was drunk, miserable and suicidal for four days in summer 1998.
- On and around the bed are many personal items.
- Projection of intimate, usually private, details into public arena.
- Deliberate project to make public the detritus of her life.
- The objects can be read as a biographical narrative of the artist.
- Links to conceptualism - the operation of the artist's will in deciding what constitutes 'art'-cf. Duchamp's *Fountain*.
- Debates on degree of 'skill' required.
- Self-promotion as part of professional career strategy.

Other points considered to be valid to be given credit.

Topic 4

- 14 Analyse and interpret **three** painted **and/or** sculpted representations of the human form made during this period. **(30 marks)**

The question requires candidates to

- Select three painted and/or sculpted representations of the human form produced between 1946 and 2000.
- Analyse and interpret the examples.

Definition of painted and sculpted representations of the human form

- Any painted or three-dimensional representation of the human form is eligible - whole, partial or fragmentary and interpreted in a figurative, abstracted, metonymic or symbolic way.

Analysis and Interpretation

- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances, biographical influences etc).
- Interpretation is concerned with meaning and/ or significance and related to how and why the human form has been manipulated, distorted, modified etc.

Possible examples might include

Alberto Giacometti *Man Pointing* (1947)

Analysis and interpretation

- Bronze, life-size.
- Modelled in wet plaster, heavily scored, textured surface.
- Elongated male figure.
- Slender limbs; 'action' pose -perhaps as a reference to the Greek classical bronze of *Zeus/Poseidon*.
- Traditional sculptural materials/techniques are used for this relatively untraditional representation which denies mass in favour of a linear portrayal.
- Scoring/modelling may symbolise the scarring of humanity in the immediate aftermath of World War II.
- Possible reference to the Holocaust - thin figure may be a reference to the emaciated victims of concentration camps.
- Possible comment on the general human condition of devastated Europe.
- Pointing finger may be accusative, or directional.
- Reference to Existentialism (Giacometti was friend of Sartre who published *Being and Nothingness* in 1943).

Sarah Lucas *Two Fried Eggs and a Kebab* (1992)

Analysis and interpretation

- An installation where a table with a strategically placed pair of fried eggs and a kebab nestling inside pitta bread 'constructs' a reclining naked female body.
- The face is created by a small photograph of two fried eggs and a kebab on the table to represent the eyes and mouth.
- Sense of repetition - of macrocosm and microcosm.
- Table acts as a kind of pedestal.
- Second-hand table refers to office work and the domestic environment - traditional domain

of women.

- A witty visual metonym - where other elements recreate the female form.
- Edible materials are resonant of a laddish male culture.
- Equation between women, food and consumption.
- Ironic critique of gender stereotyping- the feminine represented by something masculine.

Marc Quinn *Self* (1991)

Analysis and interpretation

- Blood, stainless steel, Perspex and refrigeration equipment, 208 cm x 63 cm x 63 cm.
- Frozen cast of the artist's head made from 8 pints of his own blood, taken from his body over a period of five months.
- Initially inspired by James Deville's plaster cast of William Blake's head, made in 1813.
- Blood an emotive subject and medium in the aftermath of the AIDS epidemic.
- Refrigeration equipment appears like a mechanical 'body', supporting the head.
- Eyes closed - reminiscent of a guillotined head.
- At the time of production, Quinn was an alcoholic and a notion of dependency - of things needing to be plugged in or connected to something to survive - is apparent in the work.
- Quinn described the work as a 'frozen moment on life-support.'
- Carefully maintained in a refrigeration unit, reminding the viewer of the fragility and transience of existence.
- Quinn makes a new version of *Self* every five years, each of which documents Quinn's own ageing and physical deterioration - a 1996 version exists.

Other points considered to be valid to be given credit.

Topic 4

- 15 Analyse and interpret **three** artworks concerned with female experience, each made by a **different artist or artists** during this period. **(30 marks)**

The question requires candidates to

- Select three artworks concerned with female experience produced in Europe and/or the United States between 1946 and 2000, each made by a different artist or artists.
- Analyse and interpret the examples.

Female experience might include

- Child-birth.
- Motherhood.
- Menstruation.
- Discrimination by men.
- Inequality of opportunity - especially compared to male artists.
- Stereotyping by men.
- Celebration of womanhood.

Analysis and interpretation

- Titles, dates, medium and, if relevant, location.
- Description and assessment of form (eg composition, textures, colour, scale, visual effect of medium etc).
- Description and assessment of contexts (eg time and place of creation, historical circumstances, patronage, biographical influences, etc).
- Consideration of the particular female experience and how it is conveyed.

Possible examples might include

Judy Chicago *The Dinner Party* (1974-79)

Analysis and interpretation

- A 14.63 m equilateral triangle table with 39 place settings (originally, 13 were planned) commemorating women in history and legend and 999 names inscribed on the marble floor.
- Each place setting features a placemat with the woman's name and artworks relating to her life, with a napkin, utensils, a glass or goblet, and a plate.
- Each larger-than-life-size painted porcelain plate featured an image based on the butterfly, as symbolic of a vaginal central core.
- Place settings include the Egyptian Goddess Ishtar, Queen Hatshepsut, Sappho, Artemisia Gentileschi, Georgia O'Keeffe, Emily Dickinson and Virginia Woolf.
- Increasing degree of relief and detail on the most modern inclusions.
- Over 100 women worked on the project.
- A feminist piece affirming the participation of women in history and demanding respect for women's productions.
- To address the neglect of many figures in female creativity and history.
- *The Dinner Party* is a provocative collision between the high art of museums and the private domestic space of women's crafts.
- Now in the Brooklyn Museum's Elizabeth A Sackler Center for Feminist Art.

Cindy Sherman *Untitled Film Still #3* (1977)**Analysis and interpretation**

- Black and white glossy photograph, 19 cm x 24.1 cm.
- Cropped image of female figure in a confined kitchen setting.
- Female seemingly 'imprisoned' in the domestic sphere.
- Impeccably made up and appears wanton and alluring - with emphasis on breast area.
- Her right hand touches her waist - perhaps anticipating a male embrace - that of the viewer?
- Braced left arm forms a barrier - so gratification cannot be immediate or unimpeded.
- Out-of-focus sauce pan handle in foreground.
- Part of series of 69 black and white Untitled Film Stills.
- Highly mediated image taken as if from advertising - to act out the psychoanalytic notion of femininity as a masquerade.
- Photography used as a critique of the fixed position of femininity.
- A kind of self-portrait, though it does not reveal anything about the personality of Cindy Sherman - she acts as a model.
- Photograph is the equivalent of the mask and the still only reveals something about her constructed identity and nothing about her actual identity.
- Images refer to the popular culture of post-war America - the period when Sherman was growing up.
- A questioning attitude to the construction of notions of femininity.
- Lack of title adds to ambiguity.

Jenny Saville *Plan* (1993)**Analysis and interpretation**

- Oil on canvas, 274 cm x 213.5 cm.
- Over life-size monumental nude.
- Model is seen in extreme foreshortening from below.
- Face is partially cropped and model places her right arm across both breasts.
- A dispassionate approach to the depiction of the female form.
- High degree of realism and lack of the idealisation that has often accompanied the depiction of female nudes - pubic hair, blue veins in breasts and stretch marks.
- Lines drawn by cosmetic surgeon planning on reducing the body mass of the model form an almost cartographic arrangement.
- Saville used models and photographs, though figure has her face.
- Dense pigment used to render the bulk of the form - paint as a metaphor for flesh.
- References to past painters of flesh - Rubens and Lucian Freud.
- Confronts issues of female body image and the need to conform to society's expectations of size and beauty.
- Also a critique of canons of beauty advanced in fashion plates and beauty magazines.
- An ambiguous vision that neither invites scorn and derision nor appeals for sympathy and understanding.

Other points considered to be valid to be given credit.

Topic 4

- 16 Discuss the characteristics of ‘Brutalist’ architecture through an analysis of **three** buildings. **(30 marks)**

The question requires candidates to

- Select three Brutalist buildings constructed between 1946 and 2000.
- Analyse the examples.
- Discuss the Brutalist characteristics of the three buildings.

Definition of Brutalist architecture

- Term originates from the French word for ‘raw’ (*brut*) used by Le Corbusier to describe his favoured choice of material *Béton Brut* (raw/ unrefined concrete).
- Emphasis on massive, fortress-like appearance.
- Austere, even forbidding appearance.
- Exteriors often used exposed, unrefined concrete, though undecorated brickwork was also employed.
- Unusual shapes frequently incorporated into designs.
- Windows often small in relation to other elements.
- Materials used in a direct and undisguised way.
- Seen as a reaction to the light and frivolous architecture of the previous generation.
- Bold and uncompromising style considered to signify moral seriousness.
- From the 1950s to 1970s Brutalism was a popular style for institutional, educational and government projects.

Analysis

A full architectural analysis should consider some of the following

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

Possible examples might include

Le Corbusier *Unité d’Habitation*, Marseilles (1947-52)

Analysis and Brutalist characteristics

- Massive, monolithic block, 165 m long; 56 m high; comprising 18 storeys.
- 337 apartments accommodating 1,600 residents and 23 different types of residence within the building.
- Constructed on a strict grid system.
- Shops and hotel within the block and a rooftop terrace. Originally there was also a nursery, a running track and paddling and swimming pools.
- Le Corbusier’s maxim of a house being ‘a machine for living in’ is expanded to an entire community.
- Two main elevations face east and west and are articulated by balconies and deep-set windows that reveal the spacing of the internal floor plates.
- Balconies act as sun-breakers (*brise soleil*) to protect from direct sunlight during both summer and winter.

- Narrow flats mostly arranged as two-storey duplexes with a double-height living room at one end.
- Pairs of flats interlock around a central access corridor- like interior streets.
- Use of proportional measurement grid system based on the architect's 'Modular Man' – which combined the proportions of a six foot tall human figure with the ratios of the Golden Section.
- Building contained everything needed for the daily lives of the residents - a self-contained community.
- Le Corbusier called the building 'La Cité Radieuse' or 'The Radiant City'.
- Bold architectural mass - reminiscent of an ocean liner.
- Building sits on massive pilotis of bare concrete that retains the textures of the wooden shuttering.
- An innovative solution to the post-war housing crisis.

Peter and Alison Smithson, *Hunstanton Secondary Modern School (1949-54)*

Analysis and Brutalist characteristics

- Almost symmetrical rectangular plan around two courtyards, with central double-height hall.
- Extensive walls of glass inside painted steel frames with brick infill and pre-fabricated concrete slabs.
- Industrial-like quality with a formal clarity of rigid lines and rigorous layout.
- No decorative or symbolic detail whatsoever.
- Influence of Mies Van Der Rohe and from Palladio's humanist approach to architecture.
- Many of the service elements of the school are exposed and not hidden within the fabric, pipework etc.
- Glass walls allowed much natural light into the classrooms but this meant that the rooms were cold in the winter and hot in the summer.
- Water tank made into a feature by turning it into a steel-framed tower.
- Hunstanton School epitomised the architectural experimentation of post-war Britain.
- Demonstration of the growing acceptance of Modernism by the public authorities.
- A less extreme form of Brutalism - honesty of materials, structural logical and austere lack of ornamentation is combined with an acknowledgement of the human scale and of functional demands.

Ernö Goldfinger *Trellick Tower, Paddington (1968-1972)*

Analysis and Brutalist characteristics

- 31 storey apartment block of 217 flats and a separate lift, stair and services tower, connected on every third level by nine bridges.
- Rigid, structural, trabeated grid framing each dwelling.
- Bush-hammered (rough, pockmarked texture) *in situ* reinforced concrete - notably on lift tower.
- Nine different types of two level flats, with the entry at bridge level.
- Also incorporates youth and women's centres, a doctor's surgery and basement nursery - now a community centre.
- At the two-thirds point is a zone of maisonettes with 'pulpit' balconies.
- By limiting the internal public corridors, the spaces above and below are able to stretch across the whole floor area, exposing windows on both sides.
- Spacious flats with space saving devices incorporated into the design - sliding bathroom doors.
- Bridges form a series of horizontal bands across the façade, offering a counterpoint to the 98 metre height.

- Within residential block, at opposite end to lift tower is a corresponding vertical accent comprised of twin windows and deep-set balconies.
- Glazed boiler house cantilevered out above the lifts on 32nd and 33rd floors, adding character to Brutalist re-inforced concrete lift tower.
- Small, slit-like windows on lift tower.
- Lift tower originally housed communal laundries.
- Monumental and intimidating presence that dwarfs surrounding buildings - though originally seen as a utopian concept -‘streets in the sky’ and to free more space at ground level for leisure.
- Seen by some, unjustly, as the epitome of alienating high-rise dwellings.

Other points considered to be valid to be given credit.