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A-Level

# History of Art

HART4 – Investigation and Interpretation (2)  
Final Mark scheme

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2250  
June 2017

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Version/Stage: v1.0

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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](http://aqa.org.uk)

## Unit 4 Marking Grid

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

## Questions that require at least three examples

- If only two examples are given the maximum is 20 marks (Band 5)

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

**Questions that require two examples**

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

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

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

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

- 01 Discuss the characteristics of the Gothic style through an analysis of **three** works of art. You may choose examples of paintings, drawings, illuminated manuscripts and/or sculptures. **(30 marks)**

### The question requires candidates to

- Select three works of art from the thirteenth century and/or fourteenth century.
- Discuss the characteristics of the Gothic style through an analysis of the three examples.

### Characteristics of Gothic art include

- Elaborate surface pattern, courtly elegance, refinement and gracefulness.
- Variations in the degree of naturalism, from conventional abstractions based on previous exemplars to a convincing naturalism based on observation.
- Human form may be stylised, distorted and elongated, or else more naturalistic, depending on date and nationality.
- Sense of two-dimensional flatness gives way to three-dimensional modelling with depth and empirical perspective.
- Gothic sculptors were often aware of ancient Roman exemplars.
- Subject matter was predominantly religious, though with some secular projects.
- Hierarchy of religious and secular status often indicated by relative scale.

### 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).

Possible examples might include

### **Anon *Annunciation* and *Visitation*, Central West Portal, Reims Cathedral (c.1225-55)**

#### **Analysis**

- Four jamb figures at right of entrance stand on pedestals and are separated by thin columns.
- Exchanges between the Angel Gabriel and the Virgin Mary and between the Virgin Mary and Elizabeth, future mothers of Jesus Christ and John the Baptist respectively.
- Figures gesture to each other in pairs.
- Statues are freed from the architecture and *Visitation* figures have correct proportions.
- Weighty carved forms with one knee bent.
- Figures are set in space.
- *Visitation* pair is naturalistic with knowledge of ancient Roman sculpture.
- In the *Annunciation*, Mary is slender, with severe drapery and expression is thoughtful and contemplative.
- Gabriel is graceful, with elongated and delicate face and body and wears richer and more dynamic clothing.
- Gabriel, the last of the four figures to be executed, was probably placed originally on another part of the façade.
- At least three different sculptors worked on these four figures.

### **Gothic characteristics**

- Statues are solid and monumental.
- Horizontal folds of drapery emphasise physical bulk of the bodies.

- Figures display character and humanity.
- *Visitation* pair shows a naturalistic phase of the Gothic, and the *Annunciation* pair is later and shows an elegant High Gothic approach.
- Collaborative project by anonymous master craftsmen.

**Simone Martini *St. Louis Altarpiece* (1317)**

**Analysis**

- Tempera on panel, 200 cm x 138 cm.
- St Louis, a Franciscan saint, is enthroned against a gold leaf background and wears a bishop's mitre.
- He is crowned by a pair of miniature angels.
- Saint's drapery was originally decorated with real jewels.
- Commissioned by King Robert of the Angevin court at Naples - who kneels at the lower left and receives the earthly crown from his saint-brother.
- Saint is larger than his king-brother, indicating that spiritual power surpasses temporal power.

**Gothic characteristics**

- Faces are delicate and stylised, hands are long and thin.
- Attention to detail - such as the jewelled crozier and the robes of the saint and king.
- Use of precious materials.
- Figures have three-dimensional substance and tonal modelling.
- Gabled frame has a background of the gold fleur-de-lys on a blue ground.

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

**Analysis**

- Diptych, tempera and gold leaf on wood, 53 cm x 37 cm.
- Right hand panel represents a standing Madonna holding the Christ Child, surrounded by standing and kneeling angels.
- In left panel King Richard II is presented to them accompanied by St John the Baptist, St Edward the Confessor and St Edmund the Martyr, each holding their attribute.
- Madonna and Child are off centre; angels crowd around in what seems compressed space.
- Madonna's and angels' robes are vivid blue.
- Two angels seem to converse; Child leans towards figures in left panel in gesture of blessing.
- Angel carries flag of St George - reference to England and the King.
- Idea that the King rules by divine right, sanctioned by the Madonna and Child's presence and blessing.

**Gothic characteristics**

- Elegance of line, delicacy of colour and jewel-like sharpness.
- Decorated and tooled gold leaf background.
- Detailed decorative naturalism on the angels' wings and on the flower-strewn grass in the right panel.
- Madonna has doll-like features, as do angels.
- She is a little larger in proportion than them, thereby showing her religious importance.

Other points considered to be valid to be given credit.

## Topic 1

- 02** Analyse **three** paintings from the thirteenth century **and/or** fourteenth century that tell a story. What methods are used to convey the narrative? **(30 marks)**

If no discussion of the methods used to convey the narrative the maximum is Band 4.

### The question requires candidates to

- Select three paintings from the thirteenth century and/or fourteenth century that tell a story.
- Analyse the examples.
- Consider the narrative methods used 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 part of a narrative cycle or series eg Giotto at the Scrovegni Chapel
- Individual scenes not associated with a story are inadmissible eg Duccio *Rucellai Madonna*.

### 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).

### Ways in which narrative is conveyed

- Storytelling might be a single scene or conveyed by continuous narrative.
- Arrangement of composition to assist in storytelling.
- Pose and gesture of characters to convey narrative meaning and the relationship between them.
- Use of settings, architecture and frames.
- 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

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

#### **Analysis and storytelling**

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

- Barren setting underscores sadness of event.
- Stark reminder that Christ died to save mankind.
- Clear and direct narrative.
- Setting and composition aid narrative: focus on Christ's head emphasised by descending diagonal of sloping landscape.

**Duccio *Peter's first denial and Christ before the High Priest Annas* (1308-11)**

**Analysis and storytelling**

- Tempera on wood, 99 cm x 54 cm.
- Two separate events from Christ's passion are united in a single painting - on the rear of the *Maestà*.
- One of the many panels painted for the *Maestà*, made for the high altar of Siena Cathedral and honouring the city's patron saint, Mary.
- In common with other panels on the rear of the *Maestà*, the image was to be read from top to bottom.
- Inventive solution to conveying the narrative from Luke 22:54-57.
- In the upper register the bound Christ is interrogated by Annas. Christ is flanked by those giving false testimony and surrounded by spear-carrying soldiers.
- In telling the story, the stairs link the two scenes compositionally and chronologically.
- When recognised by the servant girl as a follower of Christ, Peter raises his right hand in denial.
- He is further identified for the viewer by his halo.
- Peter sits amongst a group of men warming their feet at a fire - an intimate detail referred to in the Bible that adds to the humanity of the scene.
- Serving maid in the lower scene is about to ascend the stairs - her left arm simultaneously points to Peter and seems to clasp the balustrade.
- Christ and Peter are placed directly above one another and both are barefoot.
- Consistent figure scale and architectural details create a sense of actuality.
- Use of precious materials and fine craftsmanship.
- Attempt to locate figures within an architectural space.

**Simone Martini *The Annunciation* (1333)**

**Analysis and storytelling**

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

hand and the martyr's palm in the other.

- At the right St. Giulitta, another martyr who was killed along with her son by the Roman Emperor Diocletian. Both may have been painted by Martini's brother-in-law Lippo Memmi.
- Immaculate techniques and expensive materials (gold and ultramarine) demonstrate the spiritual dimension of the narrative.

Other points considered to be valid to be given credit.

## Topic 1

- 03** Analyse **three** religious sculptures from the thirteenth **and/or** fourteenth century, and discuss the purpose of each. **(30 marks)**

If no discussion of purpose, the maximum is Band 4.

### The question requires candidates to

- Select three religious sculptures from the thirteenth century and/or fourteenth century.
- Analyse the examples.
- Discuss the purpose of each example.

### Definition of religious sculpture

- A sculpture on a Biblical or Christian subject.
- Decorative sculpture that embellishes a religious building.
- Funerary sculpture.
- Other sculptural artefacts e.g. ivories, reliquaries etc.

### 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 sculptures might include

- Stimulation to prayer and piety.
- Dissemination of sacred stories.
- Commemoration - eg funerary sculptures and effigies.
- Glorification of a corporate body, family or individual.
- Though a sculpture may be religious, its function might also have a secular aspect.

Possible examples might include

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

#### Analysis

- Carved marble relief on Pisa Cathedral Baptistery pulpit, 85 cm x 113 cm.
- Virgin and Child receive gift from kneeling king, with two other kings kneeling and standing behind, Joseph's head is visible behind Mary as is angel Gabriel. Magi's three horses at left.
- Solid and weighty Madonna shows antique influence.
- Other heads also reveal study of antique - as treatment of hair does.
- V-shaped folds of drapery - French influence.
- Arms of kings and Virgin's left arm are undercut.
- Crowded composition, little background surface visible.
- Precise carved detail of horses' manes and hair of the Virgin, Child and angel and hair and beards of the kings and Joseph.
- Foreshortening creates illusion of depth.
- Perhaps originally painted.

#### Purpose

- One of a series of five biblical narrative panels dominating the hexagonal pulpit.

- Location on a free-standing and highly visible pulpit adds to the impact and importance of the image.
- A visualisation of the Word of God, based on biblical text, Matthew 2.
- A visual demonstration of the recognition of the infant Christ's majesty by powerful monarchs.

**Andrea Orcagna *Dormition and Assumption of the Virgin* (c.1352-60)**

**Analysis**

- Carved marble relief with applied lapis lazuli, gold and glass inlay, at rear of tabernacle at Orsanmichele, Florence.
- According to Catholic dogma, Mary did not die a bodily death, but fell 'asleep' – dormition - and was then assumed into Heaven.
- In the lower register the Virgin is gently laid to rest.
- The Virgin is attended by the grief-stricken Apostles and by Christ, who holds a baby in his arms, symbolic of Mary's soul.
- Her features are gaunt and her hands and arms appear bony.
- Sarcophagus has a cross on it - appears like an altar.
- Two figures at right in contemporary clothes - one of whom is traditionally identified as the artist.
- Two figures hold extinguished torches - indicative of the snuffing out of life.
- A young acolyte holds a censer at the left.
- In upper register the Virgin is seated in majesty in a mandorla, supported by angels.
- She hands her girdle to the kneeling St Thomas.
- Both scenes are framed by elaborate spiral colonettes and a cusped round-headed arch.
- Large cast of characters.
- In the *Dormition* there is a range of carving from almost fully-rounded figures to light relief.
- Two scenes are separated by a schematic depiction of the ground separating the earthly from the heavenly.
- Difference in carving between earth-bound heavier figures on the lower register and the lighter, heavenly figures in the upper register, with undercut arms and wings.

**Purpose**

- Embellishment of miracle-working tabernacle - commissioned 1346 from Bernardo Daddi.
- A visual celebration of the Virgin's special status as the Mother of Christ and of her relationship with Florence.
- In the upper scene, the Madonna is honoured by application of gold leaf to her mandorla and use of lapis lazuli set in an intricate background pattern which creates the glittering polychromy of the heavenly realm.
- Proliferation of detail and technically accomplished craftsmanship honour the holy subject.

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

**Analysis**

- The Virgin and Child are on central trumeau.
- Virgin is the Queen of Heaven and once held a sceptre.
- Virgin is also maternal and there is a sense of naturalistic observation in the way she looks at her infant son.
- Mary is animated by her billowing draperies and she thrusts her right arm into space.
- The door jamb figures on the left are Philip the Bold, Duke of Burgundy, kneeling in prayer,
- accompanied by the standing St John the Baptist.

- On the right, Philip's wife Margaret of Flanders also kneels in prayer with St Catherine behind her.
- The two patrons and their intercedent saints all focus their gazes on the Virgin and Child, giving a sense of a coherent group.
- Figures are superimposed on the architecture and almost overpower their setting.

**Purpose**

- Figures of the Duke and his wife occupy a prominent position on the entrance of the Carthusian Monastery and were created during the lifetime of the sitters.
- Philip generously endowed the order - which had no other means of revenue.
- Philip and Margaret wear far less elaborate clothing than their attendant saints - thus demonstrating their humility and piety.
- A permanent reminder of the devotion and generosity of the House of Burgundy and of the inter-relationship between spiritual and secular realms.

Other points considered to be valid to be given credit.

## Topic 1

- 04** Compare and contrast the design and construction of **two** Gothic cathedrals from this period that are located in **different** countries. **(30 marks)**

If no attempt to compare and contrast the maximum is Band 3.

### The question requires candidates to

- Select two Gothic cathedrals from the thirteenth and/or fourteenth centuries, each from a different country.
- Compare and contrast their design and construction.

### Definition of a Gothic Cathedral

- A cathedral (not a church) constructed in the Gothic style.
- The Abbey church of *St Denis* has been allowed as a Gothic cathedral in HOA 2, but only the nave, transepts and upper parts that were rebuilt after 1231 by Abbot Clément in the Rayonnant style are permissible as the remainder of the construction occurred in the 12<sup>th</sup> century.

### Design and constructional elements of Gothic architecture

- Use of the pointed or ogival arch, the ribbed vault, and the flying buttress.
- Pointed arch reduced the thrusts and allowed great height to be achieved.
- Flying buttresses - external arched supports which transmit the thrust of the high vaults and allow thinner walls to be pierced by large windows, often with stained-glass.
- Pinnacles on grounded section of flying buttress added weight to 'anchor' the structure.
- Stone rib vault, developed from the Romanesque, was fully exploited in the Gothic, allowing concentration of weight of stone on individual points that could be supported by piers and buttresses.
- Ribs also delineated the vaults and gave a visual sense of unity to the structure.
- A 'skeleton' of Gothic constructional elements.
- Commonly a tripartite interior wall elevation of arcade, triforium and clerestory.
- Technology allowed expanses of glass to produce light-filled interiors - visions of 'The Heavenly Jerusalem'.
- Extreme height - as a stimulus to piety: created a technological challenge.
- Emphasis on verticality and light - symbolic of heaven.
- Roof supported by the arches rather than by the walls - could be thinner and extensive window piercings were possible.
- Lightness of structural elements.
- Elaborate portals and decoration.
- Variations between the Gothic style in England, France and other parts of Europe.

### Points for comparison and contrast

- Plan.
- Elevation.
- W. front.
- Interior.
- Setting and location.
- Gothic architectural characteristics of the countries chosen.
- Relationship between design of the architecture and liturgical function.

Possible examples might include

<b>Salisbury Cathedral begun 1220</b>	<b>Amiens Cathedral begun 1220</b>
<p>Early English Gothic-dignified, regular, austere and elegant. Two sets of transepts and rectangular East end.</p> <p>Compartmentalised plan - refers to Romanesque.</p> <p>W. front has three doors, three lancet windows and small towers; typical of English 'screen' façades. Long, two-bay North porch projects boldly from the nave.</p> <p>Crossing has tower and impressive spire - a later addition. Interior has low, horizontal emphasis. Detached bell tower now demolished. Internal storeys clearly separated into strong horizontal bands: extensive use of Purbeck marble to create a strongly coloured scheme. External thrust counteracted by buttresses, piers and capped with pinnacles.</p> <p>Quadripartite rib vaults. Low arcades - horizontal emphasis</p> <p>Lancet windows, often grouped in pairs or trios. Lady Chapel - like a miniature hall church. Cloister and Chapter House in a more developed mid 13<sup>th</sup> century style with bar tracery windows.</p> <p>Set in open countryside at edge of settlement. Begun on virgin site, hence stylistic homogeneity.</p>	<p>French High Gothic - tall and light-filled.</p> <p>Nave and single aisles. Semi-circular apse at East end, minimal transepts.</p> <p>Unified plan.</p> <p>W. front has vertical emphasis with rose window, three deep portals, sculpted central tympanum and capped with the gallery of 22 over life-size kings, W. front originally painted - a didactic function and splendid entrance. Twin asymmetrical towers, added later, to increase visibility as a landmark.</p> <p>Crossing is surmounted by a <i>flèche</i>. Three storey nave elevation has continuous shafts and almost a wall of glass. Flying buttresses allowed the weight of masonry to be transferred away from walls, thereby allowing walls to become thinner and/or have more windows. Pinnacles provide additional vertical loading.</p> <p>Quadripartite rib vaults. Tall arcades - vertical emphasis. Soaring interior - height is three times the width. Traceried nave windows of three and four lights. Aisles and ambulatory create processional routes, and facilitate access by pilgrims to major relics, especially the head of John the Baptist. Set within centre of city. Majority of the building constructed between 1220 and c.1270.</p>

Other points considered to be valid to be given credit.

## Topic 2 Art and architecture in sixteenth-century Europe

- 05** Analyse and discuss the representation of the Madonna (Virgin Mary) in **three** sixteenth-century paintings **and/or** sculptures. 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 sixteenth-century paintings and/or sculptures of the Madonna, produced by at least two artists.
- Analyse and discuss the representation of the Madonna in the examples.

### Definition of representations of the Madonna (Virgin Mary)

- Painted or sculpted images of the Mother of Christ which may be
  - The whole figure or part of the figure (including head and shoulders format).
  - Alone or with other figures, notably the Christ Child.
  - As part of an altarpiece or narrative scene.

### Analysis and discussion

- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of context (eg time and place of creation, historical circumstances, etc).
- Devotional or narrative image.
- Iconography of the Virgin.
- Role of other figures.
- Notions of virginity, intercession, womanhood and maternal loss.

Possible examples might include

### Raphael *Sistine Madonna* (c.1513-14)

#### Analysis and discussion

- Oil on canvas, 265 cm x 196 cm.
- Commissioned 1512 by Pope Julius II for church of St Sixtus, Piacenza.
- Centrally placed Madonna stands in *contrapposto* holding Christ Child.
- Madonna appears between parted curtains, walking towards the viewer, barefoot on cloud and appears to be floating.
- Flanked by Saints Sixtus and Barbara with two putti at bottom.
- Inclusion of St Sixtus, patron saint of Della Rovere family, honoured Julius' uncle, Pope Sixtus IV, and he has the bearded features of Julius II.
- Sixtus as intercessor with Mary.
- Sense of serene calm, equilibrium and mysticism.
- Naturalistic, although somewhat idealised figures.
- Technical assurance in modelling, with soft, blended skin tones.
- Influences of Michelangelo (poses) and Leonardo (colour and tonal modelling).
- Madonna conveys human warmth.
- No halo or other attribute to identify her, but her spirituality is indicated by the heavenly setting, her 'weightless' appearance and the flanking saints.
- Thought to have hung above Julius II's funeral bier.
- Madonna may be greeting the Pope in Heaven.

### **Titian *Assumption of the Virgin* (1516-18)**

#### **Analysis and discussion**

- Oil on panel, 690 cm x 360 cm. (arched top).
- High altar of Santa Maria Gloriosa dei Frari, Venice - Franciscan church, the largest in Venice.
- According to Catholic dogma, Mary did not die a bodily death, but was gloriously assumed into Heaven.
- Mary in Glory was an appropriate subject for a church dedicated to Mary.
- Three levels of action- the Apostles at ground level, the Virgin borne on a cloud into Heaven and God the Father at the top, receiving her.
- Drama enhanced by the action of the figures.
- Sudden contrasts of bright highlight and deep shadows.
- The Apostles were miraculously gathered together as witnesses and they react in different ways to the astonishing event.
- Apostles are over life-size - perhaps influenced by Roman High Renaissance of Michelangelo and Raphael.
- Mary, ecstatic and in a twisted pose, gestures with arms wide apart and looks upward.
- Billowing garments suggest movement.
- Surrounded by singing and music-making child angels as well as those with burning tapers and incense.
- The bearded God the Father looks down.
- Winged angel to right of God holds a crown to present to Mary as 'Queen of Heaven.'
- Heaven has a golden glow and monochrome faces of cherubs can be seen.
- In the sky are the words BE VI (Beato Virgo - Blessed Virgin - at left) and GLO (Glorioso - In Glory - at right).
- Sarcophagus signed very prominently TITIANVS.
- Clear, simple design to enable legibility at some distance.
- Altarpiece is the spiritual and visual climax of the church.

### **Tilman Riemenschneider *Mary in Mourning* (c.1505)**

#### **Analysis and discussion**

- Painted lime wood, height 179 cm.
- Originally part of a private commission for a monumental *Crucifixion* group. St John was destroyed and the Crucified Christ has disappeared.
- Virgin is lost in contemplative sorrow as her son is crucified.
- Scarf and headdress cover chin and forehead - revealing just the portion of face from above chin to eyebrows.
- Body sways to suggest disquiet and anguish.
- Left hand clutches sleeve of garment.
- Application of paint gives a naturalistic effect, but still retains elements of Late Gothic expressive elongations.
- Robes are gilded to honour the Virgin.
- Colour and naturalism invite empathetic associations with a bereaved mother.
- Weighty and over life-size figure conveys depth of grief.

Other points considered to be valid to be given credit.

## Topic 2

- 06** Discuss how power and authority are conveyed in **three** sixteenth-century painted portraits of important secular **and/or** religious individuals. **(30 marks)**

### The question requires candidates to

- Select three sixteenth-century painted portraits of important secular **and/or** religious individuals.
- Discuss how power and authority are conveyed in each example.

### Definition of an important secular or religious individual

- The ruler of a state, a prince or aristocrat or other person who wields secular or military power.
- A powerful or significant individual within the Catholic or Protestant church.

### Power and authority

- Depiction of facial features and body.
- Composition, pose and gesture.
- Use of clothes and accessories.
- Setting.
- Relationship of spectator to image.
- Scale.

Possible examples might include

#### **Raphael *Pope Julius II (1511)***

- Oil on poplar, 108 cm x 81 cm.
- Pope Julius II (whose pontificate lasted 1503-13) is seated, three-quarter length, and shown at an angle.
- Intimate and close-up view and a sense of simple dignity.
- Wears papal regalia of red cap ( *camauro*), an ermine lined red velvet mantle and white  *rochetta*.
- Depicted with a beard, which he wore for eight or nine months summer 1510 - spring 1511 following the loss and re-capture of Bologna.
- Papal rings are in evidence and his left hand grasps the arm of the chair.
- Finials of the armchair show gilded della Rovere acorns.
- The 'warrior pope' is shown as pensive and with an unfocused gaze - perhaps suggesting it was posthumous?
- Pontiff seen as ageing and vulnerable, but with some symbols of the papacy and of his powerful family.
- Perhaps a touching tribute from Raphael to his powerful patron.
- Green cloth background originally had a cloth of gold embossed with a repeating pattern of the papal keys and tiara - visible in pentimenti. So references to the office of the pope were reduced.

#### **Hans Holbein the Younger *Jean de Dinteville and Georges de Selve (The Ambassadors)* (1533)**

- Large, impressive full-length double portrait.
- Oil on wood, 207 cm x 209.5 cm.
- Jean de Dinteville, aged 29, on the left, was French ambassador to the court of King Henry

VIII.

- Georges de Selve, aged 25, on the right, was his friend, a cleric and Bishop of Lavaur.
- Learned, wealthy and powerful men surrounded by books and scientific and musical instruments.
- Objects on upper shelf refer to the heavens - including a celestial globe and astrolabe and a portable sundial placed on top of an oriental carpet.
- Lower shelf concerned with earthly matters - a lute, a case of flutes, a hymn book, a book of arithmetic and a terrestrial globe.
- Fine clothes and confident pose of de Dinteville - fur lined (probably lynx) coat and black clothing was very expensive and wearing black indicated the wearer to be serious, introspective and intellectual.
- He holds an ornamental dagger and wears the Order of St Michael on a golden chain around his neck - an elite noble order.
- Less relaxed pose of de Selve, wearing sober but distinguished clothing.
- Wealth of hidden meanings suggests an intellectual viewer.
- Possible references to religious matters in the objects - the broken lute string may indicate religious divisions and the Lutheran hymn book may be an appeal for harmony to prevail.
- Large anamorphic skull in the centre foreground, which loses its distortion when seen from the side.
- A symbol of mortality and a *memento mori* - suggesting the vanity of rank, wealth and worldly success.

#### **Titian *Charles V at Mühlberg* (1548)**

- Oil on canvas, 335 cm x 283 cm.
- Life-sized equestrian portrait of the Holy Roman Emperor after his victory over the Protestant armies at Mühlberg.
- Painted a year after the battle and probably commissioned by Mary of Hungary, Charles' sister.
- Triumphant image of a victorious leader, holding a short combat lance in his right hand.
- Figure is alone and self-reliant - an absolute monarch and commander.
- Face is alert and determined with a sense of heroism and destiny.
- Charles stares straight forward and is oblivious of the viewer.
- He wears highly polished and gilt-inlaid armour, observed from actual armour worn by Charles.
- He is calm and erect, controlling a charging horse.
- Horse obediently bows its head.
- Religious and specifically Catholic meaning - Charles shown as the Christian knight St George and the new Constantine, championing Catholic Christianity against false faith.
- Impact and significance also relates back to ancient Roman equestrian statues - *Marcus Aurelius*.
- Powerful, brooding sky and landscape add to the drama of the image.

Other points considered to be valid to be given credit.

## Topic 2

- 07** Analyse **three** sixteenth-century sculptures containing **at least two** figures, **and** discuss the relationship between form and meaning in each sculpture. **(30 marks)**

If no discussion of the relationship between form and meaning the maximum is Band 4.

### The question requires candidates to

- Select three sixteenth-century sculptures containing at least two figures.
- Analyse the examples.
- Discuss the relationship between form and meaning in each sculpture.

### 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.

### 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).

### General points for discussion of relationship between form and meaning

- How the figure is carved or modelled.
- Poses of figures and how these relate to the meaning - narrative or symbolic.
- Use of materials to enhance meaning.

Possible examples might include

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

#### Analysis

- Bronze, originally gilded, height 320 cm. (without pedestal).
- Scene from Greek mythology as described in Ovid's Metamorphoses.
- Victorious Perseus holds head of Medusa in left hand and a large sword in his right.
- He stands on the headless body.
- Medusa's body is that of a beautiful woman, not that of a monster.
- Composition invites viewer to walk around it - Cellini intended it to have eight points of view.
- Perseus' zoomorphic helmet has human face at back- possibly a self-portrait.
- Stylised blood spurts from severed head of Medusa.
- Figure group stands on a tall marble pedestal of four shell niches containing small bronze figures – Mercury, Minerva, Danaë and Jupiter- above a square base.
- Commissioned by Duke Cosimo I de' Medici.

#### Relationship between form and meaning

- Victory of Perseus over female monster.
- Perseus is a triumphant, athletic figure.
- Bronze allows for unsupported standing figure with outstretched left hand.
- Perhaps a symbolic representation of Cosimo de Medici.
- Pedestal includes references to deeds of Perseus - relief on base is *Perseus liberating Andromeda* and Cosimo I's adopted zodiacal sign of Capricorn is seen in the goat heads flanking *grotteschi* on the top of the pedestal.

- Subject of *Perseus liberating Andromeda* has an allegorical message - Perseus represents the Medici saving Florence in the shape of Andromeda
- Located in the Loggia dei Lanzi in the Piazza della Signoria, Florence, which already held important sculptures by Michelangelo and Donatello- sense of emulation and rivalry.
- Possible political point - as if a Medici sponsored figure had turned the republican statues of Michelangelo's *David* and Bandinelli's *Hercules and Cacus* to stone.

### **Michelangelo *Duomo Pietà* (c.1547-55)**

#### **Analysis**

- Marble, height 225 cm.
- The Pietà form comes from a Northern European tradition.
- Pyramidal composition.
- Mary supporting the dead Christ after His body has been taken down from the cross.
- Hooded figure is either Nicodemus or Joseph of Arimathea - Vasari recognised this as a self-portrait by Michelangelo.
- Magdalen at the left was finished by Calcagni.
- Carved for Michelangelo's own tomb - but never placed there.

#### **Relationship between form and meaning**

- Awkward, angular forms relate to pain and suffering of death.
- Tender exchange between Mary and Jesus.
- Possible personal identification with subject by Michelangelo - Nicodemus as a self-portrait.
- A pessimistic late work by Michelangelo.
- Christ has heroic, athletic anatomy- suggestive of ultimate triumph.
- Slung leg, an antique motif for a divine marriage, indicates Christ's mystical union with Mary and the Church.

### **Giambologna *The Rape of the Sabines* (c.1581-83)**

#### **Analysis**

- Marble, height 410 cm, Loggia dei Lanzi, Florence.
- Densely-packed, intertwined composition of three figures (a man lifting a woman into the air while a second older man crouches).
- Emphasis on verticality.
- Culmination of the *figura serpentinata*.
- Dynamic range of actions and emotions that offer multiple viewpoints, though no principal one.
- Viewer is aware of changing and merging contrasts of curve and angle and of solid and void.
- Use of bow drill to impart form and texture of hair to all three figures.
- Giambologna challenged antiquity to produce a complicated composition from a single block.

#### **Relationship between form and meaning**

- Theme of victor over vanquished.
- 'Rape' means 'abduction' rather than physical violation.
- Violence of seizure indicated by the impression of man's right hand on the woman's left buttock.
- Originally intended as nothing more than a demonstration of the artist's ability to create a complex sculptural group.
- Title was applied later.
- 'Corkscrew' composition not only imparts movement but encourages the viewer to move around the piece - adding to kinetic impact.

- Such unsupported limbs usually achieved in bronze rather than marble: a demonstration of the sculptor's virtuosity.

Other points considered to be valid to be given credit.

## Topic 2

- 08** Compare and contrast **one** sixteenth-century building in the Renaissance style with **one** sixteenth-century building in the Mannerist style. **(30 marks)**

If no attempt at 'Compare and contrast', maximum is Band 3.

### **The question requires candidates to**

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

### **Stylistic characteristics of sixteenth-century Renaissance architecture**

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

### **Stylistic characteristics of sixteenth-century Mannerist architecture**

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

### **Points of comparison and contrast might include**

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

Possible examples might include

**See table on next page**

<b>Bramante <i>Tempietto</i>, Rome (1504-after 1510)</b>	<b>Giulio Romano <i>Palazzo del Te</i> Mantua (1526-35)</b>
<p>Martyrium marking the site of St Peter's crucifixion on the Janiculum, in the cloister of S. Pietro in Montorio.</p> <p>Commissioned by Ferdinand and Isabella of Spain, with the support of the Spanish Pope Alexander VI.</p> <p>Exterior is a colonnade of sixteen Doric columns which surround a small cella.</p> <p>Doric order appropriate for a male saint. 48 metopes of frieze have Papal regalia and sacramental implements.</p> <p>In proportion the width of the peristyle is equal to the height of the cella - a harmonious and visually satisfying solution.</p> <p>Cella is too small for a congregation and the building's existence was more important than its liturgical function- and so a centrally planned form was admissible.</p> <p>Based on the example of early Christian martyria</p> <p>Focus on exterior.</p> <p>Small construction within courtyard of adjacent church. Circular courtyard planned to echo form of building, but never executed.</p> <p>Symmetry and correct classical details identify the building as a key example of High Renaissance architecture.</p> <p>A permanent site-marker of the martyrdom of Christ's 'rock'.</p>	<p>Small pleasure palace incorporating stables and entertainment areas. On land that was once an island.</p> <p>For Federico Gonzaga, who became first Duke of Mantua during the building's construction.</p> <p>Square main courtyard and garden courtyard with semi circular colonnade.</p> <p>Use of giant Doric pilasters on main façade; giant Doric half-columns in courtyard. Dropped keystones and triglyphs. East façade differs from the other three by having an open loggia at its centre rather than an arch to the courtyard.</p> <p>Low, spreading and massive. Monumental forms and architectural details overlap and give sense of restless grandeur. Sense of tension and compression enhanced by rustication. Building was dedicated to lavish entertainment and displays of courtly wit and elegance.</p> <p>Splendid and luxurious interiors - decorated with illusionistic and dramatic paintings.</p> <p>Suburban setting appropriate for a mixture of palace and villa architecture.</p> <p>Classical architectural vocabulary and measured rhythms are consciously subverted for playful and expressive Mannerist effect. Presence of the building indicated dynastic survival.</p>

Other points considered to be valid to be given credit.

### Topic 3 Art and architecture in eighteenth-century Europe

- 09** Analyse and discuss **three** paintings that depict eighteenth-century historical events. 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 paintings that depict historical events from the eighteenth century, by at least two artists.
- Analyse and discuss each example.

#### Analysis and discussion

- 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).
- Discussion of circumstances of the event.
- Discussion of narrative methods.

#### Definition of eighteenth-century historical events

- Historical events/occurrences of lesser or greater duration, taking place in the eighteenth century.
- Also allow changes and developments (political, economic, social, religious, technological etc) eg. a painting could refer to a single event within a war or historical process or comment on the war or process as a whole.
- 'Events' means incidents of some significance, with named individuals, and not inconsequential quotidian matters or genre scenes.
- Eighteenth-century historical events were sometimes depicted or referred to in allegorical, mythological or ancient Greek or Roman guise - eg. Pierre-Narcisse Guérin *The Return of Marcus Sextus* (1799) - which dealt with post-Terror French émigrés.
- Portraits are allowed if they can be associated with a particular historical event or happening.
- Imaginary subjects from eighteenth-century literature are not admissible.

Possible examples might include

#### **Benjamin West *The Death of General Wolfe* (1770)**

##### Analysis and discussion

- Oil on canvas, 152.6 cm x 214.5 cm.
- General James Wolfe died at the moment of victory at the Battle of Quebec (also known as the Battle of the Plains of Abraham) on 13 September 1759.
- A quasi-religious treatment, like the lamentation over Christ.
- Poignancy of Wolfe's patriotic sacrifice and death only when victory was assured - as seen by the messenger at the left with a French flag - to whom two of the soldiers gesture.
- West departed from historical accuracy in showing Wolfe dying surrounded by high-ranking officers - he actually died with just a few men around him.
- Wolfe is mourned both by officers and by the common soldiers at the right.
- A style of mitigated realism - that is part truth and part invention.
- Reynolds thought West unwise to paint a hero in modern dress, but later conceded that 'Mr West has conquered'.

- Pensive Native American at left is an exotic inclusion to emphasize the geographical remoteness of the event.

### **Johann Zoffany *Colonel Mordaunt's Cock Fight* (c.1784-86)**

#### **Analysis and discussion**

- Oil on canvas, 103 cm x 150 cm.
- Animated, witty and acutely observed work is an important record of British colonial life in late eighteenth-century India.
- Painted for Warren Hastings, the Governor of Bengal - although he does not appear in the picture.
- Depicts a cock fight that took place in 1784 between the favourite fighting bird of the Indian ruler Asaf-ud-Daulah, Nawab Wazir of Oudh (Awadh), and a cock imported from Britain by the English commander of the Nawab's bodyguard, Colonel John Mordaunt.
- Nawab stands in the centre and Mordaunt, without his red military coat and dressed in white cotton undergarments, stands on the left.
- Between them, counting on his fingers is Salar Jung, uncle of Asaf-ud-Daulah. Behind them is Hasan Reza Khan his chief minister and favourite personal bodyguard.
- Between Asaf-ud-Daulah and Salar Jung is Haidar Ali Khan, the Deputy Minister to the Nawab.
- Mordaunt's bird is looked after by the figure in the red turban left of centre, the Nawab's by the white-turbaned figure opposite him.
- In Britain, cockfighting was frowned on as a vicious, ungentlemanly sport, but in colonial India the 'normal' rules of polite behaviour did not apply.
- At Lucknow Indians and Europeans enjoyed social equality and personal friendship that was impossible in British-ruled areas.
- Europeans sit on dais, covered with an awning. Zoffany included himself.
- Ordinary Indian people are excluded from the elite gathering and look-on from the margins.
- Indian elements appear less sympathetically treated and border on the 'impolite' or even grotesque.
- Variations between cultures are studied in a painting of a sporting spectacle that is also a document of historical anthropology.
- Either painted in India or England.

### **Jacques-Louis David *Marat at his last breath* (1793)**

#### **Analysis and discussion**

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

Other points considered to be valid to be given credit.

### Topic 3

- 10** Analyse **three** eighteenth-century depictions of the female nude, **and** discuss the purpose of each. You may choose your examples from painting **and/or** sculpture. **(30 marks)**

If no attempt to discuss purpose the maximum is Band 4.

#### The question requires candidates to

- Analyse three eighteenth-century paintings and/or sculptures of the female nude.
- Discuss the purpose of each.

#### Analysis

- 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).

#### Purpose

- Significance of nudity to the depiction - usually the mythological or historical nude.
- Some pretext usually had to be provided to allow the depiction of the female nude.
- Figures from literature, history or mythology might have contemporary meanings or relevance.
- Many eighteenth-century nudes were produced for the sensual gratification of a male viewer.

Possible examples might include

#### **Pompeo Batoni *Allegory of the Arts* (1740)**

##### Analysis

- Oil on canvas, 174.8 cm x 138 cm.
- Allegorical subject.
- The personification of Painting, with bared breasts, sits at an easel - on which is an unfinished painting of Mercury, God of Eloquence and Reason.
- She holds a palette, brushes and a mahl-stick.
- Painting looks at Poetry, standing, wearing a white dress and holding a lyre and crowned with laurel.
- Sculpture, semi nude, sits at the left and holds a mallet in her right hand.
- Below the sculpture is a bust of Hadrian as well as a chisel and drill.
- In the foreground are two books, entitled 'Homer' and 'Virgil'.
- In the background, the personification of Architecture, dressed in blue, is enthroned, holding a pair of dividers in her right hand and a 'T' square in her left.
- Music appears at the extreme right, holding a double flute, as an allusion to Pan.

##### Purpose

- Commissioned by Marchese Vincenzo Riccardi, a Florentine courtier, politician and avid collector.
- An erudite and learned subject - where established allegorical personifications of the Arts gave a legitimate opportunity for the display of female nudity.
- Subject perhaps devised by Riccardi's scholarly librarian Giovanni Lami, who believed a painter should select their subject from literature, not nature.

#### **François Boucher *Diana after the Bath* (1742)**

**Analysis**

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

**Purpose**

- Painting lacks much of a narrative thread.
- Small-scale, intimate study of female nudes in different poses.
- A display of beautiful female flesh for the delectation of a male viewer - although Diana was considered a symbol of chastity.
- Painted on speculation and exhibited at the 1742 Salon - presumably aimed at a discerning private collector.

**Antonio Canova *Cupid awakening Psyche* (1788-93)****Analysis**

- Marble, 155 cm x 168 cm.
- Perhaps inspired by a wall painting from Herculaneum.
- Psyche was ordered to bring back a flask from the underworld by Cupid's mother, Venus.
- Psyche was told not to open it - but she did and the escaping fumes put her into a death-like sleep.
- Cupid revives Psyche - he is just about to kiss her.
- Very gentle touching of the pair - not a frantic seizing.
- No carnal desire- a spiritual love that transcends the senses.
- Delicate eroticism.
- Voids of the composition are as important as the volumes.
- Accessories of bow, arrows and flask add to the narrative.
- Highly complex composition and interlocking of arms.

**Purpose**

- Commissioned by Colonel John Campbell - later 1<sup>st</sup> Baron Cawdor - but never delivered and kept by Canova until 1800.
- A three dimensional recreation of a scene from Apuleius' Golden Ass.
- Subject can be interpreted as a kind of resurrection - where the most tender and slightest touch revives the mortal woman.
- Treatment of subject represents the sculptor's own attitude to the nude - which embraced an innocent and spiritual dimension.
- Demonstration of sculptural virtuosity.

Other points considered to be valid to be given credit.

### Topic 3

- 11 Discuss the form and meaning of **three** eighteenth-century commemorative sculptures **and/or** monuments. 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 eighteenth-century commemorative sculptures **and/or** monuments by at least two sculptors.
- Discuss the form and meaning in each example.

#### Definition of commemorative sculpture or monument

- A sculpture designed to evoke the memory of an event, a person or a group of people.
- Categories of commemorative sculpture range from tombs and funerary monuments, to single figures, groups of figures and monuments that incorporate figures and architectural forms.
- Unbuilt projects such as Boullée's *Cenotaph to Newton* (1784) are allowed.

#### Points for discussion of form and meaning

- A variety of approaches are possible depending on the exact nature of the event or person commemorated and the location.
- Use of visual language to provoke memory of the events or of the individual.
- Use of realism/idealisation/allegory.
- Role of spectator.

Possible examples might include

#### **Jean Baptiste Pigalle *Tomb of Marshall Maurice de Saxe, Saint-Thomas, Strasbourg (1753-76)***

##### Discussion of form and meaning

- De Saxe stands in front of a pyramid, representing Immortality.
- Holding a baton and crowned with laurel, De Saxe moves imperiously towards the sarcophagus opened by Death.
- Death is a shrouded skeleton holding an hour glass.
- A personification of Gallia (France), wearing a fleur-de-lys gown and accompanied by the French cock, holds De Saxe's arm and turns towards Death to intercede on his behalf.
- A sorrowful Hercules leans on the sarcophagus and represents the French army.
- De Saxe's remains are in the sarcophagus.
- A weeping cherub holds an extinguished torch- originally this figure was the Genius of War.
- The animals represent conquered nations - Leopard (England), Lion (Holland) and Eagle (Hapsburg Empire).
- Opposite, at the right are the flags of conquered armies.
- Different coloured marbles used for figures and shroud (white), sarcophagus (greenish-black) pyramid (blue-grey), architecture (grey Senones stone).
- Although 'Marshal General of the King's [Louis XV] camps and armies', De Saxe was illegitimate, foreign born and a Protestant and so could not be buried in Notre-Dame, Paris, the Invalides or Saint Denis.
- Saint-Thomas at Strasbourg was a Protestant church on French soil.
- Church was re-modelled to accommodate the monument - it is dominated by it.
- Monument can only be approached from the front.

- A late-Baroque funerary drama, addressed to the viewer.

**Louis-François Roubiliac *Monument to Sir Joseph and Lady Elizabeth Nightingale, St Michael's chapel, Westminster Abbey (1761)***

**Discussion of form and meaning**

- Large-scale funerary monument.
- Made from coloured marbles, bronze and lead.
- Lady Elizabeth was a young bride who died in 1731, following a miscarriage caused by the shock of a violent flash of lightning.
- Standing Sir Joseph bends to support the reclining form of his dying wife with his left hand, while with his right hand he tries to prevent Death's attack.
- Skeletal and shrouded form of Death climbs from lower rusticated section and prepares to spear Lady Elizabeth.
- The idea for the composition may have come from a dream that Elizabeth's brother-in-law (the Earl of Huntingdon) had when a skeleton appeared at the foot of his bed, and crept up under the bedclothes between husband and wife.
- Sense of dynamic movement comes from Death, who projects into the viewer's space.
- Human figures rather heavily carved.
- Timeless, classical dress of human figures and classical references in the architecture.
- Strongly influenced by Bernini- especially *Tomb of Pope Alexander VII*.
- Allegorical narrative suggesting that Death cannot be overcome even by love.
- Spectator is alarmed by the spectacle and encouraged to share the emotions of Sir Joseph and also to meditate on death and its terrors.
- Monument not begun until some years after Sir Joseph's death in 1752.
- Remains of Elizabeth and Joseph are buried in a vault in the nearby North ambulatory.

**Augustin Pajou *Monument to the Count de Buffon (1776)***

**Discussion of form and meaning**

- Marble, height 290 cm.
- Sitter was a celebrated natural scientist and had recently retired from the super intendency of the King's Garden.
- Commissioned by the Directorate of the King's Buildings and placed in the Cabinet of Natural History (now the Museum of Natural History).
- Standing in commanding *contrapposto*, holding a stylus - as if ready to observe and record nature.
- Appears as an idealised heroic semi-nude figure, decorously draped, like an ancient philosopher.
- However, his long hair is contemporary and not classical, indicating that this is a portrait.
- Buffon's writing tablet is placed on the terrestrial globe and at his feet are a lion with a writhing snake on it and a sheepdog licking his left foot. A piece of crystal is carved on the front left corner.
- Man is placed at the centre of the universe.
- Buffon has echoes of Adam and of Moses, the lawgiver and is an embodiment of noble mankind as a whole.
- Grandiloquent inscription - 'A genius equal to the majesty of nature'.
- A monument to a living person - an unusual occurrence.

Other points considered to be valid to be given credit.

### Topic 3

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

If no discussion of stylistic characteristics the maximum is Band 4.

#### The question requires candidates to

- Select three eighteenth-century buildings.
- Analyse the examples
- Identify and discuss the stylistic characteristics of each example.

#### 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.

#### General points of eighteenth-century architectural style

- Style can be considered as both the characteristic elements of the chosen buildings and the named architectural styles of the eighteenth century. Late Baroque, Rococo, Gothic Revival or Neo-Classical styles are the most likely to be discussed.

Possible examples might include

#### **Sir John Vanbrugh *Blenheim Palace, Oxfordshire (c.1705-22)***

##### Analysis

- Gift of Queen Anne and grateful nation to John Churchill, 1st Duke of Marlborough, victor over the French and Bavarians at Blenheim in 1704.
- Both a residence and a national monument. Situated near the village of Woodstock, 7 miles from Oxford.
- A large palace with a substantial estate, including a lake with a bridge.
- Grandiose entrance of a portico with giant Corinthian order topped by a triangular pediment.
- Above and behind the main pediment is a broken triangular pediment with massive block-like abutments.
- Second order also used as Doric colonnade on flanking wings merges into main block through curving quadrants.
- The whole design hangs on the four corner pavilions with towers of the main block.
- Block is connected to colonnades and kitchen and stable courts.
- Garden front has no pediment and the wings and corner pavilions are not articulated by an order.
- Sculptural decoration emphasises Marlborough's victory and martial accomplishments - the Lion of England pulling the Cockerel of France to pieces in its forepaws, trophies of war and two chained captives.

##### Style

- Elements of drama and surprise make Blenheim the culmination of the English Baroque.
- Though Baroque, the castle element means that in some ways Blenheim anticipates later

Gothic Revival with its towers, attics and finials.

- Impressive scale and usage of commanding classical vocabulary.
- Appears both as a palace and a castle.
- Combination of central Corinthian block with French château elements.
- Giant order suggests strength and power.
- Unconventional designs of attic and finials indicate participation of Vanbrugh's assistant Nicholas Hawksmoor.

### **Horace Walpole and others *Strawberry Hill, Twickenham (1752 - c.1777)***

#### **Analysis**

- Commissioned by Horace Walpole, youngest son of Prime Minister Sir Robert Walpole. Walpole wanted to build 'a little gothic castle'.
- Situated in fashionable Twickenham about 9 miles from central London.
- Strawberry Hill extended westwards and became less regularly designed - great circular tower at south west corner and crenellated parapet.
- The deliberate irregularity of the west part of Strawberry Hill was an important innovation.
- Designed by a mostly amateur 'Committee of Taste'.
- Lack of symmetry and accretive construction gave a sense of development over time.
- As well as conventional materials for economy, papier maché, wood and plaster were moulded and painted to look like ancient carved stone.

#### **Style**

- An early example of 'Gothic Revival' architecture.
- Borrowings from French Gothic (Rouen Cathedral) and English Gothic - old St Paul's, Westminster Abbey and Canterbury Cathedral.
- Great novelties in details - traceried panels and some Rococo prettiness, but to Walpole and contemporaries this was genuine Gothic.
- Gothic style had very rarely been applied to domestic architecture since the Middle Ages - its application here was a declaration of aesthetics and taste.
- Broken and picturesque silhouette and sky line.
- Some association with the perceived 'romanticism' of the medieval period.

### **Claude Nicolas Ledoux *Rotunda of La Vilette (Barrier St Martin), Paris (1784-88)***

#### **Analysis**

- One of 45 planned customs toll-posts placed on roads entering Paris, as part of the wall encircling Paris built by the Farmers-General that enabled taxes to be levied on goods entering the capital.
- Ledoux called these *propylaea* - monumental gateways.
- Designed to impress people entering Paris.
- The rotunda was not a city gate, but a monumental administrative building at the basin of the Ourcq canal that also housed a hall for tax payments and provided accommodation for a detachment of cavalry for revenue protection.
- Greek cross plan with triangular pedimented porticoes of eight baseless Tuscan Doric piers.
- Pavilions with banded rustication in angles of Greek cross form a rectangle.
- Rising in the centre, is a rotunda of 20 paired Tuscan Doric columns without bases supporting round arches, with square attic windows.
- Rotunda has a Doric cornice with triglyphs and metopes.
- Columns only have the most rudimentary capitals.
- Toll gates perceived as oppressive and representative of official financial tyranny.

#### **Style**

- Solemn, austere and monumental Neo-Classicism that demonstrated power and control.
- Fortress like, masculine, simple form of a square surmounted by a cylindrical drum.
- Bold contrast between simple geometric forms and solids and voids.
- Influences from Piranesi's fantastic architectural prints and Giulio Romano's *Palazzo del Te*.
- Elements are over-sized - to intimidate the viewer.

Other points considered to be valid to be given credit.

#### Topic 4 Art and architecture in Europe and the United States of America between 1900 and 1945

- 13 Analyse and interpret **three** works of art that were influenced by ‘primitive’ and/or non-European cultures. You may choose your examples from painting **and/or** sculpture. **(30 marks)**

##### The question requires candidates to

- Select **three** works of art produced between 1900-1945 that were influenced by ‘primitive’ and/or non-European cultures.
- Analyse and interpret the examples.

##### Analysis and interpretation of influence from ‘primitive’ and/or non-European cultures might include

- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances, etc).
- Early 20th-century Modernist principles of simplification and reduction to essence were assisted by inspiration from non-European sources - particularly African tribal carving and Oceanic sculpture. Islamic art and Japanese prints were also consulted.
- Non-European art provided valuable insights and alternatives as it appealed to jaded aesthetic palates seeking genuine expression and an unsophisticated and unselfconscious approach.
- Some borrowings from so-called ‘primitive art’ were based on a perceived direct brutality of form to western eyes - though often the context and purpose of the source work was unknown or ignored.
- ‘Primitive’ also used in the sense of an early, non-sophisticated European art form - the Flemish and French ‘primitives’ were especially studied in France in the first decade of the twentieth century.
- Folk and ancient art (such as Iberian art) considered ‘primitive’ in Paris at turn of twentieth century.
- The term ‘primitive’ is not used so much now - since it implies western cultural colonialism, a presumption of cultural superiority and perhaps a suggestion that such societies were closer to ‘animal’ nature.
- Interpretations might include personal artistic motives, observations on the state of modern society and deliberate ‘shock’ tactics to provoke bourgeois taste.

Possible examples might include

##### Henri Matisse *Blue Nude (Souvenir of Biskra)* (1907)

##### Analysis, interpretation and influence from ‘primitive’ and/or non-European cultures

- Oil on canvas, 92.1 cm x 140.3 cm.
- Reclining nude figure against a background of palm fronds.
- Posed as an ‘odalisque’ - but muscular physique runs contrary to accepted Western norms of female grace, allure and beauty.
- Androgynous face.
- Emphasis on sexualised areas of breasts and buttocks.
- Influenced by Cézanne but anatomical freedom of the figure is suggested by African sculpture.
- Bold black outlines and non-naturalistic colours associate the work with Fauvism.
- Subject matter and style accord with one another- a ‘Primitive’ subject painted in a ‘Primitive’ style.
- Sense of Islamic decoration in background.

- Set in an oasis - perhaps she herself may be considered a form of haven.
- Conceivably a male European colonialist view of an alien culture.
- Matisse went to Biskra in Algeria in 1906 and painted the work in Paris as a memory of the experience.
- Figure has a 'sculptural' weight and presence- related to his sculpture, *Reclining Nude I (Aurore)*.
- A 'Primitivist' work which influenced Picasso to produce *Les Femmes d'Alger (O. J. R. Version O)*.

### **Pablo Picasso *Les Femmes d'Alger (O. J. R. Version O)* (1907)**

#### **Analysis, interpretation and influence from 'primitive' and/or non-European cultures**

- Oil on canvas, 244 cm x 234 cm.
- Not fully developed Cubism- with its debts to African art and to Cézanne it is perhaps best to refer to it as 'proto-Cubist'.
- Elongation and stylisation may also owe something to El Greco.
- Five nude or near nude females set in the Avignon Street brothel in Barcelona.
- Painted in a jarring and savage style with violent dislocation of the female body and a disregard for single point perspective.
- Abstracted, angular, shallow picture space, no tonal modelling, faceting of planes, crowded composition, planar and linear elements.
- Space appears solid and seems to come forward in jagged shards, like broken glass.
- The two right hand figures were repainted in response to African masks. The seated/squatting one seems to face in both directions. Figure above her has lozenge-shaped breast and striations on mask-face.
- Face of left hand figure raising the curtain was repainted. 'Standing' figure, with almond eyes, one in from the left, may actually be a reclining nude seen from a bird's eye view. This and the central figure derive from ancient Iberian sculpture and the multiple viewpoints show the influence of Cézanne.
- Conceptual rather than perceptual approach show the influence of non-western carving where the figure was represented emblematically rather than naturalistically, in terms of simple signs for facial features, limbs and other parts of the body.
- Rather ugly and unattractive prostitutes - perhaps associated with Picasso's fears of transmitted venereal disease.
- Powerful, mythic or totemic image.

### **Henry Moore *Reclining Figure (1929)***

#### **Analysis, interpretation and influence from 'primitive' and/or non-European cultures**

- Hornton Stone, length 83.8 cm.
- Monumental reclining female figure with simplified anatomy and small breasts.
- Surface textures of stone undisguised.
- Direct carving created solid and simple forms and were an authentic expression of creativity.
- Direct carving associated with honesty of materials and the integrity of artistic expression - also the technique practiced by many 'primitive' sculptors.
- Rectangular form of original block of stone preserved.
- Inspiration from a plaster cast of the Toltec-Mayan sculpture from Chichen Itzá known as 'Chacmool'.
- Suggestions of prehistoric 'Earth-Mother' figures.
- Moore thought that 'primitive' art had an intense vitality.
- Associations have been made between the rounded forms and hollows of the figure, the markings of the stone and the surface and undulations of a natural landscape.

- Figure seen as part of the landscape and created from a natural material.

Other points considered to be valid to be given credit.

## Topic 4

- 14 Analyse and discuss **three** paintings produced during this period that depict still-life **and/or** subjects from everyday life. 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 paintings produced between 1900 and 1945 that depict still-life and/or subjects from everyday life by at least two artists.
- Analyse and discuss the examples.

### Definition of still-life subjects

- An arrangement of inanimate objects.

### Definition of subjects from everyday life

- Everyday scenes that do not depict a religious or historical subject.
- Portraits are not allowed as examples of everyday life.

### Analysis and discussion

A full analysis should consider

- Analysis of form (eg materials, composition, textures, colour, scale, etc).
- Analysis of subject/s (pose, setting, etc).
- Analysis of contexts (eg time and place of creation, historical circumstances, biographical influences, etc).
- In the first half of the twentieth century, the traditional and neutral genre of still-life was often used to pursue investigations into expressive form and colour, space, perspective and the conventions of representation.
- Subjects from everyday life were often selected in order to examine the experience of the multiple facets of the modern world.

Possible examples might include

### **Pablo Picasso *Still Life with Chair Caning* (1912)**

#### **Analysis and discussion**

- Oil and oilcloth on canvas, with rope frame, 27 cm x 35 cm.
- Synthetic Cubism: paint and collage (the first Cubist collage).
- Monochromatic, fragmented and flattened painted areas above and over a collaged factory-produced oilcloth of chair caning combined with lettering.
- The three letters written just above the chair-caning, JOU, can be interpreted as a fragment of the noun JOURNAL and as the verb JOUER (to play) indicating Picasso's consideration of his activity as a form of play or the verb JOUIR (to enjoy).
- A still-life is represented on the chair: abstracted and spatially confusing.
- Interest in different forms of appearance and reality, word meanings.
- Breaks with conventional forms of representation.
- This oval picture suggests a café table and the oil cloth pattern was commonly used as a table-covering in working-class kitchens and eating places.
- Oval rope framed canvas makes the painting an object in its own right and subverts a traditional gilt carved frame.

**Ernst-Ludwig Kirchner *Potsdamer Platz* (1914)****Analysis and discussion**

- Oil on canvas, 200 cm x 150 cm.
- Potsdamer Platz, Berlin was an important shopping area by day, but by night its cafés and nightclubs made it the haunt of prostitutes.
- Kirchner was a founding member of the Expressionist group Die Brücke.
- Two prostitutes isolated on traffic island in foreground - almost like a pedestal.
- Woman in blue quite young, woman in black older. She wears a widow's hat - as a disguise and to gain sympathy.
- Perhaps a suggestion of a cycle of immorality, from young to old.
- Concern with the dramatic possibilities of the fragmentation and geometric reorganisation of space.
- Angular, mask-like features of prostitutes and both have feathers in their hats - reminiscent of exotic plumage.
- Dizzying perspective and one young man steps into street, towards the women.
- Other potential male clients in black and three other working women dressed in pink.
- Figures seem isolated and a suggestion of alienation.
- In background the red brick building of Potsdamer station with the clock at 12.10.
- On the left the Café Piccadilly and on the right part of the Pschorr-Haus.
- Greenish artificial lighting that casts a ghoulish and sinister glow.
- Viewer is close to the action and the main figures are close to life size.
- The city as an alluring yet dangerous place.

**Edward Hopper *Nighthawks* (1942)****Analysis and discussion**

- Oil on canvas, 84.1 cm x 152.4 cm.
- Late night or early morning scene of a downtown diner with three clients and an attendant.
- Supposedly inspired by a diner close to Hopper's Manhattan home.
- None of the figures engage with each other - even though the man and woman at the counter appear to be a couple.
- Third man sits alone with back to viewer.
- Attendant seems to stare past the customers.
- Lack of engagement denies any narrative element.
- Harsh and eerie illumination provided by recently introduced, fluorescent lighting.
- Diner appears as an oasis of light in the darkness.
- Large expanse of the curved glass of the diner.
- No apparent entrance to the diner - figures are 'trapped' behind walls of glass which forms a psychological barrier between them and the viewer.
- No movement on streets outside.
- Absence of carefree vivacity usually associated with leisure.
- Modern urban life as anonymous, empty and lonely.
- Painting was begun shortly before Japanese attack on Pearl Harbour and some critics have associated the mood of the painting with the anxiety and fear that accompanied America's entry into World War II or with the gloom and despondency surrounding the Great Depression.
- Hopper stated he was painting "the loneliness of a large city."

Other points considered to be valid to be given credit.

## Topic 4

- 15 Analyse and interpret **three** works of art, demonstrating how they are associated with **either** Dadaism **or** Surrealism. 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 works of art produced between 1900 and 1945 by at least two artists.
- Analyse and interpret the examples, demonstrating how each is associated with either Dadaism or Surrealism.
- Examples may be all from Dadaism or Surrealism, or a mixture of the two, but the candidate must indicate which movement each example is associated with.

### Dada characteristics

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

### Surrealist characteristics

- Surrealism was characterised by a fascination with the bizarre, the irrational and operation of the subconscious. Though sharing some characteristics of Dadaism, Surrealism was positive rather than nihilistic.
- Founded by André Breton in his Surrealist Manifesto of 1924.
- Central idea was 'to resolve the previously contradictory conditions of dream and reality into an absolute reality, a super-reality.' (Breton). Freud's writing on dreams and the subconscious were also drawn upon.
- Broadly speaking the Surrealists were divided into two approaches
  - Automatism - artists such as Miró, Masson and Ernst who cultivated a variety of subconscious and spontaneous techniques.
  - 'Dream' paintings of Dalí, Magritte and others who painted in a highly detailed, almost photographic manner to give a hallucinatory sense of hyper-realism that often defied reason and contained visual puns.
- Artists such as Arp, Miró and Ernst often mixed these two elements.

### Analysis and interpretation

A full analysis should consider

- Analysis of form (eg materials, composition, textures, colour, scale, etc).
- Analysis of subject/s (pose/s, gesture/s, setting, etc).
- Analysis of contexts (eg time and place of creation, historical circumstances, biographical influences, etc).
- For Dadaism, interpretation is likely to be concerned with a questioning of the status quo, politics and of the value of conventional art.
- Surrealism is likely to be concerned with dreams and the liberation of the subconscious mind.

Possible Dada examples might include

**Marcel Duchamp *Fountain* (1917)**

**Analysis, interpretation and Dada characteristics**

- Readymade public porcelain urinal, placed on its back with the drainage holes and pipe outlet facing the viewer, height 61 cm, humorously signed R. Mutt 1917. Original destroyed and numerous artist-authorised replicas exist.
- Purchased from J. L. Mott Iron Works in New York.
- Everyday, banal, utilitarian object becomes art simply because the artist deems it so.
- Taking the object out of its setting, placing it in a gallery environment and giving it a title forced it to be considered in an aesthetic way.
- Debates on degree of 'skill' required.
- Deliberately provocative piece.
- Submitted to Society of Independent Artists in New York as a piece of sculpture.
- Excluded from exhibition on grounds on indecency and good tastes - associations with human waste and unsuitable for display to women.
- An early example of conceptual art.
- Associated with ironic Dada attitudes to what constitutes a work of art.

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

**Analysis, interpretation and Dada characteristics**

- Assemblage, height 32.4 cm.
- The wooden head of a tailor's dummy has a number of objects attached to it - a tape measure, a wooden ruler, a watch mechanism, parts of a camera, a collapsible tin cup, a spectacles case and a piece of metal with a number on it.
- A satirical and unflattering 'portrait' of the German middle class or bourgeoisie.
- Man has become a machine.
- Closed eyes and lack of ears suggest lack of sensory perception.
- A head whose 'thoughts' are materially determined by objects literally fixed to it.
- Head/mind that is penetrated and governed by brute external forces.
- Loss of humanity and independent thought - the only suggestion of emotions is the heart shape engraved on the empty tin cup.
- A Dada attack on bourgeois morality and complacency.
- Hausmann wrote 'You see, our little man with the wooden head cannot think for himself. The German wants only his order, his king, his Sunday sermon, and his easy chair.'

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

**Analysis, interpretation and Dada characteristics**

- Tempera, crayon, and collaged paper on cardboard, 83.5 cm x 60.2 cm.
- Schwitters invented his own version of Dada, which he dubbed 'Merz' in 1919.
- Everyday items used to create art.
- Schwitters considered Merz as an aesthetic metaphor for free will and independence.
- Schwitters used a vertical scaffolding and fragmentation similar to Analytical Cubism to organise his collage.
- Immediately recognisable are a red heart, a simple church, and the number "69".
- An example of political engagement in Dada work.
- Narrative and autobiographical clues exist - the partially concealed front page of the German newspaper *Hannoverscher Kurier* dated February 4, 1919, which described the bloody overthrow of the short-lived socialist republic of Bremen by conservative forces.

Possible Surrealist examples might include

**Max Ernst *Two Children are Threatened by a Nightingale* (1924)****Analysis, interpretation and Surrealist characteristics**

- Oil on wood with painted wood elements and frame, 69.8 cm x 57.1 cm x 11.4 cm.
- Painting with three-dimensional elements.
- Red wooden gate attached to the painted surface opens onto a deceptively pastoral scene with a blue sky.
- Male figure at right reaches for the real knob that is fastened to the frame.
- Appears to be a narrative scene - faceless man clutching baby, woman with knife, prone figure, all set in walled area with triumphal arch and distant building - illogical, irrational narrative.
- Irrationality of image is like a dream - events in painting seem possible but highly improbable; disturbing events: abduction and murder; presence of the most harmless of all birds at an apparently violent, disturbing event.
- Juxtaposition of disparate objects and irrational narrative creates a psychological 'jolt' that might trigger subconscious response.
- Only in dreams can a diminutive songbird become a threatening presence.
- Title (in French) is handwritten on the frame and becomes part of the work of art.

**Salvador Dalí *The Persistence of Memory* (1931)****Analysis, interpretation and Surrealist characteristics**

- Oil on canvas, 24.1 cm x 33 cm.
- Against an unnaturally still and deserted coastal landscape, three 'soft' watches are draped over a fleshy pink vaguely anthropomorphic form, a withered tree and the edge of a curiously square section of land.
- A fourth gold watch is covered in ants - Dalí often used ants in his paintings as a symbol for death, as well as a symbol of female genitalia.
- Metal acts like an over-ripe camembert cheese and attract ants like rotting flesh.
- Monstrous fleshy creature draped in the centre has an approximation of Dalí's own face in profile.
- Creature has one closed eye with several eyelashes, suggesting a dream state.
- Painting concerns the passage of time and decay.
- Perhaps also a Surrealist meditation on the collapse of our notions of a fixed cosmic order.
- Illogical and anti-rational effects create an unsettling and disturbing effect.
- Hyper-real technique that evokes the hallucinatory effect of a dream.
- In 1930 Dalí had formulated his "paranoiac-critical method," where he cultivated self-induced psychotic hallucinations in order to create art.

**Meret Oppenheim *Object: Fur Breakfast* (1936)****Analysis, interpretation and Surrealist characteristics**

- Mass-produced teacup, saucer and spoon bought at shop, covered in fur of Chinese gazelle.
- Combination of natural 'found object' and manufactured 'found object'.
- Exists as sculpture/object and as series of photographs (by Man Ray, Dora Maar, et al).
- Linked to Surrealism's desire to contest the supremacy of traditional art materials and forms.
- Unconventional, unexpected, and deliberately unsettling/provocative object.
- Juxtaposition of two disparate objects creates 'shock' effect (a Modern fetish object (the displaced object of desire).
- Freudian fetish: juxtaposition of cup and fur sparks recognition of repressed desires; cup as fur void or vessel 'triggers' subconscious thoughts of female genitalia (Freudian symbolism).

Other points considered to be valid to be given credit.

## Topic 4

- 16 Discuss the characteristics of the International Style of architecture with reference to **three** buildings constructed between 1900 and 1945. **(30 marks)**

### The question requires candidates to

- Discuss the characteristics of the International Style.
- Refer to three buildings constructed in Europe or the USA between 1900 and 1945.

### Definition and discussion of International Style

- Radical simplification of form, a rejection of applied ornament, and adoption of glass, steel and concrete as preferred materials and acceptance of industrialised mass-production techniques.
- Architecture conceived as volume rather than mass
- Regularity rather than axial symmetry was preached - some asymmetry allowed for greater compositional interest.
- Honest expression of structure, clear relationship between form and function, and transparency of buildings.
- Cubic block-like shapes were common, as were large windows and white rendering.
- Rationalisation and standardisation and a determination not to rely on tradition.
- An anonymous style that did not rely on vernacular traditions and was not associated with any one country.
- Ideas about the social utility of architecture.
- In the context of this question, examples of the Modernist style in architecture, in its many stylistic variants, should be eligible for credit, provided their Modernist characteristics are discussed.

Possible examples might include

#### **Mies van der Rohe *Tugendhat House, Brno (1928-30)***

- A suburban villa on a high location overlooking the city.
- Monolithic cubic mass with upper level set back and incorporating a terrace and winter garden.
- Steel-framed and concrete construction.
- Framework enabled the architect to dispense with supporting walls.
- A grid system of cruciform columns is used.
- Entry area at street level with two bedroom pavilions set back from the main body.
- Living room, on the level below, is an enormous space, divided by fixed but free-standing screens of exquisite materials, onyx and ebony.
- Living room with continuous floor-to-ceiling plate glass windows on south and east sides.
- Windows are mechanically retractable.
- Panoramic views and sense of interpenetration between interior and exterior.
- Enhanced sense of transparency, space and light.
- Use of high quality and luxurious materials made the building very expensive.

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

- Modern country house 30 miles from Paris for wealthy M. and Mme. Savoye, who required a well-equipped rural weekend home with servants' quarters.
- Square single storied box on slender concrete *pilotis* with ribbon windows.
- House embodies Le Corbusier's The Five Points of a New Architecture (1926).
  1. The *pilotis*, or ground-level supporting columns, elevate the building from the ground and allow the garden to flow beneath.
  2. A flat roof garden terrace

3. The free plan, made possible by the elimination of load-bearing walls, consists of partitions placed where they are needed.
4. Horizontal ribbon windows provide even illumination and ventilation.
5. The freely-designed façade, freed from load-bearing considerations, consists of a thin skin of wall and windows.

- Rendered breeze block walls; ground floor entrance is a curved glass wall.
- Curve of the wall matched the turning radius of the family's 1927 Citroen car.
- Enclosed ground level also includes a garage and rooms for the chauffeur and maid.
- Ramp and spiral stairs inside.
- Ribbon windows; ceiling to floor glass window of salon looking onto open air terrace.
- Two open terraces with planters.
- *Pilotis* and glass walled entrance give sense of a light-weight building.
- Glass walls of entrance hall allow light into space that is in shadow from overhanging/cantilevered upper floor.
- Strength of reinforced concrete *pilotis* allows for ribbon windows, large window of salon; windows allow more light into building.
- Concrete rendered breeze block infill encourages geometric, angular forms.
- Flexibility of interior wall divisions because of building's support on reinforced concrete *pilotis*.
- Angular and cylindrical forms of building relatively easy to achieve in reinforced concrete.
- Geometric forms painted white with no ornamentation gives clean, pure, modern appearance.
- Le Corbusier admired the simple forms and clarity of classical Greek architecture.
- House as a 'Machine for Living'.
- Key example of the International Style.

**Erich Mendelsohn and Serge Chermayeff *The De La Warr Pavilion, Bexhill, Sussex, (1933-35)***

- Commissioned by Herbrand Sackville, 9<sup>th</sup> Earl De La Warr, Socialist mayor of Bexhill and Parliamentary Secretary to the Ministry of Agriculture and Fisheries.
- A seafront public entertainment complex, comprising an auditorium for 1500 people, a restaurant, reading room, lounge, sun terrace and flat roof for deck games.
- Project introduced Modernist architecture to a wider public audience.
- Winning design came from a competition organised by RIBA that attracted 230 entries.
- Design brief included spacious interiors, large window spaces, terraces and canopies - to allow maximum exposure to light and air.
- Planned lido and pier on the south side were never built.
- At the building's opening, De La Warr spoke of the desire to give the public relaxation, pleasure and culture that previously could only be found abroad.
- First major welded steel-frame building in Britain.
- Concrete and steel construction, streamlined, and with industrially-influenced elements.
- Large metal-framed windows.
- Regular cell-like bays for public areas and auditorium has plain white walls and rectangular fenestration at west end.
- White interior walls, floors of polished cork or terrazzo, and stainless steel or bent wood furniture.
- On south side semi-circular balconies, house a 7.5 m high steel, helix-like staircase that appears to float.
- Protruding cantilevered north staircase, inside projecting semi-circular glass exedra.
- An English expression of the International Style.

Other points considered to be valid to be given credit.