



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2011**

History of Art

Assessment Unit AS 1

assessing

Module 1: Art

[AD111]

MONDAY 17 JANUARY, MORNING

MARK SCHEME

AS 1 Generic Mark Scheme

Assessment Criteria	Level 1 0–12 marks	Level 2 13–24 marks	Level 3 25–36 marks	Level 4 37–48 marks	Level 5 49–60 marks
Knowledge Source, select, recall material to demonstrate knowledge effectively (AO1).	Insufficient knowledge. Recall lacking scope, depth, relevance and/or accuracy.	Limited knowledge. Recall problematic in scope, depth, relevance and/or accuracy.	Satisfactory knowledge. Recall mostly satisfactory in scope, depth, relevance and accuracy.	Good knowledge. Recall extensive, relevant and accurate, with minor lapses.	Excellent knowledge. Recall extensive, relevant and accurate.
Understanding Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments (AO2).	Insufficient understanding. Any relevant analysis, judgements, discussion and arguments unsubstantiated and/or unsustained.	Limited understanding. Any relevant analysis, judgements, discussion and arguments problematic.	Satisfactory understanding. Analysis, judgements, discussion and/or arguments mostly relevant and satisfactorily substantiated.	Good understanding. Analysis, judgements, discussion and/or arguments relevant, substantiated and sustained, with minor lapses.	Excellent understanding. Relevant and fully substantiated and sustained analysis, judgements, discussion and/or arguments.
Communication Present a clear and coherent response (AO3), addressing Quality of Written Communication requirements.	Insufficient communication. Unclear, incoherent and/or non-extensive, with inaccurate spelling, punctuation and/or grammar, and/or inappropriate vocabulary and/or form/style of writing.	Limited communication. Clarity, coherence, extensiveness, spelling, punctuation, grammar, vocabulary and/or form/style of writing problematic.	Satisfactory communication. Clarity, coherence, extensiveness, spelling, punctuation, grammar, vocabulary and form/style of writing, mostly satisfactory.	Good communication. Clear, coherent and extensive, with accurate spelling, punctuation and grammar, and appropriate vocabulary and form/style of writing, with minor lapses.	Excellent communication. Clear, coherent and extensive, with accurate spelling, punctuation and grammar, and appropriate vocabulary and form/style of writing.
Marks available for each AC	1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16	17 18 19 20

Throughout this mark scheme:

- *insufficient* – clear that minimum required standard for an AS pass has not been achieved.
- *limited and problematic* – unclear that minimum required standard for an AS pass has been achieved.

AS 1 Mark Scheme

Candidates' demonstrated knowledge and understanding of the indicative content will be assessed against the assessment criteria and performance descriptors within the AS 1 Generic Mark Scheme above.

For each question, candidates must demonstrate some knowledge and understanding of the relevant "immediate context" – within their historical contexts, closely associated artistic styles, themes, centres, movements and/or practitioners, as identified within the particular subject content section. "Immediate contexts" shown below reproduce in full content descriptions directly relating to the questions, with the less relevant contextual content shown in summary form. The major part of each answer should not be contextual but, rather, drawn from the subject content to directly address the question.

Principal practitioners and works relevant to the examination question should be dated on first mention. Basic biographies should be provided for these principal practitioners. (To assist examiners, biographical information within the Mark Scheme may occasionally be extensive – more than expected of a "basic biography" in any single candidate's answer.)

For archiving purposes each question is given a six-digit reference, the first three digits identifying the year (09, 10...) and examination series (1, January; 2, May–June), and the second three the unit (1–4) and section number (01–10).

AS 1 Section 1 – Greek sculpture

111.101 Greek sculpture over the Classical to Hellenistic periods reveals a gradual shift from idealism to realism. Discuss this statement with detailed reference to two appropriate works.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context
 - **Classical**, c. 480–323 BC; aggressive colonisation under Alexander the Great; technical and artistic mastery; treatment clear, harmonious, restrained, generalised, idealised; narrative; refined drapery treatment; free-standing and pedimental figures, metope and frieze reliefs. Myron, Phidias, Polykleitos, and early work by Praxiteles and Lysippos.
 - **Hellenistic**, c. 323–27 BC; fall of Greece to Rome 146 BC; technical and artistic elaboration; shift from idealism to realism; movement, emotion, drama, group compositions; most practitioners unknown; late work of Praxiteles and Lysippos.

And in summary

- Archaic.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Praxiteles (active c. 370–330 BC), *Aphrodite of Cnidus* (or *Cnidian Aphrodite* or *Aphrodite of Knidos*); Imperial Roman copy, marble, 2.03m (6ft 8ins) high; Vatican Museums, Rome – generally considered the best surviving copy from antiquity; marble original, probably naturalistically coloured, now lost. Form of the figure softly rounded; frontal pose with weight principally on her right leg, left knee advanced, left foot withdrawn and right shoulder dropped. Her left hand grasps a discarded robe, draped over a large urn, and her right hand hovers before her genital region. To help physically support the figure, a roughly rectilinear section of marble bridges the gap between the robe, on the urn, and the figure's left hip. The figure's gaze slightly to her left.
 - *Old Market Woman*, 2nd C. BC; practitioner unknown; arms largely missing; Hellenistic depiction of old woman, stooped and wrinkled, carrying basket of fruit and/or birds; long thin belted dress, slipping off one shoulder.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - *Aphrodite of Cnidus*. Widely cited as earliest fully nude female in ancient Greek sculpture – nudity hitherto confined to males. A basic model for western depictions of the female nude. Intended to be viewed in the round. Ambiguous as to whether she is shown putting aside her robe, preparing to bathe, or reaching for it, in response to being viewed. Further example of use of contrapposto (counterpoise) pose, lending greater sense of naturalism after the stiffness of Archaic works, but sense also of perfected, idealised image.
 - *Old Market Woman*: example of Hellenistic realism; departure from idealised goddesses – in their physical prime – of the Archaic and Classical periods; direct observation of everyday reality; birds/fruit possibly religious (Dionysian?) offering; old woman's dishevelled appearance may signify certain freedom accorded women past child-bearing age.
- Discussion of idealism and realism, addressing some or all of the following:
 - Idealism
 - elevation of ideas over appearances, as in philosophy of Plato (b. Athens or Aegina 428/427, d. Athens 348/347 BC) – see *Perspectives on Realism* study note
 - ideas or abstract thought the basis for knowledge, truth, beauty...

- sculptors' models (animate and inanimate), as part of the everyday natural or material world, seen as inherently flawed (by defects of manufacture, birth, ageing, happenstance...) and therefore having to be "idealised" or perfected by the sculptor himself (by a process of selection, or by application of proportioning systems, such as Polykleitos' *Canon*).
- Realism
 - elevation of appearances over ideas, as in philosophy of Aristotle (b. Stagira, Macedonia, 384; d. Chalcis, Euboea, 322 BC) – see *Perspectives on Realism* study note
 - observation of the natural or material world the basis for knowledge, truth, beauty...
 - sculptors' models (animate and inanimate), as part of the everyday natural or material world, valued as unique products or exemplars of natural laws/processes
 - recent research on extant original life-size bronzes – and, in particular, the soles of the feet – suggests at least some were cast from life; if proven, adoption and development of bronze a strong impetus towards realism or naturalism.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 2 – Early Renaissance Italian art

111.102 Who do you consider made the single greatest contribution to Early Renaissance Italian art? Establish contexts, refer to appropriate artists and works, and give reasons in support of your choice.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Classical influence and rise of Humanism** Emergence from Gothic and Byzantine traditions; questioning, challenging; individualism; artist's status rises.
 - **Technical and aesthetic developments** In painting and sculpture; perspective, direct observation, personal expression, emergence of portraiture.
 - **Florence as centre** Also Padua and Siena; Duccio, Giotto, Lorenzo Ghiberti, Donatello, Fra Angelico, Paolo Uccello, Masaccio, Piero della Francesca, Andrea Mantegna, Sandro Botticelli.
- Identification of required practitioner and works, and descriptions of works, e.g.:
 - Giotto di Bondone (c. 1267–1337); based in Florence.
 - “Crucifixion”, from *Scenes from the Life of Christ* frescoes, 1304–06, in Cappella Scrovegni (Arena Chapel), Padua; crucified Christ centrally placed within format that is slightly wider than it is high; shallow pictorial space with inexpertly foreshortened angels shown against blue sky; a group of figures either side, figures on left with haloes; kneeling woman on left hand side at foot of Cross; soldiers plus one haloed figure in group on right.
 - or
 - Masaccio (b. 1401 near Florence, d. 1428 Rome; based in Florence, closely associated with Brunelleschi and Masolino).
 - *Trinity*, fresco, Santa Maria Novella, Florence, c1427–28; tall narrow format extending from ground level and containing life-size figures of: God the Father, God the Son (Christ, on the cross), God the Holy Ghost/Spirit (in form of white dove/collar), Virgin Mary, St John the Evangelist, a male and a female donor, and a human skeleton.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Giotto leading pioneer from Gothic and Byzantine painting traditions into Early Renaissance realism; gold backgrounds replaced by semblance of “real” blue skies, landscape details, and perspective/foreshortening; figures and expressions individualised, informed by direct observation.
 - or
 - Masaccio major figure in further progression from Byzantine/Gothic traditions to Renaissance realism; Classical influences/references in the work; earliest Renaissance painter to use Brunelleschi's discovery of scientific (vanishing point) perspective (or *rediscovery*; some Greek and Roman mosaics and frescoes arguably indicate knowledge of perspective), as best seen in *Trinity*, c1427–28; religious figures seen from a single point in time and space corresponding with that of typical human observer standing in front of the painting (vanishing point/eye-level at foot of cross); realistic portraits of donors incorporated, at a slight remove, with the holy figures; leading painter in use also of shading, realism, gesture, continuous narrative; Christian symbolism with Humanist influence.
 - Gothic and Byzantine sense of godly omniscience (conveyed by generalised, idealised or otherwise stylised imagery) challenged by Renaissance human-centred observation from single point fixed in space and time, powerfully expressed in painting by adoption of scientific perspective.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 3 – European art Renaissance to Rococo

111.103: Critically appraise two works – by different artists – that exemplify for you the very best of European art from the Renaissance to Rococo periods. Establish contexts and give reasons in support of your choices.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context
 - **Netherlands** Emergence from Gothic tradition; technical and aesthetic developments; individualism, realism, some fantasy and grotesqueness; religious and secular subjects; Jan Van Eyck, Hieronymus Bosch, Pieter Bruegel the Elder.and/or
 - **Baroque Flanders and France** Baroque exuberance and sensuality in painting and sculpture, Peter Paul Rubens, Pierre Puget; classical tendency within Baroque, Nicolas Poussin; pioneering landscape genre, Claude Lorraine.and/or
 - **Rococo France** Fête galantes and other aristocratic dalliances; Jean-Antoine Watteau, François Boucher, Jean Honoré Fragonard; intimate and tranquil domesticity, Jean-Baptiste Chardin.and/or
 - **Rococo Britain** Satirical social commentary, William Hogarth; animal anatomy and “portraiture”, George Stubbs; portraits and landscapes of the gentry, Thomas Gainsborough.and in summary
 - Netherlands, Baroque Flanders and France, Rococo France and/or Rococo Britain, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Jan (or Johannes) van Eyck (c. 1390–1441):
 - *The Arnolfini Portrait* also known as *The Arnolfini Wedding*, 1434. Very early major example of painting in oils. Double portrait of Italian merchant/banker Giovanni di Nicolao Arnolfini and his wife Giovanna Cenami, he holding her right hand, palm up, in his left hand. Arnolfini in long brown fur cape and wide-brimmed hat; his wife in long green dress, much gathered at the waist, and embroidered white mantilla. Comfortably furnished room (bed chamber, possibly bridal chamber), with brass chandelier overhead, window and oranges to the left; convex mirror (with the ten stations of the Cross vignettes in the round frame) on centre of back wall; red four-poster bed on the right and another red-upholstered bed or couch against the back wall; small terrier-type dog centre-foreground.and/or
 - Jean-Antoine Watteau (1684–1721):
 - *Embarkation for [the Island of] Cythera*, 1717–18; floating cherubs and softly focused parkland provide background to expensively attired aristocrats about to board a small sailing ship.and/or
 - Jean-Baptiste Chardin (1699–1779). Painter of still lives and domestic scenes; elected to the French Royal Academy on strength of *The Skate* (or *The Ray*), 1728:
 - *The Young Schoolmistress*, c. 1735–36. Against a plain but delicately modulated grey background, a shallow interior scene with, in the left foreground, a plain wooden cabinet behind which a child, aged about five, points intently at some papers on the cabinet. On the right is a teenage girl in left profile who gazes at the child’s down-turned eyes and points to the papers with a stylus held in her right

hand. She wears blue and white dress, and pink and white cap; muted pink and white is seen also in the child's cap.

and/or

- George Stubbs (1724–1806):
 - *Hambletonian, Rubbing Down*, c. 1800; a famous bay racehorse shown in right profile; active pose; accompanied by groom and stable boy and shown against expanses of grass and sky; two small nondescript buildings in background.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Van Eyck:
 - *The Arnolfini Portrait*. Various interpretations as a kind of marriage certificate, a depiction of the marriage ceremony itself, or as a celebration of marriage. Heavy look of Giovanna's stomach reflects contemporary fashion and not necessarily that she was pregnant. Richly symbolic in terms of love and Christian marriage but the mirror, in particular, also a potent symbol of van Eyck's *realism*, the work, with its supreme handling of texture and form, widely regarded as one of the greatest realist paintings ever made. In the collection of Philip IV of Spain in Velázquez's time and considered to have been an influence on the Spanish painter's masterpiece *Las Meninas*, 1656 (King and Queen shown as reflections in a mirror centred on a back wall), which itself influenced many leading artists (Picasso, for instance, painted 58 versions of it).

and/or

- Watteau:
 - *Embarkation for Cythera*. Influence of Rubens; soft, indistinct painterly forms; dreamy, unworldly, escapist, sensuous, delicately erotic; reflecting privileged existence of French aristocrats prior to 1789 Revolution.

and/or

- Chardin:
 - *The Young Schoolmistress*. Typical of his figure paintings (produced mainly between early 1730s and mid 1750s) and very different from other Rococo artistic approaches. World of middle-class domesticity, of servants and the commonplace; austere, simple, sobre, dignified naturalism; some kinship with 17thC Dutch domestic scenes.

and/or

- Stubbs:
 - *Hambletonian*. Acutely observed "animal portrait" reflecting the artist's prolonged study of horse anatomy; lively, energetic pose although also an unrealistic one in that both fore- and rear-right legs are off the ground simultaneously; an example of Stubbs' compromising realism for sake of artistic composition.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 4 – French painting 1780–1870

111.104: Critically appraise one painting from each of the three major movements active in France between 1780 and 1870. Briefly establish relevant contexts.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Neoclassicism** The Enlightenment; time of revolutions against religious and state establishments; Ancient Egyptian, Greek and Roman artefacts stimulate scholarly and popular interest; Academy and the Prix de Rome; reaction to Rococo; Jacques-Louis David, political as well as artistic involvement; Jean Auguste-Dominique Ingres, Neoclassical champion with Romantic tendencies.
 - **Romanticism** Church and state give ground to private patronage; literary and exotic themes favoured; “cult of the individual” given expression in rise and fall of hero-leader Napoleon; challenge to Academic artistic methods and values; sketchiness, drawing with brush, strong colour; Théodore Géricault, Eugène Delacroix.
 - **Realism** Conflict with political and artistic establishments; egalitarian values; struggle to establish landscape genre; Barbizon School, Camille Corot, Gustave Courbet, Jean-François Millet, Honoré Daumier.
- Identification of required movements, practitioners and works, and descriptions of works:
 - Neoclassicism, e.g.,
 - Jacques-Louis David (1748–1825). Strong supporter of both French Revolution (1789) and Napoleon. Latterly exiled in Belgium and refused burial in France for political reasons.
 - *Oath of the Horatii*, 1784–85. Royal (Louis XVI) commission. Ancient Roman theme of personal sacrifice for greater (social) good as dramatised in Corneille’s play *Horace*, 1640. David invents shallow stage-like setting with three figure-groups framed by three Roman Doric/Tuscan arches. From left to right, three Horatii brothers, each with right hand raised; father holding up three swords; three seated women and two small children. Forms clearly delineated.
 - or
 - *Death of Marat*, 1793. Commissioned by fellow leaders of the Revolution; vertical-format depiction of dead or dying revolutionary leader Marat in his bath; figure in bottom half of painting strongly lit against dark background; the murder weapon, a knife, bottom-left; Marat holds quill in his right hand; a note from his murderer, Charlotte Corday, in his left; vertical wooden packing case bottom-right inscribed with “À Marat/David” and “L’An Deux” (“Year 2”).
 - Romanticism, e.g.,
 - Théodore Géricault (1791–1824). Studied under Vernet and Guérin. Led French painting into Romanticism. Wealthy and did not have to paint for livelihood. Painting and horses his twin passions. Fall from a horse led to his early death.
 - *Raft of the “Medusa”*, 1818–19. Uncommissioned work inspired at least partly by sense of outrage at political corruption. Meticulously researched, with interviews, reconstructed raft, studies of dead and dying. Large makeshift raft with 20 or so figures, alive and dead, shown on dark heaving sea against yellowish, stormy sky. Illustrating aftermath of the French frigate *Medusa*’s foundering off Senegal, on west coast of Africa, 1816. Allegations of incompetence and cowardice against politically appointed captain who abandoned 150 to the raft, only 15 or so surviving when rescued.

- Realism, e.g.,
 - Gustave Courbet (1819–77). Anti-government and anti-Academy activist. His last years in exile in Switzerland on account of his political views.
 - *A Burial at Ornans*, 1849. Uncommissioned; long horizontal format, large, life-size, scale. Open grave centre foreground. Church and civic dignitaries on left. Deceased unnamed/anonymous in title. Larger group of ordinary mourners, mostly in black, in centre- and right-background, and including Courbet himself, centre-background, looking towards viewer. Human skull and white dog prominent to right of grave.
- or
 - *Studio of a Painter*, 1854–55. Uncommissioned; horizontal format, large scale. Depicts Courbet himself, centre-stage, seated at his easel working on a landscape painting, a nude female model immediately behind him; some 28 other figures to left and right.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal:
 - Neoclassicism, e.g.:
 - David.
 - *Oath of the Horatii*. Neoclassical severity of form and message – sacrifice for greater social good – contrast strongly with dreamy indolence of immediately preceding Rococo work and also widely perceived weakness of Louis XVI’s leadership. Classical influence apparent in form and theme. The work commissioned on behalf of Louis XVI but often argued to have helped stir the revolutionary fervour that climaxed 4–5 years later, eventually leading to execution of the King and Queen. Stressed social, rather than individual, dimension/issues.
 - or
 - *Death of Marat*. David idealises his friend and co-revolutionary Marat as noble martyr to the cause. Austerity of Marat’s depicted surroundings and possessions contrasts with lavish lifestyles of recently deposed monarchy and aristocracy. The packing case Marat’s “tombstone” within the painting; the year “2” – over the obliterated “1793” – denotes, for David, revolutionary France’s beginning anew in this “Age of Reason”.
 - Romanticism, e.g.:
 - Géricault.
 - *Raft of the “Medusa”*. Romantic focus shifts towards the individual and the darker side of nature, including human nature, but the *Raft of the “Medusa”* also has a contemporary, politically confrontational theme. Meticulously researched and observed forms passionately rendered. Criss-crossing diagonals and fractured pyramidal structure in the composition express survivors’ alternating hope and despair; no reassuring verticals or horizontals; colour composition of “bruised human flesh”.
 - Realism, e.g.:
 - Courbet.
 - *A Burial at Ornans*. Statement of personal, artistic, political and philosophical belief. Unprecedented large scale of work given over to an ordinary, unnamed, person’s funeral was widely interpreted at the time as tantamount to political incitement, challenging the established orders of church and state. Courbet’s “down-to-earth” socialism and realism emphasised by the horizontal format and, centre foreground, the open grave, a human skull and a dog. His painting technique very direct, fresh, intuitive, and at odds with the prescribed academic method.

or

- *Studio of a Painter*. Statement of personal, artistic, political and philosophical belief, and especially opposition to, and sense of independence from, Academy/Salon. Notably large scale. Right side of painting depicts Courbet's friends and supporters, including the anarchist philosopher Proudhon ("property is theft") and the *avant garde* poet and critic Baudelaire. Left side represents/symbolises his perceived enemies, including the Neoclassical and Romantic Academic establishments, and Emperor Napoleon III, in the guise of a poacher (having "poached the Empire").
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 5 – British painting 1780–1850

111.105: Critically appraise two works – by different artists – that represent for you the very best of British painting 1780–1850. Establish contexts and give reasons in support of your choices.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Watercolour landscape painting** Dutch influence; working outdoors directly from nature; exploiting spontaneity, fluidity and aesthetic economy of watercolour medium; John Crome, Thomas Girtin, John Sell Cotman.

and/or

- **Romantic landscape** Influenced by Claude Lorrain and Dutch landscapists; working outdoors directly from nature; challenge to Academic artistic methods and values with increasing importance given to the sketch and other aesthetic innovations; various reflections on landscape in an increasingly industrial and urban age; John Constable, J. M. W. Turner, Samuel Palmer.

and/or

- **Academicism** Artists content for most part to work within the broad artistic and philosophical traditions associated with the High Renaissance; Henry Raeburn, William Etty, Edwin Landseer.

and/or

- **Independents** Attention turned on inner worlds of fantasy, belief, obsession, dread; Henry Fuseli, William Blake, Richard Dadd.

and in summary

- Watercolour landscape painting, Romantic landscape, Academicism and/or Independents, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - John Sell Cotman (1782–1842), *Aqueduct of Chirk*, c. 1804; watercolour composed of large flat panes of colour; clear, clean structures; direct observation of the landscape motif.
 - J. M. W. Turner (1775–1851), *Rain, Steam and Speed, the Great Western Railway*, 1844: oil on canvas; train approaching in sharp perspective over a bridge/viaduct; another arched bridge/viaduct visible on the left; train, sky, clouds, rain and steam very loosely rendered with little concern for fine detail.

UNDERSTANDING

- Analysis/interpretation/appraisal, e.g.:
 - Cotman, *Aqueduct of Chirk*: sense of place married to Classical sense of pictorial structure and design; austere decorative, exploiting economy and vivacity of the watercolour medium; “truth to materials” attitude can be related to use of the medium by later painters, such as Cézanne, John Marin or Georgia O’Keeffe.
 - Turner, *Rain, Steam and Speed, the Great Western Railway*: notably unacademic in painting method and disdain for detailed visual recording; expressive brushwork, vibrant colour composition and dramatic diagonals affirm the artist’s Romanticism; anticipating abstraction; nature, the British landscape and weather, used as pretext for near-abstract approach; man-made “cloud” (of steam) produced by train also symbolic of driving force behind the Industrial Revolution.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 6 – Lens-based art 1850–1945

111.106: Who do you consider made the single greatest contribution to film in the years 1850–1945? Establish contexts, refer to appropriate directors and works, and give reasons in support of your choice.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Selected film directors** Dominance late 1920s to early 1950s of Classical Hollywood (or “continuity style”) cinema, and studio and star systems; fictive narratives working from enigma to resolution through chronological cause-and-effect conventions; variously defined genres (such as: action, western, comedy, horror, thriller, science fiction, musical, social concern); Cecil B. DeMille, Charlie Chaplin, Fritz Lang, Buster Keaton, John Ford, Sergei Eisenstein, Alfred Hitchcock, Walt Disney.

and, in summary

- Pictorial photography, anti-pictorial photography.
- Identification of required practitioner and works, and descriptions of works, e.g.:
 - Cecil B. DeMille (1881–1959). His father an Episcopalian minister turned actor turned playwright. DeMille himself acted in and managed his mother’s theatrical troupe before pioneering the feature film and Hollywood as the film-making capital. 1913, co-founded with Jesse L. Lasky and Samuel Goldwyn (previously Goldfish) the company that became Paramount, the biggest film studio (sunny climate and varied scenery of California ideal for early filmmaking). Produced and directed over 70 films, and invented or worked in most of the major genres, e.g.:
 - *The Ten Commandments*, 1923. Silent black and white movie drama/religious epic partly filmed in Technicolour, only rather loosely related to Biblical account. Begins with struggle of Moses (Theodore Roberts) with Pharaoh Rameses (Charles de Roche) to have the Hebrews released from Egyptian slavery. Series of plagues visited upon Egyptians before Rameses consents, and then almost immediately changes his mind. The Exodus begins with cast of thousands in the parting of the Red Sea episode (Hebrews cross safely; pursuing Egyptian army drowns). Time passes and the Hebrews, in the wilderness, are shown worshipping the Golden Calf, with a scantily dressed Miriam (Estelle Taylor), sister of Moses, dancing around it. A wrathful Moses descends from the mountain with the tablets of stone inscribed with the Ten Commandments and admonishes the people. Cut to present day (1923) McTavish family and a morality play where the good are eventually rewarded and the bad punished. DeMille would remake the film in 1956, but without the modern element.

or

- John Ford (1894/5–1973; also forenamed variously as Jack, Sean, Aloysius, O’Fearn, Feeney and/or O’Feeney), pioneering American film director (having worked as a writer and actor before directing his first film, *Tornado*, in 1917), winner of six Academy Awards and the American Film Institute’s first Life Achievement Award. Renowned especially for his distinctive compositional sense and his myth-making, genre-shaping westerns, mostly filmed in Monument Valley in Arizona and Utah, examples being: *Stagecoach*, 1939; *My Darling Clementine*, 1946; *Fort Apache*, 1948; *She Wore a Yellow Ribbon*, 1949; *Rio Grande*, 1950; and *The Searchers*, 1957. *The Grapes of Wrath*, 1940, his adaptation of John Steinbeck’s 1939 novel and starring Henry Fonda, was a particularly powerful attack on banks’ treatment of sharecroppers during the Great Depression. Irishness was also a recurrent theme (his parents were Irish

immigrants and he was their youngest child), most notably in *The Informer*, 1935, and *The Quiet Man*, 1952. Actors he regularly featured included: John Wayne, Henry Fonda, John Carradine, Victor McLaglen, Harry Carey Jr and Ben Johnson (the latter until 1949 when a minor quarrel soured the working relationship).

- *Stagecoach*, 1939. This was Ford's first western since his *Bad Men*, 1926, and his first sound western. Writers: Ernest Haycox, Dudley Nichols and Ben Hecht. Music (including compilation of 17 American folk tunes from the 1880s): Gerard Carbonara. The film won two Academy Awards. 1880 and with the Apache leader Geronimo on the warpath, a stagecoach travels east-bound from Tonto, in Arizona, to Lordsburg, New Mexico Territory, through the majestic Monument Valley landscape (artistic licence taken with the geography). The passengers are a colourful mix: Dallas (Claire Trevor), a prostitute driven out of town by ladies of the Law and Order League; an alcoholic doctor, Doc Boone (Thomas Mitchell); a timid whiskey salesman, Samuel Peacock (Donald Meek); a pompous bank manager, Henry Gatewood (Berton Churchill), absconding with his bank's deposits; a genteel and pregnant southerner, Lucy Mallory (Louise Platt), travelling to meet her cavalry officer husband; and Hatfield (John Carradine), another genteel southerner, but also a gambler. Along the way they take on board the Ringo Kid (John Wayne, in the role that began his rise to stardom), a wronged fugitive out to avenge the murders of his father and brother. Dallas and Ringo warm to one another. An eventful journey includes a prolonged full-gallop Apache attack, culminating in rescue by the US cavalry. In Lordsburg, Gatewood is arrested and Ringo shoots the murderers of his father and brother. Expecting arrest, he, along with Dallas, are sent on their way back to his ranch.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - DeMille probably more than any other could claim to have founded Hollywood, and its studio and star systems. Of historical importance and successful commercially but, as a director, his artistic significance limited; allowed considerable autonomy to his actors; unashamedly catering to popular tastes.
 - *The Ten Commandments*. Lavish production values; catering to public's desire for grand narrative, spectacle, special effects and risqué or lurid entertainment couched in religious/moral/historical themes (similar to Academic art in many respects); adventurous time-shift and use of colour.
 - Ford much admired for his prolificacy, artistry/craftsmanship as a filmmaker, storytelling abilities within the Hollywood tradition, and his significant role in helping shape the USA's national self-image. In more recent years also criticised for a tendency to over-simplify complex historical events and/or social issues/themes. His vision of the American west, in his early and middle work at least, for instance, has been criticised as romanticised, male-dominated, and simplistic in its good/bad categorising of settlers/Indians (or "Native Americans"). His vision of Ireland similarly criticised.
 - *Stagecoach* a classic western widely acclaimed – by Orson Welles, among others – as one of the most influential films, in technical and other ways, ever made. Probably more than any other single film, it helped establish the modern western genre and its mythical resonances, from the opening woodblock style credits through to the alternating action and characterisation scenes, evocative music, epic landscapes, clear cut themes/issues, and laconic hero.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 7 – Painting 1880–1945

111.107: Who do you consider made the single greatest contribution to painting in the years 1880–1945? Establish contexts, refer to appropriate painters and works, and give reasons in support of your choice.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Fauvism** Active France c. 1899–1908; reaction to Impressionism; influences Post-Impressionism, Islamic art; aggressive, expressive, decorative use of intense colour; Salon d'Automne 1905 exhibition; Henri Matisse, Albert Marquet, André Derain, Maurice de Vlaminck.
 - or
 - **Cubism in France** Challenging Greek/Renaissance canon of beauty and representation; three main phases; EARLY, c. 1907–09; development of Cézanne's multi-viewpoint anti-perspectivism married to African tribal art influence; HIGH/ANALYTIC, c. 1910–12, multi-faceted, monochromatic, use of letter-forms and collage; SYNTHETIC, c. 1913–14, more individualistic, less fragmented formally, colour returns; Pablo Picasso, Georges Braque, Juan Gris.
 - or
 - **Futurism** Active Italy c. 1909–15; literary movement beginning; aggressively celebrating modernity, machines, dynamism, war; influenced by Cubism; Umberto Boccioni, Giacomo Balla, Carlo Carrà, Gino Severini.
 - or
 - **Die Brücke and Der Blaue Reiter** Die Brücke (The Bridge), active Dresden c. 1905–13; Expressionists celebrating various kinds of "primitivism"; Ernst Ludwig Kirchner, Emil Nolde, Karl Schmidt-Rottluff. Der Blaue Reiter (The Blue Rider), active Munich c. 1911-14; Expressionists; various approaches, including abstraction; Wassily Kandinsky, Franz Marc, Paul Klee.
 - or
 - **Independent Expressionists** Unique experiences uniquely envisioned, arguably reflecting the North European's sense of introspection and isolation; painting of James Ensor, Edvard Munch, Paula Modersohn-Becker, Max Beckmann, Oskar Kokoschka.
- and in summary
 - Fauvism, Cubism in France, Futurism, Die Brücke and Der Blaue Reiter, and/or Independent Expressionists, as not already covered.
- Identification of required movements, practitioners and works, and descriptions of works, e.g.:
 - Fauvism, e.g.:
 - Henri Matisse (1869–1954), *Dinner Table, Red Version (or The Dessert: Harmony in Red)*, 1908; woman, dinner table and chair shown schematically against flat bright red ground; large arabesque forms of wallpaper carry through onto horizontal surface of the table itself; also spatially ambiguous is the garden scene top-left – window, mirror or picture-within-a-picture?
 - or
 - Cubism in France, e.g.:
 - Pablo Picasso (1881–1973), *Les Femmes d'Alger (O. J. R. Version O)*, 1906–07; five female nudes, in three different angular styles, shown in shallow pictorial space against icy blue and white ground, with brown curtain on left and still-life of fruit on a white tablecloth centre foreground; forms semi-abstract and spatially ambiguous.

or

Futurism, e.g.:

- Umberto Boccioni (1882–1916), *The City Rises*, 1910; diagonal lines of men and lunging horses in foreground create strong sense of movement and energy, offset by static quality of vertical scaffolding along top of painting; flickering Impressionistic brushwork, indeterminate forms and strong colours.

or

Die Brücke and Der Blaue Reiter, e.g.:

- Paul Klee (1879–1940), *They're Biting*, watercolour, 1920; whimsical stick-drawing portrayal of angler, boat, sun and fish; child-like; conceptual rather than perceptual treatment (no use of perspective); soft yellow-green background.

or

Independent Expressionists, e.g.:

- Edvard Munch (1863–1944), *The Scream*, 1893; nausea-inducing curves and perspective; strident colour composition; semi-abstract.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Fauvism; Matisse restricting perspective/depth effect; decorative two-dimensional forms held in balance with illusionary three-dimensional; Islamic influence evident in use of arabesques and flat, decorative colour planes, as also influence of Early Renaissance Italian “primitive” Giotto.
- and/or
 - Cubism; Picasso develops further Cézanne’s multi-viewpoint anti-perspectivism and allies it to forms influenced by Ancient Egyptian, Iberian and African tribal artforms – all directly challenging “Renaissance” norms.
- and/or
 - Futurism; Boccioni celebrates dynamism of modern life; forms dissolve and spatial depth restricted; semi-abstract expression of movement and energy produced by welter of colourful brushstrokes.
- and/or
 - Die Brücke and Der Blaue Reiter; Klee affecting child-like, untutored sensibility.
- and/or
 - Independent Expressionists; Munch rejects Renaissance-style realism/naturalism for semi-abstract self-expression of a troubled inner reality.
- General context
 - Relating to challenges to religious, philosophical, artistic, social and/or political orders, such as Nietzschean challenge to Platonic philosophical framework; psychoanalysis of Freud and Jung; World Wars.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 8 – Painting 1910–1945

111.108: Which movement do you consider made the single greatest contribution to painting in the years 1910–1945? Establish contexts, refer to appropriate movements, painters and works, and give reasons in support of your choice.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Abstraction** Representation of exterior world rejected; colour and form arranged according to formal rules; notion of “universal visual language”. De Stijl: for the impersonal and mechanical; Piet Mondrian, Theo van Doesburg. Bauhaus: Wassily Kandinsky, Paul Klee, Josef Albers. Suprematism and Constructivism: Kasimir Malevich, El Lissitzky, Alexander Rodchenko.
 - **Surrealism** Active across Europe c. 1920–39; publicly launched Paris 1924; development from Dada; artistic exploration of irrational and subconscious; influenced by psychoanalysis of Freud and Jung; use of accident, chance, automaticism; “Automatic” Surrealism, Max Ernst, Joan Miró, André Masson; “Dream” Surrealism, Salvador Dali, René Magritte, Paul Delvaux.
 - **School of Paris** Paris, progressive art centre; various figurative approaches; Amedeo Modigliani, Chaïm Soutine, Marc Chagall, Henri Matisse, Pablo Picasso.
 - **North American** Armory Show, 1913; influence of immigrant European avant garde; search for an artistic American identity corresponding with USA’s rise to super-power status. Regionalism: aesthetically and politically conservative; Grant Wood, Thomas Hart Benton. Independents: Georgia O’Keeffe, Edward Hopper.
- Identification of required movements, practitioners and works, and descriptions of works, e.g.:
 - Abstraction:
 - Wassily Kandinsky (1866–1944), widely credited as first abstract artist; initially member of Der Blaue Reiter (active in Munich c. 1911–14) before joining Bauhaus staff:
 - *Composition IV*, 1911; seemingly fully abstract, presenting autonomous bright colours and vigorous black lines, but suggestion of a blue mountain (right of centre), a rainbow (left of centre) and sky; three small rectangular red patches seen against the “blue mountain”.
 - Kasimir Malevich (1878–1935), Russian Suprematist, having earlier produced work influenced by French Cubism and Italian Futurism:
 - *Suprematist Painting (Yellow Quadrilateral on White)*, 1917–18 (oil on canvas, Stedelijkmuseum, Amsterdam); vertical format, white ground, yellow quadrilateral converging and fading out towards top-right corner.
 - Piet Mondrian (1872–1944); a leading exponent of abstraction and member of De Stijl:
 - *Broadway Boogie-woogie*, 1942–43; an example of the late modification to his mature geometrical style following his escape from Europe to New York during WWII; square-format, hard-edge abstract using only vertical and horizontal forms and the colours white, grey, yellow, red, blue and black; narrow bands of yellow against white ground with the other colours at intervals superimposed.
 - or
 - Surrealism:
 - Automatic Surrealism; use of accident and chance extending into the formal elements, leading, for the most part, to abstraction or semi-abstraction.
 - Max Ernst (b. near Cologne, Germany 1891; d. Paris 1976). Initially intended to study philosophy and psychology. Active Dadaist in Cologne, along with Jean Arp and others, prior to becoming a Surrealist; painter, sculptor and writer. His stated artistic aim, “to find the myth of his time”.

- *The Edge of a Forest*, 1926. Example of his own *frottage* technique, in which a rubbing from a textured surface forms basis for further invention and manipulation. Image resembling a ploughed field, in the foreground, with a stand of brownish trees set against a green and blue sky and featuring a “sun” within a red-rimmed disc. Lower part of “sky” flat green, its upper edge undulating; upper part of “sky” textured blue-black; “field” and “trees” reveal a regular “warp and weft” suggesting some kind of netting or fabric was used.
- Joan Miró (b. near Barcelona 1893, d. Palma de Mallorca 1983). Painter, sculptor and printmaker loosely associated with Surrealism 1924–29. Raised and trained as an artist in Barcelona, and moved to Paris 1919–20, meeting fellow countryman Picasso. Influenced by Cubism. From 1920, tended to spend winters in Paris and summers in Montroig, Spain.
 - *The Hunter (Catalan Landscape)*, 1923–24. Sharply drawn geometric and semi-abstract organic forms (ear, eye, birds, sea creatures...) against flat yellow “sky” and muted pink “earth”; top left, small french and Spanish flags; bottom right, in curvilinear script, the letters “Sard”.
- André Masson (b. Balagny, France 1896; d. Paris 1987). Studied painting in Brussels and Paris; seriously wounded in WWI, an experience deeply affecting him for the rest of his life. Closely associated with Surrealism c. 1922–28. Would deliberately induce in himself a trance-like state from which to produce “automatic” art, often using adhesive onto which he would pour coloured sands. 1934–36, lived in Spain. 1941–45, lived in U.S., before returning to France. Important link between Surrealism and Abstract Expressionism.
 - *The Battle of the Fishes*, 1926–7. Various fish- and bird-like drawn forms on a white ground; drip-like forms in black, red, yellow and sand.
- Dream Surrealism; essentially limits accident or chance to the selection and juxtaposition of images or ideas, the images themselves tending to be rendered academically.
 - Salvador Dali (1904–89). Leading “Dream” Surrealist painter.
 - *Christ of St John of the Cross*, 1951. Upper two thirds of the vertical canvas contains a top-down view of figure of Christ and the Cross, strongly lit from right hand side, both seemingly floating within a black spatial void. The foot of the Cross merges with golden clouds over a blue sky and, below it, a ground-level view of a lake or bay with two small boats and three men in the foreground and a range of barren brownish hills in the background. The individual elements of the painting naturalistically rendered; the combined effect, though, supernatural.
 - René Magritte (b. Lessines, Brussels 1898; d. Brussels 1967). 1913, his mother drowned herself.
 - *The Human Condition*, 1933. Looking out of a curtained window to what at first appears to be a simple view of grass, trees and blue sky with some white clouds. Closer inspection reveals an easel placed in front of the window and part of the “view” is actually a landscape painting.
 - Paul Delvaux (b. Antheit, Belgium 1897; d. Veurne 1994). Son of a lawyer; classically educated; at behest of his parents, studied architecture and decorative painting rather than fine art. 1920–25, began working as fine artist. About 1926, influenced by Giorgio de Chirico’s Metaphysical Art. Early 1930s, visited Spitzner Museum (medical curiosities museum) in Brussels and became fascinated by a display – behind glass and red velvet curtains – of skeletons and a mechanical Venus. Influenced by fellow Belgian Magritte. Came late to Surrealism, in 1935, but remained with it later than others.

- *Sleeping Venus*, 1944; Tate Gallery, London. Night scene lit only by a crescent moon upper right. A square or piazza surrounded by classically-styled buildings and steep mountains beyond. Centre foreground, a female nude sleeps on red velvet atop a carved golden bed. To the right and in the middle distance, five or so female nudes gesture as if in states of distress. Left foreground, stands a human skeleton and, immediately to the right but just beyond the foot of the bed, a fully clothed woman stands impassively, her left hand directing attention towards the sleeping Venus.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:

Abstraction:

- Kandinsky, *Composition IV*: colours, shapes and forms within this painting relate directly to earlier works, including one entitled *Battle* (or *Cossacks*), 1910; red rectangular patches can be identified as Cossacks' hats, angular black outline on "blue mountain" a castle, a horse to the left; progress towards full abstraction affirmed in the titles themselves (from representational to formal referrers); aesthetic pleasure taken from painterly elements of line, colour, shape *almost* divorced from material world.
- Malevich, *Suprematist Painting (Yellow Quadrilateral on White)*: fully abstract work; severely geometrical form, although the converging and fading effect can be interpreted as an illusionistic device suggesting pictorial depth/recession.
- Mondrian, *Broadway Boogie-woogie*: Mondrian seems invigorated and enthused by his escape from WWII Europe to the comparative freedom, safety and plenty of New York. The rectilinear grid pattern of New York streets and avenues may be adduced as one reason for the late modification to his mature abstract style, as seen in this and other works just before his death in 1944. He was also a jazz lover, as the title of this work suggests, and jazz's staccato syncopations and rhythms are well expressed.

or

Surrealism:

- Automatic Surrealism:
 - Ernst, *The Edge of a Forest*. Title plays active role; hallucinatory quality; viewer encouraged to engage own imagination to try to make sense of this strange "landscape"; particularly for Germanic peoples, forests have long held deep and mysterious symbolic meanings.
 - Miró, *The Hunter*. Playful, unthreatening, dream-like evocation of objects and experiences from the artist's life in Spain and France; the letters "Sard" bottom right, for instance, are probably an abbreviated reference to the "Sardana", a Catalan dance, and, bottom left, the green triangle with a hole in one corner is probably referring to a palette.
 - Masson, *Battle of the Fishes*. Overlapping drawn images evocative of fossilised sea creatures; life and death cycle; eat and be eaten.
- Dream Surrealism:
 - Dali, *Christ of St John of the Cross*. Hallucinatory, "photo-realist", illusionism; imaginative evocation of the spiritual/supernatural and material/natural coming together in the figure of Christ.
 - Magritte, *The Human Condition*. Common theme within Magritte's work to question the natures of how we perceive and how we represent reality.
 - Delvaux, *Sleeping Venus*. Typical piece; sleeping figures and night scenes are recurring themes, connecting with unconscious, dreams, hypnotic states, memory, myth. Subjects also usually involve public spaces (the architecture often classical) peopled by both the (overly) dressed and the nude (taken to the extreme in skeletons); mysterious gestures.

- General context
 - All avant garde artistic movements/practitioners of the period, even nominally “representational” ones, affected by dissatisfaction with “Academic” or photograph-like realism/naturalism and willing to embrace elements of abstraction.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 9 – Sculpture 1870–1945

111.109: Compare and contrast two examples of sculpture 1870–1945 exemplifying for you very different artistic approaches. Briefly establish relevant contexts.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Cubism and Futurism** Challenging Greek/Renaissance canon of beauty and representation. Cubism: Picasso, Henri Laurens, Jacques Lipchitz, Constantin Brancusi. Futurism, Umberto Boccioni.

and/or

- **Dada** Active Zürich, Berlin, Cologne, New York, c. 1915–22; break with all traditions of artistic creation, including manual craftsmanship; use of accident, chance, readymade, performance; Jean (Hans) Arp, Marcel Duchamp.

and/or

- **Surrealism** Active across Europe c. 1920–39; publicly launched Paris 1924; development from Dada; artistic exploration of irrational and subconscious; influenced by psychoanalysis of Freud and Jung; Max Ernst, Joan Miró, Jean (Hans) Arp, Alberto Giacometti.

and/or

- **Independents** From Realism/Impressionism to Abstraction; Auguste Rodin, Henri Gaudier-Brzeska (Gaudier), Jacob Epstein, Pablo Picasso, Henry Moore, Barbara Hepworth.

and in summary

- Cubism and Futurism, Dada, Surrealism and/or Independents, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Auguste Rodin (b. Paris 1840, d. Meudon 1917). Major transition figure between Realism/Impressionism and 20thC Modernism, achieving considerable fame and critical acclaim in his lifetime. Three times applied unsuccessfully to study at École des Beaux-Arts. Began working as decorative artist in stone. 1864, began living with seamstress Rose Beuret, marrying her within a year of his death. 1864–70, studied under Rococo-influenced sculptor Carrier-Belleuse. 1875, visited Italy, deeply impressed by “violence and constraint” in work of Donatello and Michelangelo.
 - *Age of Bronze*, 1876, lifesize bronze nude male. Contrapposto pose, weight on left leg, and right hand resting on head. When submitted to 1877 Salon Rodin was accused of having cast the work from life; also controversial in that it had no associated literary, mythological or historical theme, as expected of academic art at time. Following exoneration of life-casting accusation, the work was purchased by the state.
 - Jean (Hans) Arp (1887–1966). Dada and Surrealist sculptor and painter. Committed to abstraction (as an outcome parallel to that of nature) and involvement of chance – “Art is a fruit which grows within man, like a fruit on a plant, or a child in his mother’s womb” (quoted in *Selections from The Guggenheim Museum Collection 1900–1970*, The Solomon R. Guggenheim Museum, New York, 74-122468, p. 27). Following use of materials such as paper, string and wood, in low and high relief, turned to free-standing sculptures in the round in 1931, e.g.:
 - *Collage Made According to the Laws of Chance*, 1916, or *Upside-down Blue Shoe with Two Heels*, 1925; example of automatic or chance-based Surrealist technique; abstract forms.

UNDERSTANDING

- Comparison and contrast, e.g.:
 - Rodin working essentially within the Greek or Renaissance representational tradition, although also challenging aspects of it – expressive surface handling, free manipulation of forms, locating subject within the here and now, etc. Arp's work exemplifies fairly comprehensive rejection of western artistic traditions, including representation, artistic intention and technical skill.
 - Impact of WWI; Nietzschean challenge to Platonic philosophical framework; questioning of established social/political orders; rise of Freudian and Jungian psychoanalysis; questioning of scientific certainties with Einstein/Relativism and Bohr/Quantum Theory challenges to Newtonian physics.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 10 – Irish art 1900–1945

111.110: The sense of a particular time and/or place seems important to some artists but not to others. Discuss in relation to the work of two Irish artists active within the years 1900–1945, briefly establishing relevant contexts.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Academic painting and sculpture** Artists content for most part to work within the broad artistic and philosophical traditions associated with the High Renaissance; John Lavery, Rosamund Praeger, James Humbert Craig, William Orpen, John (Seán) Keating, Frank McKelvey, John Luke, Tom Carr.

and/or

- **Modernist painting and sculpture** Artists questioning Eurocentric and Renaissance artistic values, conventions; “technically introverted”, emphasising aesthetic and formal elements; various avant garde influences; Post-Impressionism, William Conor, Roderic O’Conor, Grace Henry, Jack Butler Yeats, Paul Henry; Cubism, Evie Hone, Mainie Jellett, Norah McGuinness, Nano Reid; Surrealism, Newton Penprase.

and in summary

- Academic painting and sculpture or Modernist painting and sculpture, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - John Lavery (1856–1941). Born to an unsuccessful Belfast publican. Orphaned at three and brought up on an uncle’s farm in Ulster, later moving to the care of another relative in Ayrshire. 1870s–1880s, attended the Haldane Academy in Glasgow, Heatherley’s Art School in London, and the Académie Julian in Paris. He returned to Scotland and became a member of the Glasgow School of painters. In 1888 he was commissioned to paint Queen Victoria’s visit to the International Exhibition, held in Glasgow that year. Following this, his career as a society portrait painter was more or less assured and he moved to London in 1896.
 - *The Bridge at Grez [or Grès]*, 1901; sometimes known as *A Passing Salute*; Academic/Impressionistic treatment of river and bridge at village of Grez-sur-Loing, just south of Fontainebleau, France. An oarsman, left foreground, attracts the attention of two women in a punt, right middle distance. On the bridge, far right, two figures look down on the scene.

and/or

- Paul Henry (b. Belfast 1876; d. Bray 1958). Post-Impressionist landscape, figure and portrait painter born to a Belfast Baptist minister, who died when his son was aged 15. Studied art for about a year in Belfast before in 1898 enrolling at the Académie Julian in Paris. Also studied under Whistler in Paris. 1903, married the Scottish painter Grace Mitchell. 1910–1919, lived and worked on Achill Island, in the west of Ireland, before relocating to Dublin. The Henrys separated in 1929.
 - *Dawn, Killary Harbour*, 1922–23; Ulster Museum, Belfast. Looking down on a deserted fjord-like inlet in Connemara. Brown heather and grey rocks in immediate foreground contrast tonally with the very pale and virtually unmodulated mauves of sky, hills and sea.

and/or

- (Sir) William Orpen (b. Co. Dublin 1878; d. London 1931), Irish/British painter loosely associated for a time with Irish Celtic Revival; Official War Artist during WWI; highly successful portrait painter in Edwardian Britain; critical reputation declined as his financial success grew, but now some signs of recovery.

- *The Holy Well*, c. 1915; tempera on canvas, National Gallery of Ireland; one of his “allegorical” paintings; almost twenty figures, about half nude or semi-nude, shown against a barren landscape, with a strong blue of the sea or a lake in the middle distance; corbelled-stone beehive huts and a Celtic cross on the right suggest this is a place of Irish pilgrimage, although the predominantly warm canvas-coloured hues resemble more a Mediterranean setting. Top-left, the painter Sean Keating (1889–1977), a prominent supporter of the Irish Celtic Revival and also Irish independence, truculently poses against a bare tree. Immediately beneath him the holy well. A monk or priest stands before it, hands and head uplifted whilst receiving naked penitents.

and/or

- Jack Butler Yeats (1871–1957).
 - *The Liffey Swim*, 1923; river, swimmers and bridge on right; crowded onlookers, seen from behind, centre and left. Top left, onlookers in an open-top double-decker bus. Scene in quite sharp perspective. Very loosely and broadly painted.

and/or

- John (Seán) Keating (b. Limerick 1889, d. Dublin 1977). Irish academic, mostly narrative, painter closely associated with Irish Celtic Revivalism and Irish Nationalism. 1911, began studies at the Metropolitan School of Art, Dublin, and studied for a time under William Orpen.
 - *Men of the West*, 1916 (Hugh Lane Municipal Gallery of Modern Art, Dublin). Three men in casual dress – open shirts, wide-brimmed hats, waistcoats – holding rifles, with a cloudy sky behind them and an Irish tricolour on the left. The left-hand, bearded figure is Keating himself. His brother and a friend posed for the other moustached figures.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Lavery, *The Bridge at Grez*. In theme and, to certain extent, technique testimony to impact of French Impressionism on Academic painting. Captures a particular time and place but perhaps little to suggest such associations, particularly geographical, strongly felt or of any great importance to the artist – as a successful society painter, Lavery lived and worked in many places. His disrupted and unhappy childhood and the political fracturing of his country of birth may be seen as factors.

and/or

- Henry, *Dawn, Killary Harbour*. Influence of Whistler – and, through him, Japanese art – evident in the restrained, low-key tonal contrasts and almost abstract treatment of forms. Absence of verticals, horizontals or any other simple geometrical forms emphasize the naturalness and isolation of the scene. Sense of a particular time and place strong – dawn, a specific place in the west of Ireland. Also could be interpreted as having a timeless quality – nature prior to human impact.

and/or

- Orpen, *The Holy Well*: by Academic standards, somewhat flat and decorative treatment, reminiscent of the Symbolist paintings of Puvis de Chavannes (1824–98); choice of tempera perhaps a factor in the slight “primitivism” here; painted at the outset of WWI and also at a time of great political tension in Ireland; Orpen himself had divided Irish–British loyalties and *The Holy Well* can be interpreted as critical of Irish Catholicism and Republicanism; the Mediterranean–Irish disjunction, like the religiosity–nudity references (also seen in Puvis de Chavannes), possibly reflects his feeling of no longer being at home in the country of his birth.

and/or

- Yeats, having begun as an illustrator, progressed through Post-Impressionism into a personal form of Expressionism (similar to that of his friend, the Austrian Expressionist painter, Oskar Kokoschka). *The Liffey Swim*, a mid-career example of his work, could be classed as late Post-Impressionist–early Expressionist.

and/or

- Keating, *Men of the West*. Painted at a particularly turbulent time: at the height of Irish Nationalists' struggle for independence from Britain and also in the middle of WWI. The title probably alludes to men of the west of not only Ireland but the USA, a country that had earlier fought for and achieved independence from Britain. This allusion is reinforced by the "western" or cowboy-like dress and guns.
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