



Rewarding Learning

**ADVANCED
General Certificate of Education
2013**

History of Art
Assessment Unit A2 1
assessing
Module 3: Art

[AD211]

MONDAY 13 MAY, AFTERNOON

**MARK
SCHEME**

General Marking Instructions

Introduction

Mark schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

The Purpose of Mark Schemes

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of students in schools and colleges.

The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes, therefore, are regarded as part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published; the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

A2 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 non-synoptic knowledge. Recall lacking scope, depth, relevance and/or accuracy.	Limited non-synoptic knowledge. Recall problematic in scope, depth, relevance and/or accuracy.	Satisfactory non-synoptic knowledge. Recall mostly satisfactory in scope, depth, relevance and accuracy.	Good non-synoptic knowledge. Recall extensive, relevant and accurate, with minor lapses.	Excellent non-synoptic knowledge. Recall extensive, relevant and accurate.
Understanding Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments (AO2).	Insufficient non-synoptic understanding. Any relevant analysis, judgements, discussion and arguments unsubstantiated and/or unsustainable.	Limited non-synoptic understanding. Any relevant analysis, judgements, discussion and arguments problematic.	Satisfactory non-synoptic understanding. Analysis, judgements, discussion and/or arguments mostly relevant and satisfactorily substantiated.	Good non-synoptic understanding. Analysis, judgements, discussion and/or arguments relevant, substantiated and sustained, with minor lapses.	Excellent non-synoptic 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.
Synopsis Apply knowledge and understanding of the relationships between elements of art historical study (AO4).	Insufficient synopsis. Lacking scope, depth, relevance, accuracy and/or substantiation.	Limited synopsis. Problematic in scope, depth, relevance, accuracy and/or substantiation.	Satisfactory synopsis. Mostly relevant, accurate and substantiated.	Good synopsis. Extensive, relevant, accurate and substantiated, with minor lapses.	Excellent synopsis. Extensive, relevant, accurate and fully substantiated.
Marks available for each AC	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15

Throughout this mark scheme:

- subject content specifically identified within any particular examination *question* and belonging to that particular A2 subject content section is deemed non-synoptic; all other content, synoptic
- *insufficient* – clear that minimum required standard for an A2 pass has not been achieved
- *limited* and *problematic* – unclear that minimum required standard for an A2 pass has been achieved.

A2 1 Mark Scheme

Candidates' demonstrated knowledge and understanding of the indicative content will be assessed against the assessment criteria and performance descriptors within the A2 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.

Subject content specifically identified within any particular *question* and belonging to that particular A2 subject content section will be deemed non-synoptic; all other content, synoptic.

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, information within the Mark Scheme may occasionally be extensive – more than expected from any single candidate's answer.)

References below to particular subject content are mostly by title, abbreviations sometimes also being used in the form of 'AS 1.1' for AS 1 subject content section 1 and 'A2 2.5' for A2 2 subject content section 5.

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).

A2 1 Section 1 – Roman sculpture

132.301: Give a broad critical appraisal of Roman sculpture, establishing contexts and referring to appropriate periods and works.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Etruscan and Greek influences** Etruscan influences superseded by Greek after 146 BC when Greece falls to Rome; statues, sculptors and, to some extent, ethos imported.
 - **Republican** To 27 BC; very few early surviving examples; commemorative, portrait, narrative, public; relief and in the round; triumphal arches, honorific columns and altars.
 - **Imperial** From 27 BC; shift towards ostentation; Christian era introduced with Constantine who takes Constantinople (previously Byzantium, now Istanbul) as new imperial capital; western Empire falls 476 AD; commemorative, portrait, narrative, public; relief and in the round.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Practitioner(s) unknown.
 - *Aulus Metellus (L'Arringatore)*, early 1st C BC lifesize bronze.
 - Southern Etruscan provenance; left arm with open palm projecting forward; toga (early kind) draped over left shoulder and arm; left foot slightly forward; short-cropped hair; quite naturalistic treatment.
 - Practitioner(s) unknown.
 - *Augustus of Prima Porta*, c. 20 BC–15 AD; marble, just over lifesize; Vatican Museums, Rome.
 - Right hand raised in salute/blessing. Left hand holds staff of office. Toga wrapped around waist and hanging over left forearm and exposing military breastplate which itself depicts various allegorical scenes. Weight on right leg with left leg bent and relaxed. Small naked cupid figure at right foot.
 - Practitioner(s) unknown.
 - *Trajan's Column*, 106–113 AD; low-relief sculpted marble narrative (200 m/656 ft long), spiralling around column (38.1 m/125 ft high, including base).
 - Depicting Emperor Trajan's victories over Dacians; narrative divided into more than 150 episodes; compressed spatial treatment.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Practitioner(s) unknown.
 - *Aulus Metellus (L'Arringatore)*.
 - Naturalistic, quite closely and accurately observed and depicted. General pose probably influenced by Greek works such as *Doryphorus (Spear Bearer)*, c. 450–440 BC, by Polyclitus. Specific pose/gesture, denoting address/salutation, much used in later Roman portrait statues.
 - Practitioner(s) unknown.
 - *Augustus of Prima Porta*.
 - Idealized hero figure expressing divine or semi-divine status. On cusp between Republican and Imperial. Closely modelled on the *Aulus Metellus (L'Arringatore)* and Greek works such as the Polyclitus *Doryphorus*. Short-cropped hair; face idealized but with sense of believable individual.
 - Practitioner(s) unknown.
 - *Trajan's Column*.
 - Monumentally impressive work but seriously flawed as means of conveying a narrative – “beholders must ‘run around in circles like a circus horse’ (to borrow the apt description of one scholar)” (H. W. Janson, *History of Art*, 1962; Thames & Hudson, 4th edition, 1991, ISBN 0-500-23632-1, p. 237). Prosaic military operational detail combined with representations of river and other gods. Complex history of Dacian Wars, from Roman perspective, rendered pictorially throughout. Scale/proportions of individuals freely altered according to social status. Ground plane tilted towards pictorial plane.

- Critical appraisals of Roman sculpture have to contend with:
 - Problems of definition and coverage (geographical, chronological, ethnic, stylistic).
 - Gradual merging of Etruscan and Roman cultures.
 - Limited surviving examples, particularly from Republican era.
 - Confusion caused by many Greek originals and copies looted, commissioned or otherwise acquired for Roman collections from as early as 3rd C BC.
 - Roman openness to and acceptance of artistic influence from the very wide range of cultures within the Empire.
- General characteristics of Roman sculpture:
 - Strong tendency towards realism, reinforced by use of commemorative sculptures in ancestor worship; old age probably sign of success, hence wrinkled faces celebrated.
 - Sense of dignity and 'decorum'.
 - Heavy market demand created by the fashion for collecting, as with the need for large numbers of imperial sculptural portraits, tended to limit general aesthetic quality, at least relative to Classical Greek production.

SYNOPSIS

- Referencing one or more of, e.g.:
 - Greek sculpture
 - Roman architecture
 - Early Renaissance Italian art
 - Neoclassical painting (AS 1.4)
 - High Renaissance and Mannerist Italian art.
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 2 – High Renaissance and Mannerist Italian art

132.302: Give a broad critical appraisal of High Renaissance and Mannerist Italian art, establishing contexts and referring to appropriate artists and works.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **High Renaissance painting and sculpture** Rome as centre, also Florence and Venice; philosophical, religious, scientific questioning; period of Reformation in Germany; Church patronage; period of technical and artistic mastery; Giovanni Bellini, Leonardo da Vinci, Giorgione (Giorgio Barbarelli), Michelangelo (Buonarroti), Raphael (Raffaello Sanzio or Santi), Titian (Tiziano Vecelli or Tiziano Vecellio).
 - **Mannerist painting and sculpture** Traumatic time for Italy with war and religious upheaval; Counter-Reformation, ostentation, emotional output; Correggio, Parmigianino, Giovanni Bologna (Jean Boulogne; Giambologna), Tintoretto (Jacopo Robusti).
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Giovanni Bellini (c. 1426/40–1516). Venetian school painter.
 - *Madonna of the Meadow (Madonna del Prato)*, 1505.
 - Traditional religious subject of Madonna and Child set against convincingly detailed representation of rural scene.
 - Leonardo da Vinci (1452–1519). Florentine school painter, sculptor, architect, engineer, botanist, anatomist, geologist – the supreme ‘Renaissance man’.
 - *Ginevra de’Benci*, c. 1474.
 - Early head-and-shoulders (possibly betrothal) portrait of young woman framed by a juniper plant; landscape receding into pale distance bottom right.
 - Michelangelo Buonarroti (1475–1564). Florentine sculptor, painter, architect, poet.
 - *David*, 1501–04, marble sculpture (4.08 m/13ft 5 in high).
 - Colossal male nude, acutely observed and realistically rendered, although some criticise hands and feet as over-size.
 - *Last Judgement*, altar wall, Sistine Chapel, Vatican, Rome; fresco, 1536–41.
 - Commissioned by Pope Paul III – also renowned for leading the Council of Trent and Catholic Reformation. The fresco’s top two corners, or lunettes, show the Cross and other symbols of Christ’s Passion. Below, against a sky-like background, numerous nude and semi-nude figures are seen floating in space or supported by white clouds. Upper centre, accompanied by the Virgin Mary and various saints, an unbearded and semi-nude Christ vigorously orchestrates the upward flow of souls from Earth on the left (a token landscape bottom left), the separation of the saved and the damned, and the latter being driven down into Hell on the right (bottom right are glimpses of fires and tortures). Haloes are notable by their absence but various saints can be identified by their personal symbols, usually reflecting the method of their martyrdom. Immediately below and to the right of Christ, for instance, a bald grey-bearded man holds a flayed human skin in his left hand and exchanges looks with Christ, seemingly awaiting a judgement. A flayed human skin is usually associated with St Bartholomew. In this case, though, the face on the skin does not match that of the grey-bearded man who holds it: rather, most authorities agree, it is the likeness of Michelangelo himself.
 - Tintoretto (b. Jacopo Robusti, Venice c. 1518; d. Venice 1594). Venetian Mannerist painter. His aggressive commercial competitiveness perhaps honed by arrival in Venice of artists from Rome, following that city’s sack in 1527. At the time, enriching flow of artistic influence to and from mainland Italy. His patrons tended to be of lower social class than those of fellow Venetian painters Titian and Giorgione.
 - *Last Supper*, 1592–94, oil on canvas, S. Giorgio Maggiore, Venice.
 - One of several versions of the subject by Tintoretto. Table recedes in strong perspective from bottom left to top right, dramatically lit against dark background. Light emanating from halo of the standing Christ, centre middle-ground, and to lesser extent those of 11 of the disciples, plus a burning lamp upper left. Judas, wearing

orange and without a halo, to right of the table; Christ and the other disciples on the left. Ghostly flying presences to left and right above Christ. About 9 servants attend, some flashes of strong colour in their clothing. A small second table, holding bread(?) and fruit, on extreme right. Right foreground, a kneeling woman servant, washing dishes, holds out a cup or chalice to a man servant on the right.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Bellini.
 - *Madonna of the Meadow.*
 - Early example of carefully observed outdoor scene. Capture of natural light particularly effective. Comparatively early use of oil paint medium allowing for greater subtlety of effect than available with tempera or fresco.
 - Leonardo da Vinci. Archetypal 'Renaissance man'; generally recognized as one of history's great geniuses but also criticised for neglecting his art in favour of very wide ranging research and experiment; few completed paintings.
 - *Ginevra de'Benci.*
 - With his other known paintings and several thousand surviving illustrated notebook pages, testifies to the artist also being a pioneering observational scientist of rare talent; his interests extending into areas such as human anatomy, optics, botany, hydraulics, civil and mechanical engineering, aeronautics. The juniper plant symbolic of chastity; also, in Italian, *ginepro*, a pun on sitter's name.
 - Michelangelo. His long and highly productive career extended from High Renaissance into Mannerism. In the opinion of many authorities, the greatest visual artist who ever lived.
 - *David.*
 - Influenced by Classical and Hellenistic sculptures mostly seen and studied in Rome, and also by the work of Florentines Masaccio and Donatello, but new sense of pent up energy and spiritual questioning beneath the generally calm exteriors of his forms. Michelangelo pre-eminent sculptor/carver of the male nude. Saw his task as liberating the human form from the stone that imprisoned it. Scientific accuracy of form almost a prerequisite of his concept of art, as seen in the anatomical detail of muscles and veins on the David.
 - *Last Judgement.*
 - Regarded by many authorities as the greatest example of Mannerist art. The great flowing melee of nude figures imparts a sense of tension and human drama beyond that achieved in earlier (medieval or Early Renaissance) Last Judgements. The threat of compositional chaos is offset by the pivotal, dynamic figure of Christ. Further, less conspicuous, orderly elements may be detected within the overall composition – see, e.g., Leo Steinberg, 'The Line of Fate in Michelangelo's Painting', 1980. Michelangelo's omission of haloes from this religious work may be interpreted as evidence of a certain shift towards humanism. It is notable also that the only halo-like form in the painting is Christ's crown of thorns, held prominently by an angel in the left-hand lunette, and Steinberg's 'line of fate' passes exactly through its centre. The multitude of souls assembled notwithstanding, Michelangelo reminds the Christian believer, the Last Judgement is personal.
 - Tintoretto.
 - *Last Supper.*
 - Vigorous, sketchy, confident paint handling and composition; powerful, fluent narration; form and colour dominated by light; visionary, supernatural emphasis, eschewing sober naturalism. Urgent, profound drama of sacramental transubstantiation theme matched to that of composition, lighting and paint handling. Curious positioning of the Holy table in the painting at least partly explained by fact that the painting was made for the right wall of the presbytery in San Giorgio Maggiore – the table could be seen as an extension of the high altar in the church, or vice versa. Christ, standing (like the servants), humbly administers to the disciples, expressing priestly role.

SYNOPSIS

- Referencing one or more of, e.g.:
 - Early Renaissance Italian art
 - High Renaissance and Mannerist Italian architecture
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 3 – European art Renaissance to Romanticism

132.303: Give a broad critical appraisal of European art Renaissance to Romanticism, establishing contexts and referring to appropriate centres, artists and works.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Germany** Northern Renaissance; Gutenberg invents printing press c. 1450; Luther and Reformation; Albrecht Dürer, Matthias Grünewald, Hans Holbein.
 - **Holland** Protestant, trading ethos; merchant-class patronage, primarily small-scale private, municipal or trade organisation commissions; Frans Hals, Rembrandt (Harmensz van Rijn), Jan (Johannes) Vermeer.
 - **Italy** Baroque: Counter-Reformation to Age of Enlightenment; shift from Church to private patronage; Caravaggio, Gianlorenzo Bernini, Canaletto (Antonio Canale).
 - **Spain** Mannerism to Realism/Romanticism; period of decline in Spanish power and influence, culminating in French occupation under Napoleon; El Greco (Domenikos Theotocopoulos), Diego Velázquez, Francisco José de Goya.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Albrecht Dürer (b. Nürnberg/Nuremberg 1471, d. Nürnberg 1528). Leading German Renaissance painter and printmaker. Son of a goldsmith and godson of Anthony Koberger, one of Germany's foremost printers and publishers. Showed precocious talent as a draughtsman in his father's workshop. 1486–89, studied under painter and woodcut illustrator Michael Wohlgemuth. Through Wohlgemuth, introduced to humanist Willibald Pirckheimer, who directed his interests towards Italy and humanism. 1490–94, travelled widely, including to the Netherlands, Alsace, Basle in Switzerland, and Strasbourg, before returning to Nuremberg to marry Agnes Frey. Autumn 1494–spring 1495, visited Italy, and was strongly influenced by the work of Pollaiuolo and Mantegna.
 - *The Four Horsemen of the Apocalypse*, 1497–98, woodcut print.
 - Based on Revelation 6:1–8, vertical-format illustration of an avenging angel (upper centre) and the four horsemen of the Apocalypse (from top right to bottom left), Conqueror, War, Famine and Death punishing the wicked (bottom right), including (bottom left) a bishop or other ecclesiastic with his head inside the mouth of a monster, symbolising Hell.
 - Jan (or Johannes) Vermeer (b. Johannes van der Meer, Delft 1632, d. Delft 1675). Dutch genre painter, of limited output (about 34 paintings firmly attributed), largely unrecognized in his lifetime, dying young and leaving his widow and 11 children impoverished. Now widely regarded as one of the great European painters – French art critic Théophile Thoré-Bürger began his reappraisal in 1866.
 - *Girl With a Pearl Earring*, c. 1665.
 - As usual with Vermeer, the work is undated and little or nothing is known of its commissioning. Small oil-on-canvas head and shoulders portrait of girl in three-quarters left profile, gazing directly out of the canvas. Her hair is enclosed in two scarves, one ultramarine blue and the other pale gold, hanging down her back to the right. A simple jacket or dress of muted golden brown is topped by a white collar. From the soft shade below her left ear glints a large pearl. Natural light falls from the upper left, the background densely black.
 - Caravaggio (b. Michelangelo Merisi [da Caravaggio], possibly in Milan, or Caravaggio, near Bergamo, c. 1571–73; d. Port'Ercole, Tuscany 1610). Italian painter whose startlingly dramatic use of chiaroscuro and naturalism – his models very far from idealized types – revolutionized Baroque painting. Orphaned about age 11. About 1582, entered studio of Simone Peterzano of Milan. About 1588–92, in Rome and already technically accomplished in the naturalism of Lombard and Venetian painting (as opposed to the idealism of Florentine painting). Impoverished, living in depressed neighbourhood of Campo Marzio and working as assistant to lesser painters. 1592–95 work usually small scale still lifes and non-dramatic subjects with half-length figures. About 1595, established his own studio and began selling his work through the dealer Maestro Valentino, who brought it to the notice of Cardinal Francesco del

Monte, who in turn became his patron and helped secure some major religious painting commissions. 1598–1601, three major works – *St Matthew and the Angel*, *The Calling of St Matthew* and *The Martyrdom of St Matthew* – produced for Contarelli Chapel in the Church of San Luigi dei Francesi in Rome, immediately establishing his reputation as a painter of considerable narrative power, dramatic effect, and controversial genius.

- *The Taking of Christ*, c. 1598–1603, oil on canvas; National Gallery of Ireland, Dublin (probably original; possibly copy of version in Museum of Western and Eastern Art, Odessa).
 - Typically of Caravaggio, figures close to picture plane and dramatically highlighted by raking shafts of light (main light source from top left) against a very dark and shallow background. Phalanx of three heavily armoured and helmeted soldiers plus Judas Iscariot and a man holding a lantern (generally thought a self-portrait) lunge forward from the right. One soldier reaches for Jesus' throat. Judas vigorously embraces Jesus and thrusts his face forward to kiss. Jesus, dressed in red with a dark blue wrap, recoils from the embrace, his eyes cast down and his fingers interlaced at hip height. Immediately behind and to left, St John the Evangelist flees with his mouth wide open in a cry or scream; his red cloak, over a green garment, billows up behind him, framing his own head and those of Jesus and Judas.
- Velázquez (b. Seville 1599, d. Madrid 1660); Spanish Baroque; court painter to King Philip IV, based in Madrid.
 - *Las Meninas (The Maids of Honour)*, c. 1656.
 - Large scale oil on canvas showing room in royal palace; includes the infant Princess Margarita, accompanied by various maids of honour, a female court dwarf and a dog. Velázquez himself looks out of canvas on left, in act of painting. Small (mirror?) image of King and Queen in background. Possible images of works by Rubens in background.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Dürer.
 - *The Four Horsemen of the Apocalypse*.
 - Produced just prior to 1500, the half-millennium, which many across Europe feared would herald Christ's Second Coming and the Apocalypse. Time of war, plague, and philosophical and religious dispute. Germany around this time host to two globally significant events, Gutenberg's invention of printing press c. 1450 (beginning liberation of knowledge from church control), and Luther's launching of the Reformation c. 1517. Three categories of subject (angel, horsemen and horses, and the people) arranged in three levels. Crowded scene and compressed pictorial space. Strong Gothic quality in Dürer's prints of this time, and particularly in his *Apocalypse* series, whereas his paintings reflect more his Italian and humanist influences (see our *The Order Within* study note for more detailed treatment of this work).
 - Vermeer.
 - *Girl With a Pearl Earring*.
 - In many respects the most modest of Vermeer's works but, as its epithet 'the Mona Lisa of the North' or 'the Dutch Mona Lisa' suggests, one that also manages to fully embody both the 'photorealism' and sense of poetic mystery now associated with the artist's name. That Vermeer's 'photorealism' may have been achieved with the help of a camera obscura, camera lucida, curved mirror or some other form of optical aid has been the subject of much speculation, including by the painter David Hockney (*Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*, 2001), whose so-called Hockney-Falco Thesis remains controversial.
 - Caravaggio.
 - *The Taking of Christ*.
 - Powerfully realistic, brutal, concentrated and dramatic depiction of Judas's betrayal of Christ (although style of armour anachronistic). All extraneous elements eliminated. Single self-image stands for everyman. Aggression of soldiers and Judas contrasted strongly with the recoiling passivity of Christ, whose head forms an almost Janus-like image with that of St John the Evangelist. Film-set-like quality of Caravaggio's paintings often remarked upon, as also the lack of known drawings – both points

supporting David Hockney's controversial thesis that Caravaggio and many other western painters, from about 1430 on, availed of mirrors and lenses as optical aids (*Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*, 2001; see our *The Order Within* and *Perspectives on Realism* study notes for brief accounts).

- Velázquez.
 - *Las Meninas*.
 - Fluent, masterly brushwork; convincing realism but mirror images do not tally with reality. Testimony to heightened status of artist. Access to various Italian and Flemish influences through royal collection. Highly influential.

SYNOPSIS

- Referencing one or more of, e.g.:
 - European art Renaissance to Rococo
 - European architecture Baroque to Romanticism
 - Velázquez.
 - Acknowledged Influence on many major artists, including Manet, Picasso, Bacon.
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 4 – French painting 1860–1900

132.304: Give a broad critical appraisal of French painting 1860–1900, establishing contexts and referring to appropriate movements, painters and works.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Impressionism** Reaction to academic/salon art; influence of and reaction to photography; outdoors painting; improved painting materials; improved scientific understanding of colour; Japanese influence; Édouard Manet, Claude Monet, Auguste Renoir, Edgar Degas, Berthe Morisot, Henri de Toulouse-Lautrec.
 - **Post-Impressionism** Influence of and various reactions to Impressionism; individualism; influence of other cultures, especially Japanese; 'primitive' techniques and themes; Paul Cézanne, Vincent van Gogh, Paul Gauguin, Georges Seurat.
 - **Symbolism** After Impressionism, return of meaning, imagination, fantasy; Odilon Redon, Paul Gauguin, Gustave Moreau.
- Identification of required movements, practitioners and works, and descriptions of works:
 - Édouard Manet (1832–83). On periphery of Impressionism, treating 'here and now' but, unlike mainstream Impressionists, retaining use of black, grey and earth colours.
 - *Le déjeuner sur l'herbe (The Picnic; originally titled Le bain, Bathing)*, 1863.
 - Forest setting with, in middle distance, a small river in which a woman in a chemise is bathing; boat on the right. Sitting on the grass centre foreground, two men, dressed in black jackets and grey trousers, and, on the left, a female nude, who looks directly out at the viewer. Left foreground, a discarded blue dress and a basket, fruit, bread and silver flask. Bottom left corner, a green frog. Centre top, a flying bullfinch.
 - Claude Monet (1840–1926). Leader of mainstream Impressionism.
 - *Poplars on the Banks of the Epte*, 1891.
 - Curving line of tall poplar trees receding from left to right. Warm summer sun out of picture, low on left. Bright blue sky with a few high wispy white clouds. Distinct brushmarks of strong yellows, blues, reds and oranges in the foliage.
 - Henri de Toulouse-Lautrec (1864–1901). Late Impressionist; renowned also for his lithographic poster designs.
 - *At the Café La Mie*, c. 1891. Watercolour and gouache on paper, mounted on millboard and panel; Museum of Fine Arts, Boston.
 - Woman on left, moustached man with bowler-type hat on right, seated at small café table; Bohemian-types; wine bottle, glasses, plate and knife on table. Rapid, sketchy quality.
 - Paul Cézanne (1839–1906). Work falls into 4 main periods: Baroque-Expressionist, 1863–72, aggressively primitive in conception and execution, working primarily from imagination on themes of sex and violence; Impressionist, 1872–77, influenced by Camille Pissarro (1830–1903) to work in more disciplined manner from direct observation of nature; Constructive, 1878–87, Impressionist sense of colour allied to firm sense of structure in both the subject itself and in the pictorial composition; Synthetic, 1888–1906, new sense of resolution and harmony achieved.
 - *Vessels, Basket and Fruit (The Kitchen Table)*, 1888–90.
 - Still life of a kitchen table loaded with jars, jug, fruit, basket and a white tablecloth. Brushwork apparent. Objects at odd angles and clearly not in 'correct' scientific or vanishing point perspective.
 - Vincent van Gogh (1853–90).
 - *Peach Trees in Blossom*, 1889.
 - Warm Mediterranean-type view looking down on a yellow wooden fence with an orchard of blossoming peach trees beyond; some isolated pale yellow houses with terracotta roofs in the middle distance, and a low line of blue hills in the far distance. The slightly cloudy sky depicted with distinct horizontal pale blue brushmarks. Heavy application of paint throughout the work.

- Paul Gauguin (1848–1903).
 - *Vision After the Sermon, Jacob Wrestling With the Angel*, 1888.
 - Subject draws upon both a mysterious Old Testament story (Genesis 32:22–32) involving the third of the great Hebrew patriarchs (Jacob, renamed Israel after this incident and often seen as prefiguring Christ), and the artist’s experience of life in Brittany, at the time an isolated region in north west France. Against a solid vermilion red ground, the simplified, strongly coloured (ultramarine, bottle green, chrome yellow and orange), figures of Jacob and the angel appear in the middle distance, top right. They are separated from other figures in the composition by a brown tree trunk – orange on its right edge – slanting top left to bottom right across the canvas. Dappled green foliage runs across the upper edge of the canvas. To the left of the tree trunk, in the middle distance upper left, is a small image of a calf(?). To the calf’s left, a line of eleven traditionally dressed Breton women, in white bonnets and aprons over black dresses, sweeps down and across the immediate foreground, ending with the head of a priest in the bottom right corner. Priest and women have their eyes closed in prayer, with the exception of one woman, centre-left foreground, who looks directly at the wrestling figures.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal:
 - Manet.
 - *Le déjeuner sur l’herbe*.
 - ‘Here and now’ realism of the nudity scandalised the 1863 Paris viewing public who saw it as effectively celebrating prostitution or, at least, louche behaviour. Direct painting technique also offended academicians of the time. Manet’s losing of the half-tones has been related to similar effects in photographs of the time, where the half-tones often lost due to primitive emulsions and/or flash techniques. Rich play of art historical references, including to Michelangelo, Raphael and Titian.
 - Monet.
 - *Poplars on the Banks of the Epte*.
 - Example of *plein air* use of newly expanded colour range available to artists through development of synthetic dyes; pre-19th C, most strong blues, for instance, were derived from the lapis lazuli semi-precious stone and had to be used circumspectly, hence the typical sunny Impressionist landscape painting would have been very difficult and/or expensive to achieve earlier. Monet’s interest lies essentially with the specific – particular times, places, people.
 - Toulouse-Lautrec.
 - *At the Café La Mie*.
 - Photograph source available (see, e.g., Carolyn M. Bloomer, *Principles of Visual Perception*, 1976; 2nd. ed., Herbert Press, London, 1990, ISBN 1-871569-20-6, p. 163), illustrating how even as gifted a draftsman as Toulouse-Lautrec sometimes made use of photographic sources. Courbet, Manet and Degas are among other major painters of the time known to have on occasion used photographic sources.
 - Cézanne.
 - *Vessels, Basket and Fruit*.
 - White tablecloth over middle of table disguises non-alignment of left and right sides (similar treatments can be seen in many of his still life, figure, portrait and landscape paintings). This and the clear use of multiple viewpoints elsewhere in the painting underline Cézanne’s rejection of Renaissance-style or snapshot-style pictorial representation: “We see the world, rather, through *two* eyes, *moving* eyes, *within heads and on bodies that also move*. We are *in* the world: not disinterested observers of it” (from our *Paul Cézanne* study note); Cézanne’s interest lies essentially with the *classic* (what is unchanging, timeless).
 - Van Gogh.
 - *Peach Trees in Blossom*.
 - Mass production of artists’ oil paints using new synthetic dyes, with a consequent fall in the cost of materials, encouraged experimentation in the way paint was applied, in van Gogh’s case, so thickly, straight from the tube, that it acquires a distinctive

physical presence, adding significantly to the overall expressive effect, especially when allied to his characteristic use of vortice-like brushwork. The collapsible lead paint tube, invented c. 1841, also facilitated working outside the studio.

- Gauguin.
 - *Vision After the Sermon*.
 - Colour used for aesthetic and symbolic effect, the unnatural red ground and the strong colours of the wrestlers connoting a supernatural or spiritual dimension (the “vision”), whereas the basically black and white rendering of the women and priest corresponds with them within the material everyday world. The tree trunk – a nondescript brown except for its orange right edge – further separates the natural from the supernatural: tellingly, aside from the wrestlers, only the priest (a possible self-portrait), the spiritual intermediary, appears to its right. Gauguin a strong advocate of art needing to go beyond simple observation/realism and engage with ideas, symbols, meanings, the imagination. Colour at this time was still a significant advantage painting had over photography – the black-and-white forms of the women and priest could arguably be associated with the realism of contemporary photography – but the symbolist painter’s means generally (line, shape, colour...), he argued, were more capable of carrying symbolic and other meanings.

SYNOPSIS

- Referencing one or more of, e.g.:
 - French painting 1860–1900
 - Manet, major transition figure between Realism and Impressionism but went beyond his, often controversial, treatment of the ‘here and now’ to make sophisticated iconographic, compositional and other art historical references (see our *Édouard Manet* study note). His direct painting technique – influenced by Velázquez and Goya (A2 1.3), Courbet and Delacroix (AS 1.4), and early photography (AS 1.6) – also offended academicians of the time. *Le déjeuner sur l’herbe* makes direct reference to the *Concert Champêtre*, c. 1508, by Titian and/or Giorgione (A 2 1.2). The male figure on the right a possible reference to Michelangelo’s Adam on the Sistine Chapel ceiling. Flattened spatial treatment influenced by Japanese painting and probably also early photographs. Manet a profound influence on development of Modern art.
 - French painting 1780–1870
 - Academicism (study note 10530)
 - Lens-based art 1850–1945, e.g.:
 - 1839, Jacques Louis Daguerre announces discovery of a photographic process, the daguerreotype, by which a single positive image is produced on a silvered plate (usually glass or metal) sensitized to the action of light by iodine. High quality image-making possible but process’s impact limited by fact that only a single image obtainable.
 - 1840, William Henry Fox Talbot announces discovery of a photographic process, the calotype, based on a single negative image (on waxed or oiled paper, to make it translucent, and saturated with silver salts) from which virtually unlimited positive images can be produced – the basic method that would serve photography until the advent of digital photography. Lower quality image than that obtainable from daguerreotype but economical reproduction democratizes image-making and has profound consequences across the visual arts and beyond.
 - Colour not a fully practical or economical proposition in photography until Kodachrome colour film launched in 1935.
 - Painting 1880–1945
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 5 – British painting 1850–1900

132.305: Give a broad critical appraisal of British painting 1850–1900, establishing contexts and referring to appropriate movements, painters and works.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context:
 - **Pre-Raphaelitism** Active c. 1848–53 but influential to c. 1900: influenced by Nazarenes, writings of John Ruskin, and Romantic literature. Heightened realism, naturalism; technical developments; John Everett Millais, William Holman Hunt. Medievalism, Dante Gabriel Rossetti, Edward Burne-Jones.
 - **Victorian Realism** Height of British industrial and imperial power; work ethic made manifest; influence of John Ruskin; influence of and reaction to photography; some anticipation of Impressionist colour; Ford Madox Brown, John Brett, William Powell Frith.
 - **Fin de Siècle** Individualism; painterly values; George Frederick Watts, James McNeill Whistler, John Singer Sargent, Walter Richard Sickert.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - John Everett Millais (1829–96).
 - *Christ in the House of His Parents*, 1849–50.
 - Naturalist portrayal of young Christ in Joseph’s carpentry shop, heavy with portentous symbolism.
 - William Holman Hunt (1827–1910).
 - *The Awakening Conscience*, 1851–53.
 - Naturalist portrayal of a ‘kept’ woman rising from her lover’s knee as she begins to regret her way of life.
 - Dante Gabriel Rossetti (1828–82).
 - *Beata Beatrix*, 1864–70.
 - Dreamy, drug-influenced, religiously symbolic portrayal of artist’s – at the time, dead – wife as Dante’s Beatrix.
 - Edward Burne-Jones (1833–98).
 - *The Beguiling of Merlin*, 1873–74.
 - Elongated, idealised female form in a dreamy, claustrophobic mythical setting.
 - Ford Madox Brown (1821–93).
 - *Work*, 1852–65.
 - Painstakingly detailed painting on theme of *work*, inspired by hard working navvies (abbreviation of navigators, itinerant labourers employed in building industrialised Britain’s infrastructure of roads, canals, railways, sewers...) seen laying water supply piping in a road near the artist’s Hampstead studio. Theme extended to ‘brainworkers’: on the right, the historian and social critic Thomas Carlyle and, to his right, the Christian Socialist Rev Frederick Maurice – two critics of materialism and industrialisation, and campaigners for improved conditions for the working class.
 - William Powell Frith (1819–1909). Famous, and extremely popular and financially successful at the time, for his three large and detailed crowd scenes of ‘modern life’:
 - *Life at the Seaside or Ramsgate Sands*, 1851–54
 - Bought by Queen Victoria.
 - *Derby Day*, 1856–58.
 - Containing almost 90 figures.
 - *The Railway Station*, 1862.
 - In his 1887 autobiography he wrote of being attracted by the variety and conditions of people drawn together on such occasions.
 - James McNeill Whistler (b. Lowell, Massachusetts, 1834; d. London 1903). American-born painter, etcher, lithographer and designer who worked mainly in England and France and was associated with the Aesthetic Movement and Japonisme.
 - *Arrangement in Grey and Black, No. 1: Portrait of the Painter’s Mother, or The Artist’s Mother*, 1871–72. Horizontal format (144 × 162cm/56.8 × 64in).

- Full-length left-profile depiction of an elderly woman – in black dress with white collar, cuffs and bonnet – sitting on a black chair and with her feet on a low stool. She is placed well to the right in the composition and is shown against a grey wall on which are two black-framed prints, one cut off by the right edge of the canvas. Across the base of the grey wall is a wide black band and below it a warm grey floor covering. A black and grey/silver curtain hangs down on the left.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Millais, Hunt, Rossetti, Burne-Jones.
 - Various.
 - Biblical and Romantic literary influences and symbolism. Tension between realist/naturalist and medievalist PRB strands. Ferociously/insanely exact observation versus dreamy, eroticised escapism.
 - Brown.
 - *Work*.
 - Appropriate to theme, painstakingly detailed and laboured over (some 13 years in making); widespread Victorian view (shared by Ruskin and Brown but notably not James McNeill Whistler) that hard work equated to high quality and achievement. Industrialisation leading to enormous social changes (including major influxes of population from countryside and poorer regions), pressing issues and debate.
 - Frith.
 - *Life at the Seaside* or *Ramsgate Sands*.
 - *Derby Day*.
 - *The Railway Station*.
 - Lively scenes with well observed detail. Quite accomplished grouping of figures within the broader compositions. Limited artistic imagination and creativity; appealing to popular taste for technical skill and diligence, and explicit visual and narrative anecdote. Criticised by the Pre-Raphaelites for the vulgarity of his subject choice. He in turn criticised the Pre-Raphaelites for their idealism and aestheticism.
 - Whistler.
 - *Arrangement in Grey and Black, No. 1: Portrait of the Painter's Mother, or The Artist's Mother*.
 - In this case it was apparently only under protest – and facing rejection of the work by the Royal Academy of Art, shocked by the lack of filial feeling it implied – that Whistler added the subtitle *Portrait of the Painter's Mother*. From the 1860s, Whistler often used for his titles terms more familiar in a musical context – *symphony*, *harmony*, *nocturne* and *arrangement*. This was consistent with the Aesthetic principle of 'art for art's sake' – that, like music, painting had no obligation to serve any function, representational or other, beyond what was inherent to painting. This anticipation of abstraction is borne out by the severity of geometrical and colour composition in the work.

SYNOPSIS

- Referencing one or more of, e.g.:
 - French painting 1780–1870.
 - Realism – Victorian Realism.
 - British painting 1780–1850.
 - Painting 1910–1945.
 - Abstraction – Whistler.
 - Architecture 1835–1918.
 - Arts and Crafts Movement – Pre-Raphaelitism.
 - Art Nouveau – Whistler.
 - Three-dimensional craft and design 1850–1918.
 - Arts and Crafts Movement – Pre-Raphaelitism.
 - Art Nouveau – Whistler.
 - Textiles and fashion design 1850–1945.
 - Arts and Crafts Movement – Pre-Raphaelitism.
 - European art Renaissance to Romanticism.
 - Spain, Velázquez – Whistler.

- French painting 1860–1900.
 - Impressionism, Manet – Whistler.
 - Post-Impressionism, Gauguin – Whistler.
 - Symbolism – Rossetti, Burne-Jones.
- European architecture Baroque to Romanticism.
 - Eclectic Romanticism, Barry, Scott – Rossetti, Burne-Jones.
- Japonisme – Whistler (after some 200 years of self-imposed isolation, Japan signed treaties in 1854 and 1858 opening the way to renewed trade and cultural interchange with the west).
- Early 19thC Britain saw certain general revival of religious feeling but, in second half of 19thC, challenges of Darwinism and new interpretations of fossil and geological records; advances of science, technology, and industry; advances of British imperialism and colonialism; questioning of established social/political orders.
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 6 – Lens-based art 1945–present

132.306: Compare and contrast two post-1945 works (of still photography and/or film) exemplifying very different approaches to lens-based art. Establish relevant contexts.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Selected photographers** Photography now ubiquitous; colour practical proposition from 1930s; Cold War era; continuing interchange between photography and painting; various approaches; Bill Brandt, Henri Cartier-Bresson, Irving Penn, Arnold Newman, Diane Arbus, Richard Avedon, Elliott Erwitt, Annie Leibovitz, Cindy Sherman.

and/or

- **Selected film directors** Various challenges to Classical Hollywood cinema; John Ford, Alfred Hitchcock, Carol Reed, Akira Kurosawa, Federico Fellini, Stanley Kubrick, Ridley Scott, Steven Spielberg, Martin Scorsese.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Bill Brandt (b. Hamburg, Germany, 1904; d. London 1983). British photographer born in Germany to a British father, an international merchant banker, and German mother. Mid 1920s, 2½ years in a Swiss hospital recovering from tuberculosis, also undergoing psychoanalysis in Vienna. 1929, worked in Paris studio of Dadaist/Surrealist Man Ray, his other acknowledged influences including Brassai and Cartier-Bresson. 1931, settled in London and began working as a photojournalist documenting all classes of British life, publishing a selection of these works as *The English At Home* in 1936. His photojournalism continued before, during and after World War II, also producing portraits and landscape studies. 1945, he acquired a Kodak police camera with a wide-angle lens and began producing his most distinctive body of work, black and white semi-abstract wide-angle close-ups of the female nude. He spoke of wanting to see like a mouse, a fish or a fly. He later acquired a Hasselblad with a Superwide lens. Two later publications were *Perspective of Nudes*, 1961, and *Shadow of Light*, 1966.
 - ‘Nude’, gelatine silver print 34.9 x 28.9 cm, from *Perspective of Nudes*, 1961, series (example reproduced in *20th Century Photography*, Museum Ludwig Cologne, Taschen, 2001, ISBN 3-8228-5867-6, p. 77).
 - Vertical format black and white print. On the right, cut off by the frame, the right front torso of a female nude against a black interior wall, very strongly lit from the left. The wall recedes in sharp perspective – accentuated by the skirting board and by a Turkish rug on the dark floor – bottom-right to upper-left where a corner is formed with a light-toned wall. In the corner is a clutter of photographic equipment, including two rolls of backing paper and a large-format camera (the Kodak police camera?) on a tripod, casting a shadow up and to the right onto the light-toned wall.
 - Henri Cartier-Bresson (1908–2004). French photojournalist, son of a wealthy textile dealer. Trained in painting and influenced by Surrealism. 1930, lived briefly as a hunter in Africa. 1931–32, bought the Leica 35mm camera that he would use throughout his photographic career. Early adopter of 35mm format and ‘street photography’ style. 1940–43, German prisoner of war. 1943–45, escaped and joined French underground resistance movement. About 1945–72, returned to photography. Renowned for capturing *the decisive moment* (title of a book he published in 1952); his images un-staged and without post-event editing or manipulation. As a photographer, interested more in people interacting with spaces than in sports, fashion, war or other such genres. 1972, ceased working as a full-time photographer and returned to painting.
 - *Prisoner of War Camp in Dessau, Germany* or *Gestapo Informer, Dessau, Germany*, 1945.
 - A prisoner of war camp on the border between the American and Soviet zones, just after liberation, sometime between 21 April and 2 July 1945. The horizontal-format black and white photograph records an ex-prisoner, a woman in a dark dress centre right, confronting the Gestapo informer – a Belgian woman, centre left, wearing dark rumpled fatigues – who had had her sent to prison. A motley crowd of onlookers in the background, one on the extreme left still wearing his striped prisoner clothes, and another, centre composition, in a paramilitary-like jacket, belt and beret

(resistance fighter?). Just visible behind the onlookers, a nondescript building. Centre foreground, a plain table with identity cards of some description on it. Sitting impassively at this table, on the right, a neatly dressed, bespectacled, blonde-haired man with a pen and notepad.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Brandt.
 - *Nude*.
 - Heightened contrast between: light (nude, skirting board, left wall, rolls of paper...) and dark (right wall, floor, camera...); and organic forms (nude, pattern in rug) and geometrical (lines of room and equipment).
 - Cartier-Bresson.
 - *Prisoner of War Camp in Dessau, Germany*.
 - Table is seen with one corner towards camera, creating arrow-like lead into the composition (similar to sharply angled table central foreground in Picasso's *Les demoiselles d'Avignon*, 1906–07). Two main protagonists divided by this 'arrow'. Cartier-Bresson an ex-prisoner of war and ex-resistance fighter himself. Blonde-haired clerical figure is Aryan looking, perhaps bringing to mind the obsessive documenting of the Nazis – bureaucracy that extended to the management of genocides. A snapshot on the individual human level of the regime change brought about by the Allies' defeat of Nazism; the new order not entirely reassuring – the bullied now bullying, and beginning of Cold War era. Dessau the 1925–32 home of the Bauhaus, before the Nazis forced its closure.
 - Comparison and contrast
 - Comparing
 - Wealthy and cultured family background
 - Surrealist influence
 - Interest in photojournalism
 - Effective use of geometrical forms to direct attention
 - Contemporary subject matter
 - Black and white imagery
 - Contrasting
 - Brandt's image here more to do with art: Cartier-Bresson's, photojournalism
 - Brandt's subject and lighting posed/arranged in studio: Cartier-Bresson's not
 - Brandt's subject dehumanized/generalized: Cartier-Bresson's not
 - Brandt's perspective 'distorted'/exaggerated: Cartier-Bresson's 'normal'
 - Brandt's tonal range 'distorted'/exaggerated/narrow: Cartier-Bresson's 'normal'

SYNOPSIS

- Analysis/interpretation/significance/appraisal, e.g.:
 - Lens-based art 1945–present
 - Selected photographers or selected film directors, as not already covered.
 - Lens-based art 1850–1945
 - Painting 1910–1945 (Surrealism)
 - Painting 1945–1970
 - Sculpture 1945–present
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 7 Painting 1945–1970

132.307: Compare and contrast two 1945–1970 works exemplifying very different approaches to painting. Establish relevant contexts.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context:
 - **Abstract Expressionism** In USA; Great Depression, c. 1929–39; relief projects support artists; Cold War period; nuclear stand-off between USA and USSR super-powers; New York replaces Paris as artistic centre, possibly with discreet CIA help; Surrealism, Mexican muralists, Native American sand-painting influences; large scale works; gestural/action painting; Jackson Pollock, Arshile Gorky, Mark Rothko, Willem de Kooning, Robert Motherwell.

and/or

- **Pop** 'Neo-Dada', 'New Realism'; Anglo-American axis; consumerism after post-war austerity; low-art subjects and techniques inserted into high-art context; Richard Hamilton, Peter Blake, David Hockney, Robert Rauschenberg, Jasper Johns, Andy Warhol, Roy Lichtenstein.

and/or

- **Independents** Pablo Picasso, Henri Matisse, Francis Bacon, Lucien Freud.
- Identification of required movements, practitioners and works, and descriptions of works, eg:
 - Jackson Pollock (b. Cody, Wyoming, 1912; d. Long Island, New York {car accident}, 1956).
 - *Autumn Rhythm*, 1950.
 - Large canvas exemplifying his gestural/action painting technique, with the canvas laid on the floor and liquid (usually enamel and/or aluminium) paint poured, dripped or flung from a stick onto the canvas. Abstract, complex, dynamic linear patterns. Limited colour range.
 - Richard Hamilton (1922–2011).
 - *Just What Is It That Makes Today's Homes So Different, So Appealing?*, 1956; collage, 26 × 25 cm/ 10.25 × 9.85 in.
 - Small collage of magazine images and advertising copy – the title itself also from an advertisement. Left foreground, a male bodybuilder poses holding an oversize lollipop emblazoned with the word 'Pop'. A nude burlesque model, with what appears to be a lampshade on her head, is seated on the right. Distributed across the room is an assortment of the latest home desirables (tape-recorder, vacuum cleaner, television, tin of ham...). Through the window, back left, can be seen a cinema advertising the early 'talkie' *The Jazz Singer*, 1927 – a billboard shows a blacked-up Al Jolson in the title role. The ceiling opens to a black void almost completely filled with a section, apparently, of the earth seen from space (although the barrenness suggests more the moon). On the right of the back wall is an ornately framed Victorian portrait of a man. Left of this is a cover of *Young Romance* comic book, complete with speech bubbles, and further left again is a black lampshade superimposed with the Ford Motor Company logo of the time.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Pollock.
 - *Autumn Rhythm*.
 - Large scale all-over web-like pattern into which the viewer is encouraged to feel submersed. Form and image one. Decisive break not only with the 'painting-as-window' representational concept that dominated western painting until the advent of abstraction, c. 1911, but a decisive break from most earlier forms of abstract painting. The canvas taken down from the easel and placed flat on the floor – senses of focus, framing and orientation rendered almost inconsequential. He generally worked from a roll of canvas, so the painting surface could be extended as required; he also worked literally on the canvas and from all sides. Traditional painters' techniques and devices rejected; brushes often dispensed with altogether or, if used, not actually touching the canvas. Automatism relating to Automatic Surrealism and also the diagnostic and therapeutic techniques of psychoanalysts.

Bypassing the rational or conscious mind; expression of unconscious or subconscious.

- Hamilton.
 - *Just What Is It That Makes Today's Homes So Different, So Appealing?*
 - Seminal work of the Pop movement, celebrating consumerism and popular/low culture. 'Space Race' alluded to in the earth/moon image – the first artificial satellite, Sputnik 1, was launched by the Russians 4 October 1957.
- Comparison and contrast
 - Comparing
 - Dada and Surrealism influences
 - Traditional/Academic painters' techniques, such as painting with a brush, rejected
 - Academic ethos rejected
 - Contrasting
 - Ethos/Philosophy (Pollock Modernist, serious: Hamilton Postmodernist, humorous, flippant)
 - Pollock 'high' culture, elitist: Hamilton 'low' culture, populist
 - Scale
 - Painting modes (Pollock abstract: Hamilton representational)

SYNOPSIS

- Referencing one or more of, e.g.:
 - Painting 1945–1970
 - Abstract Expressionism, Pop and/or Independents, as not already covered
 - Painting 1880–1914
 - Painting 1910–1945
 - Abstraction
 - Surrealism
 - School of Paris
 - North American
 - Architecture 1945–1970
 - Three-dimensional craft and design 1945–1970
 - Textiles and fashion design 1945–present
 - Graphic design 1945–present
 - Automotive design 1945–present
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 8 – Painting 1970–present

132.308 Compare and contrast two post-1970 works exemplifying very different approaches to painting. Establish relevant contexts.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Super/Photo-realism** Fascination with convention of photographic realism; concern with method; Chuck Close, Malcolm Morley, Richard Estes, Gerhard Richter.and/or
 - **Postmodernism** Sensitive to Modernism’s distancing from a general public but unsure how to reconnect; classical references, irony, scepticism, pastiches, parodies; Carlo Maria Mariani, Sandro Chia, Francesco Clemente, Paula Rego.and/or
 - **School of London** Francis Bacon, Lucian Freud, Frank Auerbach, R. B. Kitaj, Howard Hodgkin, David Hockney, Allen Jones.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Paula Rego (b. Lisbon, Portugal, 1935). London-based figurative painter and printmaker. Early influences Mantegna, Goya, Surrealism. Accessible and readable images, although with mysterious and often disturbing meanings implied. Has been described by leading art critic Robert Hughes as “the best painter of women’s experience alive today” (widely quoted from 2004; original source unknown) and she herself, in both her work and interviews, emphasizes a female perspective.
 - *The Family*, 1988.
 - A man in suit and tie is seated on the foot of a bed on the left. A young girl behind him and another in front appear to be about to remove his jacket. On the right, another young girl in front of a sunlit window observes the scene, casting her shadow toward the other three figures. Back right, on what is perhaps some kind of wardrobe, is a small image of what appears to be two female figures, one about to strike with a sword something or someone on the ground under her foot.
 - Francis Bacon (b. Dublin 1909; d. Madrid 1992). Following death of Picasso, widely seen as the greatest living painter of his time, working in a semi-abstract style of painterly distortion and visceral, often grotesque, imagery. Anglo-Irish, based in London, and collateral descendant of his philosopher namesake of the first Elizabethan age. Little formal education, partly due to having asthma, but in later life an avid reader of the ancient Greek dramatists, Shakespeare, Nietzsche, among others. His homosexuality, an allergy to dogs and horses, and several instances where he was found wearing women’s clothes led to strained relationships with his racehorse trainer father, Eddy Bacon, and, in 1926, his leaving home at the age of sixteen. 1927–28, spent two months in Berlin and eighteen in Paris, learning French and viewing works by Poussin and Picasso (an exhibition of Picasso’s Neoclassical drawings), among others. 1928–29, settled in London and began working as an interior designer. 1928, he saw an illustrated article on Picasso’s latest ‘bathers’ series, work which would profoundly influence his own early ‘biomorphic’ painting. 1929–30, showed from his home/studio design works subsequently featured in an article ‘The 1930 Look in British Decoration’ in *The Studio* magazine, August 1930 – rugs, carpets and furniture influenced by such as Marcel Breuer, Le Corbusier and Eileen Gray. 1930, visited Germany again. 1930, met the Australian painter Roy de Maistre, who would become a friend and mentor, and began to work more as a painter than a designer. 1931–32, shared a studio with de Maistre. 1936, his work deemed “insufficiently surreal” for the London *International Surrealist Exhibition*. Expressed interest in Surrealist *ideas* but unimpressed by Surrealist *art*. 1936–44, his reputation as a painter began to gradually build. 1945, in a group exhibition showed *Three Studies For Figures at the Base of a Crucifixion*, 1944, and *Figure in a Landscape*, 1945, works in which most elements of his mature style are present, and thereby established himself as of major artistic significance. 1948, began a long series of free interpretations of Velázquez’s *Pope Innocent X*, 1650. Often used photographic sources as starting point. 1964, began relationship with George Dyer, lover and frequent subject, met apparently when Dyer fell through the skylight of Bacon’s

flat in the course of trying to burgle it. 1971, Dyer committed suicide by a drugs overdose, expiring in the couple's Paris hotel suite, on a toilet. 1973, Dyer's death recorded in *Triptych, May–June 1973*, one of several works in which his image continued to appear.

- *Triptych*, 1976; oil and pastel on canvases, each 198 × 147.5 cm; collection Mr and Mrs Roman Abramovich, London.
 - Common to the three canvases are pale blue backgrounds, centred grey internal panels, rectilinear beams of some sort extending towards the grey panels, newspapers on the floor plane, and various human and bird-like forms within or in front of the grey panels... For detailed description, analysis and interpretation, see our study note *Pictorial Analysis and Interpretation: A Case Study*.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Rego.
 - *The Family*.
 - Typical of the sinister and disturbing quality she brings to her pictorial narratives, often within a family home context but raising issues of sex, violence, religion and personal or political persecution.
 - Bacon.
 - *Triptych*, 1976.
 - According to the interpretation offered in our study note and here (more convincing interpretations are entirely possible), essentially an imaginative self-portrait bringing together personal circumstance and art historical and literary references. Left and right canvas images can be related to Velázquez's portraits of Francisco Lezcano and Philip IV, respectively. The Francis(co) image, with its Hitler-like haircut, black coat, accompanying SS lettering, and a cut ear is interpreted as referring to the young Francis and the formative experiences he had in Berlin 1927–28 and again in 1930. The foetus-like creature in the right hand canvas is read as referring to Philip IV's sickly, and childless, son Carlos II – a father-son relationship which in at least some respects parallels Bacon's own. The middle canvas, with its essentially 'conceptual', rather than 'perceptual', spatial treatment and its seeming referencing of myth (Prometheus) and religion (chalice), is interpreted in terms of art's ability to obtain for its creator, and even its subjects, a kind of immortality. The central tortured figure is seen as relating to George Dyer, Bacon's lover, who committed suicide in 1971.
 - Comparison and contrast
 - Comparing
 - Autobiographical referencing
 - Pre-adulthood experiences
 - Tensions within family home
 - Sexual references
 - Violence references
 - Contrasting
 - Painting modes (Rego – representational: Bacon – semi-abstract)
 - Rego – supports narrative interpretations: Bacon – resists narrative interpretations.

SYNOPSIS

- Referencing one or more of, e.g.:
 - Painting 1970–present
 - Super/Photo-realism, Postmodernism and/or School of London, as not already covered.
 - Painting 1910–1945
 - Architecture 1970–present
 - Three-dimensional craft and design 1970–present
 - Textiles and fashion design 1945–present
 - Graphic design 1945–present
 - Automotive design 1945–present
 - Affluence after austerity of immediate WWII period; Cold War and Space Race between USA and USSR super-powers, representing forces of Liberal Capitalism and Communism respectively; television; youth culture; rise of Feminism.
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 9 – Sculpture 1945–present

132.309: Compare and contrast two post-1945 works exemplifying very different approaches to sculpture. Establish relevant contexts.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Pop and Super/Hyper-realism** Pop: Eduardo Paolozzi, Edward Kienholz, Louise Nevelson, Claes Oldenburg. Hyper-realism: Duane Hanson, John de Andrea.
and/or
 - **Conceptualism and Minimalism** Conceptualism: Sol LeWitt, Richard Serra, Michael Craig Martin. Minimalism: Anthony Caro, Donald Judd, Carl André.
and/or
 - **Earthworks and Land Art** Robert Smithson, Richard Long, Christo, Andy Goldsworthy.
and/or
 - **Kinetic Art** Alexander Calder, George Rickey, Jean Tinguely.
and/or
 - **Performance and Postmodernism** Performance: Joseph Beuys, George Segal, Stuart Brisley, Jim Dine, Gilbert and George. Postmodernism: Ian Hamilton Finlay, Robert Graham, Jeff Koons.
and/or
 - **Independents** Niki de Saint Phalle, Elisabeth Frink, Antony Gormley, Damien Hirst, Rachel Whiteread.
- Identification of required practitioners and works, and descriptions of works, eg:
 - Robert Smithson (b. Passaic, New Jersey 1938; d. Amarillo, Texas 1973). Sculptor, painter, essayist, critic and filmmaker. Natural history a lifelong interest and reflected in his art. 1953–55, studied in evening classes at the Art Students League, New York. 1956, studied briefly at the Brooklyn Museum School. 1957, began painting in Abstract Expressionist style. 1961, visited Rome and developed interests in European history and religion. ‘Oppositions’ a recurring interest – material/spiritual, celestial/demonic, sacred/profane... 1963, married sculptor Nancy Holt (1938–) and began to work more in sculpture than painting. Aside from Holt, Sol LeWitt (1928–2007) and Robert Morris (1931–) were acknowledged influences. 1964–65, produced what he considered his first mature works, minimalist sculptures using glass sheets and neon tubes. 1967–73, developed interests in, and published essays on, crystalline structures, the concept of entropy, 18–19th century landscape architecture (especially the ‘picturesque’, the ‘sublime’, and parks), and present day industrial excavations and their equivalence to ancient monuments. “A Sedimentation of the Mind: Earth Projects” essay published in *Artforum* magazine September 1968. 1967–68, earth and rocks, sometimes combined with mirrors or glass, exhibited as “non-site” artworks in galleries. “Site” works, in contrast, made for specific outdoor locations. Smithson died in a plane crash in 1973 whilst surveying possible land art sites.
 - *Spiral Jetty*, 1970. “Sited” Land Art example; some 6,500 tons of basalt, salt and earth in Great Salt Lake, Utah.
 - Large-scale landscaping to form a spiral jetty, without practical purpose. Fluctuating water levels cause the work to be sometimes submerged. On re-emergence it has a new layer of salt encrustation.
 - Damien Hirst (b. Bristol 1965). Sculptor and painter, leader of the so-called Young British Artists (YBA), dominating the British art scene since the 1990s and renowned for his Natural History series featuring dead animals (maggots, flies, shark, sheep, cow, calf), his celebrity, financial success, and drink- and drugs-fuelled behaviour between about 1992 and 2002. (The death of close friend Joe Strummer in 2002 had a sobering effect.) Raised in Leeds, obtained an ‘E’ grade in Art and was accepted into Leeds College of Art and Design on his second application. 1986–89, studied Fine Art at Goldsmiths College, University of London (again, rejected on his first application), and obtained a student placement in a mortuary. 1988, main organiser of independent student exhibition *Freeze* in a disused London Docklands building. Through the influence of Conceptualist and Goldsmiths’ lecturer Michael

Craig-Martin (1941–), visitors to *Freeze* included Charles Saatchi, Norman Rosenthal and Nicholas Serota – major forces in contemporary art world. 1990, *A Thousand Years*, installation comprising a large glass case of maggots and flies feeding off a cow's head, bought by Saatchi. 1991, Serpentine Gallery stages *Broken English* group exhibition, partly curated by Hirst. He signs with art dealer Jay Jopling and is offered funding by Saatchi. 1992, first YBA exhibition staged at Saatchi Gallery and Hirst shows his vitrine shark-in-formaldehyde *The Physical Impossibility of Death in the Mind of Someone Living*. 1993, *Mother and Child Divided*, a cow and calf, each split and displayed in separate vitrines, shown in Venice Biennale. 1995, won the Turner Prize. 1996, *Hymn*, 20ft high 6 ton polychromatic bronze enlargement of a 14in *Young Scientist Anatomy Set* toy, designed by Norman Emms and made by Humbrol (in 2000, Hirst was sued for breach of copyright and paid undisclosed sum to charities). 1997, Sensation exhibition staged at Royal Academy, London, signalling establishment approval of YBA. 2003–04, relationship with Saatchi cools. 2004, fire at Saatchi's Momart warehouse destroys much of his collection, including 17 works by Hirst. 2007, *For the Love of God*, a platinum cast of a human skull studded with 8,601 diamonds and real human teeth, sold for £50m to a consortium that included Hirst himself and his gallery (Jay Jopling's White Cube).

- *The Virgin Mother*, 2005; partly painted bronze, 10.3 m/ 33.75 ft high; The Lever House Art Collection, New York.
 - Colossal bronze figure of nude young pregnant woman, in left profile, as seen from public thoroughfare (Park Avenue). Right side, from mid-thigh upwards, 'flayed', exposing polychromatic skull, muscles, foetus and flaps of turned back skin.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Smithson.
 - *Spiral Jetty*.
 - Early example of sited Land Art. Influenced by monuments of antiquity. Desire to reconnect with nature and the landscape, and effort to escape gallery system and notion of art as consumer product.
 - Hirst.
 - *The Virgin Mother*.
 - Figure modelled on Degas' *Little Dancer Aged 14*, 1880, sculpture, but nude rather than dressed in a (real) tutu. Colossally oversized, heavily pregnant, partly 'flayed', partly coloured. Stressed religious and art historical associations and comment on social issue of underage sex.
 - Comparison and contrast, eg:
 - Comparing
 - Conception outweighs execution – making usually done at least partly by others. Necessary manual skills and techniques bought in or contracted out.
 - Work extremely expensive, by reason of scale, materials and/or techniques, making substantial financing intrinsic to the artistic production, thus involving well organised financial backing/investment/speculation and/or publicity/celebrity/promotion/advertising.
 - Contrasting
 - Smithson:
 - Low volume of artistic product
 - Wanted to bypass gallery system and art market.
 - Major theme: man working sympathetically, on a large scale, with the land
 - Stillness, quietude, contemplation.
 - Hirst:
 - High volume of artistic product, to operate effectively within gallery system and art market (latterly, his wealth and commercial acumen has enabled him to bypass gallery system and go directly to the market)
 - Major theme: death or mortality, or, some would argue, the acquisition of wealth and/or celebrity
 - Shock factor.

SYNOPSIS

- Referencing one or more of, e.g.:
 - Sculpture 1945–present
 - Pop and Super/Hyper-realism, Conceptualism and Minimalism, Earthworks and Land Art, Kinetic Art, Performance and Postmodernism, and/or Independents, as not already covered.
 - Sculpture 1870–1945
 - Architecture 1945–1970
 - Architecture 1970–present
 - Three-dimensional craft and design 1945–1970
 - Three-dimensional craft and design 1970–present
 - Textiles and fashion design 1945–present
 - Graphic design 1945–present
 - Automotive design 1945–present
 - Affluence after austerity of immediate WWII period; Cold War and Space Race between USA and USSR super-powers, representing forces of Liberal Capitalism and Communism respectively; television; youth culture; rise of Feminism.
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 10 – Irish art 1945–present

132.310: Compare and contrast two post-1945 Irish artworks exemplifying very different artistic approaches. Establish relevant contexts.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Painting** Tom Carr, Colin Middleton, William Scott, Gerard Dillon, Louis Le Brocq, T. P. Flanagan, Basil Blackshaw, David Crone, Joe McWilliams, Jack Pakenham, Neil Shawcross, Carol Graham, Rita Duffy.
- and/or
 - **Other media** F. E. McWilliam, Alastair MacLennan, Carolyn Mulholland, John Aiken, John Kindness, Willie Doherty, Paul Seawright.
- Identification of required practitioners and works, and descriptions of works, eg:
 - Tom Carr (b. Belfast 1909; d. Norfolk 1999). Landscape and figure painter, known especially for his watercolours and oils of Co Down country and seaside scenes, the latter often with parents, children and pets at play. 1929, attended Slade School of Fine Art, studying under Henry Tonks and Wilson Steer. 1943, associated briefly with the Objective Abstractionists before reverting to representational painting.
 - *Ormond Quay*, 1938; oil on canvas, 63.5 × 76.2 cm; private collection, Belfast (reproduced in S. B. Kennedy, *Irish Art and Modernism, 1880–1950*, 1991, ISBN 0 85389 402 7, p. 260).
 - View of Ormond Quay, Dublin, looking from across the road almost square-on to a wall bordering the Liffey river, a number of figures on the pavement in front of the wall. On the left, in sunlight, a small tree. Also in sunlight on the left, a woman dressed in blue, with a small child by her side, pushing a pram. The baby, dressed in white, can just be seen. Figures further to the right are in shadow and quite darkly dressed. Left of centre, a man with a white dog converses with a woman. On the right, four figures sit on or lean against the wall. The Liffey appears milky grey-green behind them. Two white seagulls fly above it, just right of centre. On the far bank are tall Georgian buildings, all quite light in tone. The sky is a muted blue-green.
 - Paul Seawright (b. Belfast 1965). Photographer and Professor of Photography at University of Ulster in Belfast. Best known for his 1988 *Sectarian Murder* series of colour photographs depicting sites of sectarian murders during the N. Ireland Troubles (the political and military, or paramilitary, conflict c. 1968–98 between the mainly-Protestant Unionists/Loyalists, who wished N. Ireland to remain part of the United Kingdom, and the mainly-Catholic Nationalists/Republicans, who wished it to unite with the Republic of Ireland). The photographs, usually without people and taken from very low viewpoints, are accompanied by newspaper reports of the murders, ‘depoliticised’ by withholding information on the victims’ political/religious affiliations.
 - *Gate Belfast*, 1997; collection Irish Museum of Modern Art (<http://www.paulseawright.infobelfast.html>).
 - Colour photograph of heavy, crudely made, rusted steel gate, almost square and filling the photographic frame. The gate’s square form bisected vertically, horizontally and diagonally by steel beams and overlaid by rusty mesh, battered and torn in places. A few patches of white or cream paint remain but the gate is almost completely rust-brown. Through it can be seen a muddy path through a derelict urban landscape, some patchy vegetation and puddles visible under a uniformly grey sky.

NON-SYNOPTIC UNDERSTANDING

- Analysis/ interpretation/ significance/ appraisal, e.g.:
 - Tom Carr.
 - *Ormond Quay*.
 - Quite narrow overall tonal range, with play on the white accents (baby, dog, seagulls) and the figures and wall in shadow on the right. Rather distanced view of the figures, and the simple geometrical forms of the buildings beyond, produces a slightly abstract effect. Typical of the artist’s gentle, unassuming naturalism.

- Paul Seawright.
 - *Gate, Belfast.*
 - The photographer's past work, the photograph's place and time (the Belfast, or Good Friday, Agreement and the ensuing peace are still a year off), and the brutally forbidding aspect of the image itself, create an uneasy atmosphere. This is reinforced by the gate's form, tightly framed within the photograph, echoing that of the Union flag – albeit, lacking the colours, apart from the white/grey of sky.
- Comparison and contrast
 - Comparing
 - representational
 - two-dimensional medium
 - interest in abstract and simple geometrical forms
 - addressing 'here and now'
 - Contrasting
 - Carr
 - painter
 - operating broadly within Academic tradition
 - 'here and now' tending towards idealized, celebratory
 - Seawright
 - photographer
 - operating broadly within Modernist tradition
 - 'here and now' tending towards un-idealised, condemnatory, expressive of wider, 'troubled', social/political reality.

SYNOPSIS

- Referencing one or more of, e.g.:
 - Irish art 1945–present
 - Painting or Other Media, if not already covered
 - Irish art 1900–1945
 - Architecture 1945–1970
 - Architecture 1970–present
 - Three-dimensional craft and design 1945–1970
 - Three-dimensional craft and design 1970–present
 - Textiles and fashion design 1945–present
 - Graphic design 1945–present
 - Automotive design 1945–present
 - Affluence after austerity of immediate WWII period; Cold War and Space Race between USA and USSR super-powers, representing forces of Liberal Capitalism and Communism respectively; television; youth culture; rise of Feminism.
- Any other valid content to be identified at the standardising meeting and credited.