

MARK SCHEME for the May/June 2013 series

9799 ART HISTORY

9799/03

Paper 3 (Thematic Topics), maximum raw mark 60

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2013 series for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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Assessment Objectives

AO1	Make a close visual and/or other form of detailed analysis of a work of art, architecture or design, paying attention to composition, structure or lay-out, use of colour/tone, texture, the handling of space and the manipulation of light effects as appropriate.
AO2	Place works of art in their historical and cultural context; both in relation to other works and in relation to factors such as artistic theory, patronage, religion and technical limitations, showing understanding of 'function' and 'purpose' where possible.
AO3	Demonstrate the ability to distinguish between accepted historical fact, art historical theory and their own personal judgements.
AO4	Present a relevant, coherent and informed independent response, organising information, ideas, descriptions and arguments and using appropriate terminology.
AO5	Demonstrate evidence of sustained personal research.

All questions carry 20 marks each.

Marking should be done holistically taking into consideration the weighting of marks for each AO as they are reflected in the descriptor.

The question specific notes describe the area covered by the question and define its key elements. Candidates may answer the question from a wide variety of different angles using different emphases, and arguing different points of view. There is no one required answer and the notes are not exhaustive. However candidates must answer the question set and not their own question and the question specific notes provide the parameters within which markers may expect the discussion to dwell.

Use the generic marking scheme levels to find the mark. First find the level which best describes the qualities of the essay, then at a point within the level using a mark out of 20. Add the 3 marks out of 20 together to give a total mark out of 60 for the script as a whole.

Examiners will look for the best fit, not a perfect fit when applying the bands. Where there are conflicting strengths then note should be taken of the relative weightings of the different assessment objectives to determine which band is best suitable. Examiners will provisionally award the middle mark in the band and then moderate up/down according to individual qualities within the answer.

Rubric infringement

If a candidate has answered four questions instead of three, mark all questions and add the marks for the three highest questions together to give the total marks. If the candidate has answered fewer questions than required or not finished an essay, mark what is there and write "rubric error" clearly on the front page of the script.

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18–20	Excellent	- Comprehensive, detailed development and complex visual analysis in response to specific examples or in certain circumstances a single example. Imaginative and sensitive understanding of materials and techniques. - Extensive and questioning contextual evidence of historical sources and concepts other than visual or other forms of analysis. - Excellent ability to distinguish between fact, theory and personal judgement. - Excellent, sustained organisation and development of argument in response to the question with outstanding use of subject terminology.
15–17	Very good	- Detailed and extensively developed analysis in response to specific examples or in certain circumstances a single example. Thorough understanding of materials and techniques. - Confident and detailed contextual evidence of historical sources and concepts other than visual or other forms of analysis. - Assured ability to distinguish between fact, theory and personal judgement. - A thoughtful and well-argued response to the question with very confident use of subject terminology.
12–14	Good	- Relevant analysis with some detail and development in response to specific examples or in certain circumstances a single example. Solid but descriptive rather than analytical understanding of materials and techniques. - Well-understood, solid contextual evidence of historical sources and concepts other than visual or other forms of analysis. - Good ability to distinguish between fact, theory and personal judgement. - A well argued but not as extensively developed response to the question. Competent use of subject terminology.
9–11	Satisfactory	- Mostly relevant analysis in response to specific examples or in certain circumstances a single example, but lacking detail and development. Limited understanding of materials and techniques. - Some examples of contextual evidence of historical sources and concepts other than visual or other forms of analysis, but with some inaccuracies and limited range. - Distinguishes between fact, theory and personal judgement. - A mainly relevant response to the question and use of subject terminology but lacking in structure and development.
5–8	Weak	- Analysis lacks detail and has limited development. Materials and techniques barely acknowledged. - Limited and inaccurate examples of contextual evidence of historical sources and concepts other than the specific case study analysis, but with some inaccuracies and limited range. - Barely distinguishes between fact, theory and personal judgement. - An uneven, basic, largely narrative response to the question. Includes some relevant points but development is very limited <u>or</u> contains padding <u>and/or</u> has very obvious omissions. Little use of subject terminology.

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1–4	Poor	• Little analysis of poorly chosen examples that lack relevance OR no examples singled out for analysis at all. No acknowledgement of materials and techniques. • Insubstantial contextual evidence of historical sources and concepts other than the specific case study analysis. • Little evidence of the ability to distinguish between fact, theory and personal judgement. • Poor knowledge and understanding of the material. Insubstantial, irrelevant with little attempt to answer the question. Almost no use of subject terminology.
0		• No rewardable content.

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Topic 1: Art and Architecture of the City

1 How can architecture play a role in demonstrating the economic growth of a city? Discuss with reference to at least two buildings in the city of your choice.

- Candidates will choose buildings from any period in their chosen city.
- An understanding of the economic development should be made clear.
- It will be relevant to discuss the planning of the buildings in terms of commission or patronage.
- The function of the building at the historical moment will allow the candidate to assess whether the building's function enhanced or depleted growth at the time or at any other significant moment.

All other valid points should be considered.

2 Can urban planning have a detrimental effect on a city?

- Candidates may choose an area or several parts of the city to assess planning projects which have been less successful in their opinion.
- They must understand why the project was undertaken and what the main aims were.
- Some notion of plans for regeneration or growth may be considered.
- They should describe the building of the area and then look at the aesthetic value as well as the extent to which the aims have been achieved or have failed.
- Contemporary criticism of the project might be considered as well as differing approaches.
- Candidates may like to compare their examples with more successful ones.

All other valid points should be considered.

3 How are ideas of cultural heritage visible in your chosen city?

- Candidates should consider what cultural heritage may mean in the light of their chosen city.
- Examples may be chosen from architecture, sculpture, paintings, galleries etc. or from department stores, parks, public monuments, sports stadia and others.
- Case studies may be considered which reflect a sense of pride in the history.
- Candidates may also consider examples which cannot be seen so obviously like music and concerts, cultural centres, theatre and other activities which may require an engagement with the city.
- Candidates should consider historical contexts.

All other valid points should be considered.

4 If you were writing an introduction to your city's churches, which ones would you choose and why? Discuss with reference to at least two examples.

- Candidates may choose their examples from a wide range of styles or may choose to focus on one period or style.
- Some idea of why examples have been chosen should be given.
- Some discussion of exterior and interior aesthetics will be considered as well as location.

All other valid points should be considered.

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5 How do paintings give us an idea of the social life of the city? Discuss with reference to works by at least two artists.

- Artists may include painters from any period or periods of history and may compare different economic times.
- Candidates should define social life.
- Examples may include scenes of leisure, sports and entertainment as well as social gatherings or domestic scenes.
- Outside spaces such as cafes and restaurants may be depicted.
- Candidates should consider whether the depictions allow the viewer to understand more about social history when we look at the paintings or whether they are deliberate constructs.
- Scenes of work, protest and public ceremony may be considered.

All other valid points should be considered.

6 If you had to order a plaque to commemorate a patron (individual or corporate) of the city of your choice, who would you select? Give reasons and refer to the major works of interest.

- Candidates will outline the role and assess the importance of the patron of their choice.
- They may consider why their choice should be remembered and by whom and where the plaque may go.
- They may consider the words for the plaque.
- They should give examples of work commissioned by the patron and assess the importance in terms of works chosen.
- Candidates may consider individuals or groups.

All other valid points should be considered.

7 The experiences of visiting galleries can differ greatly. Discuss with reference to at least one gallery in the city of your choice.

- Candidates may consider the layout of at least one specific gallery, whether there are audio guides and whether there is an official teaching programme at their chosen gallery. They will need to consider how the programme functions and who it is designed to instruct.
- Candidates may also consider written guides.
- On a more personal level candidates may consider whether they felt instructed by the gallery and whether they learnt from wall plaques or from the layout or progression of the works or from thematic approaches.
- Candidates will also consider how works of art teach us about political/social periods or history.

All other valid points should be considered.

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8 Monuments found in public places help us to understand important figures in the city. Discuss with reference to specific examples.

- Candidates should choose a variety of monuments to be found in the city.
- Some consideration of their location should be made.
- Candidates will also consider the artists and the style of the monument.
- It will also be important to clarify who the historical figures are and why they were considered important enough to be commemorated.
- A point about the significance of location perhaps.

All other valid points should be considered.

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Topic 2: Landscape

9 Discuss the ways in which landscape has been depicted in any one non-Western artistic tradition.

- The question gives candidates an opportunity to show a close familiarity with any non-Western artistic tradition, and to discuss the diversity within that tradition.
- Answers should include detailed visual analysis of different works, giving an accurate account of content and formal elements. The different treatments may be regarded stylistically, for example differences between Chinese Tang and Sung painting, or between particular masters.
- Contextual issues should be discussed where relevant: in Chinese art, particular conditions (e.g. how a scroll painting was read), calligraphy, religion and philosophy help to explain representations of landscape and their effects.
- Variety may also be considered in terms of media and types of subject matter.

10 How is the relationship between man and nature explored in at least three landscape paintings of the seventeenth century?

- Good essays will stick closely to the topic of man and nature and give a detailed account of related conceptual issues and, where relevant, the different effects created by composition, lighting etc.
- Possible sub-topics: man and nature in harmony (the vision of Arcadia in Claude and Poussin); nature as a reminder of human mortality (*Et in Arcadia Ego*); the diminution of human figures by vast landscapes (e.g. Carracci, *The Sacrifice of Abraham* (1599–1600); landscape as a visualisation of human emotions; man's rural labour, and landscape as a site of human industry (Dutch mills etc.).
- Besides the categories suggested above, candidates are free to offer their own interpretations of works; arguments should be supported by close reference to the paintings discussed.
- Context should be discussed where relevant, e.g. the classical tradition in Rome, Dutch nationalism etc.

11 With reference to at least two examples, discuss some British landscape paintings (of any period) which give a picture of rest and solace.

- Candidates may choose any paintings they wish from any era, but examples should clearly satisfy the topic of rest and solace.
- The description of the relevant room in Tate Britain may be helpful: 'Workers do not toil too hard, country people play or stroll and travellers are left at peace. Painters reinforced these ideas by using increasingly casual compositions and expressive painting techniques.'
- Candidates should pay attention to the effect of 'rest and solace' achieved through colour harmony, composition and other formal effects.
- Suitable examples include: Gainsborough, *Landscape with a Peasant Resting* (c.1747); Richard Wilson, *The Cock Tavern, Cheam, Surrey* (c.1745); Constable, *The Haywain* (1821); Ford Madox Brown, *An English Autumn Afternoon* (1852–4).
- Contextual matters may include the landscape as a site of nostalgia, the tradition of the rural idyll and the idea of the landscape as the embodiment of a nation.

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12 How did nineteenth-century French landscape artists explore the theme of modern life?

- Landscape is taken to include cityscape. Relevant artists include Manet, Monet, Pissarro, Degas, Caillebotte. Works depicting city streets, people, the suburbs, work and leisure activities fit the question, and candidates should offer detailed accounts of the content of chosen works.
- Suitable examples include: Renoir, *Dance at Le Moulin de la Galette* (1876), Gustave Caillebotte, *Paris, a Rainy Day* (1877); Camille Pissarro, *Boulevard Montmartre* (1897).
- Contextual material should be introduced where relevant: costume, class and gender distinctions, city growth.
- Technique should be discussed, e.g. the methods of *en plein air* painting: broken brushstrokes of pure, unmixed colour. Use of different media (oils, pastels); pointillism and other studio effects.

13 ‘Landscape photography is the supreme test of the photographer’ (Ansel Adams). Discuss a selection of landscape photographs in the light of this comment.

- Candidates should engage with the idea of the ‘supreme test’. What difficulties might Adam be referring to? Good essays will offer something informed on *technical* issues (exposure, balance etc.) and on *aesthetic* matters (choices regarding composition, the difficulty of offering a fresh look at traditional subject matter). *Intellectual / conceptual* issues should also be addressed where relevant (how does an image speak to us about, for example, man’s relation to nature, the effects of urbanisation etc.). Candidates should consider the difficulties faced in a particular scene, and how the photographer overcomes them.
- The wording of the question does not specify the source of examples, so candidates are free to concentrate on the work of one photographer, or a school (for example Adams’s ideas of ‘pure photography’ and the related f.64 school) or range more widely.
- Examples may be taken from any country. Examples of suitable photographers: Victor Regnault, Carleton Watkins, Afong Lai, Edward Weston, Ansel Adams, Werner Hannappel, Laura Gilpin, Axel Hütte, Fay Godwin etc.

14 ‘My remit is to work with nature as a whole’ (Andy Goldsworthy). With reference to at least two artists, discuss some examples of art produced directly in the environment.

- Examples could include walking and installations made from found objects (Richard Long), sculpture made directly from nature (Andy Goldsworthy, Chris Drury), works which become part of the environment (Robert Smithson, *Spiral Jetty*, 1970; Alan Sonfist, *Time Landscape* 1965).
- Related to the Earth / Land art programme could be added crop art, sustainable energy sculptures etc. Other relevant artists include Dennis Oppenheim, Michael Heizer, Nancy Holt.
- Whatever examples are chosen, the key elements of good essays will be a thoughtful and sustained attention to specific examples of works made directly in / from the environment. There will also be a consideration of contextual / conceptual issues: a reaction against museum art, responses to environmental science, modern consumerism etc.

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15 If you had the opportunity to mount an exhibition of landscapes by two artists from different periods, which artists would you choose and why?

- It is left to candidates' ingenuity to pair artists from different periods. The essay should amount to more than a compare and contrast exercise involving two different artists, however: the question specifically identifies an exhibition as the project, and what would make an exhibition a successful experience should be borne in mind, e.g. a unifying theme (besides nature) which brings the two artists together, common points of departure bringing out different responses etc.
- Candidates may choose works from any media, but may not re-use discussion of particular works given elsewhere in the paper. Imaginative and inventive pairings, involving close discussion of technique and contextual issues, should be rewarded. Careful thought as to how an exhibition might be organised and presented should also be credited.

16 'I know that to paint the sea really well, you need to look at it every hour of every day in the same place so that you can understand its way in that particular spot; and that is why I am working on the same motifs over and over again, four or six times even' (Claude Monet). Discuss the working practices of any one landscape artist, and comment on how a knowledge of these practices can help us to understand their art.

- This is an opportunity for candidates to show their knowledge of any one artist, and write about the work behind the work: Sketchbooks, preparatory drawings, rapid oil depictions (Constable, Turner), studio and *en plein air* work, photographs, the uses of digital technology, use of source materials might all be discussed to effect. In some cases, as in the walks of Richard Long, it might be argued that the working practice *is* the art.
- Good essays will show an impressive biographical knowledge of an artist, look closely at the creative processes involved, and show an intelligent appreciation of the decisions and achievements represented by preparatory work (or, in some cases, the meanings generated by performance art).
- Contextual material should be discussed where relevant – for example, how contemporary notions of classicism affected Corot's sketches and completed works.
- Candidates should adhere to the stipulation to write about one artist in particular (though passing comparisons might be illuminating).
- Other suitable examples: Constable (oil sketches, finished works); David Hockney (use of camera, ipad, watercolour, oil, sketches, multiple easels); Claude Lorrain (sketches, etchings, paintings).

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Topic 3: Portraiture

- 17 Others in museums pass them by / but I, I / am drawn like a maggot to meat / by their pupilless eyes / and their putrefying individuality.’ (John Updike, ‘Roman Portrait Busts’) How much individuality do you find in portraits from the ancient world? Your answer should contain detailed reference to at least three examples.**

Candidates should make all or some of the following points.

- Examples may be taken from ancient Egypt (Fayum would be a good example here), Greece or Rome, as indicated in the syllabus.
- Where relevant to their discussion, candidates should show a knowledge of particular works and their context – the function of imperial images and associated events, rituals, values etc. This may be pertinent if candidates wish to argue that we need to understand the generic as well as the individualising qualities of portraits.
- The test of a good essay will be the accuracy and precision of the descriptions of particular works and the human traits which they depict. Candidates should show an awareness of the idea of a portrait depicting a type and / or an individual.
- Possible examples: Figures of Mausolos and Artemisia, Temple of Halicarnassus (c.350 BC); busts of Sophocles, Euripides, Aeschines (Hellenistic period, British Museum 1831, 1833, 1839); grave reliefs; coins and busts of Roman emperors.

- 18 Through selected examples, compare and contrast the art of the portrait in Italy and the Netherlands in the fifteenth century.**

- Candidates should give a clear general account of important aspects of the theory and practice of portraits in this period, and support this with close discussion of particular examples.
 - Italy: techniques of tempera, fresco, sculpture; classical heritage in forms of profiles, busts, medals; types of portrait – donor, individual sitter, identifiable individual in sacred scene.
 - Netherlands: technique of oil; three-quarter and full-length forms; realism and symbolism.
 - Common features and mutual influence: patronage of wealthy merchant class; emphasis on the individual. Values of piety and material wealth.

Suitable examples: Fra Filippo Lippi, *Portrait of a Woman with a Man at a Casement* (c.1440); Filippino Lippi, *Portrait of a Youth* (c.1485); Jan van Eyck, *Arnolfini Portrait* (1434); Rogier van der Weyden, *Portrait of a Lady* (c.1460).

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19 Discuss the work of any one portrait artist of the sixteenth century.

- Candidates have an opportunity to write on the portraits of one of many significant artists of the period: Titian, Holbein, Moroni, Veronese, Cranach etc.
- Answers should contain detailed reference to selected works, and a clear account of matters of technique. These should be given some wider historical context: what was innovative about, e.g. Titian's approach, and how did it influence later artists?
- Contextual topics are likely to be secondary, but there may be significant issues of patronage (e.g. Holbein and the Tudor court) which illuminate the works of art discussed.

20 Discuss a selection of portraits of families and/or couples.

- Candidates should show a detailed knowledge of specific works, and be able to relate their content to the social world of their time, for example:
- The family as household, the intellectual world of the time (Holbein's drawing of Sir Thomas More and family).
- The use of setting and accessories to indicate achievements, status, and pursuits: Jacob Jordaens, *The Artist and his Family in a Garden* (c.1621).
- Notions of family harmony and unity, against a background of dynastic troubles, in the English conversation piece portrait.
- Psychological narratives suggested in nineteenth-century work, e.g. Degas, *The Bellelli Family* (1858–67).
- The depiction of children and relations between adults and children; roles within the household.
- The original commission and intended function of the work.
- Other possible examples: Hans Eworth, *Mary Nevill, Lady Dacre with Gregory Fiennes*, 10th Baron Dacre (1559); David Hockney, *My Parents* (1977); Paula Rego, *The Family* (1988).

21 How have artists achieved effects in portraits through the use of exaggeration? Examples may be taken from one period or different periods.

- Candidates should explain clearly how they are defining exaggeration, and how their chosen examples relate to this idea: exaggeration of scale, dramatic gesture in the Baroque, mannerist distortion, caricature, expressionism, repetition (Warhol's screenprints) and many other artistic approaches could be claimed as relevant. Good essays will take the reader into selected works in some detail and describe the intellectual and emotional effects they have on the viewer. Works may be from any period and in any medium.
- Contextual issues should be discussed where relevant: records of initial responses may be pertinent here.
- Other possible examples: political idealisation, e.g. Canova, *Napoleon as Mars the Peacemaker* (1802–06); satire (Dix, Grosz, Beckmann); Expressionism (Meidner, Munch, Bacon) etc.

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22 'I would wish my portraits to be of the people, not like them. Not having a look of the sitter, being them.' (Lucian Freud) Discuss this statement, with reference to portraits by any artist from the twentieth century.

- Candidates must engage closely with the stimulus quotation: what does Freud seem to mean by a portrait 'being' the sitter? How might this be different from visual resemblance ('having a look of')? Clarity of thought and exposition should be rewarded here.
- Essays may consider portraits which are highly realistic and others which depart from a simple likeness. There may be cases where the sitter is not to be seen in the portrait at all. The question of whether an individual essence can be suggested through material means may be discussed.
- Relevant critical and theoretical writing may be cited where it helps to advance the discussion.
- Some examples of artists and works: works by Ron Mueck, Cindy Sherman, Chuck Close; Cubist portraits; Picasso, *Gertrude Stein* (1905–6); John Frederick Peto, *Reminiscences of 1865* (1890).

23 How do portraits reflect their era?

- Candidates may choose works from any period. They should pay attention to what a portrait tells us about the social, political and cultural world it comes from. Details of patronage and original function / location should be given where this supports the discussion.
- Candidates should write in a clear and precise way about their chosen examples, explaining matters of technique and relating the examples to contextual matters where this is significant. Essays may focus on a few works (as generally recommended) but those which refer to several in the course of an organised and purposeful discussion should be equally credited.
- Possible examples: Gerrit Dou, *The Grocer's Shop* (1672) – an advertisement for Dutch trading; domestic paintings with a moralising function (Willem van Mieris, *The Neglected Lute* (c.1710); court portraits (Velázquez, *Las Meninas* (1656); militia portraits (Frans Hals, *The Banquet of the Officers of the St George Militia Company* (1616); painted or photographic images with a journalistic / documentary programme (Marion Post Wolcott, *Mrs Lloyd and Miss Nettie Lloyd* (1910).

24 How can a portrait be mysterious?

- Candidates are free to answer in any way they wish, though they must be clearly engaging with the concept of mystery and follow the stipulation to refer to specific works. Possible approaches:
- Matters of historical mystery where the identity of the sitter is unknown; or we may not know about the circumstances of commission, intended location, possible pairing with other portraits, original function etc.
- Equally, regardless of the state of factual knowledge, an expression (the Mona Lisa), gesture or posture, may strike the reader as mysterious, eliciting different possible readings. Perhaps candidates may argue that all portraits have a degree of mystery in suggesting we can only come to the threshold of the sitter's identity. The self-portrait may be a particularly apposite sub-genre here.
- Possible examples: Van Eyck, *Arnolfini Portrait* (1434; various interpretations); Titian, *Portrait of a Young Man* (1515–20) – identity a mystery; Rembrandt, *Self-Portrait with Two Circles* (1665–69) – enigmatic psychology; Ernst Ludwig Kirchner, *Self-Portrait as a Soldier* (1915) – self-exploration challenging the viewer to interpret.

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Topic 4: The Nude

25 Why were nude sculptures made in the classical world?

- Candidates may focus on Greek or Roman works, or discuss both.
- The question places a focus on contextual material. Strong candidates will show a familiarity with the following areas:
- Questions of function, primarily religious: the use of *kouroi* as votive offerings, the depiction of mythological scenes in reliefs, the importance of the shrine etc. Closely allied to this is the topic of original location, rites and ceremonies. The question of how sculptures were originally painted may also prompt useful suggestions as to their original effect.
- Nudes may also be considered to have a use as a vehicle for expressing intellectual concepts of proportion, ideals of youth, health, beauty, harmony; contemporary thoughts on the Canon. The general issue of a nude embodying an intellectual ideal and appealing to the mind through the senses.
- Discussion of function may be illuminated through reference to social phenomena such as gymnasia, athletics, homo-eroticism in Platonic doctrine. In Rome, the military ideal and the nude as an emblem of power should be explored.
- Candidates should be able to relate contextual issues closely to individual works, suggesting ways in which their original appearance and function help to explain their appearance and generates readings which may be hard or impossible to make in a modern gallery setting.
- Possible specific examples: *Kouros Anavissos* (c.530 BC); *Fallen Trojan Warrior*, Temple of Aphaia (505–500 BC); Praxiteles, *Aphrodite of Cnidus* (c.350 BC); 'Kritios Boy', c.480 BC.

26 'Only in countries touching on the Mediterranean has the nude been at home.' (Kenneth Clark) Respond to this statement with reference to the art of any Western or non-Western culture.

- Candidates should recognise that this question involves some discussion of *definition*, and consider how the very notion of nudity has been Westernised in traditional art history. Clark has a certain tradition in mind, which is what is – for him – initially suggested by the term 'nude'. However, acquaintance with other cultures might lead us to reinterpret the term and argue that the nude is 'at home' in other traditions, for example:
- The figure of the nude goddess or 'shameless woman' in Asian cultures: figures excavated from Ter, Maharashtra, suggesting an emblem of fecundity; corresponding figures from Java, Uttar Pradesh and elsewhere (cf. the scholarship of H D Sankalia).
- The nude in Yoruba folk art in Nigeria, closely related to religion, the historical experience of slavery and the 'daily struggles of life' (Moyo Okediji), and public nudity as a disgrace and sign of madness.
- Candidates may also discuss nude images from Northern Europe (or any Eurasian country far from the Mediterranean), e.g. Lucas Cranach the Elder, *Venus and Cupid* (1509); Jan Gossaert, *Neptune and Amphitrite* (1516).
- The nude body as part of the scene of the passing world in Japanese ukiyo-e, in contrast to the idea of the nude body as an object of contemplation.
- Prehistoric art such as the Willendorf Venus, and other images and their possible functions. Prehistoric art may be regarded as non-Western here, in the sense of being chronologically detached from the canonical Western tradition as defined by Clark and others.
- Whichever examples are chosen, candidates should show a detailed knowledge of individual works, and explain how they are embedded in their particular cultures.

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27 How has Christian teaching on sin been reflected in artistic depiction of nudity?

- Candidates may refer to various kinds of subject matter, including:
- Paintings of the garden of the Temptation and Fall.
- Images of Adam and Eve, in which unidealised nakedness refers to moral degeneration).
- Depictions of Vanity as a nude woman (e.g. Hans Memling, *Vanity* (c.1485)).
- The Last Judgment and the punishment of sinners.
- Characterisations of nudity as a site of fleshly lust.
- The emphasis of the essay should be on particular works, and candidates should be precise about the nature of the sin being depicted, and the messages conveyed by its treatment. Close observation and analysis of individual works will be central here. Candidates may also wish to point to complexity within the Christian tradition, and alternative meanings of the nude body (the infant Christ, the body as a site of divine Creation, nude images of Christ); but the emphasis of the essay should clearly be responding to the keyword of 'sin'.
- Possible examples: Van Eyck, *Eve*, *Ghent Altarpiece* (1432); Titian, *Sacred and Profane Love* (1515); Bosch, *The Garden of Earthly Delights* (c.1480–1505); Rodin, *The Gates of Hell* (1880–1917).

28 Prostitution is a frequent theme in depictions of the nude. Discuss.

- The question gives candidates an opportunity to show a detailed knowledge of particular works, and to relate them to the context of the period.
- In analysing the chosen examples, candidates should give a detailed account of elements of the painting which affect viewer response: colour, lighting, brushstroke and other technical matters; and allusions to the tradition where that is deemed relevant.
- Candidates should be able to articulate clear ideas about the suggested response of the viewer. Useful terms: arousal, aesthetic, objective, possessive, sensual, sexual, voyeur. The works chosen should allow for range and depth of analysis.
- Possible examples: Manet, *Olympia* (1865); Picasso, *Les Femmes d'Alger (O. J.)* (1907); Toulouse-Lautrec, *La Visite médicale* (c.1894); Walter Sickert, *Mornington Crescent Nude* (1907); Japanese ukiyo-e images, e.g. Kitagawa Utamaro (1753–1806), *Client Lubricating a Prostitute*; E J Bellocq, photographs of Storyville prostitutes, New Orleans.

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29 The Wikipedia entry says that ‘Nude Photography’ should be distinguished from glamour photography, erotic photography and pornographic photography. Are such distinctions meaningful, in your view? Illustrate your answer with references to specific works.

- Candidates need to start with some definition of key terms: nude, glamour, erotic, pornography. Candidates are not required to show any knowledge of pornographic images, but they should demonstrate an awareness of possible definitions.
- Candidates should show some familiarity with the traditional idea that the nude as art makes the body an object of formal contemplation, while other categories of depiction use the image to arouse the viewer and incite action of some kind.
- At the centre of essays should be a close study of particular works, detailing their content and composition. Candidates may wish to suggest categories to which particular images may belong:
- Early nude photographs stressing the formal properties of the body in poses relating to paintings: for example, Félix-Jacques Moulin, Edward Weston, Émile Bayard, Imogen Cunningham.
- Photographic nudes which show an interest in the life and personality of the sitter, for example Bruce Davidson’s photographs of Harlem (e.g. *Mother and Child*, c.1967).
- Images which explore sexual relationships, e.g. in Nan Goldin’s book *The Ballad of Sexual Dependency* (1987).
- Examples of fashion photography: Helmut Newton, Mario Testino.
- Photographers whose work arguably challenges the boundary between art and pornography, e.g. Robert Mapplethorpe; Sally Mann’s images of children etc.

30 How have twentieth-century artists engaged with the tradition of the nude? Base your answer on a few selected examples.

- Candidates should show a close knowledge of particular works, and be able to discuss these with reference to the Western tradition.
- Picasso’s *Les Femmes d’Alger* (1907) with reference to previous images, such as Ingres’ *Turkish Bath* (1862), Manet’s *Olympia* (1865). It could also be related to the stylised forms of Gauguin. Discussion would consider the transmutation of form through new stylistic treatment, and the psychological effects of the resulting image.
- The development of the realistic tradition from the nineteenth century to Modigliani, Egon Schiele, Lucien Freud, Jenny Saville.
- The enduring significance of the classical ideal in, e.g. Cézanne’s *Les Grandes Baigneuses* (c.1905) and Matisse’s *La Danse* (two versions, 1909–10).
- Candidates should offer an articulate account of how modern works relate to older ones, and show an understanding of allusion, reference and variation within visual artistic traditions.

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31 Discuss the genre of the nude self-portrait, with close reference to at least two specific works.

- Candidates may draw from many examples. Examples of female artists: Suzanne Valadon, Gwen John, Alice Neel, Kathe Kollwitz, Paula Modersohn-Becker, Frida Kahlo, Jenny Saville, Anne Abrons, Jill Mackie, Elsa Dorfman, Francesca Woodman, Tracey Emin, Marina Abramović etc.
- Male artists include Dürer, Schiele, Andre Kertesz, Stanley Spencer, Lucien Freud, Robert Mapplethorpe.
- Works chosen should be discussed with close attention to media, composition, light, colour, scale and other relevant technical matters.
- Candidates should offer a full analysis of the works chosen, considering the various concepts and issues related to this sub-genre: self-examination, introspection, narcissism, exhibitionism, statements of politics and gender, examination and defiance of stereotypes, the self in private and public etc. Biographical details should be referred to where relevant.

32 Compare and contrast three nudes in different media.

- Candidates may choose works from any period. Each work must be in a different medium, generously interpreted (e.g. bronze and marble would count as different media within sculpture). Candidates should show a good knowledge of the medium chosen, and describe how the artist has made use of its possibilities for expressive effect, and to raise questions and ideas in the mind of the viewer. Contrast and comparison between the selected works may help to bring out the particular qualities of each.
- Examples of media, and representative artists:
- Painting (see examples passim above); Sculpture (Donatello, Michelangelo, Giambologna, Henry Moore); Video Art (Rineke Dijkstra, Donigan Cumming); Arthouse film (Lars von Trier); Photography (Imogen Cunningham, Nan Goldin); Dolls (Hans Bellmer); Fabric (Sarah Lucas, NUDES series (2009–10); Performance Art (Marina Abramović, Orlan).

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Topic 5: Still Life

33 Compare and contrast still lifes produced in different societies.

- Dutch 17th Century still lifes point to historical events. In examples such as Kalf's *Still Life with Nautilus Cup* the 'foreign' objects are products of colonisation, power and European domination.
- This can also be seen in Spanish Still Lifes. Goya's Still Lifes display scenes of pain, war and destruction. See *Plucked Turkey and Frying Pan*, 1808–12 or *Dead Birds*, 1808–12.
- These works may be compared with American artists such as Claes Oldenburg who took up Surrealist ideas and made objects which referenced a consumer society. His *Two Cheeseburgers with Everything*, 1962 also look at the nature of fast readily available food as part of consumerism.
- Jeff Koons looks at the body as part of consumerism and his playful and subversive objects question the 'stuff of art'. *Hoover Convertibles* 1981–7 takes the ready made into consumerism.

Other valid points and examples will be credited.

34 Spanish still lifes often express religious fervour. Discuss with reference to at least one work.

- Examples may include *Still Life with Oranges and a Rose*, 1633.
- The fervour comes from the objects themselves, the black background and the intense lighting.
- Objects can have symbolic meaning. Citrons are a paschal fruit and denote faithfulness.
- Basket of oranges represents virginity; orange blossoms, fecundity; water, purity; and the rose is a symbol of divine love.
- The image has been construed as a homage to the Virgin.
- Additionally, the structural division of the composition into three separate units might allude to the Trinity.
- Cotán's work from 1600 onwards may be considered in the light of his decision to take up Holy Orders. *Quince, Cabbage, Melon and Cucumber*, 1600, expresses a geometric unworldliness.
- Velázquez' *Christ in the House of Martha and Mary*, 1618 contains a still life with fish and eggs which is in tune with the message of the piece.

35 According to Norman Bryson, still life is one of the most enduring categories of painting. Why do you think this is so?

- Some discussion about the nature of Still Life as spiritual exercise.
- Educational value and/or aesthetic qualities may be discussed.
- Timeless quality of Still Life painting where the beauty of inanimate objects can be the subject matter of the work.
- The candidate may wish to compare the genre with Landscape or any other examples.

Other valid points and examples will be credited.

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36 Still lifes can project eloquent symbolic messages. Discuss.

- Symbolism could be the vanitas theme. See Antonio de Pareda *Vanitas* 1634.
- The motif of the flower in a vase can be seen in early Dutch scenes of the Annunciation. The flower at that stage had symbolic and iconographic connotations. See Memling *Vase of Flowers*, 1480. Flowers were seen to have medicinal properties and became associated with issues of healing and spirituality, e.g. *Vases of Flowers* Ludger tom Ring 1562.
- Musical instruments have symbolic value.
- The skull as memento mori.

Other valid points and examples will be credited.

37 What can still lifes tell us about attitudes to consumption?

- Dutch and Spanish still lifes of the 17th and 18th Century display wealth and consumption when there was war and famine.
- Later works such as Claes Oldenberg *Two Cheeseburgers with Everything* 1962 comments on a consumer society where such objects have become commonplace but are consumed so quickly that they are rarely looked at.
- Andy Warhol *Brillo Boxes*, 1964, and other pop artists suggested that brands and designs were as important as 'high art'.

Other valid points and examples will be credited.

38 Can ready-mades be described as still life?

- Candidates may choose to discuss Duchamp but other artists can be considered.
- With his ready-mades Duchamp references modern industrial life. Works have objects arranged in a certain way as does a painting of a Still Life.
- *The Bicycle Wheel* 1913 has been declared the first assisted ready-made. Duchamp chose a number of found objects which were mundane, mass-produced; the everyday nature of these objects is precisely why Duchamp chose them. *The Bottle Rack* 1914 is said to be the first 'pure' ready-made and is signed by Duchamp.
- *The Fountain* 1915 is an excellent example. Signed R Mutt, even the notion of the authority of the artist is questioned. The object, put on its side is a urinal but placed in an art gallery it takes on a different meaning and questions the role of art itself.
- Candidates need to consider whether this makes these works exercises and whether they have historical value. The function of still life will be considered.

Other valid points and examples will be credited.

39 Consider the work of Andy Warhol and/or Damien Hirst in the light of the still life genre.

- See Warhol's Still Life polaroid works of 1977–83. He uses the everyday objects to comment on consumerism, fashion and the nature of beauty.
- *Campbell Soup Cans*, 1962, also develop these ideas to oppose what he saw as the starkness of Abstract Expressionism. *Brillo Soap Pad Boxes*, 1964, draws on mass media and advertising.
- Comparisons can be made with Hirst, *Still* 1995.

Other valid points and examples will be credited.

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40 How have photographers interpreted the art of still life?

- Small groups of objects are arranged by the photographer and then photographed. Lighting and composition are most important.
- Irving Penn photographed still life objects and found objects in unusual arrangements with great detail and clarity.
- See Edward Weston.
- Contemporary photographers such as Richard Avedon would also be interesting to discuss in this question.
- Mapplethorpe and Nash may be included as examples.

Other valid points and examples will be credited.