



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

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ART HISTORY

9799/02

Paper 2 Historical Topics

May/June 2013

2 hours 15 minutes

READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

This paper contains questions on nine topics.

Answer **three** questions in total from **at least two** different topics.

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.

This document consists of **10** printed pages and **2** blank pages.



Topic 1: The art and architecture of classical antiquity**1 Sculpture in the archaic period**

Discuss the treatment of the free-standing male figure by Greek sculptors in this period.

2 Greek architecture and sculpture in the classical period

A large number of statues in this period were cast in bronze. With reference to named examples, discuss how sculptors exploited the properties of this material in their works.

3 Hellenistic art and architecture

Hellenistic sculpture often displays a high degree of realism. With reference to **at least three** examples, explain how sculptors achieved this effect.

4 Roman imperial architecture from c.50 AD to c.130 AD

How was the design and construction of triumphal arches related to their function?

5 Painting and sculpture in the Roman Republic and the early imperial period, c.100 BC to 120 AD

Discuss the development of the portrait bust in the Republican period.

Topic 2: Art, religion and society in Romanesque Europe c.1000 – 1200**6 Building the 'militant' Church**

Compare and contrast any **two** Romanesque churches.

7 Heaven and hell: sculpture in the service of the Church

Discuss the representation and functions of beasts and monsters in Romanesque sculpture.

8 Illuminating the word

With reference to specific examples, discuss some of the regional stylistic varieties to be found in Romanesque Illuminations.

9 Bibles for the illiterate

Discuss the effects that artists could achieve in **one or more** of the following media: ivory, stained glass, metalwork, mosaic, wall painting.

10 Priests, warriors, peasants

Discuss the depiction of war and warriors in Romanesque art, with reference to **one or more** examples.

Topic 3: A new heaven and a new earth: Gothic art and architecture c.1140–1540**11 Gothic architecture, the setting for prayer**

During this period, the great churches were meant to represent Heavenly Jerusalem come down to Earth. How did their design and decoration contribute to this effect?

12 Prayer and the role of images

Representations of saints appear in many works of art in this period. With reference to **at least three** named examples, give the reasons for this.

13 Death

What impact did the Black Death have on painting and sculpture in the period?

14 Courtly life

Discuss the design and construction of Henry VII's Chapel at Westminster Abbey.

15 Civic life

How did the art and architecture commissioned by the government of Siena in the 13th and 14th centuries enhance the prestige of the city?

Topic 4 : Man, the measure of all things: the early Italian Renaissance 1400–1500**16 The making of art**

Compare and contrast painting in tempera with fresco painting, taking into account the advantages and limitations of each technique.

17 The human form

Compare and contrast the work of Donatello and Verrocchio.

18 Patronage

With reference to **one** Italian city in the period, discuss how the design, construction and location of palaces reflected the wealth and status of their owners.

19 The influence of antiquity

In what ways did Alberti's knowledge of the architecture of Roman antiquity influence the buildings which he designed?

20 The influence of Humanism, literature and artistic theory

With reference to both painting and relief sculpture, discuss the employment of linear perspective in this period.

Topic 5: The Renaissance in northern Europe c.1420–1570**21 Painting in the southern Netherlands in the 15th century**

How did painters in this period express spiritual intensity in their work?

22 Painting in the southern Netherlands in the 16th century

Why was Simon Bening considered to be the most important manuscript painter of his time?

23 The German-speaking lands

How did artists in this period treat landscape as an independent subject?

24 France

Discuss the development of Germain Pilon's sculpture.

25 England

What do you consider to be the main features of Holbein's portraiture?

Topic 6: Faith triumphant: seventeenth century art and architecture**26 Baroque Rome**

What were the main characteristics of Caravaggio's paintings?

27 French classicism

What literary sources did Poussin and Claude refer to in their paintings? Discuss a range of scenes and explain how they express the narrative.

28 Flemish ambassadors

Discuss Rubens' landscapes.

29 The Dutch Golden Age

Compare and contrast Hals' and Rembrandt's portraiture.

30 The Spanish court and Church

Analyse and discuss Velázquez's interpretation of mythological sources.

Topic 7: Defining the nation: art and architecture in Britain c.1700–1860s**31 High art and high life**

Which artists promoted the genre of history painting during this period and how did their work differ?

32 Portraiture and society

Discuss the representation of men and women in paintings of couples from the period.

33 Modern life

Horses were popular subject matter during this period. Discuss how they were represented.

34 Landscape

Compare and contrast landscapes by Turner and Constable.

35 Architecture

Compare and contrast two buildings of the period, one classical and one gothic, with reference to both form and function.

Topic 8: Art, society and politics in Europe c.1790–1900**36 Neo-classicism**

In *Reflections on the Paintings and Sculpture of the Greeks* (1755) Winckelmann described the *Apollo Belvedere* as being an 'ideal', a model of 'noble simplicity and calm grandeur'. In what ways was his admiration for classical art shared by artists in the period?

37 Romantic heroes

Discuss the diverse depictions of warfare during the Romantic period.

38 1848 and its aftermath

Discuss representations of Paris following Haussmannization.

39 Rejected and refused

Compare paintings of female subjects by Degas and Morisot.

40 Beyond Impressionism

What was traditional and what was new about Rodin's sculptures? Discuss his sources, technique and style through a range of examples.

Topic 9: The Shock of the new: art and architecture in Europe and the United States in the 20th and 21st centuries

41 Brave new world

In the first decade of the twentieth century artists sought to express their ideas and feelings through their use of paint and colour. Discuss.

42 Visions of Utopia – architecture

Consider the development of Gaudí's career with reference to **at least three** specific buildings and/or projects.

43 Rebellion and the unconscious

Dada artists responded to war in a number of ways. Discuss.

44 The figure and the object

Richard Hamilton and Eduardo Paolozzi were members of The Independent Group. What were the aims of the group?

45 'Art is about life': Art after Modernism 1970 to the present day

How have artists addressed issues of self and identity in their work? Consider the work of one or more artists.

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