

**MARK SCHEME for the May/June 2015 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 2015 series for most Cambridge IGCSE<sup>®</sup>, Cambridge International A and AS Level components and some Cambridge O Level components.

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### Assessment Objectives

<b>AO1</b>	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.
<b>AO2</b>	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.
<b>AO3</b>	Demonstrate the ability to distinguish between accepted historical fact, art historical theory and their own personal judgements.
<b>AO4</b>	Present a relevant, coherent and informed independent response, organising information, ideas, descriptions and arguments and using appropriate terminology.
<b>AO5</b>	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 mark scheme levels to find the mark. First find the level which best describes the qualities of the essay, then a point within the level using a mark out of 20. Add the three 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.

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Generic Marking Grid

18–20	Excellent	<ul style="list-style-type: none"> <li>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.</li> <li>Extensive and questioning contextual evidence of historical sources and concepts other than visual or other forms of analysis.</li> <li>Excellent ability to distinguish between fact, theory and personal judgement.</li> <li>Excellent, sustained organisation and development of argument in response to the question with outstanding use of subject terminology.</li> </ul>
15–17	Very good	<ul style="list-style-type: none"> <li>Detailed and extensively developed analysis in response to specific examples or, in certain circumstances, a single example. Thorough understanding of materials and techniques.</li> <li>Confident and detailed contextual evidence of historical sources and concepts other than visual or other forms of analysis.</li> <li>Assured ability to distinguish between fact, theory and personal judgement.</li> <li>A thoughtful and well argued response to the question with very confident use of subject terminology.</li> </ul>
12–14	Good	<ul style="list-style-type: none"> <li>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.</li> <li>Well understood, solid contextual evidence of historical sources and concepts other than visual or other forms of analysis.</li> <li>Good ability to distinguish between fact, theory and personal judgement.</li> <li>A well argued but not as extensively developed response to the question. Competent use of subject terminology.</li> </ul>
9–11	Satisfactory	<ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>Distinguishes between fact, theory and personal judgement.</li> <li>A mainly relevant response to the question and use of subject terminology but lacking in structure and development.</li> </ul>

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5–8	Weak	<ul style="list-style-type: none"> <li>• Analysis lacks detail and has limited development. Materials and techniques barely acknowledged.</li> <li>• 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.</li> <li>• Barely distinguishes between fact, theory and personal judgement.</li> <li>• An uneven, basic, largely narrative response to the question. Includes some relevant points but development is very limited <b>or</b> contains padding <b>and/or</b> has very obvious omissions. Little use of subject terminology.</li> </ul>
1–4	Poor	<ul style="list-style-type: none"> <li>• Little analysis of poorly chosen examples that lack relevance OR no examples singled out for analysis at all. No acknowledgement of materials and techniques.</li> <li>• Insubstantial contextual evidence of historical sources and concepts other than the specific case study analysis.</li> <li>• Little evidence of the ability to distinguish between fact, theory and personal judgement.</li> <li>• Poor knowledge and understanding of the material. Insubstantial, irrelevant with little attempt to answer the question. Almost no use of subject terminology.</li> </ul>
0		<ul style="list-style-type: none"> <li>• No rewardable content.</li> </ul>

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### Topic 1: Art and Architecture in the City

**1 Consider how your chosen city reflects its history in its architecture.**

It is possible to choose one or more periods of history to answer this question. Candidates may choose a period of wealthy patronage and consequently elaborate buildings and discuss them. Conversely, buildings or areas which seem run down or under-developed due to changing fortunes. What is being done to display this needs to be considered.

**2 Describe your experience of seeing works in art galleries and museums in your chosen city.**

Candidates could describe some or all of the contents of one or more galleries. They could also consider layout in terms of the educational value. Is it linear or thematic? A personal response to the display and experience is helpful. What does the art gallery claim to display, and is this done effectively? What is missing from the contents, and is this affected by the curation?

**3 With reference to at least two monuments in your chosen city, discuss how they give us insights into the past.**

Monuments will be chosen which display different lives. Some consideration of patrons or heroes, etc. and how they reflect the values of the commissioners. Comparing two types of lives will enhance this answer.

**4 ‘Public sculpture should be aesthetically pleasing.’ Discuss with reference to works in your chosen city.**

Candidates should choose works which appear to them as beautiful but it may also be useful to be critical of others. What is the function of public sculpture? Some consideration of location would be useful. Influences on the work and the time of erection may help to answer this question.

**5 Artists can reflect the city in which they live in a variety of ways. Discuss some of these with reference to specific works in any medium.**

Candidates should choose one or more examples and consider the different ways the city has been shown. Historical moments captured on camera or painted could give evidence of changes. Some works may show wealth and others great poverty; this kind of comparison is useful.

**6 In what ways is the cultural life of your chosen city in evidence?**

Candidates may consider specific cultural events or define the notion of cultural life as arts related or music or performance. They might like to look at concerts and their buildings, exhibitions laid on in the city, sports events, etc. Did any of these events require re-building or re-modelling of the city and in what way?

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**7 Discuss the variety of housing in the city of your choice.**

An opportunity to discuss building projects arises here and extensions of the city or regeneration of existing housing estates. Specific examples of either single domestic accommodation or projects could be discussed. Aesthetic consideration might be taken into account and the work of specific architects and commissions.

**8 You have been asked to organise a guided tour called ‘The Changing City’. What would you include and why?**

Some idea of the size of the tour and transportation. Some consideration of works and media: paintings, models of buildings, sculptures, etc. Also consideration of space given to the history of the city as seen through the lens of specific works or photographs; contemporary life and its newest works in a variety of media.

A futuristic vision of some aspects of the city through digital images might be possible and interesting here.

**Topic 2: Landscape**

**9 Discuss the use of symbols in artistic depictions of landscape. Your examples may be from Western and / or non-Western traditions.**

Candidates should show a clear understanding of the concept of symbols and apply it to a detailed discussion of specific works. Analysis should consider how understanding of the symbols affects the experience of the viewer and adds to the meaning of the work.

A discussion of symbolism in Western landscape art could include reference to many periods: early examples could include the landscape setting of Dieric Bouts, *The Entombment* (c.1450), suggestive of the resurrection; the sun rising also evoking resurrection in Bellini, *Agony in the Garden* (c.1465). Social and religious symbolism: Rubens, *Landscape with a Rainbow* (c.1635), religious connotations and the image of an orderly society in harmony with nature. Continued religious symbolism in Romantic visionary tradition of Palmer, Blake; Graham Sutherland, *Sun Setting Between Hills* (1937) is a later example of this tradition.

The question also lends itself to discussion of non-Western art, for example the importance of Taoist ideas in Chinese Sung Dynasty painting, or extensive use of symbols in aboriginal art.

**10 Compare and contrast any three depictions in landscape art of one of the following: mountains, storms, winter.**

Candidates should be able to discuss specific works in detail. Works which approach the subject matter in clearly different ways would help candidates to build lively essays.

Examples of paintings including mountains: Joachim Patinir, *Landscape with St Jerome* (c.1515): mountains in background creating great expanse of space; also suggestive of the austere Christian life, the solitude of the hermit, and contrasting with the green landscape of earthly pleasure. Richard Wilson, *Snowdon from Llyn Nantlle* (1765): Italian influence, classical harmony of forms, evocation of air and light anticipating later English landscape art. Thomas Moran, *The Cliffs of the Upper Colorado River, Wyoming Territory* (1882): themes of American pioneering, transcendental tradition. Influence of European tradition, e.g. in diminutive scale of figures (reminiscent of Poussin).

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Precise comments about medium, technique, stylistic approach, influence and relevant themes and ideas should be rewarded. Essays should have a comparative element, not simply discuss each work in turn.

### 11 How can images of landscape convey ideas of national identity?

Candidates should engage with the concept of national identity and ways of representing it in art. They may choose one nation for the essay, or take more than one example. Marks should be given for the quality of the discussion, not the number of case studies cited.

As an example of the kind of analysis looked for, an essay on Dutch national identity in art should set some contextual frame – the struggle for independence, the Calvinist ban on images, growing mercantile wealth – and consider these in relation to specific works: Jacob van Ruisdael, *The Mill at Wijk near Duurstede* (c.1670) reflects a civic pride in the depiction of town, castle and church; it suggests the importance of maritime trade with the harbour, shows individuals in a harmonious group and gives a prominence to the mill, suggesting vision, aspiration and knowledge. A candidate writing on France may discuss the streetscapes of the Impressionists, the rural world depicted by the Barbizon painters, etc.

### 12 Discuss the ways in which seventeenth-century Dutch landscape painting can be interpreted.

Candidates should discuss a selection of images and suggest what they tell us about the culture and country they came from.

Examples would ideally suggest the range of subjects and motifs of the period: colourful scenes of local and peasant life for wealthy patrons, suggesting civic harmony (e.g. David Teniers (1610–90), *Extensive Mountain Landscape*); pastoral scenes showing a fecund nature and agrarian life (Albert Cuyp, *Peasants and Cattle by the River Merwede* (1658–60)); seascapes recording Dutch maritime power (Jan van de Cappelle, *A River Scene with Dutch Vessels Becalmed* (c.1650)); townscapes celebrating urban prosperity (Vermeer, *View of Delft* (1660–61)); Gerrit Berckheyde, *The Market Place and the Grote Kerk at Haarlem* (1674), etc.

Candidates may discuss a few examples in depth, as suggested in the rubric of the paper; or they may refer to more paintings in the course of a discussion of the features of Dutch life. Both approaches are equally valid. Essays should show a sound contextual knowledge and contain some accurate and detailed description of works of art.

### 13 Discuss the notion of the sublime with reference to landscape painting.

Candidates need to focus on the given term and offer a coherent discussion of it, with close reference to a few selected works.

Sublime: interest in wild nature, vast and powerful, not susceptible to rational analysis but inspiring awe and terror. Emphasis on subjective feelings of artist and viewer. Concept described by writers including Burke. Possible examples of works: Horace Vernet, *Stormy Coast Scene After a Shipwreck* (c.1825); Turner, *Hannibal and his Army Crossing the Alps* (1812); Caspar David Friedrich, *Clearing in the Forest* (1825); Géricault, *Evening: Landscape with an Aqueduct* (1818) – atmosphere created by dramatic sky, blasted trees, classical ruins, etc.

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**14 Discuss some of the ways in which artists have depicted the British landscape. Your examples may be drawn from any period.**

Candidates should address the notion of British cultural identity, and the ways in which it has been expressed and explored through visual art. Examples may be taken from any medium and any period, and a varied selection of examples should yield some lively contrastive analysis.

Lines of enquiry may include versions of pastoral (Constable, Girtin, Turner, the Pre-Raphaelites, Burra, Ravilious, Sutherland, Nash, Piper, etc.) with themes including the presence of the past in landscape, industrialisation, man's relation to the natural world, and Britain and its regions as a setting for visionary experience, for example. The work of the English watercolourists and the Norwich school, the Scottish colourists, or Peter Lanyon and the St Ives painters suggest further examples. Other media may be discussed: Barbara Hepworth's sculptures are deeply related to considerations of landscape; Fay Godwin's photographs (e.g. *Remains of Elmet* (1979)) offer a view of a post-industrial northern landscape reverting to wilderness.

**15 Has modern art made any valuable contribution to how we think about the environment?**

Candidates need to consider what kind of contribution art can make to such debates or be reasonably expected to make. Possible approaches include:

The significance of the Land Art movement. Earthworks using landscape itself as raw materials for art, representing a return to nature and a reaction against formalism, academicism and the art system, and a reconnection with primitivist, prehistoric prototypes. Art based on walks within nature by Richard Long, Hamish Fulton, David Tremlett, John Wolseley, articulating an anti-industrial, anti-urban stance and a heightened respect for landscape and its properties. Beauties of natural world also celebrated in site-specific sculptures of Andy Goldsworthy, works in various media by Chris Drury, light installations of James Turrell. Art as action and intervention: Joseph Beuys, *7000 Oaks* (1982); art made from junk by, e.g., Rosalie Gascoigne, Patrice Stellest.

Candidates should show a good knowledge of the content and context of their chosen works and relate the discussion convincingly to the topic of environmentalism.

**16 Discuss a selection of photographs which you feel show different approaches to the subject of landscape.**

Candidates should show a close knowledge of their chosen photographs. As well as describing the content, they should be able to relate them to wider cultural currents and discuss their aesthetic effects and the artistic strategies behind them. The examples should be clearly different, and their differences brought out in the course of the essay. Possible examples include:

Photos of the American West by Edward Weston, Imogen Cunningham, Ansel Adams. The influence of New Objectivity. Photo as aesthetic experience; themes of wilderness, nature, mysticism, conservation.

Landscape as evocative of subjective experience in work of Alfred Stieglitz and later photographers such as Thomas Joshua Cooper. Alternative focus on objective study of man's impact on landscape in 'New Topographics' Movement, e.g. Robert Adams (*What We Bought: Scenes From the New World* (1995)). Highly poetic images of Richard Misrach (*A Photographic Book* (1979)). Fay Weldon (*Land* (1985)) and Jem Southam (*Rocks, Rivermouths, Ponds: The Shape of Time* (2000)) as examples of British photographers involved in environmentalism. Photographs of Devonshire by James Ravilious.

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### Topic 3: Portraiture

#### 17 Compare depictions of rulers from the ancient world.

Candidates should show a good knowledge of selected examples of rulers from antiquity. Discussion should include consideration of the subject (for a statue of Hadrian, the candidate should know something about that emperor), type (portrait bust, statue, relief, coin), medium, style, function and use of symbolism generating a particular interpretation. For example:

Egypt: statues of *Akhenaten*. His monotheistic worship of the sun god and displacement of traditional deities: *Relief of Akhenaten, Nefertiti and their daughters* in limestone house altar (c.1350 BC, Berlin). *Statue from Karnak* (Egyptian Museum, Cairo) combining stylisation with individual physical characteristics – subject human yet also above mortals; significance of sheer scale.

Rome: busts and statues of emperors. For example, images of *Augustus*. Complex symbolism of *Prima Porta Augustus*: stance recalling classical precedent, Cupid suggesting Emperor's divine descent, dolphin possibly a reminder of Augustus's victory at Actium; further mythological references on breastplate. Use of imperial portraits to create a unified cult across the empire. Discussion could usefully be widened with reference to coins and relevant historical and literary material.

#### 18 Discuss the association of portraiture and religion. Your examples may be from any period and in any medium.

It is open to candidates to approach this question in various ways. At the centre of the essay should be an engagement with the religious dimension of the chosen works. Candidates should show an understanding of the religious beliefs and practices relevant to their chosen works.

Possible angles:

Religious functions of portraits: Pharaohs and Roman emperors portrayed as divinities, signification achieved through scale, attributes, location and cult use; *Wilton Diptych*; tradition of funerary portraits, e.g. tomb sculptures (Bernardo Rossellini, *tomb of Leonardo Bruni*, Santa Croce, Florence (1444–47)). Christian use of busts as reliquaries (*bust of St Constance* c.1475). Importance of portraits in bringing the dead to mind, to prompt the family to pray for their deliverance from purgatory.

Religion as the content of works. Donor portraits; historical figures shown in devotion and/or as part of religious groups: portraits of *Chancellor Rolin* by Jan van Eyck (c.1433) and Rogier van der Weyden (c.1445–50). Portraits of churchmen: Papal portraits by Raphael, Titian; religious content and intensity in El Greco, Zurbarán, etc.

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### 19 How have artists sought to bring out the personality of the sitter in portraits?

Candidates should discuss a selection of works, in which the inner nature of the subject seems to be present to the viewer. Discussion should include a detailed description of the image, and the character it suggests, and consider the means by which the artist has achieved the sense of a person. Consideration should also be given to the contexts in which character is understood.

Titian, *Pope Paul III and his Grandsons* (1545–46). Psychological effect of stances: Pope enthroned, Ottavio Farnese bowing in homage, Cardinal Alessandro standing. Expressions and body language conveying idea of nepotistic power and ambition. Pope simultaneously powerful and frail, oriented to the political world yet sunken and inward. Sombre colour scheme of background and hourglass creating atmosphere of *memento mori* in which human drama takes place. Velázquez, *Pope Innocent X* (c.1650) another of many possible Old Master examples.

Modern and expressive portraits (Max Beckmann, Oskar Kokoschka, Edvard Munch) would be ideal as examples for this question, as would self-portraits and portraits in other media such as photography and film: Diane Arbus, Gillian Wearing, etc.

### 20 Discuss the depiction of family relationships in a selection of portraits you have studied.

Candidates should show a good knowledge of the content and relevant context of the works they discuss, and engage closely with the idea of relationships: this word implies both emotional relations and the world of social hierarchy in the world in which the work was created. Portraits of couples, parents and children and court paintings would all be relevant to this question.

Illustrative examples:

Marriage: Piero della Francesca, *Federico da Montefeltro and His Wife Battista Sforza* (c.1472): altarpiece diptych format, classical profile, continuity created by landscape, meaning of allegorical procession on reverse, emphasis on public virtues. Consider function and audience of such a work.

Marriage: Lorenzo Lotto, *Marsilio Cassatti and his Wife Faustina* (1523). Moment of placing the ring. Wooden yoke symbolising marriage responsibilities; laurel branch a token of loyalty and virtue. Consider what image is saying about public and private meaning of marriage. Other possible examples: Rubens, *The Honeysuckle Bower* (1609); Rembrandt, *Self-Portrait with Saskia* (1635).

Parents and Children: Justus of Ghent, *Montefeltro and son Guidobaldo* (1477). Guidobaldo learning at feet of his father. Federico a military man and ruler. Ghirlandaio, *An Old Man and his Grandson* (c.1490). Complex arrangement and relationships in Velázquez, *Las Meninas* (1656). Berthe Morisot, *Le berceau* (1872) and subject of mother and child generally. Modern media images could also be discussed, e.g. Mario Testino's photograph, *The Prince of Wales with sons Prince William and Prince Harry* (2004) – glamorous and beautiful image in context of modern celebrity and magazines.

Families, royal courts: Holbein's drawing of the More family (1528) and painting of the House of Tudor (the '*Whitehall portrait*', copied 1667) would be good examples of the different presentation of hierarchy and relationships. Many modern examples, e.g. Antony Williams, *Robert, Anne and Henry Tann* (2004). Stanley Spencer, *Hilda, Unity and Dolls* (1937).

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**21 ‘The triumph of the art of the bourgeoisie is the portrait’ (Théodore Duret, 1867). Discuss.**

Candidates will need to offer some definition of ‘bourgeoisie’ – normally denoting those below court and nobility, and engaged in professions. Discussion should include consideration of the values being celebrated and promoted, the use of symbols, etc. Issues of patronage and the function and location of works should also be discussed.

Plentiful examples, from Tudor and Jacobean English portraits (e.g. portraits of merchant *Clement Newce* (1545), embroiderer *William Brodrick* (1614)) to portraits of Dutch burghers by Frans Hals and others: Dutch group portraits would be relevant to this question. Later examples include caricatures by Daumier (19<sup>th</sup> century), powerful professional individuals (Ingres, Jean-François Bertin (1832)), modern institutional and official portraits.

**22 In what ways have artists working after 1900 used the portrait genre to comment on the modern world?**

Candidates should be able to discuss selected works in detail and relate the image to social and cultural issues. Some wider contextual reference may be necessary, involving reference to other works and to non-visual material. Possible lines of enquiry include: social satire (e.g. Weimar artists Grosz, Dix, Beckmann), comments on modern celebrity and mechanical reproduction (Warhol and Pop Art movement, Amrit and Rabindra Singh), reactions to traditional notions of beauty (Jenny Saville, Lucian Freud), gender and identity (Cindy Sherman, Yasumasa Morimura, Orlan), examinations of the self (Tracey Emin, Jo Spence), violence and emotional extremes (Bacon, Arnulf Rainer), uses of and responses to new media (Gillian Wearing, Chuck Close, Marc Quinn).

**23 With reference to particular examples, discuss some of the functions of portrait art.**

Candidates may choose to discuss some of the theories behind portraiture, concerning making the absent present (e.g. Alberti’s treatise on painting), and the issues involved in a portrait ‘standing in’ for a person. Reference to writers on the theory of portraiture (Heidegger, CS Peirce, Richard Brilliant) should be rewarded where it is effectively brought into the argument, but it is not essential. Candidates should show a good understanding of the various functions of portrait: to commemorate a person, mark important moments, celebrate friendship, promote and attack public figures, assert a set of values, as betrothal gifts and as part of marriage arrangements, etc. They should also show a commensurate awareness of the various material forms portraits have taken, from altarpieces to miniatures to videos, and discuss the use and value of portraits in the public and private sphere. Points should be supported by reference to specific examples, but this question does not invite prolonged description of a few works: more than usual may need to be referred to in order to give a reasonably comprehensive answer.

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**24 A leaflet in the National Portrait Gallery, Washington (USA), states: ‘This is a history museum’. How can portraits help us to understand history?**

Candidates are asked to consider the value of portraits as historical sources. Hence the focus of the essay will be more on context than on aesthetic and formal aspects. Possible lines of enquiry include: portraits as documents of events (David, *Coronation of Napoleon* (1807), documentary photography) or recording currents of the time (Holbein, *Ambassadors* (1533) – broken lute string perhaps alluding to Henry VIII’s break with Rome; portraits of historical figures such as courts (Goya, van Dyck, Velázquez, etc.), representing the nature and importance of their office; group portraits, providing information on institutions and their self-image (Rembrandt, *The Night Watch*, 1640–42)); portraiture as a record of the values, beliefs, ideology of a given period (e.g. Dutch portraits of worthy burghers, society portraits of Gainsborough and Reynolds, portraits of aristocrats on the Grand Tour), and works which may be interpreted as questioning those values (engagement with modern media imagery by Cindy Sherman, Orlan, etc.). Candidates may also discuss the use of portraits as a source of social history: the history of costume, interiors. The contextual issues of patronage and original function should also be considered, as part of the way we build up a wider picture of a social system through a study of its art.

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#### Topic 4: The Nude

#### 25 Discuss the influence of the classical nude in art.

Candidates will need to be selective in the works they choose and the traditions discussed. General themes: the idealised human form (mathematical proportion); faces transcending individual expression; superiority, heroism, divinity. Less ideal forms (depictions on Greek vases of slaves, prostitutes, barbarians, satyrs, etc.) are equally valid. Possible examples:

Roman art inherits Greek tradition, but also shows other influences. Girl Gymnasts in Piazza Armerina Mosaic (c.300 AD): expressive, unclassical forms.

Early Renaissance. Donatello, *David* (1430–40). Influence of classical forms and sense of ideal beauty; handling of anatomy different from ancient models. High Renaissance: Michelangelo, Adam, Sistine Chapel; David. Raphael, *Three Graces*, c.1500.

Influence of late classical and Hellenic statues on Mannerism, e.g. Bronzino, *Venus, Love and Jealousy* (1530s). On neoclassicism, e.g. sculptures of Canova; and on photography, e.g. use of classical sculptures by Henry Fox Talbot. Candidates may also wish to discuss the traditions of academic teaching, involving the use of casts and classical models.

#### 26 How is the nude used in the service of religion in any one non-Western culture?

Candidates should stick to one culture, describe some examples accurately and explain their function in a religious context. 'Nude' can be interpreted widely to include semi-clothed figures. A possible example would be Hindu temple sculpture:

Many temples built between 7<sup>th</sup> and 14<sup>th</sup> centuries. Temples are a temporary abode for the gods, who inhabit stone sculptures. Some temples have a ground plan based on the body. Sculptures are stylised and idealised forms, not realistic representations. Sensuous portrayals, based on formulae, codified hand gestures.

Complex programmes of sculptures related to temple of deity, and site for rituals and dramatic performances. Divine Kings from *Muktesvara Temple, Bhubaneswar*: iconography of king as deity, in heroic pose, but also worshipper – an aspect of Vishnu, yet also a supplicant. Sculptures of Devi at *Ellora*: expressive and dramatic narrative sculpture.

Erotic sculptures, including tree spirits at Sanchi and feminine figures at *Ellora*. Explicitly sexual images at, e.g., *Sun Temple at Konarak*. Sexuality as an affirmation of life. Dialogue between sensuality and asceticism.

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**27 Compare and contrast any three images of the nude in Christian art.**

There is a wide choice here. Candidates could choose three treatments of the same image (e.g. The Crucifixion, Adam and Eve, Last Judgement, Bathsheba) or take three which offer room for commentary on differences of approach. The meaning of the images chosen should be discussed: a good grasp of conceptual ideas will be necessary for a successful attempt at this question. For example, a discussion of depictions of Adam and Eve might include: Masolino, *Temptation* (Brancacci Chapel (c.1426)). Sinuous gothic line and floating figures. Refined treatment of bodies. Revealing female head of serpent. Eve as temptress. Masaccio, *Expulsion* (Brancacci (c.1427)). Much more harshly dramatic rendering. Eve's body not idealised; expression of remorse; 'Venus pudica' gesture of covering genitals; Adam covering face, perhaps in order not to have to look at her.

Memling, panel of *Triptych* (c.1485); different, northern conception of female form. Eve presented as beautiful (long tresses). Holding the apple, and covering genitals – a reminder of Eve (and thus woman) as a source of temptation and cause of sin. Elaboration might include an account of the details of Genesis, and the status of women in the society of the time.

Other likely subjects for discussion include the depictions of sinners at the Last Judgment (paintings and sculptures), images of the infant Christ and the Crucifixion. Images may be taken from any period: for example, a discussion of images of Christ's crucified body could involve Dalí, *Crucifixion (Corpus Hypercubus)* (1954); Andres Serrano, *Piss Christ* (1987), etc.

**28 Compare and contrast examples of nude images in scenes from classical mythology.**

Candidates may take a popular pagan figure (e.g. Venus) or story (e.g. The Judgement of Paris) and compare different treatments; or the chosen examples should be of different scenes. The subject matter should be clearly mythological, and Christian or non-classical examples do not qualify, unless the candidate gives a very convincing justification for including them. The question invites examples of both male and female nudes, in any medium. Candidates should offer comparative judgements which bring out some aspect of technique and interpretation of the scene.

As an example, images of Venus could include Botticelli, *Venus and Mars* (1483); *Birth of Venus* (1486); Guercino, *Venus, Mars and Cupid* (1634); Boucher, *Toilet of Venus* (1751). Discussion could include description of different styles (Renaissance, Baroque, Rococo), and differences in composition, expression, lighting, etc. Neoclassical artists such as Canova and Flaxman, and relevant modern artists (di Chirico, etc.) may also be discussed.

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**29 How have photographers of the nude responded to traditions in painting?**

Candidates should show a knowledge of both painting and photography to answer this question convincingly. Examples of possible approaches:

Similar poses and subject matter: the reclining nude tradition continued by, e.g., E J Bellocq, *Nude Girl Reclining* (c.1911–13); fragmentary torsos of classical art (Venus de Milo) echoed in images of dismemberment (Bellocq, *Nude Study*, New Orleans, c.1911–13); traditional analogy of woman's curves with landscape runs from Bellini and Titian to Bill Brandt, *Minotaure* (1933); Golden Age and *fête champêtre* tradition continued in Lady Ottoline Violet Anne Cavendish-Bentinck Morrell's *Cavorting by the Pool at Garsington* (c.1916). Classically derived forms and postures in photographs of Man Ray.

Themes also cross the painting/photography line: male gaze, active male/passive female, etc. Candidates may also discuss ways in which photography charted new territory, e.g. social documentary realism, photographic journal-style narratives (Jo Spence), etc.

**30 Compare the work of any three artists post-1900 whose treatment of the nude seems to you to merit the description 'revolutionary'.**

Candidates must stick to the stipulated three artists and engage with the key term 'revolutionary'. This might give rise to a discussion of what the chosen artists are revolting against, and why, and more generally how the chosen works are innovative. Careful description of chosen works should be placed in a wider art historical context. From a wide field of possible choices, examples would be:

Modigliani (transformations of classical form); Picasso (Cubist fragmentation, primitivist interpretation of form); New Realism in works by, e.g., Hockney, Michael Leonard, Johannes Grützke, Jenny Saville; Cindy Sherman, Tom Wesselman (investigating popular imagery); Marina Abramović (Performance Art).

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**31 It has been said that in artistic treatments of the nude, women are generally depicted as passive while men are active. Discuss this observation.**

Candidates here have an opportunity to examine an important observation (made, for example, by John Berger in *Ways of Seeing*). Candidates may need to refer to more than three case studies to engage with the argument.

Passive female: sleeping Venus motif (Giorgione, *Sleeping Venus* (c.1510); Matisse, *La Nuit* (1922)); Klimt, *Nu couché avec main gauche sur le visage* (1912–13); nymphs (Bernardo Luini, *Nymph of the Spring* (c.1525)); Bathsheba (Rembrandt, *Bathsheba* (1654)); Lucretia – woman as victim (Tintoretto, *Tarquin and Lucretia* (c.1560)); Perseus and Andromeda – passive female awaiting rescue by man (François Lemoyne, *Perseus and Andromeda* (1723)); Ingres, *Angelica saved by Ruggiero* (1819)). Images of woman as muse, model, inspiration, accessory to active male (Manet, *Le Déjeuner sur l’Herbe* (1863)).

The active male: Annibale Caracci, *Triumph of Bacchus and Ariadne* (1597–99); Antonio del Pollaiuolo, *Hercules and Antaeus* (c.1460); Guercino, *Venus, Mars and Cupid* (1634); Géricault, *Nude Warrior with a Spear* (1808–12); images of men and women in Eadweard Muybridge, *Animal Locomotion* (1887); Ken Kiff, *Man Greeting Woman* (1965–66).

Images which challenge the active/passive polarity: passive men include images of Christ, Isaac. Defiant female gaze in Manet, *Olympia* (1865) and Picasso, *Les Femmes d’Alger (O. J. R. M.)* (1907) sets up more complex viewer-subject relationship. Subversion of traditional and consumer images in work of Cindy Sherman; photographic record of breast cancer treatment by Jo Spence engages with active doctor – passive patient typology (*Putting Myself in the Picture* (1986)). Males as passive recipients of the viewer’s gaze in images by Robert Mapplethorpe; tradition of reclining male nude.

**32 Why is the nude such a controversial area of art history?**

Candidates should show an awareness of debates about gender identity, moral attitudes to the body. Ability to refer to writers (Clark, Berger, Nead) would be an advantage but is not essential. Examples may be drawn from any period and medium, as long as candidates do not duplicate material used elsewhere in the paper. Candidates may discuss topics such as:

Debates about gender and in particular the construction of a female identity within a traditionally male-dominated society: the woman as object, to be consumed by the male gaze, etc. The use of nude female images in advertising and mass media.

Many images of nude women show them being attacked, violated, pursued (Apollo and Daphne), spied upon. Hence the Great Tradition could be attacked as promoting pernicious ideas about male and female roles. Difficulty of distinguishing between art, glamour, pornography.

Moral concerns about the naked body stretch from Christian idea of body as a symbol of sin and shame to contemporary issues over the suitability of images of nude children in exhibitions (Nan Goldin, Bill Henson).

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### Topic 5: Still Life

#### 33 Why did Still Life painting flourish in the Netherlands as an independent genre in the 17<sup>th</sup> century?

See range of works from didactic works such as Claesz, *Still life with a skull and writing quill* (1628) to Beyeren, *Still Life with Lobster and Fruit* (1650s). Some are intellectual exercises and conceits and others are clearly meant for decorative purposes.

Rise in urban living during the century led to more emphasis on material goods. See floral pieces and breakfast pieces. See also imported goods such as tableware to show dominion over the seas. Works by Kalf would be good examples here.

#### 34 How do Spanish Still Lives of the 17<sup>th</sup> and 18<sup>th</sup> centuries represent food and drink?

As bodegones were traditionally set in taverns or kitchens and meant to adorn these spaces, they frequently show food and drink.

See Sánchez Cotán, *Still Life with Quince, Cabbage, Melon and Cucumber* (1600). This represents a type of larder where food is hung to avoid petrification. The food seems tasteless and arid and does not excite the senses.

Velázquez's *Old Woman frying Eggs* (1618) tells a moral story and suggests the pleasure of domesticated life with all its potential sensory experiences. Other still lives show food about to be prepared and eaten and vessels containing drink. See Meléndez's many pieces with decorative and sumptuous fruit and others where the fruits and vegetables tell of the passing of time.

#### 35 How do Still Life paintings explore the theme of the passing of time? Discuss with reference to at least two works from any period.

For example, Antonio de Pereda, *Vanitas* (1634). Pereda's work also known at the time as 'the disillusionment of the world'. Masterpiece of Spanish baroque. Done in his early twenties. Pereda uses objects to symbolise the brevity of human life and the transience of earthly pleasures, e.g. the clock measures the fact that we begin dying at birth.

Musical instruments are reminders of the ephemeral nature of music and can be used as part of a vanitas theme. See Pieter Claesz, *Still Life with the Spinario* (1628).

Cézanne, *Still Life with Skull* (1895–1900) looks back at Still Lives which hint at the passing of time. Sam Taylor-Wood, *Still Life* (2001) is the most extraordinary piece of film footage. A number of fruits, mostly pears and apples, are in a shallow basket and there is a cheap ballpoint pen beside it. At the start of the film the colours are luminous and reminiscent of the history of Still Lives.

The theme is 'vanitas' and time is not represented by objects but actually passes and the fruit decays in front of your eyes. The fruit is presented as a memento mori. The ability of the film to show time passing is crucial.

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**36 After the creation of the Royal Academy in France in the 18<sup>th</sup> century, Still Life was considered the art of copying and not an intellectual pursuit. Do you agree? Answer with reference to specific works of that period.**

Good examples will come from 18<sup>th</sup> century artists such as Chardin who was called the magician. A number of works are possible here but *La Raie* (The Ray) 1728 lends itself well to detailed analysis. The painting is one of the artist's diploma pieces, on the occasion of Chardin's reception into the Académie Royale de Peinture et de Sculpture in 1728.

**37 Compare Still Life painting by any two Post-Impressionist artists.**

Examples could come from Cézanne, Gauguin and Van Gogh.

*Still Life with Plaster Cupid* (1895) is set in the artist's studio and with its multi-perspectival viewpoints and twisting forms it announces the difficulties of painting three dimensional objects on a two dimensional surface. The role of the viewer is important too and the notion of space as well as a new way of considering perspective.

Van Gogh, *Sunflowers* (1888) forms a good comparison in terms of subject matter and colour. Fourteen flowers in a vase representing passage of time and Arles where he lived briefly with Gauguin.

**38 How did Expressionist artists such as Matisse respond to Still Life painting?**

From early painting, Matisse's works include Still Life works as decorative objects. See *Still Life with Sunflowers* (1898) in homage to Van Gogh.

As a member of the Fauve artists who were French Expressionists, he continued to work with Still Life. In 1908 he wrote 'Notes of a Painter' and expressed the idea of art as a 'comfortable armchair'. 'What I dream of is an art of balance, of purity and serenity devoid of troubling or depressing subject matter.' *Harmony in Red* (1908) includes a still life and window as many did from that period. His works between 1908 and 1912 are frequently still life using swatches, such as *Still Life with Aubergines* (1911).

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**39 Consider the Dada artists' understanding and use of 'ready-mades' to create Still Life sculptures.**

Dada artists wanted to shock and to break down categories and genre in art. The 'ready-mades' by Duchamp did this in a number of ways:

*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. Factory-made out of porcelain, it questions the value and use of materials in the new form of sculpture.

**40 How have artists in the last 50 years responded to different materials, techniques and ideas in their Still Lives?**

Tracy Emin used familiar objects to display personal still life works. *My Bed* (1998). This includes half-smoked cigarettes, condoms, packets of contraceptive pills, empty vodka bottles, a pregnancy testing kit, sanitary towels and nylons.

Jeff Koons and Claes Oldenburg use materials to express ideas of consumerism. See Jeff Koons's balloon animals, which reference toys or *Hoover Convertibles* (1981–87). Film and video work, such as Sam Taylor Wood's, also an important change in medium.