



ART HISTORY (PRINCIPAL)

9799/03

Paper 3 Thematic Topics

May/June 2018

MARK SCHEME

Maximum Mark: 60

Published

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.

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This syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **34** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

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 of Response 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.

Levels of Response

18–20	Excellent	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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.

1–4	Poor	<ul style="list-style-type: none">• 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		<ul style="list-style-type: none">• No rewardable content.

Question	Answer	Marks
Topic 1: Art and architecture in the city		
1	<p>Describe an area of your chosen city, explaining how it reflects the city's historical development.</p> <p>Candidates need to define a coherent area of the city. Possible spaces are discussed in the syllabus. Legitimate choices would include a square, a public park, or a district or neighbourhood.</p> <p>Answers need to engage with the issue of historical development, connecting what is seen with the use and transformation of spaces over time. For example, the area may be an old industrial quarter, with warehouses and tenements converted for different uses; or it may be a new development, characterised by contemporary architectural style and planning.</p> <p>Some reference to history as a means of 'decoding' what is seen is expected.</p> <p>Answers should identify key architectural works and monuments in the area, and explain their background; reference to social and economic context will be useful here.</p> <p>In general terms, candidates should offer an informed and precise account of their chosen area; while some personal and subjective response is welcome, answers should not drift into wholly impressionistic surveys.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
2	<p>'Museums take art out of context, commercialise it and turn it into a tourist experience.' Discuss this view with reference to <u>at least two</u> museums and/or galleries in your chosen city.</p> <p>Candidates should show they understand the terms of the charge: an altarpiece may be said to be 'out of context' by being removed from its original location (and, often, fragmented); shops equate viewing of art with consumerism; publicity and blockbuster exhibitions aim for the mass footfall of the tourist market.</p> <p>Having understood the charge outlined in the question, candidates may consider its force: galleries may address the question of context with surrounding resources, from labels to audioguides and apps, or even recreating original spaces (as in the Romanesque collection in MNAC, Barcelona). Consumerism can be avoided by the earnest visitor, and in any case art has always needed some form of funding. Tourism may be preferable to a world in which art was only seen by rich patrons and their guests.</p> <p>There is no prescription for a particular kind of answer. Candidates may write well anywhere on the spectrum from 'strongly agree' to 'strongly disagree'. What is important is the quality of the discussion: reference should be made to specific galleries and specific works, and the experience a museum brings. Answers should show some thoughtful reflection on the theoretical points raised in the question.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
3	<p>With reference to <u>at least two</u> buildings, discuss a style of architecture that can be seen in your chosen city.</p> <p>Cities are frequently associated with a particular artistic style: Brussels and <i>art nouveau</i>, Barcelona and <i>modernisme</i>, New York and high-rise buildings. Candidates should show an awareness of this, where appropriate.</p> <p>Where cities are more ‘eclectic’ architecturally, candidates may explore the idea that there is not one dominant style in a city, and that variety is the characterising feature. Alternatively, there may be enough examples to furnish an answer on one particular style: London, for example, provides ample examples of neogothic, neoclassical, neofuturism, etc.</p> <p>Candidates should define clearly what style they mean to discuss, and give an account of its most prominent features. Discussions should be based on descriptions of a few specific works, stating accurately their location and function.</p> <p>The question tests essentially a candidate’s understanding of a particular architectural style and ability to discuss it with reference to particular buildings in a given city.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
4	<p>What do public monuments add to a city? Explain with reference to <u>at least two</u> monuments.</p> <p>Answers should focus on a few case studies of public monuments (see syllabus for discussion of the scope of this phrase). In the course of discussion, topics may include:</p> <ul style="list-style-type: none"> • Aesthetic pleasure, breaking up urban areas with works of decorative beauty. • Ornaments to the experience of public parks and squares and other open spaces. • Variety of sculptural and architectural styles. • Reminder of the city’s history, commemorating important individuals and providing a reminder of significant events. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
5	<p>Discuss the work of an artist who has, or had, a strong link to your chosen city.</p> <p>As discussed in the syllabus, 'artist' includes all media, including architecture.</p> <p>Answers should focus on one artist, and explain their link to the city: it may be their birthplace, where they studied, a place in which they did significant work, a source of inspiration, etc.</p> <p>Discussion of the work should include close discussion of some selected works, commenting on subject matter, style, materials, the circumstances of making, political or other significance, how it has been used, exhibited, etc.</p> <p>Biographical and historical information may usefully inform the discussion: the Spanish Civil War and Franco years as a background to the work of Tàpies in Barcelona; Mexican history with reference to Diego Rivera, etc.</p> <p>The artist chosen may be canonical or lesser known, historical or contemporary. It is the quality of discussion which counts.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
6	<p>Give an account of your experience of <u>one or more</u> works of contemporary art made after 1960 in your chosen city.</p> <p>The question gives candidates an opportunity to write a critical appreciation of single works or exhibitions they have seen in their chosen city. The work themselves need not be from the city: the virtual exhibition of Björk in CCCB Barcelona (2017) would, for example, be a legitimate choice. Periodic events such as the Florence Biennale, travelling exhibitions, etc., are also valid.</p> <p>Answers should describe clearly subject matter, materials, provenance, circumstances of commission, location, and function; careful analysis of formal qualities should be rewarded.</p> <p>The question invites an account of the writer's personal 'experience' of the work, so personal impressions and responses are perfectly valid; they should be anchored, though, in an informed description of the work(s).</p> <p>Famous and lesser known artists and works are both equally valid.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
7	<p>Compare and contrast <u>two</u> spaces in your chosen city.</p> <p>Candidates need to be able to describe and discuss the buildings in an area with an attention to style and function, using appropriate terminology. For example, in London the monumental and classical style of many of the buildings in Trafalgar Square might be compared to the brutalism of the National Theatre and the surrounding buildings on the South Bank.</p> <p>Discussion should be informed by art historical criteria: what is the architectural style of the National Gallery and the adjoining Sainsbury Wing? Why do they look this way? Discussion of history, commission, function and relation to the area as a whole would all add to a rich answer to this question.</p> <p>What is important is a thorough and informed discussion of three or four sights – building and open areas, monuments, housing and commercial complexes, etc.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
8	<p data-bbox="316 248 1182 282">How can art and/or architecture help us to understand a city?</p> <p data-bbox="316 315 1310 450">Answers should focus on particular art works and/or buildings, and consider the question of how the experience of these works might add to an understanding of a city. Likely areas to be explored, not intended as prescriptive:</p> <ul data-bbox="316 488 1310 1541" style="list-style-type: none"> <li data-bbox="316 488 1310 584">• Paintings and memorials which capture historical events: e.g. Ramon Casas, <u>The Charge</u> (1902) records the Guardia Civil attacking strikers in Barcelona. <li data-bbox="316 622 1310 757">• Art can go beyond a documentary record and convey an attitude to events, both personal to the artist and part of a more general atmosphere: the colours and compositions of the Casas painting also suggest a sombre and fractured mood. <li data-bbox="316 795 1310 891">• Paintings such as society portraits can tell us something about the lifestyle and tastes of a certain period, i.e. they have a sociological value, embedded in the depiction of individuals. <li data-bbox="316 929 1310 996">• Art may capture a mood, atmosphere, <i>zeitgeist</i> of a point in history which documentary records cannot preserve. <li data-bbox="316 1034 1310 1102">• Buildings might include the Houses of Parliament in London, the Doge's Palace in Venice or the Opera House in Paris, Colosseum in Rome. <li data-bbox="316 1140 1310 1303">• Art may be said to be produced through networks of patronage, collecting and exhibiting, all of which can help us to understand economic and social relations in a city at a given time: Gozzoli's frescoes in the Medici Chapel in Florence illustrate the place of art in a city at that time, even if they do not show the city itself. <li data-bbox="316 1341 1310 1438">• A work of art may create a sense of personal bond between the viewer and the city, humanising an otherwise potentially anonymous experience. <li data-bbox="316 1476 1310 1541">• Art allows us to see the city through the eyes of a particular individual, and creates a relationship between artist and viewer. <p data-bbox="316 1579 1198 1608">Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
Topic 2: Landscape		
9	<p>Compare and contrast <u>at least two</u> landscape works from non-Western art.</p> <p>Possible sources (China, Japan, Australia) are detailed in the syllabus. These are not exclusive.</p> <p>Candidates may draw their examples from one country, or more than one. Where examples are taken from one country, answers should make clear in what ways the chosen works are contrasting.</p> <p>Discussion should include an identification of a specific work, its artist (where known), subject matter, medium, purpose and significance.</p> <p>Some consideration of the ‘non-Western’ provenance should be made, with an explanation, where it is helpful, of the particular standards and criteria whereby the works may be best appreciated.</p> <p>Answers should contain a comparative and, at least to some extent, some contrastive element. They should not simply describe one work, then another.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
10	<p>Discuss the ways in which landscape painting of the seventeenth century created an idealised picture of the countryside.</p> <p>Classical landscape painting is a standard term referring to the idealised landscapes of the seventeenth century, setting scenes in the idyllic, mythical Arcadia of ancient Greece. Introduced by Annibale Caracci.</p> <p>Answers should be centred on discussion of specific works. Key artists are Nicolas Poussin and Claude Lorrain.</p> <p>Formal qualities should be described: orderly, harmonious compositions, the careful gradation of tone, control of perspective to give a gentle recession through foreground, middleground to background. Soft light unifying space and creating a lyrical atmosphere.</p> <p>Metaphorical significance attached to nature, emphasising its dominant importance over man.</p> <p>Choice of biblical and mythological scenes. Importance of classical architecture.</p> <p>Answers will gain by some awareness of the cultural context, the importance attached to the classical past and ideas of the Golden age in circulation through poetry and philosophical texts. Central importance of Virgil's pastoral poetry.</p> <p>Many possible examples, including: Claude Lorrain, <u>Pastoral Landscape with a Mill</u> (1634); Nicolas Poussin, <u>Landscape with the Ashes of Phocion</u> (1648).</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
11	<p>Compare and contrast examples of German landscape painting. Your examples may be from any period or periods.</p> <p>Answers should focus on a few examples of landscape painting from the Germanic tradition. These should be identified accurately – artist (where known), title, date or period.</p> <p>For suggestions on artists and schools, see syllabus. Answers may draw on examples from a specific school or period, such as the Danube School, or roam more widely.</p> <p>As with other ‘Compare and contrast’ questions, the main criteria for assessment are the quality of the description and analysis of individual work. Some commentary needs to be made on formal aspects of composition, lighting, colour, tone, media, etc.</p> <p>Reference should be made to underlying ideas, such as romanticism, where these help the viewer to understand the work.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
12	<p>The art critic Ruskin said Turner was an artist who could ‘stirringly and truthfully measure the moods of Nature’. Compare and contrast <u>at least two</u> paintings by British landscape artists which seem to you to convey different moods.</p> <p>Candidates may draw on British art from any period or periods. Examples should allow them to describe different moods, and discuss the means the artists have employed to express them – through choice of subject, colour, composition, etc.</p> <p>Some discussion of context may help to bring out the key topic of the question – for example, European influences on Turner, including the romantic idea of the visionary landscape.</p> <p>Many approaches to the question are possible: Constable’s nostalgic imagery may be contrasted with Turner’s dramatic and lyrical paintings of natural effects; the Dutch-influenced landscapes of Gainsborough may be contrasted with the spiritual landscapes of Samuel Palmer; Graham Sutherland’s often brooding landscape images offer a different experience to the calm compositions of Ben Nicholson and the lyrical imagery of Eric Ravilious.</p> <p>Whichever works are chosen, they should be accurately identified by title, artist and period. Good answers will be characterised by a close attention to their subject matter and formal qualities.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
13	<p>What was new about Impressionist landscape painting?</p> <p>Candidates should place Impressionism in the correct period (1860s to 1886, date of last Impressionist exhibition), and show an awareness of the main artists: Monet, Sisley, Signac, Renoir, Pissarro.</p> <p>Important features of Impressionist landscapes include: often small scale canvases, oil sketches painted out of doors, directly in front of motifs and regarded as finished works; informal composition from a variety of viewpoints; free and spontaneous handling of paint, leaving visible traces of brushwork; form and space evoked through the contrast and nuances of colours.</p> <p>Discussion should include some comment on what Impressionist painters were trying to achieve: spontaneity, a direct record of nature, the capturing of transient effects of light, conveying the immediacy of perception before intellectual analysis.</p> <p>A preference for modern subjects: cityscapes, places of recreation such as La Grenouillère (e.g. Renoir, <u>Le Pont des Arts</u> (1866–67).</p> <p>Candidates may mention that there was variety and change within the Impressionist movement. From the 1870s, artists used more studio refinement of sketches made out of doors.</p> <p>Some of many possible examples: Monet, <u>Impression: Sunrise</u> (1874); Monet, <u>Storm on Belle Isle</u> (1886); Pissarro, <u>Hoar-Frost</u> (1874).</p> <p>Discussion should be based on a selection of individual works, which should be described carefully with attention to subject and formal properties such as colour, light and composition.</p> <p>Some reference to the place of Impressionism in tradition (e.g. Barbizon School), and influences such as Japonisme, may be helpful in discussion. Contextual issues such as colour theory and the writings of criticism such as Baudelaire may also be useful, depending on the examples chosen for discussion.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
14	<p data-bbox="316 248 1313 315">Discuss some of the different methods and materials modern artists have used for recording the landscape.</p> <p data-bbox="316 349 1313 551">The focus of answers should be on ‘methods and materials’. Examples may range from traditional oil paintings in the studio, perhaps based on preliminary drawings and sketches, to plein-air painting, to the diverse approaches of the modern period. The discussion should involve some consideration of <i>why</i> artists are using a particular method, and the effects they achieve.</p> <ul data-bbox="316 584 1313 1473" style="list-style-type: none"> <li data-bbox="316 584 1313 685">• Photography, e.g. Joe Cornish, <u>Ravenscow, Yorkshire</u> (1997), ‘a search for forms which reflect the primal force of nature’. Photography as a record of the patterns created by long natural processes. <li data-bbox="316 719 1313 819">• Recording the landscape by physically bringing it into the gallery space: Robert Smithson, <u>Non-Site</u> (1968); Walter de Maria, <u>New York Earth Room</u> (1977). <li data-bbox="316 853 1313 954">• The use of physical materials in works: Anselm Kiefer, real sand gradually obscuring the photographs of <u>Märkische Sand</u> (1977–78). Richard Long. <li data-bbox="316 987 1313 1088">• Physical interventions in the landscape, recorded in text, photographs and film: Michael Herzer, <u>Displaced / Replaced Mass</u> (1969). Andy Goldsworthy. <li data-bbox="316 1122 1313 1155">• Ceramics: Adam Buick, <u>Land Jar</u> (2011). <li data-bbox="316 1189 1313 1267">• Records of walking: Richard Long, Gabriel Orozco (sculpture, <u>Yielding Stone</u> (1992)); Francis Alÿs, <u>Knots</u> (2005). <li data-bbox="316 1301 1313 1379">• Sculpture: Lotte Glob, <u>Books of the Land – Solidified Thoughts</u> (2004); Roger Stephens, <u>Shore</u> (2011). <li data-bbox="316 1413 1313 1473">• Film: Chris Drury, <u>Twenty-Four Hour Iceberg</u> (2006–7); Michael Snow, <u>La Région Centrale</u> (1969). <p data-bbox="316 1507 1313 1541">Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
15	<p>Compare and contrast any <u>two</u> landscape artists whose work, in your opinion, offers different ways of seeing the world.</p> <p>Candidates may draw on any artists, from any place or period, provided they have not discussed them at length elsewhere in the paper.</p> <p>Answers must engage with the idea of ‘ways of seeing the world’, and give some account of the mode of seeing at work in their case studies.</p> <p>Contrasts may be of various kinds: Turner’s dramatic romanticism compared to Constable’s quieter, lyrical vision; everyday Dutch scenes (Hobbema, van Ruisdael) in contrast to the ecstatic and expressive (Friedrich, Runge); the worldly cityscapes of Impressionist painting next to the more abstract and remote work of Richard Long, etc.</p> <p>Some explanation of why artists are presenting this particular view would be helpful, with reference to relevant intellectual and cultural context.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
16	<p>'Landscape is a political subject.' Discuss ways in which landscape art can connect with political concerns.</p> <p>Answers need to engage with the concept of 'political' and will ideally offer some definition of it. This will probably be wider than party politics and embrace the elements of civic life, the 'polis'. The following examples are not intended to be restrictive.</p> <p>Landscape and national identity. A key theme in seventeenth century Dutch landscape, and also central to nineteenth century romanticism. Landscape as a means of establishing a national identity, and an expression of national qualities, from economic growth to spiritual yearnings.</p> <p>Landscape art in relation to empire and colonialism. The depiction of America as an undiscovered wilderness in the American sublime, works of Hudson River School.</p> <p>Landscape and land ownership. The depiction of the country estate, as in Rubens's <u>Het Steen</u> (c.1636).</p> <p>Interventions in debates around urbanisation and the environment in the Land art movement.</p> <p>Landscape in non-Western art offers other possible areas for discussion: Chinese landscape art as an implicit on the limitations of the immediate and political, by offering a reminder of the immensity of nature; aboriginal art in Australia in relation to questions of cultural colonialism and land ownership.</p> <p>Landscape photography as a social record: Walker Evans, William Egglestone.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
Topic 3: Portraiture		
17	<p data-bbox="316 315 981 349">Discuss the use of portraiture in ancient Egypt.</p> <p data-bbox="316 383 1284 483">Candidates should select examples which show a broad knowledge of the range and techniques of portrait art in Egypt, within the timescale given in the syllabus (to c.500 AD). Likely content:</p> <ul data-bbox="316 517 1305 1128" style="list-style-type: none"> <li data-bbox="316 517 1305 685">• Egyptian portraiture has religious roots: identity established not by physical likeness, but by name (inscription), pose, gesture, regalia, royal epithets. Answers need to make some reference to the context of Egyptian society and religion (e.g. concept of <i>maat</i>), if they are to make sense of the examples discussed. <li data-bbox="316 719 1305 819">• Importance of death and burial. Tomb sculptures, funerary masks, naturalistically sculpted heads; not a remembrance of the deceased, but their new manifestation. <li data-bbox="316 853 1305 887">• Range of images, from realistic to idealised. <li data-bbox="316 920 1305 1021">• Sculptures of pharaohs, e.g. <u>Amenemhat III</u>; hieratic, frontal position, use of conventionalised forms. More naturalistic approach under Akhenaten. <li data-bbox="316 1055 1305 1128">• Realism of <u>Fayum portraits</u>: faces individualised, modelled, conveying character of subject. <p data-bbox="316 1167 1201 1200">Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
18	<p>To what extent does Renaissance portraiture show ‘the rise of the individual’?</p> <p>Candidates may place the period in context by referring to earlier, medieval portraits which tend to be generic. Background of donor portraits.</p> <p>Fifteenth-century Europe sees emergence of distinct portrait likenesses, recording the features of an individual and, by suggesting their inner emotional state, making them present in the world.</p> <p>Numerous examples of realistic Renaissance portraiture from both Italy and Netherlands, e.g. Piero della Francesca, <u>Federico da Montefeltro</u> (1465–72), Rogier van der Weyden, <u>Portrait of a Lady</u> (c.1460).</p> <p>Three-quarter format allows for a more intimate relation between subject and viewer: Petrus Christus, <u>Portrait of a Carthusian</u> (1446).</p> <p>At the same time, Renaissance portraiture still uses conventions such as profile format, and adopts inherited conventions of symbolic objects and costume, indicating the subject as a type as well as an individual: Pisanello, <u>Portrait of Leonello d’Este</u> (1441).</p> <p>Renaissance portraiture can be idealised as well as realistic, e.g. Botticelli, <u>Portrait of a woman (Simonetta Vespucci)</u> (c.1480).</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
19	<p>Compare and contrast the work of any <u>two</u> portrait artists of the seventeenth century.</p> <p>An extensive list of possible artists is given in the syllabus.</p> <p>Candidates should ideally choose artists where there is room for interesting contrastive analysis – for example, the realism of Hals and Rembrandt next to the drama of Zurbarán.</p> <p>Candidates may choose their own focus: comparison of court and aristocratic portraits by Velázquez and van Dyck, for example.</p> <p>Examples should be correctly identified with regard to artist, subject, date and medium.</p> <p>At the heart of the answer will be careful analysis on individual works, commenting on formal features of composition, colour, light, tone, etc.</p> <p>Reference to contextual matters should be made where it helps elucidate a work – for example, Velázquez’s role as artist to the Spanish court.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
20	<p>Discuss <u>at least three</u> portraits of women from the eighteenth century.</p> <p>There are sufficient examples for this question to be approachable. Examples may be from one country or several.</p> <p>Answers should discuss in detail the subject of the portrait, and consider artistic choices made, and the meaning of the resulting image.</p> <p>Careful consideration should be given to such matters as costume, setting, objects, posture, scale and any other elements that help us to ‘read’ the image.</p> <p>Answers should also give some idea of the technique employed by the artist: for example, the finished and classical style of Reynolds could be contrasted to the more sketch-like, expressive approach of Gainsborough.</p> <p>Contextual discussion would be helpful: how did aristocrats wish to be portrayed? What were portraits for? How did the system of patronage work? Many possible examples, such as: François Boucher, <u>Marquise de Pompadour</u> (1756); Thomas Gainsborough, <u>Woman in Blue</u> (c.1780); Joshua Reynolds, <u>The Ladies Waldegrave</u> (1780–81); Goya’s portraits of the Duchess of Alba; self-portraits by Elisabeth Vigée-le-Brun.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
21	<p>Discuss the main characteristics of any <u>one</u> movement in the nineteenth century, within the genre of portraiture.</p> <p>By 'movement' is intended any of the artistic schools listed in the syllabus: Romanticism, Academic art. Candidates should not be penalised for going beyond this if their examples fall within the period: Expressionism, Neo-Impressionism, etc. Other countries (Spain, Russia, etc.) provide appropriate material for discussion. Equally, photography (from 1830) is perfectly valid even though it is not mentioned in this part of the syllabus.</p> <p>Terms for movements are often fairly loose, and latitude should be given to candidates in their choices of examples. However, some attempt should be made to define the movement under discussion.</p> <p>Examples should ideally show a range of approaches. For example, an answer on Post-Impressionism might compare and contrast portraits by van Gogh, <u>Dr Gachet</u> (1890), Gauguin, <u>Young Breton Woman</u>, (1889) and Cézanne, <u>Man Smoking a Pipe</u> (1890–92), drawing attention to their individual uses of colour and form.</p> <p>The question requires a careful consideration of style and technique, and the theories that inform artistic approaches. These may be helpfully drawn out by reference to previous styles (Realism as a reaction against Romanticism, for example) and influences, such as Japonisme.</p> <p>Valid and relevant points not made above should be rewarded.</p>	20

Question	Answer	Marks
22	<p>Discuss the work of any <u>one</u> portrait artist after 1900.</p> <p>Candidates may discuss any artist active between 1900 and today. The syllabus lists a number of artists, but this is not intended as restrictive.</p> <p>The work may be in any medium – painting, sculpture, photography, video, etc.</p> <p>Answers should concentrate on a careful discussion of a few selected works, describing accurately their content and formal qualities of composition, colour, etc.</p> <p>Credit should be given to thoughtful personal responses, as invited by the phrasing 'what you find most distinctive'; the key term of distinctiveness should inform the answer in some way.</p> <p>To draw out the distinctiveness of the work, it may be helpful to contrast it with other artists of tradition. An answer on Frida Kahlo, for example, may choose to explain the innovative ways in which she used the portrait genre to record personal, and female, experience.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
23	<p>Discuss the different effects achieved by portrait artists through <u>at least two</u> different media.</p> <p>Different media in painting: tempera and fresco in Italy, oil paint in the Netherlands; drawing; range of formats such as the miniature in Britain. To paint media may be added sculpture (the portrait bust) and metalwork (medallions).</p> <p>A key point is the capture of textures and nuances of colour and light through oil, creating a highly realistic ‘presence’: Robert Campin, <u>Portrait of a Fat Man</u> (c.1425).</p> <p>Points should be illustrated through a careful discussion of selected examples. Each should be accurately identified by artist, subject and date, and the medium should be accurately and specifically discussed. Within these parameters, personal response to the effects created in each case is welcome.</p> <p>Reference to contextual details may be useful: for example, the classical model for the portrait bust is a part of the effect of the work; and circumstances of commission may suggest an intended effect (e.g. Holbein’s portrait of the Tudor court).</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
24	<p>Compare and contrast examples of portraits of power.</p> <p>Any examples could be chosen provided they are of those of wealth and status: Kings, bishops, etc.</p> <p>Careful analysis should be made of costume and other symbols of power, including regalia and surroundings.</p> <p>Candidates should engage with what the images are saying to the viewer about the subject, what ideas they are conveying: for example, discussion of an equestrian portrait is likely to mention the classical precedent and the iconography of the strong, active ruler.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
Topic 4: The nude		
25	<p data-bbox="316 315 1262 376">Explain the importance of the classical nude to the Western artistic tradition.</p> <p data-bbox="316 416 1310 546">The question requires candidates to show a knowledge of examples of the classical nude, and to put them in the context of a wider tradition. Both parts of the question need to be addressed to attain higher marks. Important areas include:</p> <ul data-bbox="316 584 1302 1025" style="list-style-type: none"> <li data-bbox="316 584 1302 685">• The male nude figure formulated in classical Greece creates the model for subsequent centuries. Sculptures such as the Apollo Belvedere were held as the epitome of the idealised body for centuries. <li data-bbox="316 723 1257 824">• Equally, the ‘Venus’ figure of Greek classical nudes is the model for later depictions of females in the Renaissance and the neoclassic tradition. <li data-bbox="316 862 1241 922">• Idealisation of youth; the proportions of the body established in the Greek canon and handed down (still operative today). <li data-bbox="316 960 1278 1025">• Classical sculpture establishes the idea that inner moral qualities can be expressed through the body. <p data-bbox="316 1064 1198 1093">Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
26	<p>Discuss some of the ways in which the depiction of the human body in non-Western art differs from the Western tradition.</p> <p>Approaches will depend on the examples chosen, but the following are likely areas for discussion:</p> <ul style="list-style-type: none"> • Outside the West, the canonical proportions established in ancient Greece no longer apply, and figures may be expressively distorted, e.g. for ritualistic use in African art. • Non-Western art is not concerned with expressing the same set of values: Japanese ukiyo-e prints present an unidealised, everyday picture of the body (anticipating later Western approaches). • Attitudes to sexuality may vary widely. Contrast the reserve of much Western art with the graphic depiction of sexual acts in Hindu temples (though these may be compared to images found on Greek vases). • Materials and media may also differ. <p>For the purposes of this question (and generally), there is no need for a dogmatic insistence on ‘the nude’ as being entirely unclothed. Semi-dressed examples are perfectly valid. What matters is a focus on the body: how is it depicted? What is the image or object used for? What ideas and cultural attitudes are expressed through the sight of the human body?</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
27	<p>‘The human body in art reflects religious attitudes.’ Discuss, with reference to Western and/or non-Western art.</p> <p>An answer concentrating on Christian art may focus on ideas such as: sin and shame (in depictions of Adam and Eve, The Last Judgement). Other images use the body as a sight for suffering (images of the Crucifixion and the sufferings of martyrs). Conversely, the body in Christian art may function as an expression of grace and innocence (the Christ Child); or, later, as an embodiment of spiritual heroism (Michelangelo).</p> <p>The body can tell us something about ideas through its place in narrative, the degree to which it has been idealised or exaggerated, the relation set up with the viewer, and through the affective powers of colour, scale and other formal devices.</p> <p>Responses from all religious traditions are equally valid.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
28	<p>How have artists from the nineteenth century onwards been innovative in their depictions of the female body?</p> <p>Examples should be taken from the period identified in the question. ‘Artists’ includes sculptors, photographers, etc., as well as painters.</p> <p>The general expectation is that candidates will discuss the preference for the real, unidealised nude, perhaps presented in a way which deliberately alludes to iconographic tradition (e.g. Manet, <u>Déjeuner sur l’herbe</u> (1863) and <u>Olympia</u> (1863); Degas).</p> <p>Work in the expressive tradition (Schiele, Bacon) have created a visual vocabulary of the female notably distinct from the prevailing tradition.</p> <p>Women artists themselves furnish many possible examples: Frida Kahlo, Dorothea Tanning, Jenny Saville all refresh the artistic representations of the female body in ways which challenge prevailing traditions.</p> <p>Answers should make an attempt to summarise the elements of ‘tradition’ (idealised, passive, etc.) and explain how their chosen works in some way challenge this model.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
29	<p>Discuss <u>two or more</u> ways in which the body has been interpreted through the medium of photography.</p> <p>Candidates need to engage with the key concept of interpretation: a photographic work not only recording a body, but interpreting it, using the resources of the medium.</p> <p>Answers need to be constructed around a few case studies. These should be accurately identified (artist, subject, date / period), and carefully described. Formal matters such as composition and lighting should be discussed, when these inform the subject of interpretation. Illustrative examples:</p> <ul style="list-style-type: none"> • Robert Mapplethorpe, <u>Arnold Schwarzenegger</u> (1976). The text from the Tate website is an exemplar of close description, followed by interpretive commentary: see http://www.tate.org.uk/art/artworks/mapplethorpe-arnold-schwarzenegger-ar00213. Candidates should be following this association of careful observation with some explanation of how the choice and disposition of elements in a work create a frame of reference within which the meanings of the subject can be explored: ‘By positioning the bodybuilder within a studio setting next to a large curtain, Mapplethorpe makes reference, possibly ironically, to the nineteenth-century Western artistic tradition of representing the nude. In this tradition, the idealised male or female body was depicted either partially clothed or naked, often with drapery similar to that of the curtain in Mapplethorpe’s photograph. As the critic Allen Ellenzweig writes: ‘[Schwarzenegger is posed] beside a fully curved drapery typical of decorative backdrops in the nude and still-life studies of the previous century.’ (Ellenzweig 1992, p.138) • Tom Bianchi, <u>Fire Island Pines Polaroids 1975–1983</u> records gay culture in California. It is important to the pictures’ authenticity that (in contrast to Mapplethorpe) they are unposed, and taken quickly on Polaroid. They nevertheless show attention to composition, lighting and depth. Here the body may be said to be interpreted as a rebuttal of conventional values, a site for personal liberation. Taken on the eve of the AIDS crisis, Bianchi’s photographs now have a patina of nostalgia, and stand as a record of a previous age, embedded in the story of the assertion of gay rights in America and accompanying stances on censorship. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
30	<p>Compare and contrast <u>at least two</u> depictions of the nude body made since 1900.</p> <p>Examples chosen may be in any media: painting, photography, film, etc.</p> <p>Discussion should include close description of the work / image, drawing attention to such matters as the exploitation of the medium, and formal properties of light, composition, colour, etc.</p> <p>Some consideration needs to be given to the possibilities of interpretation raised by the selected images.</p> <p>Contextual reference to biography and sociocultural matters may be helpful.</p> <p>Personal response is welcome, when anchored in detailed attention to the work itself.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
31	<p>Discuss <u>three</u> examples of the nude which suggest different attitudes to female beauty.</p> <p>Candidates may draw on examples from any period (though should beware of duplicating material used elsewhere in the paper): for example, a classical Venus figure such as the Venus de Milo may be compared to a Renaissance painting (e.g. Giorgione, <u>Venus Sleeping</u> (1509); Titian, <u>Venus of Urbino</u> (c.1538)) with some comment on beauty as embodied in proportions, texture, passive pose, etc. These could be contrasted with a later work by Gauguin, Modigliani, Picasso, etc., in which a different conception of beauty may be in operation. Images of ‘Venus Pudica’ may be contrasted with the fleshly images of Rubens or the more frankly erotic work of Boucher (e.g. Boucher, <u>The Blond Odalisque</u> (1752)).</p> <p>Physical beauty and ideals of female nature and character are, of course, closely linked. Candidates may wish to explore this theme, using where relevant theoretical ideas such as the male gaze.</p> <p>Candidates may discuss works by women which challenge the male-dominated discourse of female beauty.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
32	<p>Why do you think the nude has continued to be an important subject in art from ancient times until today?</p> <p>Candidates should suggest reasons for the importance and longevity of the nude as a subject in art, illustrating points with reference to specific images. Approaches may include:</p> <ul style="list-style-type: none"> • The nude as a central part of the artistic canon from classical times, providing models for artists to follow or react to in some way. For example, Renaissance images of Venus reclining are referenced in Modigliani, <u>Nude Woman Sleeping</u> (1917) and many other images. • The nude in Western art represents an intersection of classical and Christian traditions, the one broadly elevating it as an ideal and the other broadly viewing it as something shameful: these currents continue to be played out, and are hence expressed and explored through the visual arts. Lucian Freud, <u>Naked Portrait</u> (1972–73) is an example of a realist mode which brings into question these received attitudes. • The nude remains an important subject for the visual exploration of several modern preoccupations: feminism, the unconscious, etc. Issues of ‘active and passive’ and ‘naked and nude’ are live topics in the production and analysis of media images. • The nude body remains an irresistible challenge to the skills of figurative artists. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
Topic 5: Still life		
33	<p>Discuss <u>at least two</u> works which illustrate the development of the still life genre in the period c.1560–1650.</p> <p>Since the syllabus begins in the late sixteenth century, knowledge of classical and medieval precedents for the genre cannot reasonably be expected. However, some familiarity with the immediate background to the efflorescence of the seventeenth century would form any normal study of the topic.</p> <p>Immediate origins: realistic domestic interiors of north European painting in the fifteenth century (Robert Campin, Jan van Eyck); floral decorative borders in manuscripts and Books of Hours; market, shop and kitchen scenes (Pieter Aertsen, Joachim Beuckelaer).</p> <p>‘Origins’ may also be interpreted as social context: the rise of scientific study of plants and wildlife; the interests of the bourgeois collector in precious objects; under the ban on religious images, transposition of artistic effort to secular subjects.</p> <p>Development of sub-genres: flower paintings (often with fruit and shells); the ostentatious still life (‘pronkstilleven’); banquet and breakfast pieces.</p> <p>The importance of the ‘vanitas’ still life as a genre in the early seventeenth century.</p> <p>Answers cannot be comprehensive; a selection of pieces discussed with regard to their place in a wider tradition is what is looked for here.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
34	<p>Discuss the work in the still life genre of <u>at least one</u> Spanish painter.</p> <p>It is open to candidates to write a monographic study of one painter, or to write on more.</p> <p>A selection of possible artists for discussion is given in the syllabus: Velázquez, Cotán, Zurbarán and Goya would all be valid choices.</p> <p>Since the question does not specify date, choices of artist from later periods (Picasso, Gris) are valid.</p> <p>Answers should consider pictorial elements such as colour, light and form. The ‘achievement’ may be considered on aesthetic grounds – the impact created by particular works – and/or with reference to a larger tradition.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
35	<p>How was French still life painting influenced by the attitudes of the Academy?</p> <p>Candidates may discuss the hierarchy of genres decided upon by the Academy (founded in 1648). Genre was decided by subject matter, the highest being History painting, with its elevated scenes drawn from history, mythology and the Bible. Landscape and portraits were regarded as lower for their absence of people, still life lowest of all for its inanimate subject matter, which, it was felt, could be reproduced as an act of artisanal copying, without inspiration.</p> <p>Academic attitudes challenged artists to develop skills which gave their depiction of inanimate subjects drama and weight: Chardin, for example. His approach was in part a reflection of the collecting habits influenced by the dogmas of the Academy: his frequent use of overdoors and firescreens can be explained by the fact that there was little demand for easel paintings, which were often replaced by mirrors.</p> <p>The list of artists in the syllabus is not to be regarded as restrictive. Other significant names include Jean-Baptiste Oudry and Anne Vallayer-Costa. The latter is an example of an artist challenging academic convention simply through the development of outstanding technical abilities.</p> <p>As the influence of the Academy diminished, so painters liberated themselves from its conventions through expressive use of colour and experiments with form and space: Manet, Courbet, Delacroix, etc.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
36	<p>Explain the importance of the Cubists to the still life genre.</p> <p>Answers should demonstrate a close knowledge of a selection of Cubist works, and relate them to a wider history of the genre.</p> <p>Relevant topics include: use of simultaneous multiple viewpoints; restricted palette; the employment of different levels of reality; use of new media such as collage; motifs taken to the point of abstraction, simplified to elements and basic geometrical forms. Cubist still life opens up a new means of representing the complexity of the act of seeing, delivering a feeling of the elusive, multiple and complex nature of reality.</p> <p>At the same time, an adherence to inherited iconography: fruit, manmade objects, musical instruments, books; allusions to the 'vanitas' tradition.</p> <p>Relevant artists: Pablo Picasso, Georges Braque, Juan Gris, Fernand Léger.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
37	<p data-bbox="316 248 1254 313">Discuss the relationship between still life and real life in the period since 1950.</p> <p data-bbox="316 349 1281 414">The question draws on the name of the topic, and it is expected that candidates will broadly follow the parameters as laid down in the syllabus:</p> <ul data-bbox="316 454 1286 1131" style="list-style-type: none"> <li data-bbox="316 454 1286 622">• The adoption of real objects, following Duchamp’s readymades, implicitly bestowing on actual everyday objects the status of art. Mass produced objects recreated in hyper-realist fashion: Jeff Koons, <u>Baccarat Crystal Set</u> (1986). Installations, e.g. Tracy Enim, <u>My Bed</u> (1999). <li data-bbox="316 658 1286 757">• Pop Art and the adoption of everyday objects as the subject of art, suggesting a commentary on the commodification of objects through commercial branding: Andy Warhol, <u>Brillo Boxes</u> (1964). <li data-bbox="316 792 1286 857">• The use of industrial materials in minimalist works: Carl Andre, <u>Equivalent VIII</u> (1966). <li data-bbox="316 893 1286 958">• Real and mundane objects made strange in Surrealist art and its followers, e.g. Claes Oldenburg, <u>Clothespin</u> (1976). <li data-bbox="316 994 1286 1131">• Candidates should focus on the meanings created by the interplay of real objects and art, whether the objects are treated as subject matter or the materials for works in their own right. A strict adherence to the rather arbitrary dates of the syllabus should not be insisted upon. <p data-bbox="316 1167 1201 1196">Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
38	<p>How do you account for the popularity of still life as a subject in Western art?</p> <p>To be convincing, answers will need to draw on examples from different periods. The following areas may be explored; they are not intended to be restrictive:</p> <ul style="list-style-type: none"> • Still Life functions as a direct means of representation of, and comment on, a social system – from images of plenitude, with encoded Protestant moral codes, in the Dutch republic to the imagery of commercialisation in twentieth century Pop Art. • Still Life speaks directly to the senses, evoking taste, smell and even sound with the presence of musical instruments. • From ancient times to the present, viewers have delighted in illusionism. This is something Still Life has supplied from the <i>trompe l'oeil</i> of the seventeenth century to hyper-realist art in modern times. • Still Life is anchored both in the classical (with its origins in ancient <i>xenia</i>) and the Christian traditions, making it a natural point of reference for Western currents of thought. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
39	<p>Compare and contrast the approaches to still life taken by <u>at least two</u> artists.</p> <p>Answers may use examples from any artists in any medium. They should present a comparative discussion, describing works in detail and considering use of material, the artistic ideas behind the work and its impact on the viewer.</p> <p>Some reference to contextual issues and events may help elucidate the chosen works.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
40	<p>Discuss the effects artists have achieved through the realistic depiction of objects in the still life genre.</p> <p>Candidates may discuss the astonishing detail and precision of Dutch and Spanish still lifes from the seventeenth century (and elsewhere – Caravaggio’s <u>Basket of Fruit</u> (c.1599) may be mentioned here as a foundational work). Scrupulous attention to the textures of natural and manmade objects continues across periods: Chardin, Goya, etc.</p> <p>The realistic representation might be said to question the values of the objects it portrays. Stability, mortality and wealth are all illusions: the ‘vanitas’ tradition contains a reminder of the ephemeral nature of luxury goods; later movements such as Pop Art may be seen within this tradition, both celebrating a subject and at the same time drawing attention to the shallowness of materialism.</p> <p>Candidates may also discuss the pleasures offered to the viewer by the skilful depiction of surfaces: drawing our attention to textures, the passage of light and shade, appealing to our sensuous imagination.</p> <p>Realism directed towards mundane objects draws our attention to things normally overlooked.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20