

# ART HISTORY

## in schools

### Assessment CPD 17 March 2021

For ease and concision, only one sample of each question type (A and B in Themes, C and D in Periods) per Theme and Period is provided in this pack. In some instances, we received several responses for the same question type. Thank you for your submissions, even if these were not included here.

**With two clearly indicated exceptions, all the responses in this pack were not written or assessed in marked examinations. The work included in this pack comes from a number of different teachers based in different institutions. None of it was provided by Edexcel.**

As you read through each response, you may wish to consider:

- In which level of the mark scheme you would place it (a table is provided after each response for ease).
- How effectively/clearly the response is structured.
- Whether or not critical texts have been well integrated in the synoptic responses (Themes B, Periods D).

We will discuss effective structure (introductions, logical arrangement of arguments, conclusions) and the best use of critical text quotes. Please make a note of examples which you find achieve these features especially successfully for discussion.

## NATURE (a) 12 marks

**Compare and contrast two examples that deal with animals.**

In this essay I will compare and contrast Giambolna's, *Turkey*, 1567 and Henri Rosseau's *Tiger in a Tropical Storm, (Surprised)*, 1891. Both pieces are depictions of animals however the one main difference to note is that one is a bronze sculptural piece of a domesticated animal, a Turkey and the other is a oil on canvas painting of an imagined Jungle scene, depicting a Tiger.

Certainly the differences between the two depictions of animals outweigh the similarities, nevertheless there are few. Both pieces visualize exotic animals, this chosen subject matter was part of the academic tradition, Giambolna's *Turkey* appealed to the mannerist taste due to the curiously beautiful features of this bird. The sculpture was commissioned for the villa Castello and was to perch amongst a series of sculptural bird's on the volcanic rocks that formed a grotto. The turkey was a novel animal introduced to Europe by the American's and therefore was seen as quite a fascinating creature with exotic feathers and peculiar face. Similarly to the *Surprised* painting both pieces depict subject matter from colonized origins, and therefore appealed to the European countries as they were considered highly exotic.

Giambolna's bronze sculpture aspires to be an accurate replication of this bizarre bird breed, he captures through his use of moulding wax the fluffy and fragile feathers that perk upwards. The bird is life size and highly naturalistic alluding to the fact that the artist is showing the artist understanding of the birds anatomy and demonstrating his education and training as an artist. Whereas the imagined piece by Henri Rosseau seeks to place an emphasis on his chosen colour palette. The artist uses vibrant hues to depict the scenery, with a flash of orange and black of the tigers hornched figure as he prepares either to pounce with fright due to the surprising crash of the thunder or pounce on to his pray that lies beyond the canvas. Additionally the artist shows his understanding of complimentary colours in this piece between the burgundy red exotic plant and the green of the reeds. Another aspect that should be taken into consideration about this two-dimensional piece is that it was completed by a primitive artist, who lacked proper training unlike Giambolna.

**In what level would you place this answer?**

Level	Marks	Key descriptors
Level 4	10-12 marks	Excellent, perceptive, in depth
Level 3	7-9 marks	Good, coherent, secure
Level 2	4-6 marks	Adequate, competent
Level 1	1-3 marks	Basic, limited

## IDENTITIES (a) 12 marks

**Explore how ethnic identity is represented in two 2D/3D works. One of your examples must be pre-1850 and one post-1850.**

Hoare, *Portrait of Diallo*, London, was the earliest known portrait of a named African and Muslim subject presented as individual and equal. The painting depicts Job Ben Soloman, an educated and deeply pious man from Senegal who was sold into slavery. The subject himself, Diallo, requested to be accurately depicted in his Senegalese attire in order to convey his ethnic identity. A Qur'an, which Diallo wrote himself, is hung upon his chest, resembling his devotion to Islam. A differentiation of textures is enabled through the medium of oil-paint, which results in a more accurate depiction of Diallo's ethnic identity through the textures of his clothing and afro-textured hair. At the time, Hoare was a well-respected society portraitist. His use of academic style and naturalism elevates Diallo's status as a black man, placing him within the conventions of polite British portraiture. Arguably, the most important aspect of this painting resides within its composition. Hoare's selection of a pyramidal composition leads the viewer towards Diallo's eyes and his gentle gaze, emphasising his humanity and individuality. Formulated through the bright red of the Qur'an, which same colour is repeated at the top of his turban, contrasts with the white of his clothing, ultimately, framing Diallo's tranquil expression. Therefore, this portrait successfully presents Diallo as a respectable figure, who retains his native dress while openly displaying his faith to Islamic – both representing his ethnic identity accurately. Furthermore, this portrait contests 18<sup>th</sup> century prejudices against black people as criminal, morally illiterate and savage, as presented Orientalist works of art and literature. As a result, this painting was used as abolitionist propaganda because it portrayed those from the 'Orient' as dignified with desirable qualities. Despite Diallo being bought out of slavery, ironically, he became a slave-owner himself, reflecting the complicated relationship between ethnicity and slavery. Overall, the portrait contests the 18<sup>th</sup> century misrepresentations of black people by presenting Diallo with desirable qualities resulting in this painting being used as abolitionist propaganda.

Rodney, *Self Portrait, Black Man, Public Enemy*, London, is a collection of found images that challenges the stereotypes of young black men as a 'public enemy'. The three images (top centre, left, centre) are all from a medical textbook on sickle-cell anaemia attempting to pinpoint the physical symptoms of this disease, such as the protrusion of the upper-lip and recession of the chin – which Rodney shared. Sourced from the Sunday Times colour supplement, the centre image shows a young boy seemingly handcuffed and head bowed, referring to the media portrayal of young black men as 'icons of danger'. Censor bars are used to protect the identity of the subjects, pushing a strong emphasis on contemporary culture's negation of young black men as individuals. Finally, the bottom 'identikit' image is of a police photo-fit depicting a thin, ill and long-haired, bearing similarity to a black Christ. The use of photographs lit from behind may link to Rodney's hospital experiences, relating to the X-ray scans, DNA sequencing and photographs all taken for the medical research for his illness. The 1980s saw the Black Arts Movement, an artistic movement conveying the notion of dealing with what it means to be Black and British, artistically progressing and overall, it paved the way for the next generation. All five lightboxes share the colour blue in common, which is stereotypically associated with masculinity. However, the Egyptian 'T' shaped cross formation has immediate connotations of the religious theme of redemption and martyrdom. Rodney's choice of materials relates specifically to, firstly, his experience in hospital trying to tackle his problem of sickle-cell anaemia. Therefore, by using images from

the textbook centred around this disease, he breaks down the black stigmatisation and negative labelling. Moreover, Rodney's work attempts to reveal society's tendency to represent young black men as a collective entity of criminalisation - 'rapists, robbers or mugger'. Lastly, the title of piece itself references the hip hop band 'Public Enemy', who in the same year released their no.1 hit 'Fight the Power'. Overall, Rodney's portrait reflects the wider social and political context of 1990s. The constant media portrayal of young black men as criminals is challenged by Rodney by protecting the subjects identity through censorship.

**In what level would you place this answer?**

	<b>Level</b>	<b>Marks</b>	<b>Key descriptors</b>
	Level 4	10-12 marks	Excellent, perceptive, in depth
	Level 3	7-9 marks	Good, coherent, secure
	Level 2	4-6 marks	Adequate, competent
	Level 1	1-3 marks	Basic, limited



## WAR (a) 12 marks

**Explore the representation of two war leaders, one from before 1850 and one from after 1850.**

Canova's *Napoleon as Mars the Peacemaker*, produced between 1803 to 1806, harnesses the authority of Classical sculpture to present Napoleon Bonaparte as a powerful ruler. In this mixed-genre sculpture, Napoleon, the French military leader and emperor, is associated with the god of war here, Mars, as he was the force that drove wars whilst wanting to achieve a peaceful and stable outcome. Napoleon had conquered much of Europe in the early 19th century with France fighting a series of major conflicts. Canova, who was the most famous sculptor of the Neoclassical era, decided to present Napoleon in this way based on his influence of the recent peace treaties of Luneville between France and Austria in 1801 and the treaties of Amiens which briefly stopped the war with Britain in 1802. When the portrait was commissioned in 1802 Napoleon was keen to be presented as a symbol of political and military achievement after Canova had produced a bust portrait of Napoleon that same year. The result of the sculpture showed some significant changes in the emperor's physical appearance seeming like an unrealistic representation of the leader. Napoleon is highly idealised in his height of 345cm with Napoleon himself being as tall as 165cm. Additionally, the sculpture is carved from marble, a translucent material that approximates skin, with such anatomical accuracy presenting Napoleon with great musculature that is exposed by his nudity. His nudity makes him appear god-like, elevating him to the status of the divine. This references the Classical tradition of the nude, whilst the portrait face with its recognisable likeness recalls that of a Roman emperor. The nudity was something Canova insisted on by linking Napoleon to a figure of antiquity whilst distancing him from a war-torn reality and into a more abstract ideal, depoliticising the sculpture. Although the Italians had grown used to public figures being presented in such a way, the French were not so familiar with rulers being seen in a mythological fashion. As well as this, the French Revolution had led the people to develop a disliking towards authoritative political art, especially portraits. In order to avoid a negative response and mockery from the public, the emperor ordered for the portrait to be hidden in storage in April of 1811 based on these unrealistic alterations to his appearance. In a letter sent to Canova it was said that, 'the forms of it are too athletic...you may be a bit mistaken about the character that eminently distinguishes him.'

Similarly, Italian artist Maurizio Cattelan presented a famous public figure through the juxtaposition of innocence and the nature of evil. From behind, the wax sculpture *Him*, produced in 2001, appears to be a small schoolboy in silent prayer. He is dressed in grey schoolboy attire, wears scuffed boots with his hair neatly combed back. Cattelan is often characterised as the 'court jester' of the art world. In the 1990s, the artist had started to produce hyper-realistic figure sculptures often engaging public or historical figures. When standing directly in front of the schoolboy, the viewer experiences a strong element of surprise encountering the face of Adolf Hitler, the German politician and leader of the Nazi Party, the force that drove terrible/tragic historic acts like the Holocaust where innocent Jews were starved and murdered. By having the figure positioned in prayer, the viewer reflects upon the origins of evil and questions whether Hitler was ever innocent and if he could possibly be forgiven for his sin and destruction. We are forced through the small scale of the sculpture into having a dominant relationship with Hitler, who nonetheless remains a stern and forceful presence through his upwards gaze. In 2012, the sculpture aroused controversy when it was installed in the former Warsaw Ghetto where about 300 thousand Jews who lived there either died from hunger, disease or sent to concentration camps. Another location

was the Blenheim Palace where the sculpture was placed in a chapel creating a troubling juxtaposition of someone capable of such destruction with religion. Cattelan refuses the title of 'provocateur' but instead described himself as a realist exploring the desensitised world in works such as this which try to make the viewer pay attention to our reality.

**In what level would you place this answer?**

	<b>Level</b>	<b>Marks</b>	<b>Key descriptors</b>
	Level 4	10-12 marks	Excellent, perceptive, in depth
	Level 3	7-9 marks	Good, coherent, secure
	Level 2	4-6 marks	Adequate, competent
	Level 1	1-3 marks	Basic, limited

## NATURE (b) 25 marks

**An artist needs to experience nature at first hand in order to represent it successfully. HFDYA?**

In this essay I will analyse whether an artist needs to have a first hand experience with nature in order to convey successfully either the sensation of it or its relationship with man. I will be using William Turner's, *Rain, Steam and Speed*, 1844, as well as his *Bridgewater Sea Piece*, 1801 and Paul Nash's, *We are making a New World*, 1918, to support my arguments.

Firstly William Turner's, *Rain, Steam and Speed*, 1844 is an oil on canvas piece that captures the utter sensation of travelling at high speed, 40 miles per hour in an industrial, man made steam engine that races through a serene and peaceful landscape. Much of the painting is unclear and blurred and was referred to as "Soap Suds" by critics, however through his unique way of applying the oil onto the canvas with palette knives, creating a very impasto surface, he is able to successfully illustrate this sense of insane movement and the feeling and experience of travelling in an open carriage of the train. The only sharply depicted section of this piece is the chimney of the train that hurtles towards the viewer and its blazing white hot boiler fully fired, one can only imagine the raging noise of this steam engine and it charges down the tracks of the bridge. This fireclass steam train a symbol of new industrialisation, the development in technology that hugely contrasts with nature. - ploughed - development of man's knowledge over time that they are able to create such advanced inventions. According to a testimony of woman he happened to be in this very train, sitting opposite her was the artist Turner who had stuck his head out of the window during a downpour and kept it there for nearly nine minutes, he then withdrew it streaming with water, and shut his eyes for a quarter and a half more. This is truly visible in his expressive art work as through the immediate and impasto brush strokes and technique of blurring, the artist certainly captures a sensation of nature.

Turner's *Bridgewater Sea Piece*, 1801, is an additional oil on canvas painting that shows the struggle and conflict between man and nature and the earth's overpowering force inflicted on man. This turbulent sea scape captures a scene of the Dutch boats, being tossed and colliding on the choppy waters. The dark ominous sky and the jagged, white frothy peaks of the waves allude to the unpredictable character of nature, this is the battle between the earth's elements and man. The billowing sails reference to the idea of the attempt to tame the wild sea, however the forceful waves seem to control the men on their boat instead, as it draws two sailing boats close in range, which can only mean collision. Turner certainly drew influence from William de Valde, *Ships on a Stormy Sea*, 1672. Although it has been said that Turner strapped himself to the mast of a ship that sailed through a storm, rocking on the choppy waves. Through the art of method painting an artist is able to successfully portray the feelings and sensations of what the experience was like, translating it into a two-dimensional piece for the viewer, so that they can take part on this voyage too. Turner certainly captured this feeling of being tossed and engulfed by colossal waves and the overall the never ending strength of mother nature in comparison with man.

An additional piece, that through a first hand experience is able to show the conflict and destructive power of man is *We are making a new world*, 1918 by the war artist Paul Nash. Nash was sent to record scenes from the battlefield during the first world war. His aim was to be "a messenger who will bring back word from the men who are fighting to those who want the war to go on for ever." The landscape painting of a battlefield, shows the dreadful

aftermath and impact after a vicious attack. Mother Nature lies fruitless, decaying, torn. Mounds of earth, craters and dropping dead trees. Through the artist's first hand experience, he is able to successfully illustrate man's destructive force over nature and the way in which carelessly we leave the earth robbed of its beauty.

To conclude an artist should have a first hand experience with nature in order to successfully represent it, as only through the ability to live the reality of a dramatic encounter with nature is one truly able to either convey its force and sensation, like Turner's pieces or the impact of man over it, like Paul Nash's landscape.

An exception to this could be *The Surprise* Rousseau, who through fake plants and greenery he is able to depict a dream world and certain aspect of nature without experiencing it at first hand.

**In what level would you place this answer?**

	Level	Marks	Key descriptors
	Level 5	21-25	Excellent, perceptive, in depth
	Level 4	16-20	Good, secure, coherent
	Level 3	11-15	Competent, appropriate
	Level 2	6-10	Partially adequate, uneven
	Level 1	1-5	Basic, limited

## IDENTITIES (b) 25 marks

**All depictions of women are concerned with gender identity. HFDYA?**

Depictions of women may concern their gender identity, but as with every person, gender is not the only facet that one's identity may be made up of. For example, Quin's 'Alison Lapper Pregnant' (London) depicts gender by representing a pregnant woman, however, her broader identity is also concerned through the obvious depiction of her disability. Similarly, David's 'Oath of the Horatii' (Paris) focuses on gender through the reinforcement of Age of Enlightenment ideas that women were only capable of the personal and familial, while also reflecting the value placed on rationality that was present in a society moving away from Rococo Frivolity. Finally, Canova's idealised depiction of 'Paolina Borghese as Venus Victorious' (Rome) exaggerates her femininity, but also tells us about her character, high social status and propagandic aims, as well as a renewed interest in neoclassicism.

'Alison Lapper Pregnant' is a sculpture by Mark Quin that depicts the disabled female hand and foot artist, Alison Lapper, while she was pregnant. It is an incredibly large sculpture, weighing 13 tonnes in glorification of the female body on a grand scale. This sort of celebration is usually reserved for male, military statues such as those surrounding Quin's work on the Fourth Plinth in Trafalgar Square. The feminine subject of the sculpture is made more pronounced by its clear contrast with the triumphant, male statuary around it which only depicts men such as Admiral Horatio Nelson. The use of marble associates Lapper with the idealised feminine depictions of classical sculpture, and its translucent quality replicates the softness of human skin, further suggesting a sense of femininity because of softness being a traditionally feminine trait. The subject matter, materials used and original setting in which this sculpture was placed all emphasise the centrality of gender to this work. However, as part of a series called 'The Complete Marbles', this piece was partly inspired by the Elgin Marbles and publicised intentionally 'incomplete bodies'. This conscious choice to depict disability, instead of looking at it as something negative and unfinished (As with the lost parts of the Elgin Marbles) promotes the idea that this sculpture also concerns disability to a large extent. While on display as part of the Fourth Plinth Project which was commissioned by the mayor of London, it was very close to Nelson who only has one arm. This proports an effort to increase public representation of disability in a very central area of the country's capital, an idea enhanced by its presence in an inflatable form at the 2012 Paralympic opening ceremony. Using Baxandall's 'period eye', to look at the sculpture within its context, its Paralympic publicity makes it clear that the work's focus is on disability. Quin's unconventional subject matter demonstrates a clear YBA affiliation with a group of artists who wished to challenge conceptions of high art by incorporating it with 'low art'; this is done clearly here through the representation of a disabled woman using marble, a very traditional medium. On balance, this work is clearly concerned with gender identity, but it also focuses on Alison Lapper's disability, seeking to show that the two are not mutually exclusive. In this sense, it is essential to understand both elements when appreciating Quin's work, as they both are part of her identity.

The 'Oath of the Horatii' depicts a scene from Roman legend about a dispute between Rome and Alba Longa. The men in the foreground raise their arms, taking an oath to defend their city while the women in the background suffer as a result of this dispute. The women's portrayal is clearly influenced by the rococo style, while the muscled, athletic figures of the men are more neoclassical. The women are soft, curvilinear and there is a muted use of pastel colour seen in their clothing. This style is associated with frivolity, femininity and a lack of

moral seriousness, placing a negative emphasis on the entire female gender within a context that did not revere women. Their femininity is made especially clear through their contrast with the men; soft, curvilinear and flowing female poses are offset by the tense geometric forms of the men. These rococo curves are echoed by Roman arches above, while the men's delineated rigidity is mirrored in the sturdiness of the columns behind. These columns are Doric, an order associated with masculinity. Therefore, having the curved, feminine arches relying on the strong, masculine columns demonstrates the dependence of women on men. Rousseau argued that women can never be true citizens of the state as they cannot consider civic responsibility and are instead only able to focus on the personal and familial. David's painting reflects this because while all members of the family will suffer due to the interlinked familial and marital status of the Horatii and Curiatii, only the men have risen to the challenge, accepting their responsibility to the state, while the women seem distraught, inutile and immobile. In particular the subject matter, artistic style and features of the work demonstrate a vehement concern with the gender of the different people portrayed, who are attributed with clearly contrasting qualities. However, the painting also reflects the moral climate of period as it is a history painting, of a scene first recounted by Livy; the production of this sort of painting marked a move away from Rococo frivolity towards the classical severity of the Age of Enlightenment. It was also painted 5 years prior to the French Revolution in 1789, reflecting the political tensions of the period that led up to such a momentous conflict. Overall, this painting's depiction of women is concerned with gender identity to a large extent. The women are portrayed in binary opposition to the men as their presented qualities are not praised like those of the men. While the painting does allude to wider historical context, it does this by informing the viewer about popular thought about gender, showing us what the gender roles of the time were, and how masculine qualities were valued, and feminine ones were not.

'Paolina Borghese as Venus Victorious' is a semi-nude life size portrait of Napoleon's sister as Venus Victorious. Her gender is concerned in some ways through the erotic nature of the sculpture; for example, she touches the nape of her neck with her right hand seductively, while her head is slightly raised, suggesting that she has just noticed somebody or something. Shearer West argues that there is an 'imaginative tendency in portraits of women', and this statement applies here as we imagine the scene which may be about to unfold as naked Paolina is interrupted. This sensuality is exaggerated through the translucent texture of the marble, which replicates the soft quality of human flesh. The wax polish on the sculpture also creates a smooth finish. The sculpture was originally meant to be viewed by candlelight in darkness, which would have given it an extremely tactile quality and evoked an extremely intimate experience for the viewer. This is because of the ambient light's interaction with the marble, made even more intense by the gleam of the polish to create a sexually charged atmosphere. Marble also allows for the technique of undercutting, which was used to create the folds in the drapery outlining her body, bringing our attention to her feminine, curvaceous figure. In particular, the material of this work creates an importance attached to the sitter's gender, enhancing the already sexual and feminine subject matter. During the period of its creation, there was a renewed interest in the classical past due to archaeological discoveries in Pompeii and Herculaneum. This interest is reflected clearly in the sculpture by Paolina's portrayal as Venus, the classical Goddess of love and beauty; she is identifiable as Venus because of the apple of discord which she holds in her left hand, referencing the Trojan War which is a typically classical subject matter. Other elements such as her Psyche's Knot hairstyle and idealised form also show Canova's classical influence. The use of marble also has classical connotations, as well as associating Paolina with nobility, wealth and high status. A social mobility/self-interest is obvious when viewing this sculpture, especially because Paolina herself had a reputation for enjoying controversy and publicity, as well as being

promiscuous. Canova had originally planned to depict her as Diana (a chaste goddess), but instead created her as Venus after Paolina's insistence. This choice shows her concern for her own self-image, as well as a vain character. Being depicted as Venus also alluded to the imperial aims of her family, whom this sculpture would have been pleasing to; Venus had been the mother of Aeneas who founded Rome, and so Napoleon (her brother) wanted to reinforce the legitimacy of this link to justify his claim to the Italian throne. Paolina's portrait is clearly not just focused on her gender, but also reflects her own and her families interests, as well as the artistic tendencies of the early 19th century. All in all, the physical aspects of her gender are used to achieve her personal and political aims. In this way, the sculpture is largely concerned with Paolina's gender, as it is sexualised and idealised as the sole focus of the work.

In conclusion, I agree to a large extent that 'all depictions of women are concerned with gender identity'. This is because 'Alison Lapper Pregnant', 'The Oath of the Horatii' and 'Paolina Borghese as Venus Victorious' all express traditionally feminine qualities such as fertility, emotion and curvaceousness. However, they all do have other focal points and do not only tell us about gender, for example, David focuses primarily on men in his painting, while Quin makes it clear that Lapper's disability is also an important feature of his sculpture. Overall, every depiction of a person concerns their gender, because that is a prominent part of one's entire identity. Therefore, all depictions of women do concern their gender identity; but that is not to say that only gender identity is concerned when a woman is portrayed.

**In what level would you place this answer?**

	Level	Marks	Key descriptors
	Level 5	21-25	Excellent, perceptive, in depth
	Level 4	16-20	Good, secure, coherent
	Level 3	11-15	Competent, appropriate
	Level 2	6-10	Partially adequate, uneven
	Level 1	1-5	Basic, limited

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FORENAME: [REDACTED]  
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CANDIDATE NUMBER: [REDACTED]  
SUBJECT TITLE: History of Art  
PAPER REFERENCE: 9HT0/01  
SIGNATURE: [REDACTED]

## WAR (b) 25 marks

This response was taken  
from a marked 2019 exam

"The historical + social context in which a work of art depicting war was produced is <sup>the</sup> key to understanding its meaning."

How far do you agree with this statement?

To support your answer you must refer to:-

- named works of art
- your specified artist(s)
- your critical text(s)

6b)

The meaning of art depicting war has developed, with a change in the middle of the 19<sup>th</sup> century from presenting heroic depictions of war figures to the focus on the victim, landscape and aftermath. The historical and social context in which art depicting war is produced was key before the 19<sup>th</sup> Century, however, now artists seek an emotional connection with the viewer. Susan Sontag's idea that we are 'voyeurs' of war, if we haven't experienced it, is certainly true. Therefore,



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this essay will argue that due to the developing attitudes to war, art has progressed so that social and historical context is not needed, only an emotional connectino with the work.

On one hand, Flaxman's, Monument to Vice-Admiral Lord Horatio Nelson, 1806, is an exmple of hsitorical and social context being key to the understanding of war art. The British Government comissioned a series of works celebrating war heroes in a 'valdeictory representation' (Pulitzer Prize winning journalist, Alissa J. Rubin). Flaxman's monument was one of these that celebrated the historic and national hero of Nelson. The historical context can be seen in the cylndircal plinth, displaying a rotund frieze depicitng allegorical water God's of the North Sea, Nile and Mediterranean, denoting Nelson's victories in Copehagen, Nile, and Trafalgar. Therefore, his historical context is important in understanding why he is such a celebrated figure. Socially his importance cane be seen in his gentlemanly clothes, decorated with honours. The sea cadet child looking up at Nelson, helped by the allegorical Britannia highlights Nelson's social importance by making him a national figure. Similary, the lion denotes the British Royal crest and the his left hand resting on the anchor and coil of rope shows his Royal Naval occupation. Nelson's right arm can only be undertsood in a historical context as it was blown off 1799, and thus demonstrats the key of hsitorical knowledge. Similarly, one might questin his placement in St Paul's catherdral if there was no understanding of his heroic status. Therefore, historical and social context can be seen as key to understanding this pre-1850 work of art.

Francisco de Goya's, 2<sup>nd</sup> and 3<sup>rd</sup> of May are an exmple of the transistion between social and historical to the emotional understanding. Painted in 1820, they were censored and not shown till after 1850 and, thus, highlightinh it as having an emotional effect of fear and anger by the Bourbon institution. The 2<sup>nd</sup> of May depcits the puerta del sol, where the Spanish rose up in Madrid and killed Napoleonic soldiers, where the General Malarauz saud 'French blood has flowed, it cries for revenge'. The crowded scene and fearful faces evoke emotios which do not need historical or social context. Similary the backgorund is obscured so we are rooted in the action and not the signiifcance of location. Goya is depicting what Rubin would call the 'unsparing eye of the artist', he depicts the horro so that voyeurs can understand the emtions without having social or hisotrical context. However, the titles suggest a time period which suggests an understnding of some of the histroy is needed. The 3<sup>rd</sup> of May is more so a depcition of emotion in war and is famed for it's terrified figures juxtaposed with the mechanistic soldiers. It is supposedly located on Principio Hill and the fact that Goya did no specify shows that context was not needed. The central figure illuminated by a lantern in a sacrificial, christ-like pose demonstrates the martyrdom of humans. The vivid red blood stain in the centre foreground is an emotiaonl trigger of fear, that needs no context just the colour. Therefore, Goya can be understood with or without historical or social meaning, the imagery is enough to understand the pain of human suffering.

Iri and Toshi Maruki's, Hell #2, 1945 is a depiction of the aftermath immediately after the nuclear bmc was dropped on Hiroshima. Thi work was made to demonstrate the horrors of nuclear warfare and to promote peach and, thus, it was made to evoke sorrow and horror without the need for context. The combination of Iri's traditional sumi-e or inkwash and Toshi's western style illustration, layered on top of eachother, gives the effct of smoke and confusion in a crowded scene. The figures are delineated but hidden by red ink, denoting fire and grey smoke. There is a child on the ground, a symbol of inncocent life lost needing no context. Some of the figure are naked, men, women and

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children showing the range of destruction nuclear warfare has. Susan Sonatag said that we should 'feel obliged to think about what it means to view images of war' suggesting that viewers should hold an emotional connectino and a personal understanding of the work. Therefore, no context is needed to understand the emotional subject the artists are trying to evoke. However, to understand the compositino of the *jigoku-zoshi* (hell scroll) and *byobu* (screen), the social context of Japanese tradition must be understood. Therefore, the Maruki's work focusses mainly on the emotional response and the call for nuclear disarmament but have historical and social context by using japanese tradition.

It is demonstrated here that artsists have developed from just depciting the historical and social figures of war but have shown the victims of war. Artists continue to show an interest in the emotional aspects of war and the ability to stir emotion inside the viewer, as the Maruki's and Goya have shown. Therefore, I still believe art has progressed so that social and historical context is not needed, only an emotional connection with the work

**In what level would you place this answer?**

- Level 5 — 21-25 marks — Excellent
- Level 4 — 16-20 marks — Good
- Level 3 — 11-15 marks — Competent
- Level 2 — 6-10 marks — Adequate
- Level 1 — 1-5 marks — Basic

## RENAISSANCE (c) 15 marks

**Explore and evaluate how Renaissance artists used the potential of various media for their painting/ sculpture. You must refer to two named works in your response.**

One example of a Renaissance artist using various media for their painting is Gentile Da Fabriano's Adoration of the Magi. One material that has been used is lapis lazuli for the virgin Mary's gown. This highlights her importance as the queen of heaven. As it comes from Afghanistan and can only be mined for 5 months a year. Another technique that makes the painting stand out is the use of tempera. This creates particularly bright and vivid colours. This is because it is applied in very thin layers and white is added to the colours. Fabiano also used gesso underneath the gold leaf. This is so that it projects forwards. It can be seen on the spurs of the third king. It gives it a jewel effect and stands out more. Fabiano's uses a very large amount of gold leaf in the painting to gild parts of it. Especially for the haloes of Mary, Joseph, Jesus and the three kings. This is because it shows us they are the most important people in the large scene and it also creates an elaborate courtly style.

Another example of this is the painting Tribute money in the Brancacci chapel by Masaccio. In this Masaccio uses fresco to paint and the pigment combined with the lime plaster creates a bright and pastelly colour. He took great care and precision over the painting as it was done in 31 separate giornate's, with Christ's head being the last thing done because this is where a nail, driven into the plaster, had been used as a fulcrum for a string employed to determine the perspective recession of the building to the right. The quote, "What characters they are: morally and intellectually men of weight, the least frivolous of men... They have an air of contained vitality and confidence that one often sees in the founding fathers of civilizations... But these men are also moved by the concept of Christian charity" by Kenneth Clark. Shows that Masaccio's newer style of painting conforms to that idea of the power of man being great.

**In what level would you place this answer?**

	Level	Marks	Key descriptors
	Level 5	13-15	Excellent, perceptive, in depth
	Level 4	10-12	Good, secure, coherent
	Level 3	7-9	Competent, appropriate
	Level 2	4-6	Partially adequate, uneven
	Level 1	1-3	Basic, limited



Explore and evaluate the significance of two Baroque landscape Paintings

## BAROQUE (c) 15 marks

During the Baroque period, landscapes gradually have usually been secured as backgrounds and settings in paintings, with the narrative being the main subject. However, ~~in~~ during the Baroque period in Italy, amid the Counter Reformation, landscapes paintings were becoming increasingly more recognised as subject matter in their own right ~~and expressing~~ <sup>with the religious</sup> ~~narrative~~ figures ~~are~~ present solely to create a narrative to justify the landscape prioritised.

Annibale Caracci's, The Flight to Egypt (1604) was a significant turning point in boosting the reputation of landscape painting. The patron, Cardinal Aldobrandini <sup>depicting New Testament events in landscape scenes.</sup> commissioned 6 ~~murals~~ <sup>to</sup> ~~to~~ decorate his chapel in the Palazzo Doria Pamphili. Caracci creates an harmonious idealised landscape, drawing on Renaissance ideals of harmony to set the scene of the Holy Family escaping King Herod to Egypt to reform the disregard for landscape paintings.

The <sup>pastoral</sup> ~~idealised~~ landscape depicts the Holy Family in the foreground (religious figures featured to justify landscape and fit with Council of Trent guidelines of art promoting Catholicism). The classical temple like building in the far midground <sup>harmonious</sup> draws on the <sup>pastoral</sup> ideals of classicism and is perhaps a link to Arcadia, the ideal pastoral landscape described by Virgil, elevating the significance of landscape painting.

Caracci uses a central horizon line to enhance the stability of the composition, channeling those respected Renaissance ideals and making a decisive move away from mannerism's flamboyance to earn respect for landscape genre. He also distinguishes his landscape painting from mannerism using a cool green natural colour palette.



(rejecting mannerism's bright pastel palette) that enhances the sense of an ideal pastoral landscape. The green palette also contrasts Mary's red dress and red cloth on the donkey, catching the viewer's eye. Although the true subject is the landscape, it is important for Caracci to highlight the Holy Family and continue to endorse Catholicism for his ~~popul~~<sup>clergy</sup> patron during the counter reformation. Caracci strongly draws on Renaissance masters like Raphael and Michelangelo to create a ~~realistic~~<sup>realistic style of an ideal</sup> harmonious landscape using a primary colour palette (although this differs from Baroque's theatricality). Caracci's style becomes more prevalent as the century goes on and the skill with which he renders the landscape increases the genre's popularity. (1664)

The Enchanted Castle by Claude Lorraine<sup>^</sup> is ~~inspired by~~<sup>echoes Caracci's</sup> Renaissance inspired style although with a moodier tone. It was commissioned by Prince Orazio Colonna, a prevalent patron of the arts during the Counter Reformation. Once more, Claude is aiming to increase the respect of ~~land~~ the landscape genre. Lorraine creates an ideal moody landscape constructed by all elements in nature: the sea, the mountainous background, pastoral fields in the foreground and forest and castle extending in the midground. creating the impression of Arcadia, like Caracci intended.

There is a mythological narrative created by the weeping Psyche who perhaps is just about to enter the palace of Cupid. It is very significant that the landscape is emphasised rather than the mythological depiction of Psyche as her and Cupid in mannerist art are the main subject matter.

The higher perspective allows a sweeping panoramic view of the landscape, celebrating the realistic style and beauty of ~~land~~ the calm landscape rendered by Lorraine to increase the genre's popularity. Although chiaroscuro is <sup>so favoured by Caravaggio,</sup> not employed, there is still a sense of Baroque theatricality in its mystery although in a more subtle expression.



The shadows cast across the foreground and across Psyche by the trees framing the scene creates a sense of mystery and sombre mood, reflecting the ~~emot~~ Psyche's sadness. This remains in line with the emotional appeal of Baroque art although it is a mythological subject matter. It also proves landscape paintings can <sup>also</sup> ~~be~~ emotionally evoke the viewer, boosting the genre. Lorraine also draws on Elshaimen landscapes of the Northern Renaissance in his level of detail and Tassi's classical landscapes, harking back to the idea of Arcadia and respected <sup>Renaissance</sup> ideals of in order to boost the regard for the landscape genre.

**In what level would you place this answer?**

- Level 5 — 13-15 marks — Excellent
- Level 4 — 10-12 marks — Good
- Level 3 — 7-9 marks — Competent
- Level 2 — 4-6 marks — Adequate
- Level 1 — 1-3 marks — Basic

## AVANT-GARDE (c) 15 marks

**Explore and evaluate two mythological or literary works from this period.**

The 19th century was a period of extreme artistic change. The past was being challenged and artists broke away from the conventional notion of depicting scenes from classical mythology. They were inspired by new sources such as literature. Both 'The Kiss, by Rodin, 1889, Paris' and Hunt's, 'Claudio and Isabella' depict scenes from literary works, yet both artworks differ in their portrayal and display of literature.

The Kiss depicts Paolo and Francesca, inspired by Dante's Divine comedy. Rodin's sculpture illustrates the couple sharing a passionate embrace. The lover's passion grew as they read the story of Lancelot and Guinevere together, the book can be seen in Paolo's hand. Discovered by Francesca's husband the pair were doomed to wander eternally through hell. This is the closest we get to a narrative in this artwork, so clearly Rodin's primary focus was to capture a moment of raw emotion rather than address a moral message. The eroticism is heightened by the use of marble, the translucency of the material replicates human flesh and allows for intricate detail such as the impression of Paolo's fingers on Francesca's thigh. Although this artwork doesn't have a clear narrative, the reference to Dante, the Italian Renaissance poet, links the sculpture to literature. Dante's poem describing hell, purgatory and heaven occupied Rodin for 37 years. Literature became a focal point for Rodin and his work, he visited London in 1881 and was inspired by the PRB paintings that drew from medieval literature rather than the classical past. This re-enforces the concept of the 19th century being a time of change where artists departed from traits of the past. It is interesting that he was inspired by the PRB yet this sculpture holds no moral message. One of the PRB's most famous and significant attributes when it comes to their artworks is a strong moral message, so 'the Kiss' seems to contradict this. However, this specific sculpture can be seen as anomalous compared to Rodin's other work, and he himself described it as a 'knick-knack'. Perhaps this is due to the subtle classical connotations we can spot in the sculpture, from the nude figures to the influence of Michelangelo in their dynamic poses. Apart from its relation to literature, the sculpture didn't break away from many traditional conventions.

Hunt's, Claudio and Isabella, illustrates the dilemma of the two siblings from Shakespeare's Measure for Measure. The painting depicts Isabella visiting her brother who is chained up in Prison. Claudio's life can only be saved if his sister agrees to sacrifice her virginity. We can see a clear narrative in Hunt's artwork. The combination of colour and iconography highlights the characteristics and intentions of each sibling. Claudio is richly dressed in black, crimson and purple to emphasise his vanity, his contorted pose and downcast gaze signifies his troubled mind. The apple blossom strewn across Claudio's cloak represents his willingness to sacrifice his sister's virginity in order to save his own life. Opposing these traits of lust and deceit is his sister, clothed in the white habit of the Order of St Clare to highlight her purity. Her upright posture which is bathed in sunlight shows her virtue. The clear characteristics and narrative is reflective of Hunt's inspiration from literary sources and his departure from traditional techniques. Isabella is portrayed as the epitome of the Victorian idea of a medieval woman, dutiful, chaste and virtuous. Hunt was a founding member of the PRB, the painting demonstrates the Pre-Raphaelite fascination with Shakespeare and Britain's medieval past, literature was a common source of inspiration for the PRB as Millais went on to paint other versions of Shakespeare's women who had been rejected by their lovers. Another significant trait of the PRB is for their work to include a moral message. The moral subject reflects the Victorian concerns about moral and spiritual decline that occurred during the industrial

revolution and calls for a return to Britain's 'Golden Age' of core Christian values. So we can see a clear reference to literary work in Hunt's painting with the clear narrative and reference to Shakespeare's play Measure for Measure.

In conclusion, both artworks draw from sources of literature as their primary influence. However while Hunt's portrait embodies a clear narrative and strong moral message, Rodin's sculpture encapsulates a moment of pure passion, the emotional intensity takes precedence over a narrative

**In what level would you place this answer?**

	<b>Level</b>	<b>Marks</b>	<b>Key descriptors</b>
	Level 5	13-15	Excellent, perceptive, in depth
	Level 4	10-12	Good, secure, coherent
	Level 3	7-9	Competent, appropriate
	Level 2	4-6	Partially adequate, uneven
	Level 1	1-3	Basic, limited



## MODERNISM (c) 15 marks

**Compare and contrast the use of materials in two sculptures, including one by your specified sculptor.**

*Portrait of Mademoiselle Pogany*, 1913, was one of the most controversial sculptures of Constantin Brancusi's career due to its daring style and unconventional use of material. The bust was based off of a previous marble bust he had made of Margit Pogany – the subject of many of his works – however this had been carved directly into the stone, from memory, meaning that at every stage of this work's production process Brancusi took an unconventional approach. The bust itself is made of bronze, and it is a highly simplified, semi-abstracted representation of her face resting on her hands. Because the actual form is so pure and minimal, Brancusi had to use alternative techniques than moulding to create detail and so he instead experimented with the surface treatment. As Robert Hughes stated in *The Shock of the New*, "what Brancusi learnt from Rodin was the importance of sculptural skin" and he harnessed this teaching in this work. The face and hands of the bust are highly polished and smooth, giving them a reflective, gold patina which was unusual in itself as bronze busts traditionally have a much darker appearance, and so it gives the sculpture quite a futuristic sense. He kept the bronze's natural patina on the top and back of her head, however, to indicate the figure's slicked back hair in a chignon bun. Brancusi did not mould any detail into this section of the bust, using just the dark, rough patina to delineate the hair and the face and this was the most controversial part of the piece as, at the time, people couldn't understand how there was hair if it hadn't been explicitly, realistically moulded on. As such, when displayed at the *Armory* exhibition in New York, later that year, this piece was likened to a hard-boiled egg by critics and not accepted as a real portrait of a person.

Brancusi's sculptural style was rooted in essentialism, aiming to capture merely the essence of who he was portraying rather than a realistic likeness, and this idea came hand in hand with the concept of preserving truth in nature. By harnessing the natural qualities of bronze in this sculpture, rather than forcefully interfering with it to create the form, Brancusi was setting a new standard for what sculpture could be as, up until then, it had focused only on carving into any inconsequential material. "He didn't see the beauty of sculpture as lying in the recreation of the physical world, but rather in revealing the of something previously invisible" demonstrating that Brancusi's use of material was unconventional because he valued his materials themselves and not just the sculpture it would become.

Henri Matisse's *The Serpentine*, 1909, is another, similarly unusual bronze sculpture from this time, however it places more emphasis on form than Brancusi. The sculpture shows a highly idealised, unrealistic, nude woman with very exaggerated, disproportionate curves leaning on a phallic plinth. She has long, thin limbs that are all curved and separate from the rest of her body; features that would have been fairly easy to make in a clay mould but almost impossible to carve in stone without it breaking. The repeated empty areas that the limbs create throughout the form also place a lot of emphasis on the void in this composition, and the use of a very dark material such as bronze creates more defined outlines. This sculpture was cast from a clay model and, as such, the rough marks made by Matisse's hands moulding the clay have been transferred to the surface of the bronze, meaning it also has an unfinished appearance. The combination of this rough patina and the rudimentary depiction of the woman separates this work from all traditional bronze sculptures and pushes it into the realm of Primitivism, a key idea in many of Matisse's works due to the heavy influence he took from artwork of other cultures. Certain areas of the woman's body have been polished however, and the way they reflect light is evocative of the smooth scales of a snake, emphasising the

*serpentine* associations of this piece created primarily by the woman's curving limbs and 's' shape contrapposto pose. In this sculpture, Matisse has also unusually merged the base with the main composition, meaning it was cast in bronze as well, and this feature is very characteristic of Brancusi who was the first sculptor to view his bases as a part of his works, rather than just a practical feature.

**In what level would you place this answer?**

	Level	Marks	Key descriptors
	Level 5	13-15	Excellent, perceptive, in depth
	Level 4	10-12	Good, secure, coherent
	Level 3	7-9	Competent, appropriate
	Level 2	4-6	Partially adequate, uneven
	Level 1	1-3	Basic, limited

## POP LIFE (c) 15 marks

**Explore and evaluate the design and structure of two commercial or public buildings, one by a British architect and one by an American architect.**

Frank Gehry was commissioned to design the *Guggenheim Museum Bilbao*, completed in 1997, in order to aid the city's regeneration. It had to revitalise the city and project it into the future, which was achieved by its innovative, deconstructivist style – a movement which completely diverted from traditional architectural values of symmetry and harmony to create a sense of fragmentation. However, the design still manages to reflect the city's heritage as individual shapes within the structure can be identified as a boat and a fish, both of which reference the city's history as a prominent port, strengthened by the overall structure's wave-like appearance and waterfront location. These unconventional shapes make for unusually shaped galleries however, by creating many spaces greatly varying in size, shape and light, Gehry ensured that many different types of art could be displayed with exciting viewing experiences. One way Gehry capitalised on the unusual gallery spaces was by including a purpose-built installation *Snake* in one of the main galleries, made up of several fluid, curving sheets of metal which mirror and emphasise the undulating exterior. Bilbao gallery has been criticised for being too much of a spectacle and overshadowing the work it displays however snake demonstrates how art and architecture can work to complement each other. The structure also complements its surroundings as Gehry took the area's rainy climate into consideration during the design process and chose to use titanium for the exterior sheets, which turns a dazzling gold when wet. This shiny, reflective quality is strengthened by the extreme angles and curves of the building which capture and reflect light in all directions. All of these bold design choices payed off though, as the unique, mesmerizing building attracts over a million visitors annually, many of whom will travel to the city just to experience the gallery, meaning it has perfectly achieved its goal of regenerating Bilbao.

Zaha Hadid's *London Aquatic Centre*, completed in 2011, has several similar design features to Bilbao. It is also considered deconstructivist, but this comes from Hadid's manipulation of the standard linear features of a building so, rather than lots of small curving structures it features one immense, unsupported, undulating roof. This makes the exterior very dramatic, but this is balanced out by its simple materials – predominantly white stone, glass and metal. The LAC is also located on a riverside site which, paired with its function as a swimming pool, provided Hadid with her inspiration to emulate water in the design. As well as this stylistic goal, there were also practical requirements for the building, such as the difficult task of fitting in the two 50m pools. Hadid also had to provide a certain amount of seating, however, large stands would not have been practical after the games when the building was opened to public use, so Hadid used two detachable wings on either side of the building for the stands. As such, she managed to create both a successful commercial sport facility, and then a leisure centre which has since become a very valuable asset to the local community.

**In what level would you place this answer?**

Level	Marks	Key descriptors
Level 5	13-15	Excellent, perceptive, in depth
Level 4	10-12	Good, secure, coherent
Level 3	7-9	Competent, appropriate
Level 2	4-6	Partially adequate, uneven
Level 1	1-3	Basic, limited

'It was in Rome that the Renaissance found its most pure expression.'

How far do you agree with this statement?

To support your answer you must refer to:

- named works of art
- your critical text(s)

## RENAISSANCE (d) 30 marks

This response was taken  
from a marked 2019 exam

Part (d)

Rome did, out of Florence and Venice, find the most 'pure expression'. If we define 'most pure' as a single attempt to achieve ~~the~~ a single element to the art, then this was the case for Rome, which was to portray power and prestige from its artwork in the High Renaissance. Florence was more concerned with intellectual school of thought and considering factors such as humanism ~~and~~ religion and ambiguity into one piece of art. Venice being a mercantile state, took inspiration and a combination from both Byzantine and Italian art to medieval Gothic. Therefore, I would agree with statement that Rome out of Florence and Venice found its most 'pure expression'.

This can be first seen in Raphael's portrait of Julius II, 1511-13, which was displayed in Santa Maria del popolo by the Northern entrance into Rome. The location next to the pilgrimage site, highlights this commission to be based around showing power and prestige of the papacy, as secular as well as religious. Vasari, ~~and~~ first art historian, said that this portrait "was so true, that those who gazed their eye upon it trembled", ~~It~~ again emphasising that this ~~was~~ a pure expression of power. The portrayal of Julius in the painting highlights his wealth as pope which is reflected through the jewels which reflect the light as well as the contrast of silk and velvet etc of his mozzetta and camice. This shows the papacy's power, and his ability to achieve pulling down old saint Peter's <sup>Basilica</sup> ~~Basilica~~. Furthermore, the naturalism that Raphael

\* In his book the lives of the greatest artists



Through use of oil paint achieves, reference, no idealised features of the Pope but the truth and veristic nature of his age of 60. ~~the~~ His face seems mournful ~~and~~ after what we believe seems to be the loss of Bologna, which helps to date the painting due to growth of the beard. However, Julius grips the throne with determination highlighting the papacy, ambition but also holds a. hairbrush highlighting grace and ~~refine~~ refinement. This creates a powerful expression of purity in Rome of power and prestige.

To emphasise this point that Rome ~~was~~ found its 'most pure expression', ~~for~~ in power prestige, we can analyse Michelangelo's Bacchus, 1495-96, which shows <sup>Rome's</sup> ~~Rome's~~ attitude toward them bettering the ancients in sculpture highlighting their prestige in art. "Bacchus showed Michelangelo's superiority in sculpture" as said by Vasari and his exaggerated contrapposto and protruding stomach highlights this in his ability to better the ancients in anatomical accuracy and naturalism. It was commissioned by Cardinal Riario, for his sculpture garden of antiquities, highlighting Rome's expression and desire for intellectual prestige and power above the other ~~states~~ city states. However, the sculpture was so controversial that the religious patron had to reject its pagan subject and it was later given to Jacob Galli. Bacchus indulges in licentious behaviour and for a clerical patron it was unacceptable. ~~The~~ Bacchus seemed tipsy with glazed eyes and an open mouth. A ~~the~~ satyr acts as support but references the debauchery



behavior. This sculptor again similar to Julius II, highlights Rome's ambition in art as a means of expressing power and prestige. solely, through showing their ability to better <sup>classical</sup> ~~antiquity~~ sculptures.

However, Florence, ~~was~~ I believe <sup>was</sup> less pure in its expression. Being the birth place of the Renaissance it was concerned with a complex fusion of factors such as humanism, antiquity and neoplatonism and less just about the representation of power through the church like Rome.

The best painting to demonstrate this is Botticelli's Birth of Venus, 1485, tempera which highlights the female form at its "most beautiful and evolved" a hermitic clarity grown from civilisation. The pensive face of ~~the~~ Venus in this painting dissolves into the face of the Virgin Mary and therefore it is not the "aurorean strumpet paganism" but highlights Poliziano's neoplatonic poem from the stanza. This highlights that Florence wasn't pure in expression but more complex and intellectual in its approach to art compared to Rome. Although speculative, the commission of this painting was by Lorenzo for his marriage, and displayed in Di Castello in the countryside on canvas. Taking inspiration for Cosimo's marriage chest, the controversial painting not only represents the birth of Venus but <sup>Italian</sup> canonical ~~Italian~~ beauty, suggesting a further dimension to the painting. Nudity prior was reserved for sin of ~~the~~ Eve and therefore to change its beautiful connotations, suggests the "Florentine discovery of the individual", hermitic clarity, and <sup>therefore</sup> ~~their focus~~ on human qualities and beauty in Venus's skin, and

pale form, showing interest in humanism as well as antiquity.

Venice too shows different influences to its work, adding weight to the fact that Rome in the Renaissance had the 'purest expression'.

Looking at the sculptor of Bartolomeo Boni, Madonna della Misericordia, c.1450, the location of the sculptor ~~above the tympanum~~ on the tympanum as you go into the sculpture, ~~on~~ shows us the variety of Venetian influence which doesn't make a pure expression. Fifth, we can see Gothic influence in the undulating and pointed figures of Mary holding her mantle over the 9 members of the sculpture for protection. Their facial features reflect that who hasn't paid attention to humanist approach of careful anatomy and features. Secondly, we can see Byzantine influence in the iconography and gilding, traces of gilding on Mary's dress. Jesus who sits on the knees of Mary ~~is~~ is portrayed with a Mandorla ~~is~~ around the ~~body~~ body, ~~the~~ like a <sup>full</sup> body halo, which takes direct inspiration for Byzantine art. Again from this Venetian case study, we can see the the elements of different influences making it a less <sup>pure</sup> expression, than that of Rome portraying power.

In conclusion, we can agree with the statements therefore, that Rome had a more <sup>pure</sup> clear expression when conveying power and prestige of the church in comparison to Florence and Venice. These two cities showed a broader combination of factors and influences creating less obvious works of art that allude to power. Florence for example was powered on the intellect and new schools of thought, which powered its art.



*'Stirring the emotions of the spectator was the single most important priority of Baroque art'*

**How far do you agree with this statement? To support your answer, you must refer to:**

- named works of art and/or architecture
- your critical text(s).

**BAROQUE (d) 30 marks**

The Baroque Period developed during the early 1600's as a part of the Counter Reformation and Baroque art, in the words of Kenneth Clark in *Civilisations*, "gave imaginative expression to deep seated human impulses". Therefore it is the appeal to the spectators emotions that defines the Baroque period and is a priority within its art. Both Michelangelo Caravaggio and Gian Lorenzo Bernini were pioneers in developing a highly emotive and theatrical style that engaged the spectator and soon defined the Baroque style. We can see this in Caravaggio's 'Death of the Virgin' and Bernini's 'Apollo and Daphne', then taken a step further in his 'Ecstasy of St Teresa'.

Caravaggio's 'Death of the Virgin' evokes a sense of shock through his slightly grotesque depiction of the Holy subject matter but also a strong sense of grief due to his high level of realism. Painted not long after the establishment of the Council of Trent, Caravaggio falls in line with the strong appeal to the spectator's emotions through art in order to strengthen the popularity and engagement with Catholicism during the counter reformation. During the 17th century many Catholic law officials were commissioning art to popularise and encourage catholic piety amongst the general public according to the Council of Trent. Vatican law official Cherubini was no exception and commissioned Caravaggio to paint 'Death of the Virgin'. The dead Madonna lies pale and sickly surrounded by the hunched mourning apostles. It is a moment of concentrated grief and sadness captured naturalistically, creating a tangibility and relatability for the viewer of the Virgin. Caravaggio employs tenebrism (developed by himself) to push the intense emotional scene towards the viewer and pull the viewer into it so that a strong sense of empathy is evoked and the apostles' grief and corpse cannot be ignored. The spectator is further forced into acknowledging and engaging with the Madonna's pale swollen corpse through composition: She is framed by the mass of the apostles bodies surrounding her, their gaze directing the viewer towards her and instilling their grief in the viewer. Caravaggio's realism evokes a strong emotional response from the spectator, a direct rejection of the artificial Mannerist depictions from the previous century such as Bronzino's 'Immaculate Conception'. Kenneth Clark comments that Caravaggio's dramatic use of lighting had a "New dramatic impact on popular audiences". The use and development of tenebrism by Caravaggio pushes the Virgins deathly white complexion towards the viewer whilst pulling the viewer in through lack of depth, trapping the spectator in the distilled emotional moment of grief.

Bernini's 'Apollo and Daphne' stirs a strong sense of excitement and also an element of frustration for the god Apollo as the sculpture depicts the climax of the myth. Although not a religious artwork, it possesses a moral message to not chase lust which is in line with the Council of Trent's decree to promote catholic values through art, in this case, to follow Daphne's example of chastity and to learn from Apollo's misfortune of obsessive lust. Bernini, the key artist in creating Baroque sculpture, was commissioned by Cardinal Borghese, it was common during the counter reformation for patrons to compete to show off wealth and



consequently boosted Baroque art. He instills a christian moral message in the pagan subject matter through the dynamic and theatrical sculpture, evoking the viewer's emotional engagement with the subject matter. Bernini captures the myth at its most dramatic moment with naturalistic immaculacy, stirring the emotions of the viewer: Apollo has finally caught the Nymph Daphne but in the exact moment as her cry to her father for help is answered and she metamorphosizes into a tree. Daphne's facial expression, so filled with horror and fear, is described so realistically by Bernini and evokes a strong sense of empathy from the viewer. Likewise, Bernini creates a sadness and shock across Apollo's face and in his eyes that strongly appeals to the viewer's emotions. This level of emotional verisimilitude had not been encountered in sculpture before and makes the artwork even more engaging. The strong sense of movement created by the mid action subject matter, slanted bodies and diagonally extending leg of Apollo and extending upwards arm of Daphne evokes the excitement of the subject matter within the viewer as if watching a piece of theatre, enhanced by being in the round, being able to engage with all angles and emotions of the sculpture. Bernini employs Renaissance idealism through his defined musculature but rather than imitating the balanced pyramidal composition of the High Renaissance he exploits marbles low tensile strength to its limit and dramatises sculpture, developing the Baroque style. Whilst "the art of the Renaissance appealed through intellectual means... to a small group of humanists. The Baroque appealed through the emotions to the widest possible audience" (Kenneth Clark, *Civilisations*). Bernini prioritises emotional appeal and engagement with the viewer in his sculpture, which had great influence amongst Baroque sculptures and soon defined the style.

'The Ecstasy of St Teresa' stirs in the viewer a sense of what the Saint was experiencing in being filled with the love of God and devotion for him. The intensity of feeling is distilled into this exact moment depicted by Bernini. The religious masterpiece embodies all that the Council of Trent decreed during the counter reformation. A religious subject matter, a highly emotive scene and depicted in high realism so that the viewer is instilled with the feeling of catholic piety. The *Bel Composto* created by Bernini in the Conaro chapel 'The Ecstasy of Saint Teresa' sits in further overwhelms the viewer in the presence of God like the saint describes in her writings. Bernini used the sculpture as an opportunity to recover his reputation as the most skilled sculptor in Rome following his embarrassment of his failed St Peter's bell towers.

Commissioned by Cardinal Conaro, Bernini strived to create an evocative divine atmosphere through art and architecture in the Conaro chapel. The mid action sculpture depicts the saint having most likely been pierced once already by the angel, who is poised to pierce her again, in a limp state, her body sprawled across the cloud, and her face has an intense distilled emotional expression with eyes half closed and rolled back almost audibly moaning as she is filled with the intense love for God. This tangible emotion described by Bernini on her face creates a strong sense of empathy between sculpture and spectator. Using a hidden window stained yellow, above the sculpture allows a "divine" light to be cast over the sculpture, further evoking the feeling of the presence of God within the chapel, creating the *Bel Composto* experience Baroque strived for, and evoking within the viewer that same devotion Teresa was experiencing. A strong sense of movement is created by the diagonals within the composition (the slant of Teresa's body, the angled arrow, the backwards leaning stance of the angel) and also by the dramatic flow of the drapery as if the marble is being swayed by a blustering wind. The drama and strong sense of movement creates a tangibility and realism to the scene, engaging the viewer with the action and the raw distilled emotion. It is

likely Bernini was inspired by 'The Ecstasy of St Margaret of Cortona' by Giovanni Lanfranco (1622) as he mimics the limp state of St Margaret in Teresa and a similar composition of a godly figure above the saint. The church desired to make "the saints... more insistently real to the imagination and in particular their sufferings and and their ecstasies should be vividly recorded" (Kenneth Clark, Civilisations). Bernini embodies this desired idea through the clarity of emotion he displays on Teresa's emotion engaging the viewer with her intense pain and pleasure at experiencing the love of God so completely. The vivacity of divinity is particularly experienced within the chapel through the integration of sculpture and architecture.

Therefore I believe to stir the emotions of the spectator is the most important priority for Baroque art achieved through high levels of realism for relatable subject matter, distilled emotional moments usually at an emotional climax depicted and to create an engaging and overwhelmingly Baroque environment like Bernini did in the Conaro Chapel.

**In what level would you place this answer?**

- Level 5 — 25-30 marks — Excellent**
- Level 4 — 19-24 marks — Good**
- Level 3 — 13-18 marks — Competent**
- Level 2 — 7-12 marks — Adequate**
- Level 1 — 1-6 marks — Basic**

## AVANT-GARDE (d) 30 marks

**‘Scenes of contemporary life were more important to the progression of avant-garde art than traditional subject matter’. How far do you agree?**

I agree with the statement that scenes of contemporary life were more important to the progression of avant-garde art than traditional subject matter. This is because scenes of contemporary life were not traditional subject matter in the 19th century, thus mark a break from traditional subject matter, and it's that break from traditionalism which allows artists the freedom to experiment, leading to the progression of avant-garde art. Depictions of contemporary life allowed artists to make meaningful comments about modernity and the human condition, rather than the hollow and repetitive subject of classical academic subject matter. So in turn contemporary subject matter allowed a break from this tradition, it democratized art, and it allowed the opportunity for artists to focus on the introspective, which is arguably the most important quality of an avant-garde subject. The paintings I will use to portray this argument are Manet's *A bar at the Folie Berger*, Holman Hunt's *Awakening Conscience* and Gauguin's *Vision after the Sermon*.

Manet's *A Bar at the Folie Berger*, painted in 1882 (London) presents the power of contemporary subject matter, and how it can be considered avant-garde. During the 2nd French republic, under the reign of Napoleon III he employed Baron Haussmann to re-design Paris. Along with this came a new wave of bourgeoisies, who had access to newly constructed bars, dance halls, cinemas, operas, and other leisure time activities, or the 'Belle Epoque'. One of the most successful of these dance halls was the Folie Berger, built in 1869. Manet's painting depicts a barmaid called Suzon, at the Folie Berger. Manet uses this painting to make a commentary on the isolation and alienation of this new modern world, as well as making a veiled criticism of class injustice and prostitution. Manet paints this in an impressionistic manner, with loose rapid brushstrokes which convey the rapid pace of modern life, he also uses pictorial space to isolate his key figure. Suzon stands behind the bar, and in front of the mirror. There are no other figures in the pictorial space shown, only they are seen through their reflections much like Velazquez's 'Las Meninas'. Suzon stands alone and isolated. Manet's focus on her unreadable expression draws the viewers' attention to her detachment, and alienation which stands in contrast to the bright and rapid action taking place behind her. This can be interpreted as a social criticism on class injustice, Suzon is a lower-class working woman, the depiction of such a subject was in itself avant-garde and a radical attempt to break away from mythological subjects, to paint the known, and thus democratize art. It's also important as her class status is shown to deny her the opportunity to have the freedom of leisure which the middle class experience. Behind her you can see the modern phenomenon of performance, not only in the gymnasts' feet but in the figures talking, flirting, or even looking across the hall with their binoculars. The mirror shows an image of modern 'spectacle', which is evocative of T.J. Clarke's assertion that spectacle is just an extension of modern capitalism, however internal. He argues spectacle is the emotional and behavioural response to capitalism. This link between modernity and the introspective is something we clearly see in Manet's paintings, as I have mentioned, not only in Suzon's expression, but in the distorted reflection of her in the mirror. Suzon's reflection seems to lean towards the male customer, in perhaps a sensuous way (which wouldn't be uncommon as women who worked at the Folie Berger were often referred to as 'vendors of drink and love'). However this sensuous leaning seems incongruous with her absent expression, functioning to further her detachment, not only from the scene, but from herself. In this era Daguerreotypes were a new development which allowed a freedom to begin to

paint more abstractly, and here we see Manet's utilisation of that freedom in his distortion of pictorial space. As Baudelaire argues in his essay 'On the heroism of modern life' in 1846, artists should strive to paint the "epic side of modern life", and Manet certainly does that. In doing so he makes a potent critique of the moral situation of modern life. Again as Baudelaire argues in 'the painter of modern life' there is a uselessness, futility and hollowness to the classical scene of academic art which professed to show scenes of morality, because they are not relevant any more, they were not current, and Baudelaire viewed dressing up in "garments of the past" as a form of lying. Instead the depiction of modernity allowed one to properly make a criticism of modern life. This however was an extremely avant-garde choice of subject matter by Manet, and later inspired more artists, especially the impressionists, to continue that break from history paintings, and to paint modern life.

In Holman Hunt's painting *The awakening Conscience* painted in 1853 (London) we again see the choice of an artists to paint contemporary scenes in order to make a social criticism. In the 19th century, London also underwent changes as a result of industrialisation. Urban expansion lead to more job opportunity, and thus a higher population density in cities. This in turn meant there was an increase in crime, and most notably, prostitution. In order to combat this moral collapse the Victorian era became highly attentive to the notion of morality and virtuosity. Among this there was the emergence of the trope of the 'fallen woman', and that is exactly what this painting depicts. Hunt, like Manet, rejects classical academicism, so much so that he becomes a part of an avant-garde artistic group, the Pre-Raphaelite Brotherhood. These artists were a group who through the classical art of the academy was no longer moral, and so looked back to art of the medieval era to combat this moral collapse. This painting is clearly the trope of the fallen woman as we see a lady sat on a man's lap. To start with, that would have been considered extremely sexual and inappropriate, she also has her hair loose and had no corset on, these ocular cues, coupled with the fact that the man has a wedding ring on and she does not, placed which firmly within the Victorian narrative of the fallen woman. The woman is presented as trapped, symbolism is used to convey this. For example: the glove discarded on the floor foreshadows her fall from grace, the cat and the bird highlight the predator prey paradigm, the rim of her white dress is dirty and threadbare (which Ruskin suggests shows she will soon be destitute on the street) the ball of tangles yarn highlights the fact she is entrapped, and even the frame of the painting traps her in with bells and marigolds to symbolise her endangered status. Much like Manet's painting the woman is the main subject, her expression is also unreadable and there is a focus in her internal introspective through process, however, unlike Manet, Holman Hunt offers a solution to this modern problem. The woman is mid-standing, breaking out of the grip of the man, as she leans out towards the window. Holman Hunt has also used a mirror to present what's beyond the pictorial space (perhaps inspired by Van Eyck's Arnolfini portrait as it is recorded that the PRB looked up to northern renaissance paintings), and shows that the woman is 'Awakening' out into the nature she is surrounded by, as she stands into the beam of light from the window, and out of the gaudy, mass produced kitsch house she is being kept in. This reverence of nature and the natural is emblematic of the Pre-Raphaelite style, as is the anti-industrial, pious message. Another key Pre-Raphaelite quality is their ideal of 'truth to nature' this was championed by their supporting critic Ruskin who called on them to "go to nature with all singleness of heart". Which can be seen through the equal detail throughout the painting, and the contemporary setting. It is so accurately contemporary that Holman Hunt even went as far as to rent a room out at St John's wood for his setting. This highlights how firmly Holman Hunt places his painting in a contemporary setting. Highlighting the power of a contemporary setting in making a moral message, and also how Avant Garde this painting was in doing so, as he actively rejected the Raphaelite style of the academy.

Finally, Gauguin's *Visions after the Sermon* painted in 1888 (Edinburgh) presents how the break from tradition by previous artists, allowed a new wave of avant-garde art with has a new focus on the introspective. As both previous paintings did, they were set in contemporary life, and in turn has a focus on the introspective, as a feature of modernity. Gauguin's post-impressionist work presents how, as a result of this break, could return to traditional subject matter, with a new and avant-garde approach. This painting depicts 12 Breton women having a vision of Jacob wrestling with the angel, after their sermon on the story in Genesis 32:21-32 in the Old Testament. However, unlike the majority of traditional religious subject paintings, Gauguin placed the focus not on the moral story, but on the feeling of it. To start with, this painting is definitely not in a contemporary setting. Although living in Brittany for a year, these Breton women were not contemporary as they are in traditional Breton dress, which was about 100 years out dated. This painting is extremely formally avant-garde, and very much rooted in post-impressionism. When in Brittany Gauguin developed the Pont-aven school, where he developed a new style of painting called cloisonism, where he uses a large monochromatic blocks of arbitrary colour, with thick delineated black outlines. This is clearly visible in the painting and means it's not naturalistic, not is there any sense of perspective, due to his lack of tonal modelling, or atmospheric perspective. Gauguin also used colour in a way he called 'synthetism'. This was when one painted from feeling not from memory and as he puts it, doesn't "copy too much after nature". As a result you get colour used incredibly arbitrarily, this was inspired by the style Japonisme, which got introduced in the Convention of Kanagawa in 1853. The ground is "pure vermilion" and angel and Jacob are painted in clashing "bottle green" "chrome" and "ultramarine blue". These colours are indicative of the feelings which this aggressive tussle between the angel and Jacob cause. The red floor leaving an ominous back drop, and the incongruous colouring of the figures setting out their conflict right from the aesthetic. However the avant-garde style doesn't negate the fact that is an incredibly avant-garde painting. There is however still symbolism in the 12 Breton women, signifying the 12 tribes Jacob's progeny go on to found, the cow symbolic of the Breton saints, the apple tree symbolic of man's desire to know good and evil. The focus in this painting is not really however on this religious subject, it's on the introspective reaction and process to this biblical story. It is clear that Gauguin has been influenced by the previous art of the impressionists, who used contemporary subject matter to focus on the introspective effects of the light and weather and movement of modernity. So despite being traditional subject matter, Gauguin still owes the avant-garde quality of introspection to the previous artists who made it acceptable, by painting modern life.

**In what level would you place this answer?**

	Level	Marks	Key descriptors
	Level 5	25-30	Excellent, perceptive, in depth
	Level 4	19-24	Good, secure, coherent
	Level 3	13-18	Competent, appropriate
	Level 2	7-12	Partially adequate, uneven
	Level 1	1-6	Basic, limited

## MODERNISM (d) 30 marks

**‘Modernism has never meant anything like a break with the past.’ HFDYA?**

In *Art in Theory: 1900-2000*, Harrison and Wood, it is stated that “our growing need of truth is no longer satisfied with form and colour as they have been understood hitherto”, demonstrating how the development of society leading up to and during the Modernist period marked a sort of newfound awareness amongst artists whereby they could no longer just follow previously laid norms. This didn’t necessarily mean that a complete rejection of academic tradition was required, however such rapid changes including technological advancements, urbanisation, World War I and the gradual recession of colonialist values meant that society had been severely shaken up and, as such, Renaissance academic traditions that had been followed for over 300 years were no longer relevant. Modernism started with Post-Impressionism and went on to develop these artists’ ideas, however each succeeding movement varied in its level of disdain for the past.

*Open Window at Collioure*, 1905 was painted by Matisse during the summer he spent in Collioure with Derain and it is just one of the many works they produced laid out the revolutionary values of Fauvism. It depicts the view of the port through a window with a still life element in the foreground. Matisse employed several complementary colour pairs as well as lots of bold, varied brushstrokes which are very typical Fauvist features however, he still made these lurid colours paler and these energetic marks smaller further back in the scene which creates. In the words of Hal Foster and Rosalind Krauss in *Art Since 1900*, “Matisse had never avoided the influence of others” and, as such, he is still referencing receding forms and atmospheric perspective which were key breakthroughs during the Renaissance in realistic painting. On top of this, painting the view through a window was very popular during the Renaissance but Matisse’s other departures from tradition, mainly the non-real colour palette, areas of exposed canvas and distorted frames within the frame means that he is effectively parodying this trope.

Picasso’s *Still Life with Chair Caning*, 1912, is another Modernist painting tied to the past by its subject matter. It shows a café table and the standard items found on one, including a wine glass, newspaper, pipe, knife and lemon which, paired with its dark colour palette, are reminiscent of Chardin’s still lifes. However, Picasso also took much inspiration from Cezanne which informed his Cubist style through the inclusion of multiple perspectives, and Cezanne was himself trying to break from academic tradition. The work is even further separated from tradition through Picasso’s use of printed oil cloth in the composition - a modern, industrially produced material - which makes the work a piece of Synthetic Cubism. Picasso also used a piece of rope for the painting’s frame which seems just as radical as the oil cloth but it in fact creates the impression of a traditional gold frame, re-establishing the painting’s connection to historical convention.

While these artists still retained some aspects of conventional artistic style, the Futurist movement was the most aggressively set on shacking all elements of tradition during the Modernist period. Boccioni’s *The City Rises*, 1910, shows a group of men struggling to restrain some horses, with clusters of scaffolding in the background to represent the rapid construction of suburbs that was occurring all across Europe. It encapsulates all of the key Futurist values: the battle of man overpowering nature, urbanisation, intense masculinity and an exaggerated sense of speed and dynamism. The latter two concepts were captured in this painting through Boccioni’s innovative use of sharp, thin brushstrokes which achieved

an almost blurred quality, as if everything in the scene was moving too fast to capture one perfectly still moment. The Futurists were trying to reinvent Italy's identity which, at the time, was solely oriented around the Renaissance's and the country's historical importance. However, in his attempt to completely break from the past, Boccioni still employed elements of perspective and pictorial space in the scaffolding in the background, showing how inescapable traditional techniques are in painting.

Another innovative artwork of this period is Brancusi's *The Kiss*, 1908. It is a sculpture of two highly simplified figures united in a kiss which Brancusi – very unusually for the time – carved himself. The style of the minimally detailed, biomorphic figures is leaning towards that of abstraction, although they can just be identified as a man and a woman, and this simplicity is representative of the Modernist departure from realism in art which led into a new found appreciation for the truth in nature. Brancusi was not trying to hide that this sculpture is, fundamentally, a piece of stone, a fact that was further reinforced by its means of display; directly on the floor which seemed more natural than a conventional plinth. All these features were radical at the time and played into Brancusi's complete rejection of traditional, French, academic sculpture of artists such as, most notably, Rodin whom Brancusi worked under when first living in Paris but the restrictive stylistic tropes associated with such an established, conventional sculptor meant that Brancusi soon left to work on his own so that he could create what he wanted to. This creative freedom meant that, as Kaitlin Macholz stated, "his work looked nothing like sculpture had for the last several hundred years." However, going beyond the styles of academically traditional sculptures, *The Kiss* is reminiscent of traditional Romanian folk art, as well as ancient Cycladic and tribal African sculpture, showing that Brancusi still took inspiration from the past.

As Clement Greenberg stated in *Modernist Painting* "Modernism criticizes from the inside, through the procedures of that which is being criticised" showing how important it was for artists to retain a link to the past during this period. Although they were generally all trying to break from the past and develop new ideas, it is crucial to remember exactly what one is trying to move away from and by presenting old ideas next to new ones, it emphasises just how revolutionary the new ones are and how outdated the old are. On top of this, the nature of traditional modes of representation – particularly portrait – means that some traditional academic techniques have to be used, even just to a small degree, so as to actually make the subject of a work discernible. Modernism did not mean a complete break from the past, however it was the most shocking, rapidly developing period at its time and so, to match the unprecedented changes in society, artists also radically changed their approach to and understanding of art.

**In what level would you place this answer?**

	Level	Marks	Key descriptors
	Level 5	25-30	Excellent, perceptive, in depth
	Level 4	19-24	Good, secure, coherent
	Level 3	13-18	Competent, appropriate
	Level 2	7-12	Partially adequate, uneven
	Level 1	1-6	Basic, limited

## POP LIFE (d) 30 marks

**“Social change, gender and identity are the key to understanding the art of this period in Britain and America.” HFDYAWTS?**

In *The Shock of the New*, 1988, Robert Hughes stated that “the 70s were more plural; the idea of the mainstream vanished into sand”, which demonstrates the rapid rate at which society was changing and diversifying during this period. Many more identity groups were co-existing and people were becoming more aware of social and political issues, both of which provided inspiration for artists during this period. This new approach of reverting from tradition questioning previously accepted universal truths has come to be seen as one of the key features in the Postmodern art of this period, and was also characterised by the way artists were beginning to push boundaries and defy convention. In this essay, I will be looking at artists such as Judy Chicago and Andy Warhol, for whom social change, gender and identity played a key role in their work, as well as some artists for whom it was not so important.

Judy Chicago’s *The Dinner Party*, 1979, is a large installation piece of a triangular table which pays homage to 33 important historical and mythological women such as Artemisia Gentileschi and Boudica. It is one of the most significant pieces of feminist art and is emblematic of second wave feminism, a movement which emerged in the 70s and demonstrated the widespread societal concern for social change regarding gender equality. The social climate of the time provides much context for the work, however from a purely aesthetic point of view it also demonstrates many tropes of Postmodernism. Chicago used ceramic and textiles – lower art forms historically ignored by the art world – and this diversion from tradition is inherently postmodern. She also employed the skills of women from across the USA in the production of these elements, which, while intended as a way of supporting women and their crafts, may have had the adverse effect of solidifying these materials’ reputations as intrinsically feminine. When all meaning and political motivation is taken away from *The Dinner Party*, the stylistic choices can still be understood and appreciated from a Postmodern viewpoint. However, as Griselda Pollock said in *The Great Art Fight Back*, BBC, 2018, “the success of the dinner party is that it was multi-layered and a history lesson”, demonstrating how the deeper message stemming from the societal concern around gender is what gives it true meaning and was its main motivation.

Another artist who explored ideas surrounding social change and identity in their work is Andy Warhol. In the *Marilyn Diptych*, 1962, he created a five-by-ten grid of a single image of Monroe’s face in a Pop Art style which fades from colour to black and white. He was exploring Monroe’s identity, and the disparity between the highly engineered image a celebrity puts out to the public compared to their true identity. The fading and blurring of the images are symbolic of Monroe’s real identity and the depression that led to her suicide. The concept of celebrities and of people being public commodities was a large theme in Pop Art and it was seen as one of the many ways in which society was becoming more materialistic in the 50s and 60s. This piece was produced by silkscreen – a common medium amongst Pop artists due to the significant role it played in industrialisation – and the specific image of Monroe’s face was taken from a film poster, demonstrating how widely available and common place her face is within the media. Through trying to make a commentary on the inhuman capitalism of the new age of media, Warhol was simply perpetuating the cycle by profiting off of an image which he didn’t own. That being said though, Pop Art was an incredibly politically charged movement, offset by its simple, playful style, and it



addressed issues such as materialism and mass cultural desensitisation due to media saturation – both of which were new problems in the 50s and 60s due to technological developments. Social change provides much context to Pop Art and the *Marilyn Diptych* specifically has great meaning rooted in the identity of its subject, however whether this is fully intended is debatable.

Conversely, Jeff Koons' *Rabbit*, 1986, is a work of art that demonstrates the successive movement of Neopop. Alongside some other artists in the 80s, Koons produced works that used similarly kitschy, fun visual features to Pop Art, however there was much less emphasis on societal commentary. *Rabbit* is a stainless steel sculpture of an inflatable rabbit, in which Koons has taken inspiration from the playful style of Pop Art and stripped it of all life and meaning, to a clinical degree, which is highlighted by the sculpture's perfectly shiny, featureless, almost surgical surface. The sculpture's lack of meaning is viewed by some as a sort of lazy joke – an incredibly meta commentary on the deep messages that other artists of the period were trying to portray. On top of this, *Rabbit* has become the most expensive artwork to be sold by a living artist, further distancing it from Pop Art's anti-consumerist agenda. Although this work is not concerned with social change, gender or identity, understanding these factors is key to understanding this work due to the way in which it actively ignored these relevant topics of the time.

An important aspect of Postmodernism was innovation and the rejection of modernism, meaning the key to understanding many of the artworks is understanding the changes that occurred during this period in the artworld specifically. Not all artists were concerned with social change, gender and identity, including Carl Andre, whose *Equivalent VIII*, 1966, is a prime example of minimalism, a movement which rose in popularity during the 60s. It is made out of 120 bricks, arranged in a neat rectangle on the floor and, in the eyes of Andre, its extreme simplicity makes it inoffensive. However, its lack of an obvious overarching meaning, paired with its readymade nature meant that it angered many critics to such a high degree that, in *The Shock of the New*, Hughes claimed that "Andre set the artworld abuzz". The increase in experimental works and disregard for tradition during this period meant that controversy was a large factor in many artworks, and this is representative of the rapid rate at which the artworld was changing. *Equivalent VIII* is not heavily linked to the social changes of the time in which it was made, however, understanding both the style of the work and its reception is rooted in the changes that the artworld was experiencing at this time.

Although not all works from this period are explicitly about gender, identity and social change, there was a much larger proportion of politically and culturally relevant works produced in both Britain and the USA. On top of this, understanding the ways in which Postmodernism changed the artworld is a key part of all works from this period and, as stated in Honour and Flemming's *A World History of Art*, 1982 "Postmodernism questioned the definition of everything", and the questioning of society, gender and identity was becoming increasingly important for artists, showing how fundamental it was to the art of this period.

**In what level would you place this answer?**

Level	Marks	Key descriptors
Level 5	25-30	Excellent, perceptive, in depth
Level 4	19-24	Good, secure, coherent
Level 3	13-18	Competent, appropriate
Level 2	7-12	Partially adequate, uneven
Level 1	1-6	Basic, limited