

Topic Guide

B2: Identities in art and architecture



A level History of Art

Pearson Edexcel Level 3 Advanced GCE in History of Art (9HT0)

GCE History of Art 2017 – Topic Guide

B2: Identities in art and architecture

(This is written in March 2017 as discussions about the new specification are still ongoing. It will be amended and added to as appropriate as further resources and suggestions become available.)

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Course outcomes

- Students will be able to discuss and explore the artistic, contextual, ethical and social issues raised by artists' involvement with identities of the self, other, community or society, with reference to specific examples.
- They will examine these art works in their own right, by means of formal analysis, a detailed exploration of the relevant developments in materials, techniques and processes, and the stylistic influences appropriate in each case.
- Students will also explore the conceptual links between the works and the context of their production by exploring the cultural, social, technological and political factors at play.
- This understanding will be further developed by consideration of the use, meaning and impact of these artworks both in their era of production and in subsequent eras. Students will need to consider the location and display of the artworks as well as the motives and impacts of their commissioning (where appropriate).
- Students will need to have detailed knowledge of one specified painter, sculptor and architect. This knowledge should span at least two relevant works and consider the artist's personal experience of the issues, challenges and opportunities of identity.
- Students will be expected to build coherent debates around the key issues of Identities in art and architecture and to integrate and evaluate the arguments of named critics relevant to the topic and/or their selected specified artists.
- This study is expected to span wars in different parts of the globe across different eras and all students must explore the full Scope of Works (as listed on page 15 of the specification) with specific examples both before and after 1850 and within and beyond the European tradition.

Selecting your key works for study

- 1 First, select your specified painter (van Eyck, Rembrandt, Vigee le Brun or van Gogh), sculptor (Houdon, Perry, Shonibare or Quinn) and architect (Inigo Jones, Wren, Rogers or Hadid). Make sure one has produced work pre 1850 and one post 1850. The third may have produced work at any time. (Once you have selected your key artists from these lists, you are not obliged to include any works by the others, although you may choose to do so if you wish.)
- 2 For **each of your three selected specified artists**, you will need to find **two** relevant works (and may not repeat any work used in any other theme or period.) You will also need to source at least one critical text for the whole theme, or – and this may be easier – one critical text for each of your selected specified artists. You will find it useful to look at the Scope of Works grid to make the most effective decisions on key works.
- 3 Put these works into your Scope of Works grid (exemplar and blank grid attached at the end of this document.)
- 4 For the study of Identities in art and architecture, you must have at least one work in each of the following categories, **both pre and post 1850**:
 - a The divine in 2D or 3D works
 - b Portraits in 2D works
 - c Portraits in 3D works
 - d Gender identity in 2D or 3D works
 - e Ethnic identity in 2D or 3D works
 - f Identity in architecture

(All three themes have the same number of categories and require the same minimum number of key works (12), meaning that each theme is equal in terms of workload and criteria.)

- 5 Now select one painting/2D work, one sculpture/3D work and one building from the list of works from beyond the European tradition on page 12 of the specification. Add these to your Scope of Works grid: you need at least one example in each of the twelve categories on this grid.
- 6 Now you have a free choice to select your remaining works to complete your Scope of Works grid (as long as you don't reuse anything from another theme or period). You can choose to teach more than one example in each category if you think this will help students make more sense of the chronology, conventions, etc.
- 7 Once you have a completed Scope of Works grid, you are ready to think about delivery and teaching. See the Getting Started Guide with sample outline Schemes of Work and Calendar of yearly, termly and weekly lessons for suggestions on how to organise your teaching. Of course, these are only suggestions. The full Scope of Works and Key Topics must be covered as listed in the specification.

Some selected works by specified artists with possible categories for Scope of Works

(Choose one artist from each category. One artist must have worked pre-1850 and one post-1850. The other may have worked at any time.)

Specified Painters

Jan Van Eyck

1. The Divine in 2D or 3D: 'The Ghent Altarpiece' 1430-2
2. Portraits in 2D: 'The Arnolfini Portrait' 1434 (NG)

Rembrandt van Rijn

1. The Divine in 2D or 3D: 'The Descent from the Cross' 1632
2. Portraits in 2D: 'The Anatomy Lesson of Dr Tulp' 1632

Elisabeth Vigee Le Brun

1. Portraits in 2D: 'Portrait of Marie-Antoinette' 1783
2. Gender identity in 2D or 3D: 'Self-Portrait in a straw hat' 1782

Vincent Van Gogh

1. Portraits in 2D: 'Portrait of Pere Tanguy' 1887
2. Portraits in 2D: 'Self-Portrait with straw hat' 1887

Specified sculptors

Jean-Antoine Houdon

1. Portraits in 3D: 'George Washington' 1785-92
2. Gender identity in 2D or 3D: 'Sophie Arnould' 1775

Grayson Perry

1. Gender identity in 2D or 3D: 'I'm a man' 2014
2. Portraits in 3D: 'The Huhne Vase' 2014

Yinka Shonibare

1. Ethnic identity in 2D or 3D: 'Nelson's Ship in a bottle' 2010
2. Gender identity in 2D or 3D: 'The Three Graces' 2001

Marc Quinn

1. Portraits in 3D: 'Self' 1991
2. Gender identity in 2D or 3D: 'Alison Lapper Pregnant' 2005

Specified Architects

Inigo Jones

1. Identity in architectural works: 'Queen's House', Greenwich 1616-35
2. Identity in architectural works: 'Banqueting House', Whitehall 1619-22

Christopher Wren

1. Identity in architectural works: St Paul's Cathedral, 1673-1711
2. Identity in architectural works: St Stephen's Walbrook, 1672

Richard Rogers

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1. Identity in architectural works: 'Pompidou Centre', Paris 1971-77
2. Identity in architectural works: 'Lloyds Building' 1978-86

Zaha Hadid

1. Identity in architectural works: 'Heydar Aliyev Centre', Azerbaijan, 2007-12
2. Identity in architectural works: 'Guangzhou Opera House' 2010

Assessment

Paper 1 is a **three hour** assessment divided into three sections – Section A: Visual Analysis; and Section B: Themes (two themes to be selected by the teacher). All questions on the examination paper are compulsory.

Students are expected to spend the first hour on Section A: Visual Analysis (3 x 20 minute responses, each worth 12 marks.)

They are then advised to spend **one hour on each of their two selected Themes**. They will answer two compulsory questions on each Theme. These questions are unequally weighted: one has 12 marks and the other 25 marks. Students are therefore advised to spend 20 minutes on the shorter 12 mark question. This is the same as the time and value allocation of Section A questions, so will be straightforward for both students and teachers. The longer 25 mark question has a suggested time allocation of 40 minutes.

The two questions in the examination will always ask candidates to refer to two or more specific examples and to create and explore an analysis and/or argument.

- The shorter (12 mark) question will require an exploration of two works of a type, genre, or by date or place of production. Questions may focus on any element of the Key Topics as listed on page 15 of the specification.
- The longer (25 mark) question is synoptic and will therefore require students to respond to a prompt with an evidenced argument and personal opinion. They will be expected to refer to evidence from more than one Key Topic or category from the Scope of Works. Students must also engage with their knowledge of relevant critical texts in order to support or counter their argument in this question. For this question in particular, discussion in class of the kind of issues listed below will encourage students to engage with the ideas of the theme and to build confidence in the production of articulate, detailed responses.

In both cases, assessment and marks will be allocated using all three assessment objectives. The standards required for each level are clearly set out in the mark schemes in the Sample Assessment Materials. These Sample Assessment Materials are available here:

<http://qualifications.pearson.com/content/dam/pdf/A%20Level/history-of-art/2017/specification-and-sample-assessments/GCE-HISOFART-SAMS.pdf>

(While the indicative content given at this initial stage is merely an illustration of the type of material a student might draw on, the mark schemes are set for the duration of the specification, and these are the key passages for teacher and student preparation. In each case, the expectations for each of the Assessment Objectives have been clearly laid out in an evenly graduated mark range. It is expected that the full range of marks will be used.)

Some questions about Identities in art and architecture

The questions that follow have been linked to the topics outlined in the specification as 'Scope of Works'. We have **not** repeated the main areas for investigation, which are clearly set out in the specification as 'Key Topics'. The questions that follow are **additional ideas** that may help you to link the selected works across a timeline that spans a wide range of times and places.

These questions are intended to help with your classroom debate and with the confidence and ability of your students to engage with the Theme at a more meaningful level. Not all questions listed here will be relevant to all selected works of art and/or architecture; this is not a problem. The essential areas of study that must be covered are explained clearly in the specification.

a. The divine in 2D and 3D

The 'divine' encompasses gods and goddesses in any religion, including those of the classical world if produced at the time rather than later (when they would more appropriately be studied as mythological works). The divine also includes the representation of Jesus Christ. (For the sake of clarity, in this specification: it does not include the representation of saints or the Virgin Mary.)

- Whose God?
- Which god or goddess? Which part of their life?
- What are they doing? Why is this significant?
- How are they represented?
- In what ways are the representations of deities of different religions similar and different? How would you account for this?
- Where does the work of it fit into the conventions of the genre/religion?
- How is the relationship between the deity and the worshipper presented? (eg: distant, remote, empathetic, in human terms?)
- What local examples can you find in your area? What are their settings and their uses?

b. Portraits in 2D

- Who is the sitter? Gender? Class? Status? Wealth?
- Why have they been depicted? At what point in their lives?
- What is the relationship between the artist and the sitter? Or between the sitters (in multi-figure portraits)?
- How are their character and identity conveyed?
- How do the setting, clothing and attributes develop your understanding of their identity?
- Is the identity convincing, constructed or conflicted?
- How far can a portrait reveal the priorities or values of its era rather than the individual?
- Is realism important?

- Does the work uphold or subvert the conventions of portraiture?
- How has the response to the pre 1850 work changed over time?
- What differences and similarities can you find when you look at different portraits across time and place?
- How is gaze and gesture important? And scale?

c. Portraits in 3D

- As above.
- All additional questions on contexts, materials, setting, etc. as listed in the specification.

d. Gender identity in 2D or 3D

- How has the male/female figure been stereotyped or objectified?
- What are the conventions of the female nude?
- And of the male nude?
- How important is 'beauty' or the ideal?
- What is the relationship between 'beauty' and 'power'? Where does 'strength' fit in this discussion?
- How have these been referenced in the work of art?
- Where does the work of art sit within the broader timeline of Art History?
- In what ways are the details of the work significant to their gender identity?
- How does the male or female gaze of the viewer affect the work of art?
- How relevant is the sexuality of the artist and is that still a relevant concept today?
- Is sexuality still a relevant concept today?
- What evidence is there of male power (patriarchy)? Is there evidence of female submission in the work? Or are these concepts challenged or critiqued in these works?
- How do contemporary women express their complex identity?
- How are LGBTQ+ issues addressed in art in the past and today?
- How are gender identities visualised and valued differently across time and place?

e. Ethnic identity in 2D or 3D

Ethnicity refers to the idea that one is a member of a particular cultural, national or racial group that may share some of the following elements: culture, religion, race, language or place of origin. Two people can share the same race but have different ethnicities. This ethnic identity may be seen in a variety of factors and may also relate to the idea of a sub-group within a dominant national or cultural group. It may refer to an origin of descent rather than present nationality and is relational and situational.

Race is a social construction that refers to characteristics possessed by individuals and groups. The meaning of race is not fixed; it is related to a particular social, historical and geographic context. The way races are classified has changed in the public mind over time and place; for example, racial classifications might be based

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on ethnicity, nationality, religion or minority language groups; alternatively, classification might be based on skin colour. The issue is complex with many having mixed, multiple or hybrid identities.

- How does the work create a sense of cultural belonging to a specific social group?
- What traditions or conventions of the ethnic group are referred to in the work?
- What is the relationship between the ethnic group and the wider community?
- How does the work fit into the longer-term positioning of the ethnic group in the wider society?
- Is the ethnic identity under threat? If so, how is the viewer made aware of this threat?
- Is the work made for a viewer within the group or one outside it? What is it trying to achieve? How successful do you think it is?
- Why is the categorisation by ethnicity problematic?
- How do these issues relate to the world around you and your own experiences?
- How is memory important? Is a past struggle referenced in the work? If so, how?
- Can an 'ethnic focus' be harmful as well as positive?
- How are ethnic identities visualised and valued differently across time and place?

f. Identity in architecture

- Can we talk about national identity in buildings?
- Or the identity of smaller groups: local areas, ethnic groups, specific cities?
- How important is the identity of the architect in the conversation about the identity of the building?
- What similarities and differences can you find in buildings that seem to make a statement about identity across time and place?
- Can we talk about gendered architecture? Explore how this might work and which buildings might support this discussion.

Critical texts to support Theme study

Students are required to enhance their understanding of the debates around the theme of B2: Identities in art and architecture by studying relevant critical texts. These texts, or extracts from these texts, should explore the ideas, positions and contributions of named critics. The named critics may be critics, writers, philosophers, historians or art historians working at any time. Their writings need to be explored for their opinions and judgements so that students can support or challenge an argument with reference to the views of others. Therefore, sources of factual knowledge or content are not advisable here.

The requirement for 'named critics' means that students may refer to their arguments by the name, by a summary of their key concept or ideas, or by a short quotation as best fits their line of argument. Clearly it is always important that the named critics selected by teachers should be available in the public domain so that the references made by students can be verified by examiners.

Teachers and students need to explore **at least one critical text** in support of each theme. This text will need to contribute critical views around **both of their selected specified artists and their selected specified architect**. In the event that one critical text does not cover all selected specified artists, further material will be needed to cover the gaps.

Some teachers might choose to select their key works by specified artists and architects first, and then to source contemporary or subsequent criticism around each of those works to explore relevant aspects of the debate.

There are some collections of criticism that may be useful to teachers for multiple Themes and Periods. These include Fernie's *Art History and its Methods* (Phaidon, 2008); Gaiger and Wood's *Art of the Twentieth Century: A Reader* (Yale University Press, 2003) as well as their three-part series *Art in Theory* (Blackwell, 2003) and Hatt & Klonek's *Art History: A Critical Introduction to its Methods* (Manchester University Press, 1988). Freedberg's *The Power of Images* (1991) and Williams' *Art Theory* (1955) are also useful.

The exploration of architectural theory in general might be achieved through an investigation of some writings of the classic texts in this field: Vitruvius *De Architectura* (c15 BC), Alberti *On the Art of Building* (1452), Perrault *Ordonnance for the Five Kinds of Columns* (1683), Semper *The four elements of architecture* (1851), Ruskin *The Seven Lamps of Architecture* (1849) or Pevsner *An Outline of European Architecture* (1942), all of which are obviously out of copyright and available online. Students would not need to read the text in its entirety, but engage with key concepts and consider how their selected works fitted or challenged the opinions contained therein.

Pevsner's Reith Lectures on 'The Englishness of English art' offer insight to a debate on national identity and Grayson Perry's Reith Lectures from 2013 provide an insightful commentary on his own art and the artistic and societal challenges of our era. Kwame Anthony Appiah's 2016 talks on 'Mistaken identities' are also valuable. (All of these are available as BBC podcasts.)

Writings about Zaha Hadid are obviously going to be more contemporary, and exploring Owen Hatherley's views in both books and blogs would make for an interesting debate among informed students. Griselda Pollock's monograph on Van Gogh fits into the supporting material on this specified artist, and either of her key texts *Old Mistresses, Women, Art and Ideology* or *Vision and Difference, Feminine, Feminism and the History of Art* offer rich pickings for the exploration of gender. Linda Nochlin's definitive essay 'Why have there been no great women artists?' (1971) remains a key classic work.

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John Berger's contribution to this field has also been huge: most teachers will think of *Ways of Seeing* as a core text for this theme, but there are also good selections in both *Landscapes* and *Portraits* as well as his *Selected Essays*.

There are also excellent sources on self-portraiture: both Borzello's *Seeing Ourselves: Women's Self-portraits* (2016) and Hall's *The Self-portrait: A Cultural History* (2014) are fascinating, as is Laura Cumming's *On Self-portraits: A Face to the World* (2010).

In architecture, Rem Koolhaas and John Shaw both spoke eloquently about the evolution of national architectures in interviews around the 2014 Venice Biennale. There are a series of books exploring ideas of nationhood and architecture that focus on individual countries that may fit well depending on the individual works selected by the teacher for study.

Resources for B2: Identities in art and architecture

- Berger, J; *Ways of Seeing*, Penguin, 2008
- Borzello, F; *Seeing ourselves: Women's Self Portraits*, Thames & Hudson, 2016
- Colley, L; *Britons Forging the Nation 1707–1833*, Yale University Press, 1992
- Farley, J & Hunter, F; *Celts: Art and Identity*, British Museum, 2015
- Graham-Dixon, A; *Art: The Definitive Visual Guide*, Dorling Kindersley, 2008
- Higgins, J; *21st Century Portraits*, National Portrait Gallery, 2013
- Honour, H & Fleming, J; *A World History of Art* Lawrence King, 2005.
- Huntsman, P; *Thinking About Art*, Wiley Blackwell, 2016
- Parker, R & Pollock, G; *Old Mistresses*, Tauris, 2013
- Perry, G; *Gender and Art*, Open University, 1999
- Schama, S; *Rembrandt's Eyes*, Penguin Books, 2000
- Schama, S; *The Face of Britain*, Viking, 2015
- Smith, A, Brown, DB & Jacobi, C; *Artist and Empire*, Tate, 2015

First hand learning and museum education

Our UK galleries have a huge wealth of resources that can be accessed online via the links given below, although clearly this list is just a starting point. Many of these have extensive outreach programmes and students are strongly encouraged to see works at first hand either individually or as a class. We have deliberately selected the specified artists and freedom of choice around key works in UK collections so that all teachers may coordinate their choice of key works with those that are on public display in their vicinity.

- Ashmolean Museum, Oxford: www.ashmolean.org
- Baltic Centre for Contemporary Art: www.balticmill.com
- Birmingham Museum & Art Gallery: www.birminghammuseums.org.uk/bmag
- Brighton Museums: www.brightonmuseums.org.uk
- Bristol Museum & Art Gallery: www.bristolmuseums.org.uk
- Burrell Collection: www.glasgowmuseums.org
- Ferens Art Gallery: www.hullcc.gov.uk/museums

- Fitzwilliam Museum, Cambridge: www.fitzmuseum.cam.ac.uk
- Harewood House: www.harewood.org
- IWM: www.iwm.org.uk
- Leeds Art Gallery: www.leeds.gov.uk/artgallery
- Manchester Art Gallery: www.manchesterartgallery.org
- Museum of Liverpool: www.liverpoolmuseums.org.uk/mol
- National Museum, Cardiff: www.museum.wales
- Scottish National Galleries: www.nationalgalleries.org
- The Courtauld Gallery, London: www.courtauld.ac.uk
- The Hepworth, Wakefield: www.hepworthwakefield.org
- The National Gallery, London: www.nationalgallery.org.uk
- The National Portrait Gallery, London: www.npg.org.uk
- The Royal Collection, London: www.rmg.co.uk
- The Tate, www.tate.org
- The Wallace Collection, London: www.wallacecollection.org
- The Whitworth: www.Manchester.ac.uk/whitworth
- Turner Contemporary: www.turnercontemporary.org
- Ulster Museum: www.nmni.com/um
- V&A: www.vam.co.uk
- Walker Art Gallery: www.liverpoolmuseums.org.uk/walker
- Yorkshire Sculpture Park: www.ysp.co.uk

Internationally, further resources are available from museums and galleries around the world. Some initial suggestions are given here in a very short list:

- Metropolitan Museum of Art, New York: www.metmuseum.org
- The Louvre, Paris: www.louvre.fr
- Kunsthistorisches Museum, Vienna: www.khm.at
- National Gallery of Art, Washington DC: www.nga.gov
- The Pompidou Centre, Paris: www.centrepompidou.fr
- Museum of Modern Art, New York: www.moma.org
- The Prado, Madrid: www.museodelprado.es
- Alte Nationalgalerie, Berlin: www.smb.museum
- Rijksmuseum, Amsterdam: www.rijksmuseum.nl

The digital and film resources available for Art History continue to grow rapidly. Again, initial suggestions would include:

- www.smarthistory.org.uk
- www.khanacademy.org
- Open University Open Access podcasts: www.openartsarchive.org/open-arts-objects
- Web Gallery of Art: www.wga.hu
- www.artcyclopedia.com
- www.arthistory.about.com
- www.artlex.com

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- www.bubl.ac.uk
- www.artuk.org
- www.academia.edu
- 'Great Artists with Tim Marlow', Seventh Art
- Art 21, Art in the 21st century 'Identity' (Arthaus Musik)
- Simon Schama 'The Power of Art', BBC Series
- Annenberg Learner 'Art Through Time: A Global View'
- BBC Four 'A History of Art in Three Colours'
- Art UK: www.artuk.org

B2: Identities in art and architecture: sample key works

Scope of Works	Pre 1850	Post 1850
The divine* in 2D or 3D	<i>The Sultanganj Buddha, (Birmingham)</i> <i>Rembrandt Raising of the Cross 1631</i>	FN de Souza <i>Crucifixion</i> (Tate)
Portraits in 2D	<i>Rembrandt Self Portrait (National Gallery)</i>	<i>Kahlo Self Portrait Along the Borderline 1932</i>
Portraits in 3D	Augustus of Prima Porta	<i>Grayson Perry Self Portrait with Eyes Poked Out</i>
Gender identity in 2D or 3D	Titian <i>Venus of Urbino</i> Artemisia Gentileschi <i>Susanna and the Elders</i>	<i>Grayson Perry Claire's Coming Out Dress 2000</i> Louise Bourgeois <i>Femme Maison</i>
Ethnic identity in 2D or 3D	Benoist <i>Portrait of a Negress</i>	Ofili <i>No Woman No Cry</i> Piper <i>Decide Who You Are: Skinned Alive</i>
Architecture	<i>Sinan Suleymaniye Mosque</i>	<i>Hadid Heydar Aliyev Centre</i> <i>Hadid Bridge Pavilion, Zaragoza</i>

Blank grid for your completion

(You need at least one work in each box.)

Scope of Works	Pre 1850	Post 1850
The divine in 2D or 3D		
Portraits in 2D		
Portraits in 3D		
Gender identity in 2D or 3D		
Ethnic identity in 2D or 3D		
Identity in Architecture		

Key: Must have two works by **one specified painter, one specified sculptor and one specified architect**. Must have three works (one of each type) **from beyond the Western tradition**.

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Scope of Work	Pre 1850	Post 1850
The Divine	<p>Botticelli <i>The Holy Trinity</i> 1491</p> <p>Carracci <i>Dead Christ Mourned</i> 16014</p> <p>Giotto <i>The Lamentation of Christ</i> 1305</p> <p>Grunewald <i>The Crucifixion</i> 1512</p> <p>Healing Buddha, <i>The Pure Land of Bhaishajyaguru</i> 1319</p> <p>Leonardo da Vinci <i>The Last Supper</i> 1495</p> <p>Masaccio <i>Holy Trinity</i> 1427</p> <p>Michelangelo <i>God Creating Light and Dark</i> 1512</p> <p>Rembrandt <i>Rising of Christ</i> 1631</p> <p>Rogier van der Weyden <i>Descent from the Cross</i> 1435</p> <p>Van Eyck <i>Ghent Altarpiece</i> 1432</p>	<p>Bacon <i>3 Studies for the Crucifixion</i> 1962</p> <p>Chagall <i>The White Crucifixion</i> 1938</p> <p>Dali <i>Christ of St John of the Cross</i> 1951</p> <p>Ensor <i>Christ's Entry into Brussels</i> 1889</p> <p>FN Souza <i>Crucifixion</i> 1959</p> <p>Munch <i>Golgotha</i> 1900</p> <p>Roualt <i>Head of Christ</i> 1939</p> <p>Sutherland <i>Christ Coventry Cathedral</i> 1959</p> <p>Sutherland <i>Crucifixion</i> 1946</p>
Portraits 2D	<p><i>Elizabeth 1: The Armada Portrait</i> 1588</p> <p>Gainsborough <i>Mr and Mrs Andrews</i> 1748</p> <p>Hogarth <i>The Graham Children</i> 1742</p> <p>Holbein <i>The Ambassadors</i> 1533</p> <p>Leonardo da Vinci <i>Mona Lisa</i> 1503</p> <p>Mary Beale <i>Self Portrait</i> 1666</p> <p>Rembrandt <i>The Anatomy Lesson of Dr Tulp</i> 1632</p> <p>Reynolds <i>Colonel Tarleton</i> 1782</p>	<p>Close <i>Portrait of Kara Walker</i> 2016</p> <p>Dawn Mellor <i>Margaret Thatcher</i> 2007</p> <p>Frida Kahlo <i>Self Portrait Along the Borderline</i> 1932</p> <p>Klimt <i>Emilie Floege</i> 1902</p> <p>Modigliani <i>Jeanne Heburterni</i> 1918</p> <p>Opie <i>Self Portrait</i> 1994</p> <p>Picasso <i>I Yo</i> 1901</p> <p>Sarah Lucas <i>Self Portraits</i> 1990–98</p> <p>Picasso <i>Portrait of Fernande</i> 1909</p> <p>Sleigh <i>Philip Golub Reclining</i> 1971</p>

	<p>Rigaud <i>Louis XIV</i> 1701</p> <p>Van Eyck <i>The Arnolfini Portrait</i> 1434</p> <p>Vigee Le Brun <i>Marie Antoinette</i> 1783</p>	<p>Van Gogh <i>Self Portrait</i> 1888</p> <p>Wearing <i>Shami Chakrabarti</i> 2011</p>
Portraits 3D	<p>Bernini <i>Bust of Costanza Bonarelli</i> 1630</p> <p>Canova <i>Pauline Borghese as Venus</i> 1805</p> <p>Falconet <i>Peter the Great</i> 1782</p> <p>Houdon <i>George Washington</i> 1788</p> <p>Verrochio <i>Lorenzo de Medici</i> 1480</p>	<p>Bourdelle <i>Beethoven</i> 1902</p> <p>Cattalan <i>The Ninth Hour</i> 1999</p> <p>Gaudier-Brzeska <i>Hieratic head of Ezra Pound</i> 1914</p> <p>Germaine Richier <i>La Regodias</i> 1938</p> <p>Hew Locke <i>Sikander</i> 2010</p> <p>Quinn <i>Self</i> 1991</p> <p>Quinn <i>Alison Lapper Pregnant</i> 2005</p> <p>Suzuki <i>Sam</i> 2010</p>
Gender in 2D or 3D	<p>Anguissola <i>Self-portrait at the Clavischord</i> 1561</p> <p>Artemisia Gentileschi <i>Susanna and the Elders</i> 1610</p> <p>Benoist <i>Portrait of a Negress</i> 1801</p> <p>Bronzino <i>Allegory with Venus and Cupid</i> 1540</p> <p>David <i>Oath of the Horatii</i> 1784</p> <p>Falconet <i>The Bather</i> 1757</p> <p>Fragonard <i>The Swing</i> 1767</p> <p>Fuseli <i>The Nightmare</i> 1781</p> <p>Giambologna <i>Rape of a Sabine</i> 1582</p> <p>Giorgione <i>Sleeping Venus</i> 1510</p> <p>Goya <i>The Naked Maja</i> 1800</p> <p>Ingres <i>The Turkish Bath</i> 1862</p> <p>Judith Leyster <i>Self-portrait</i> 1633</p>	<p>Amrita Sher-gil <i>Two Women</i> 1935</p> <p>Bourgeois <i>Femme Maison</i> 1994</p> <p>Bourgeois <i>Maman</i> 1999</p> <p>De Kooning <i>Woman I</i> 1950</p> <p>Emin <i>Everyone I Have Ever Slept With</i> 1963</p> <p>Emin <i>Hate and Power Can Be a Terrible Thing</i> 2004</p> <p>Freud <i>Annie and Alice</i> 1975</p> <p>Frida Kahlo <i>The Two Fridas</i> 1939</p> <p>Grayson Perry <i>The Mother of All Battles</i>, 1996</p> <p>Hatoum <i>Measures of Distance</i> 1998</p> <p>Jane Alexander <i>Butcher Boys</i> 1985</p> <p>Lalla Essaydi <i>Harem</i> 2013</p> <p>Modigliani <i>Nude with Necklace</i> 1917</p>

B2: Identities in art and architecture

	<p>Lavinia Fontana <i>Self-portrait with Small Statues</i> 1579</p> <p>Marcia <i>Painting a Self Portrait</i>, illustrated manuscript, 1402</p> <p>Myron <i>Discobolus</i> 450</p> <p>Praxiteles <i>Aphrodite of Knidos</i> 4th century</p> <p>Titian <i>Venus of Urbino</i> 1538</p> <p>Vermeer <i>The Milkmaid</i> 1657</p>	<p>Neshat <i>Rapture Series – Women in a Line</i>, 1999</p> <p>Modersohn-Becker <i>Reclining Woman and Child</i> 1906</p> <p>Lewis <i>Am I still a Woman?</i> 1993</p> <p>Richier <i>Tauromachie</i> 1953</p> <p>Rodin <i>The Age of Bronze</i> 1876</p> <p>Saloma Raouda Choucair <i>The Famous Painters</i> 1948</p> <p>Saville <i>Branded</i> 1993</p> <p>Simpson <i>Guarded Conditions</i> 1989</p> <p>Valadon <i>The Blue Room</i> 1923</p> <p>Sylvia Sleigh <i>The Turkish Bath</i> 1973</p>
Ethnicity	<p><i>Bronze head</i> from Ife, 13th century (British Museum)</p> <p><i>Calvary</i> at Tronoën, Brittany, 1450</p> <p>Girodet <i>Portrait of Citizen Bellley, Ex-representative of the Colonies</i> 1797</p> <p>Muiredach's <i>Cross at Monasterboice</i>, 875</p> <p>Nattier <i>Mme Clermont at Her Bath Attended by Slaves</i> 1733</p> <p>Reynolds <i>Portrait of Omai</i> 1776</p> <p>Yoruba Mask for King Obalufon, Ife, 1300</p>	<p>Betye Saar <i>The Liberation of Aunt Jemima</i> 1972</p> <p>Bomberg <i>Visions of Ezekiel</i> 1912</p> <p>Chagall <i>Fiddler on the Roof</i> 1912</p> <p>Chagall <i>Jerusalem Windows</i> 1962</p> <p>Faith Ringgold <i>The Sunflowers Quilting Bee at Arles</i> 1996</p> <p>Hammons <i>African American Flag</i> 1990</p> <p>Kara Walker <i>Grub for Sharks</i> 2004</p> <p>Ofilii <i>No Woman No Cry</i> 1998</p> <p>Piper <i>Decide Who You Are: Skinned Alive</i> 1991</p> <p>Simpson <i>Easy for Who to Say</i> 1989</p>
Identity in Architecture	<p><i>Great Stupa</i>, Sanchi 3rd century BC</p> <p><i>Dome of the Rock</i>, Jerusalem 691</p> <p><i>Hagia Sofia</i>, Istanbul 532</p> <p>Hoban <i>The White House</i>,</p>	<p>Gehry <i>Guggenheim, Bilbao</i> 1997</p> <p>Gehry <i>Netherlands National Building</i> 1996</p> <p>Hadid <i>London Aquatics Centre</i> 2011</p> <p>Isozaki <i>Qatar National Convention</i></p>

<p>Washington DC 1792</p> <p>John Nash <i>Royal Pavilion Brighton</i> 1815</p> <p>Jones <i>The Queen's House, London</i> 1616</p> <p>Pugin & Barry <i>Houses of Parliament</i> 1840</p> <p>St Basil's Cathedral, Moscow, 1532</p> <p>Wilkins <i>National Gallery London</i> 1832</p>	<p><i>Centre</i> 2011</p> <p>Miralles <i>Scottish Parliament Building</i> 1999–2004</p> <p>Rogers <i>Pompidou Centre</i> 1977</p> <p>Rogers <i>Senedd (Welsh Assembly Building)</i> 2006</p> <p>Van Alen <i>Chrysler Building</i> 1929</p>
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