

Topic Guide

C4: Brave new world: Modernism in Europe (1900–39)



A level History of Art

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

GCE History of Art 2017 – Topic Guide

C4: Brave new world: Modernism in Europe (1900–39)

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Introduction

In the early years of the 20th century, Paris was the hub of the art world, and artists gathered to respond to the new challenges of an urban environment, of industrialisation and mechanisation and, of course, to the changing ways of seeing prompted by developments in photography. This Period offers teachers and students the opportunity to explore this extraordinary flowering of creative endeavour across painting, sculpture and architecture in France and by comparison with works produced elsewhere in Europe. This European focus offers clear natural boundaries for the study, as is appropriate for an in-depth investigation, but also allows teachers to select a variety of second countries to study alongside the work by French artists.

Students will encounter the key movements or styles of the era, including Fauvism, Cubism, German Expressionism, Futurism, Dada and Surrealism as well as the new ideas of Modernism in architecture.

Scope of works

The specification makes clear the requirements for the detailed study of at least 18 works of art and architecture across nine categories of work in France and one other European country. All examination questions will refer to the **Scope of works** and **Key topics** explained on pages 26–28 in the specification. The specification clearly lists the expected coverage and detail for all key works and this is therefore not further elaborated on in this topic guide.

In this Period, works of art are designated by the birthplace and nationality of the artist rather than by the place of production. This avoids confusion for artists like Picasso, Kandinsky, Mondrian and Giacometti, all of whom travelled regularly in the course of their careers. Thus these artists are always examples of 'artist(s) from a different European country', even if they are working in France. Epstein is categorised as a British artist and Le Corbusier as French.

Key topics

These **Key topics** are clearly explained in the specification and elaborate on what should be taught around each work. Broadly speaking, they are similar to the 'themes' of the legacy specification, but are now set out in a tabular format which should be helpful. Teachers of the legacy specification should be aware that 'form and function' and 'patronage' are now sited within Topic 4 'Ways in which art has been used and interpreted', together with a new requirement to explore the original and subsequent location of works. (Full details of the differences and similarities between the legacy specification and the new Pearson Edexcel specification are given in the **Mapping Guide**.)

Specified artists

Teachers must select one painter and one sculptor from the shortlists given on page 26 in the specification.

This means that students must explore **at least three works** by their selected specified painter (choose from Matisse, Kirchner or Braque) **and three** works by their selected specified sculptor (choose from Brancusi, Epstein or Giacometti). Students are expected to have knowledge and understanding of their training, influences (at least two for each artist) and the ways in which they contribute, or typify, their period and/or region.

They must also have detailed knowledge and understanding of **at least one critical text** relevant either to the Period as a whole (including both specified artists) or one critical text (or extract) for each selected specified artist. Please make sure that if you select Matisse as your specified painter, you select three painted works by him. Further sculpted works may also be included in the selection of key works but these must be in addition to the paintings. (This is so that all students have sufficient works to respond to a question which asked about their specified painter alone.)

Selecting your key works

A grid showing an exemplar selection of works is given at the end of this document together with a blank grid for your own selection of works. This is, however, just one way of selecting key works. We have also provided a longer list of possible works. Again, this is not exhaustive, nor intended to be prescriptive, but rather designed to inspire your selection of works and to reassure new teachers.

Obviously, neither the lives of artists nor their works will always fit neatly within the dates (1900–1939) selected for study here. These dates have been chosen to allow the best possible fit with the concept of a two-centred ‘depth’ study, by consideration of works which are available in UK collections and to avoid any confusing overlap between the art of this Period and the Second World War. (Obviously, this period cannot escape the 1914–18 First World War but we would remind all teachers and students of the overlap rule which means that the same work of art cannot be studied for more than one Theme or Period.) We would therefore ask you to be conscious of these restrictions. This will be particularly important for those who taught the first half of the 20th-century option on the legacy specification and are looking to carry over works and resources to the new Pearson Edexcel specification. No American works of art or architecture can be included in this study but in many cases, your existing resources can be utilised in the Theme study where appropriate.

Please make sure that you have noticed the list of styles that must be covered by all students at the bottom of the Scope of works list on page 27 of the specification. All students must include at least one work of Fauvism, Cubism, German Expressionism, Futurism, Dada and Surrealism in their key work lists and therefore be aware of the aims and characteristics of these styles or movements.

You will probably find it easiest to make your selection of key works by entering the three works by your selected painter and selected sculptor first. Then complete the rest of the categories with at least one example in each box. You may of course feel that it is important to teach and discuss more than a single example of work in each category and that your students will have a fuller understanding of the Period if you do so. You are free to make these choices to suit your own cohort, as long as they have at least one work in each category from France and at least one from another European country.

Critical texts

The requirement for exploration and discussion of critical text reference is clear in both Theme and Period study in this new specification. It will only be assessed in the final long answer on each Theme and Period, and gives students the opportunity to develop, evidence and counter-balance their argument and response to the question.

Students may explore just one critical text for the Period, **if** this relates to **both** their selected specified painter and their selected specified sculptor. Alternatively, they may explore **at least one text** or extract relating to **each** of their selected specified artists, which might prove easier for teaching. They may choose to refer to their critical text by naming the critic, by summarising their theories or position, or by integrating short quotations into the body of their essay.

In this module, the most useful single critical text is probably *Art in Theory 1900–2000: An Anthology of Changing Ideas* (edited by Harrison & Wood, Blackwell, 2000) which offers a huge range of excerpts which will be useful for discussion and debate. This volume includes writings by many artists and named critics such as Fry, Greenberg, Carl Einstein, Weber, Bergson, Marinetti and Kahnweiler (amongst many others) which will be valuable in constructing and countering arguments. Eric Fernie's *Art History and its Methods: A Critical Anthology* (Phaidon, 2008) has been recommended in other topic guides for this specification, as it covers a wide chronological range with number of good named critics in a single volume.

Unlike the Theme study, where there are two specified artists **and** a specified architect, each of whom requires a supporting critical text, the focus here in the Period study is on the selected painter and sculptor only. (This is so that there is consistency, in that both areas of study require six works by selected specified artists in total.) Therefore, analysis of critical theory in architecture is not compulsory, although you may of course find that integrating some different opinions offers an interesting way to deliver your course.

Organising your teaching

Obviously, there are many different ways in which this module of the course can be delivered. The following breakdown is an illustration of just one possible approach for a single teacher who chooses to explore one module at a time. (Others may prefer to split the week, with some lessons exploring a Theme and others a Period, or to cover two Periods simultaneously.)

As the Periods are of more value (25%) than the Themes (17%), it seems appropriate to allocate more time to them. In the Modern period, with nine 'scope of works' areas each covering two different countries, organisation of delivery by subject-matter could be a convenient solution. However, some teachers may prefer to cover all subject matters in France first and then move out into a different country or countries to cover the other required styles and works. Teachers are reminded that the whole course must be taught as all questions on the final examination are compulsory.

In this Scheme of Work, we have broken the regularity of 'scope of works' weeks by allocating two weeks for a detailed study of each of the selected specified artists. This potentially creates an interesting diversity within the course so that students find they are learning and engaging with the material in different ways in different weeks. It should facilitate the strengthening of key skills such as research, independent reading and evaluative discussion as well as a creating a core point for covering the requirement for the integration of ideas from critical texts. As the works explored in these weeks will also feature in the 'scope of works' weeks (as,

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for example, portraits or the female figure in sculpture or painting), this suggestion also introduces some flexibility into your planning. This allows you time to cover additional works for a deeper understanding, to set aside class time for timed essays, comparisons across styles, consolidation work, or perhaps just to catch up with the inevitable loss of teaching time due to bank holidays, school exam weeks, inset and fire alarms!

Detail of exactly what must be covered for each work is clearly laid out in the specification on pages 26–28.

Outline Scheme of Work

Based on three 5-week blocks

Block 1	
Week 1	Introduction to Period and key concepts/styles
Week 2	Introduction to history and era
Week 3	Painting of modern, urban life by a French artist and by an artist of a different European nationality
Week 4	Influence of 'primitive' ideas in 2D or 3D by a French artist and by an artist of a different European nationality
Week 5	The female figure in 2D or 3D by a French artist and by an artist of a different European nationality
Block 2	
Week 1	Specified painter (Matisse, Kirchner or Braque)
Week 2	Specified painter (Matisse, Kirchner or Braque)
Week 3	Portraits in 2D or 3D by a French artist and by an artist of a different European nationality
Week 4	Landscape painting by a French artist and by an artist of a different European nationality
Week 5	Still life painting by a French artist and by an artist of a different European nationality
Block 3	
Week 1	Specified sculptor (Brancusi, Epstein or Giacometti)
Week 2	Specified sculptor (Brancusi, Epstein or Giacometti)
Week 3	Human figure sculpture by a French artist and by an artist of a different European nationality
Week 4	Commercial or public architecture by a French architect and by an architect of a different European nationality
Week 5	Domestic architecture by a French architect and by an architect of a different European nationality

Assessment

The Assessment Objectives have been revised in the new A Level History of Art. There are now three objectives, with the former AO4 integrated into the new AO3.

AO1	Demonstrate knowledge and understanding of the contexts of art	30–40%
AO2	Analyse and interpret artists' work, demonstrating understanding of visual language	30–40%
AO3	Make critical judgements about art through substantiated reasoned argument	30–40%

Students will be assessed on their knowledge and understanding of two Periods in the 3-hour Paper 2 of this examination. Therefore, it is suggested that students spend 90 minutes on each of their selected Periods – this is unchanged from the legacy specification. However, there is no choice on this new paper: all four questions, identified as (a), (b), (c) and (d), are compulsory. In recognition of the length of the paper and the range of students taking the subject, the questions are now of varying length and value.

Each Period section begins with two short 5-mark answers. These are not essays, do not need an introduction, and require a student to select only relevant points of information (AO1) and analysis (AO2) from their broader knowledge relating to one work of art or architecture. Whilst the exact allocation of time is obviously up to the individual concerned, we imagine that most will spend approximately 7–8 minutes on each of these short (a) and (b) answers. There is no requirement for critical argument or judgement (AO3) in these questions. There are three levels for assessment on part (a) and (b) answers: see below. It is expected that the weakest candidates will be able to retrieve points of information only, with no meaningful accompanying analysis, and therefore there is only one mark allocated for Level 1. Thereafter, the marks will be allocated on the demonstration of both AO1 and AO2.

Part (a) and (b) mark scheme

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Part (c) questions are worth 15 marks and are therefore expected to take approximately 21–25 minutes. These questions will always ask students to refer to at least two named works of art or architecture. A 'named' work of art does not need to be by a 'specified artist', but this phrase is used to remind students to be precise in their responses – they must always validate their ideas with specific

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evidence. Most works can be clearly identified by artist and title, but in some cases this may be insufficient for the examiner to identify which particular example the student is referring to. In these cases, students must give further information such as the date and/or location of the work so that the examiner is able to assess their evidence effectively.

Responses are assessed equally across all three Assessment Objectives (5 marks for each). There is no requirement, however, for a student to refer to named critics in part (c) answers, although they may, of course, choose to do so. In this case, it will be assessed as part of their critical judgement (AO3). As part (c) questions always ask for reference to at least two named works, candidates who are unable to cite a second work will be limited to Level 2 credit – a maximum of 6 marks, as they are clearly offering only a partial response.

Part (c) mark scheme

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–3	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1] Analysis and interpretation are limited, showing basic understanding of visual language. [AO2] Basic critical judgement, with limited reasoned argument and evidence. [AO3]
Level 2	4–6	Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1] Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2] Partially-adequate critical judgement supported by uneven reasoned argument and evidence. [AO3]
Level 3	7–9	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1] Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2] Competent critical judgement, supported by appropriate reasoned argument and evidence. [AO3]
Level 4	10–12	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1] Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2] Good critical judgement, supported by coherent reasoned argument and evidence throughout. [AO3]
Level 5	13–15	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1] Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2] In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. [AO3]

Part (d) responses invite students to build an argument around a question which asks 'How far do you agree?'. Obviously, students are free to entirely agree or disagree with the premise offered or to conclude with a mixed opinion, but it is the quality of their argument, evidence and analysis that is evaluated for credit here. This is obviously the longest and most valuable question of the four, and students are expected to spend between 50 and 55 minutes on this response.

The questions will always ask for named works of art and again this does not mean that they must be by their selected specified artists, but that they are discussing individual works in detail. Obviously, in some years, the questions may ask students to evaluate the works of their specified artists and in this case, they will need to discuss these works to earn credit (although naming influential works by other artists may still be a valid part of this discussion). As with part (c) questions, part (d) responses are assessed across all three Assessment Objectives equally (10 marks on each). Please note that students must refer to their study of critical texts in these long questions, and the mark scheme for part (d) questions includes an additional strand under AO3 to reflect this.

The questions do not specify exactly how many works of art or architecture a student must discuss, but candidates will need to balance up the requirement for detailed knowledge and analysis together with a full critical argument in order to create and conclude their argument in response to the question. It is therefore unlikely that a student who names many works, but fails to offer detailed contexts or analysis on any of them, could achieve the upper levels of the mark scheme, but similarly unlikely that a student who chooses to discuss only two works (the minimum to clear the 'works of art' rubric) could create a sufficiently convincing argument to reach these upper levels.

Part (d) mark scheme

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1] Analysis and interpretation are limited, showing basic understanding of visual language. [AO2] Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]
Level 2	7–12	Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1] Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2] Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]
Level 3	13–18	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1] Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2] Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]

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Level	Mark	Descriptor
Level 4	19–24	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i></p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. <i>[AO3]</i></p>
Level 5	25–30	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. <i>[AO3]</i></p>

Resources

This list is wide ranging to flag up the books that you may already have in your existing library. We do not, however, wish to give the impression that schools must spend heavily on books in order to offer this course. There is now a wealth of material available via the internet free of charge and these resources are often very engaging, allowing students to see inside and around a building from multiple angles and to hear other voices in their learning. There is also a wide range of monographs which have not been listed here for reasons of space. Any of the following would be helpful:

- Ades, D; *Dada and Surrealism Reviewed*, Arts Council of Great Britain, 1978
- Antliff, M & Leighton, P; *Cubism and Culture*, Thames and Hudson, 2001
- Brettell, R; *Modern Art 1851–1929*, Oxford History of Art 1999
- Curtis, WJR; *Modern Architecture Since 1900*, Phaidon 1996
- Dempsey, A; *Styles, Schools and Movements*, Thames and Hudson, 2002
- Duthuit, G; *The Fauvist Painters*, New York Wittenborn, 1950
- Foster, H et al; *Art Since 1900: Modernism, Antimodernism and Postmodernism*, Thames and Hudson, 2004
- Frampton, K; *Modern Architecture: A Critical History*, Thames and Hudson, 1992
- Glancey, J; *Twentieth Century Architecture*, Carlton Books, 2000
- Graham-Dixon, A; *Art*, Dorling Kindersley, 2008
- Green, C; *Art in France 1900–1940*, Yale, 2000
- Harrison, C & Wood, P (eds); *Art in Theory 1900–2000: An Anthology of Changing Ideas*, Blackwell, 1992
- Harrison, C, Frascina, F & Perry, G; *Primitivism, Cubism, Abstraction: The Early Twentieth Century*, Open University, 1993
- Honour, H & Fleming, J; *A World History of Art*, Laurence King, 2005
- Hughes, R; *Nothing If Not Critical: Selected Essays on Art and Artists*, Harvill, 2005
- Hughes, R; *The Shock of the New*, Thames and Hudson, 2002
- Humphreys, R; *Futurism*, Tate Publishing, 1998
- Huntsman, P; *Thinking about Art*, Wiley-Blackwell, 2015
- Padovan, R; *Paris 1900: Art at the Crossroads*, Catalogue for Royal Academy, 2000
- Padovan, R; *Towards Universality, Le Corbusier, Mies and De Stijl*, Spon Press, 2001
- Rosenblum, R; *Cubism and Twentieth Century Art*, Abrams, 2001
- Rubin, WS; *Primitivism in 20th Century Art: Affinity of the Tribal and the Modern*, Museum of Modern Art, 1984
- Stangos, N (ed); *Concepts of Modern Art*, Thames and Hudson, 1994
- Sylvester, D; *About Modern Art: Critical Essays 1948–96*, Chatto and Windus, 1996
- Tisdall, C & Bozzolla, A; *Futurism*, World of Art, 1978

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The digital, film and online 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
- www.bubl.ac.uk
- www.artuk.org
- www.academia.edu
- Annenberg Learner 'Art of the Western World': <https://www.learner.org/resources/series1.html>
- Art UK: www.artuk.org

First-hand learning and museum education

We have a huge treasure of Modern works in British collections across the country and would urge you to ensure that your students benefit from first-hand investigation of relevant works. Many of these organisations 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. A brief starting list of links is given here:

- 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
- Tate: www.tate.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 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: <http://www.smb.museum>
- Rijksmuseum, Amsterdam: www.rijksmuseum.nl

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Sample key works

Scope of works	French	Other European country
Painting of modern, urban life	Delaunay <i>Homage to Blériot</i>	<i>Kirchner Street Scene Berlin</i> <i>Hannah Hoch Cut with a Kitchen Knife</i>
Painting or sculpture influenced by 'primitive' ideas	<i>Braque Large Nude</i>	Picasso <i>Les Femmes d'Alger (O. J. R. Version O)</i> <i>Brancusi The Kiss</i>
Female figure in painting or sculpture	Valadon <i>The Blue Room</i>	<i>Giacometti Woman with her Throat Cut</i>
Portrait in painting or sculpture	Vlaminck <i>Portrait of Derain</i>	<i>Brancusi Portrait of Mlle Pogany</i>
Landscape in painting	<i>Braque Houses at L'Estaque</i>	Miro <i>Catalan Landscape – The Hunter</i>
Still life in painting	<i>Braque Glass, Bottle and Newspaper</i>	Nolde <i>Masks</i>
Human figure in sculpture	<i>Matisse The Serpentine</i>	Boccioni <i>Unique Forms of Continuity in Space</i> <i>Brancusi The Sorceress</i>
Commercial or public architecture	Perret <i>Théâtre des Champs-Élysées</i>	Gropius <i>Fagus Factory</i>
Domestic architecture	Le Corbusier <i>Villa Savoye</i>	Rietveld <i>Schroder House</i>

This is a sample selection of works only. Teachers may wish to reuse their key works and resources previously used for the legacy specification where appropriate, or to select alternative works of art from their region that allow students to enhance their classroom learning with first-hand experience of works in museums and galleries. A longer list of suitable works is given at the end of this topic guide.

Blank grid for you to complete

Scope of works	French	Other European nationality
Painting of modern, urban life		
Painting or sculpture influenced by 'primitive' ideas		
Female figure in painting or sculpture		
Portrait in painting or sculpture		
Landscape in painting		
Still life in painting		
Human figure in sculpture		
Commercial or public architecture		
Domestic architecture		

- **Three** works by a specified painter (Matisse, Kirchner or Braque)
- **Three** works by a specified sculptor (Brancusi, Epstein or Giacometti)
- Overlap rules (no single work of art may be studied for more than one Theme or Period) must always be respected.
- Artists are defined by their nationality, even if the work is produced abroad. The choice of work 'by an artist of a different European nationality' may span any European country and may change across different categories.
- At least one example of each of the following styles: Fauvism, Cubism, German Expressionism, Futurism, Dada and Surrealism.
- At least one work of Modernism.

A longer list of possible works

Scope of works	French	Other European country
Painting of modern, urban life	<p>Delaunay <i>Homage to Bleriot</i> 1914 Helion <i>For the Cyclist</i> 1939 Delaunay <i>The Cardiff Team</i> 1912 Leger <i>The City</i> 1919 Gleizes <i>The City and the River</i> 1923 Leger <i>The Wedding</i> 1910 Leger <i>Transport of Forces</i> 1937</p>	<p>Boccioni <i>The City Rises</i> 1910 Boccioni <i>The Street Enters In</i> 1911 Grosz <i>Dawn Marries her Pedantic Automaton</i> 1920 Hannah Hoch <i>Cut with a Kitchen Knife</i> 1919–20 Hausman <i>Tatlin at home</i> 1920 Kirchner <i>Street Scene Berlin</i> 1913</p>
Painting or sculpture influenced by 'primitive'	<p>Braque <i>Large Nude</i> 1907 Derain <i>Crouching Man</i> 1907 Derain <i>Dance</i> 1908 Gaudier-Breszka <i>Red Stone Dancer</i> 1913 Gaudier-Brzeska <i>Boy with a Rabbit</i> 1914 Laurens <i>Head of a Young Girl</i> 1920 Matisse <i>Music</i> 1910 Matisse <i>Young Sailor</i> 1907 Rousseau <i>The Dream</i> 1910</p>	<p>Brancusi <i>Adam and Eve</i> 1916 Brancusi <i>The Kiss</i> 1907 Epstein <i>Female Figure</i> 1913 Giacometti <i>The Couple</i> 1926 Goncharova <i>Haycutting</i> 1910 Kirchner <i>Bathers Throwing Reeds</i> 1909 Kirchner <i>Franzi in Front of a Chair</i> 1910 Modersohn-Becker <i>Seated Nude Girl with Flowers</i> 1907 Moore <i>Reclining Figure</i> 1929 Nolde <i>Man, Fish and Woman</i> 1912 Pechstein <i>Palau Triptych</i> 1917 Picasso <i>Les Demoiselles d'Avignon</i></p>
Female figure in painting or sculpture	<p>Bonnard <i>Nude in the Bath</i> 1936 Camille Claudel <i>Sakounthala</i> 1905 Charmy <i>Sleeping Nude</i> 1925 Derain <i>Bathers</i> 1907 Duchamp <i>LHOOQ</i> 1919 Duchamp <i>Nude Descending a Staircase</i> 1912 Laurencin <i>Maternity</i> 1921 Le Fauconnier <i>Abundance</i> 1911 Marval <i>Les Odalisques</i> 1902 Matisse <i>The Blue Nude- Souvenir of Biskra</i> 1907 Matisse <i>The Serpentine</i> 1909 Metzinger <i>Tea-time</i> 1911 Valadon <i>The Blue Room</i> 1923</p>	<p>Chagall <i>Madonna of the Village</i> 1938 Giacometti <i>Cubist Figure</i> 1926 Giacometti <i>Spoon Woman</i> 1927 Giacometti <i>Woman with her Throat Cut</i> 1932 Hoch <i>The Sweet One</i> 1926 Magritte <i>The Rape</i> 1934 Marc <i>Red Woman</i> 1912 Miro <i>The Nude</i> 1926 Modersohn-Becker <i>Reclining Mother and Child</i> 1906 Mondrian <i>Evolution Triptych</i> 1910 Pechstein <i>Early Morning</i> 1911 Schiele <i>Woman with Green Stockings</i> 1914</p>

Scope of works	French	Other European country
Portrait in painting or sculpture	<p>Charmy <i>Portrait of Berthe Weill</i> 1917</p> <p>Charmy <i>Self Portrait with an Album</i> 1907</p> <p>Derain <i>Portrait of Matisse</i> 1905</p> <p>Laurencin <i>Apollinaire and his Friends</i> 1908</p> <p>Laurencin <i>Portrait of the Baronne Gouraud</i></p> <p>Matisse <i>Self Portrait</i> 1907</p> <p>Sonia Delaunay <i>Young Finnish Girl</i> 1907</p> <p>Vlaminck <i>Portrait of Derain</i> 1905</p>	<p>Arp <i>Portrait of Tristan Tzara's Shadows</i> 1916</p> <p>Brancusi <i>Portrait of Mlle Pogany</i></p> <p>Carra <i>Portrait of Marinetti</i> 1910</p> <p>Chagall <i>Self Portrait with 7 fingers</i> 1913</p> <p>Gwen John <i>Self Portrait</i> 1902</p> <p>Kirchner <i>Self Portrait as a Soldier</i> 1915</p> <p>Kokoschka <i>Portrait of Adolf Loos</i> 1909</p> <p>Modersohn-Becker <i>Old Peasant Woman Praying</i> 1905</p> <p>Picasso <i>Portrait of Ambroise Vollard</i> 1910</p>
Landscape in painting	<p>Braque <i>Houses at L'Estaque</i></p> <p>Braque <i>The Small Bay, La Ciotat</i> 1907</p> <p>Cezanne <i>Mont Sainte-Victoire</i> 1904</p> <p>Dali <i>Persistence of Memory</i></p> <p>Derain <i>Charing Cross Bridge</i></p> <p>Dufy <i>Street Decked with Flags</i> 1906</p> <p>Gleizes <i>Landscape near Montreuil</i> 1914</p> <p>Matisse <i>View of Notre Dame</i> 1914</p> <p>Vlaminck <i>The Restaurant de la Machine, Bougival</i> 1906</p>	<p>De Chirico <i>Place d'Italie</i> 1912</p> <p>Ernst <i>The Large Forest</i> 1926</p> <p>Kandinsky <i>Landscape near Murnau</i> 1909</p> <p>Magritte <i>The Murder of the Sky</i> 1927</p> <p>Miro <i>Catalan Landscape – The Hunter</i></p> <p>Miro <i>The Tilled Field</i> 1923</p> <p>Nolde <i>The Sea</i> 1930</p> <p>Schiele <i>The Old Mill</i> 1916</p> <p>Schmidt-Rottluff <i>Dangast Landscape</i> 1910</p> <p>Soutine <i>View of Ceret</i> 1922</p>
Still life in painting	<p>Braque <i>Glass, Bottle and Newspaper</i> 1914</p> <p>Braque <i>Still Life with Coffee Jug</i> 1908</p> <p>Braque <i>Still Life with Guitar</i> 1921</p> <p>Derain <i>Still Life on a Table</i> 1910</p> <p>Laurens <i>Fruit Dish with Grape</i> 1918</p> <p>Matisse <i>Artist and Goldfish</i> 1914</p> <p>Matisse <i>Open Window</i> 1905</p> <p>Matisse <i>Still Life with Oranges</i> 1913</p> <p>Soutine <i>Carcass of Beef</i> 1925</p>	<p>Gwen John <i>Vase of Flowers</i> 1910</p> <p>Marevna <i>Still Life: Tulips</i> 1944</p> <p>Miro <i>Still Life with Old Shoe</i> 1937</p> <p>Munter <i>Still Life with St George</i> 1911</p> <p>Nolde <i>Masks</i></p> <p>Pechstein <i>Still Life in Grey</i> 1913</p> <p>Picasso <i>Still Life with Chair Caning</i> 1912</p>

C4: Brave new world: Modernism in Europe (1900–39)

Scope of works	French	Other European country
Human figure in sculpture	<p>Bourdelle <i>France</i> 1923</p> <p>Claudé <i>Profound Thought</i> 1905</p> <p>Claudé <i>Sakounthala</i> 1905</p> <p>Laurens <i>Le Petit Boxeur</i> 1920</p> <p>Maillol <i>Pomona</i> 1908</p> <p>Matisse <i>The Serpentine</i></p>	<p>Boccioni <i>Unique Forms of Continuity in Space</i></p> <p>Brancusi <i>Little French Girl</i> 1914</p> <p>Epstein <i>Adam</i> 1938</p> <p>Hannah Hoch <i>Dada Dolls</i> 1923</p> <p>Mukhina <i>Industrial Worker and Collective Farm Girl</i> 1937</p> <p>Taeuber-Arp <i>Elementary Forms</i></p>
Commercial or Public architecture	<p>Le Corbusier <i>Headquarters of the Soviet trade unions, Moscow</i> 1928</p> <p>Le Corbusier <i>Pessac housing estate, Bourdeaux</i>, 1926</p> <p>Le Corbusier <i>Salvation Army Refuge, Paris</i></p> <p>Perret <i>Church of Notre Dame, Raincy</i> 1923</p> <p>Perret <i>Theatre des Champs-Élysées</i> 1913</p> <p>Sauvage <i>La Samaritaine Department Store</i> 1926</p>	<p>Behrens <i>AEG Factory</i> 1908</p> <p>Bruno Taut <i>Glass Pavilion</i> 1914</p> <p>Gropius <i>Bauhaus</i> 1925</p> <p>Gropius <i>Fagus Factory</i> 1910</p> <p>Mendelsohn & Chermayeff <i>De la Warr Pavilion</i> 1936</p> <p>Mendelsohn <i>Einstein Observatory</i> 1920</p> <p>Piacentini <i>City University, Rome</i>, 1935</p> <p>Speers <i>New Reich Chancellery</i> 1935</p>
Domestic architecture	<p>Le Corbusier <i>Schwob House</i> 1916</p> <p>Le Corbusier <i>Villa Savoye</i> 1929</p> <p>Mallett-Stevens <i>Villa Noaille</i> 1923</p> <p>Mallett-Stevens <i>Villa Paul Poiret</i> 1921</p> <p>Sauvage <i>Villa Majorelle</i> 1902</p>	<p>Breuer <i>Sea Lane House, Sussex</i> 1936</p> <p>Loos <i>Steiner House</i> 1910</p> <p>Rietveld <i>Schroder House</i> 1924</p> <p>Van der Rohe <i>Tugendhat House</i> 1930</p>

