

# Topic Guide

## C5: Pop life: British and American contemporary art and architecture (1960–2015)



### A level History of Art

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

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# **GCE History of Art 2017 – Topic Guide**

## **C5: Pop life: British and American contemporary art and architecture (1960–2015)**

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## Introduction

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The 1960s witnessed the expansion of consumer culture, along with widespread political upheaval as groups of young people expressed their opposition to a range of issues. In many ways, this decade laid the foundations for society today: from celebrity culture to democratic claims made by some for the internet. This in-depth study offers students the chance to discover the extraordinary creations of this most recent period in world art history. By surveying the works, trends and styles of art across two key countries, students will enjoy the opportunity of exploring the impact and effects of change in the visual with a detailed understanding of the context of the era.

## Scope of works

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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 Britain and the USA. All examination questions will refer to the **Scope of works** and **Key topics** explained on pages 29–31 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 Kelly and Warhol, both of whom worked in both countries for extended periods in the course of their careers. Teachers should be mindful that work by artists of other nationalities working in the USA or Britain is not valid for this study. However, all work by British and American artists may be included, even if it was produced for or in another country, for example Chris Ofili's Trinidadian works or projects created for the Venice Biennale.

As part of this study, all students must explore at least one work of art representative of Pop Art, Conceptual Art, Minimalism and YBAs and at least one work of architecture demonstrating the aims and characteristics of Brutalism, Post-Modernism, High-Tech and Deconstructivism.

## Key topics

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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

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Teachers must select one painter and one sculptor from the shortlists given on page 29 in the specification.

This means that students must explore **at least three works** by their selected specified 2D artist (or painter) (choose from Warhol, Hockney or Ofili) and **three works** by their selected specified 3D artist (or sculptor) (choose from Chicago, Kelly or Whiteread). 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 to, or typify, their period, style 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 Warhol as your specified 2D artist, you select three 2D works by him. Further 3D works may also be included but these must be in addition to the 2D works. (This is so that all students have sufficient works to respond to a question which asked about their specified 2D artist alone.)

## Selecting your key works

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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 the selection of works and to reassure new teachers.

Obviously, neither the lives of artists nor their works will always fit neatly within the dates (1960–2015) selected for study here. These dates have been chosen to allow the best possible fit with the concept of a contemporary two-centred (Britain and North American) 'depth' study and by consideration of works which are available in UK collections. We would therefore ask you to be conscious of these restrictions. This will be particularly important for those who have taught the 1946–2000 option of the legacy specification and are looking to carry over works and resources to the new Pearson Edexcel specification.

You will probably find it easiest to make your selection of key works by entering the three works by your selected 2D artist and selected 3D artist 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 Britain and at least one from North America.

## Critical texts

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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 2D artist and their selected specified 3D artist. 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 text might be *Art in Theory 1900–2000: An Anthology of Changing Ideas* (edited by Harrison & Wood, Blackwell, 2000) which offers a huge range of extracts by key named critics such as Greenberg, Williams, Derrida, Foucault, Said and Barthes, as well as by many of the artists themselves. Fernie's *Art History and its Methods: A Critical Anthology* (Phaidon, 2008), which may be useful for other Themes and Periods as well, also contains important essays by Pollock and Belting. For the most recent work of this century, there is clearly a wide array of possible material but teachers are reminded of the requirement for a named critic and for the references to be easily accessible so that they can be effectively verified by the examiners.

Unlike the Theme module, where there are two specified artists and a specified architect, each of whom require 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

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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 Contemporary period, with nine 'scope of work' areas each covering two different countries, organisation of delivery by genre could be a convenient solution. However, some teachers may prefer to cover all genres and works in the UK first and then move out into the USA or vice versa. 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 Work' 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 Work weeks (as, for example: portraits or non-objective work), this suggestion also introduces some flexibility into your planning. This allows you to time to cover additional works for a deeper understanding, to set aside class time for timed essays, comparisons across genres/countries, 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 29–31.

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### Outline Scheme of Work

Based on three 5-week blocks

<b>Block 1</b>	
Week 1	<b>Introduction to Period</b> and key concepts/styles
Week 2	<b>Introduction to history</b> and era
Week 3	Portraits (in any medium) by British and American artists
Week 4	The object in 3D by British and American artists
Week 5	Non-objective (or abstract) work in 2D or 3D by British and American artists
<b>Block 2</b>	
Week 1	<b>Specified painter</b> (Warhol, Hockney or Ofili)
Week 2	<b>Specified painter</b> (Warhol, Hockney or Ofili)
Week 3	Figurative work (in any medium) by British and American artists
Week 4	Performance or video work by British and American artists
Week 5	Installation works by British and American artists
<b>Block 3</b>	
Week 1	<b>Specified sculptor</b> (Chicago, Kelly or Whiteread)
Week 2	<b>Specified sculptor</b> (Chicago, Kelly or Whiteread)
Week 3	Land or earth art by British and American artists
Week 4	Commercial or public architecture by British and American architects
Week 5	Domestic architecture by British and American architects

## 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.

<b>AO1</b>	Demonstrate knowledge and understanding of the contexts of art	30–40%
<b>AO2</b>	Analyse and interpret artists' work, demonstrating understanding of visual language	30–40%
<b>AO3</b>	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.
<b>Level 1</b>	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
<b>Level 2</b>	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
<b>Level 3</b>	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 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**

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

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]
Level 4	19–24	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. Secure integration of view(s) from critical texts. [AO3]
Level 5	25–30	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. Insightful integration of view(s) from critical texts. [AO3]

## Resources

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This list is wide ranging to flag up the books that you may 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 round 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:

- Archer, M; *Art Since 1960*, Thames and Hudson, 2002
- Arnason, HH; *History of Modern Art*, Prentice Hall, 2004
- Bishop, C; *Installation Art*, Tate Publishing, 2005
- Colquhoun, A; *Modern Architecture*, Oxford University Press, 2002
- Cork, R; *New Spirit, New Sculpture*, New Yale University Press, 2003
- Cork, R; *Breaking Down the Barriers: Art in the 1990s*, Yale University Press, 2003
- Dempsey, A; *Styles, Schools and Movements*, Thames and Hudson, 2003
- Doss, E; *Twentieth-Century American Art*, Oxford University Press, 2002
- Fineberg, J; *Art Since 1940*, Laurence King, 2002
- Gaiger, J (ed); *Frameworks for Modern Art*, Yale University Press, 2004
- Goldberg, R; *Performance: Live Art Since the 1960s*, Thames and Hudson, 2004
- Harrison, C and Wood, P; *Art in Theory. An Anthology of Changing Ideas 1900–2000*, Blackwell, 2002
- Hopkins, D; *After Modern Art 1945–2000*, Oxford University Press, 2000
- Joselit, D; *American Art Since 1945*, Thames and Hudson, 2003
- Kastner, J (ed); *Land and Environmental Art*, Phaidon, 2005
- Moszynska, A; *Sculpture Now*, Thames and Hudson, 2013
- Osborne, P; *Conceptual Art*, Phaidon, 2002
- Perry, G (ed); *Themes in Contemporary Art*, Yale University Press, 2004
- Pooke, G; *Contemporary British Art*, Routledge, 2010
- Prendeville, B; *Realism in Twentieth Century Painting*, Thames and Hudson, 2000
- Reckitt, H (ed) et al; *Art and Feminism*, Phaidon, 2001
- Rorimer, A; *New Art in the 60s and 70s*, Thames and Hudson, 2001
- Rush, M; *Video Art*, Thames and Hudson, 2007
- Spalding, F; *British Art Since 1900*, Thames and Hudson, 1987
- Stallabrass, J; *High Art Lite*, Verso, 2006
- Stangos, N (ed); *Concepts of Modern Art*, Thames and Hudson, 1994
- Taylor, B; *Art Today*, Laurence King, 2004
- Taylor, B; *Collage: The Making of Modern Art*, Thames and Hudson, 2004
- Thiel-Siling, R; *Icons of Architecture, The Twentieth Century*, Prestel, 2005
- Warr, T (ed); *The Artist's Body*, Phaidon, 2000
- Wells, S; *Scale in Contemporary Sculpture*, Routledge, 2013
- Weston, R; *The House in the Twentieth Century*, Laurence King, 2003
- Wood, P (ed); *Varieties of Modernism*, Yale University Press, 2004

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

- [www.smarthistory.org.uk](http://www.smarthistory.org.uk)
- [www.khanacademy.org](http://www.khanacademy.org)
- Open University Open Access podcasts: [www.openartsarchive.org/open-arts-objects](http://www.openartsarchive.org/open-arts-objects)
- Web Gallery of Art: [www.wga.hu](http://www.wga.hu)
- [www.artcyclopedia.com](http://www.artcyclopedia.com)
- [www.arthistory.about.com](http://www.arthistory.about.com)
- [www.artlex.com](http://www.artlex.com)
- [www.bubl.ac.uk](http://www.bubl.ac.uk)
- [www.artuk.org](http://www.artuk.org)
- [www.academia.edu](http://www.academia.edu)
- Art UK: [www.artuk.org](http://www.artuk.org)

## First-hand learning and museum education

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We have a huge treasure of Contemporary 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](http://www.ashmolean.org)
- Baltic Centre for Contemporary Art: [www.balticmill.com](http://www.balticmill.com)
- Birmingham Museum & Art Gallery: [www.birminghammuseums.org.uk/bmag](http://www.birminghammuseums.org.uk/bmag)
- Brighton Museums: [www.brightonmuseums.org.uk](http://www.brightonmuseums.org.uk)
- Bristol Museum & Art Gallery: [www.bristolmuseums.org.uk](http://www.bristolmuseums.org.uk)
- Burrell Collection: [www.glasgowmuseums.org](http://www.glasgowmuseums.org)
- Ferens Art Gallery: [www.hullcc.gov.uk/museums](http://www.hullcc.gov.uk/museums)
- Fitzwilliam Museum, Cambridge: [www.fitzmuseum.cam.ac.uk](http://www.fitzmuseum.cam.ac.uk)
- Harewood House: [www.harewood.org](http://www.harewood.org)
- IWM: [www.iwm.org.uk](http://www.iwm.org.uk)
- Leeds Art Gallery: [www.leeds.gov.uk/artgallery](http://www.leeds.gov.uk/artgallery)
- Manchester Art Gallery: [www.manchesterartgallery.org](http://www.manchesterartgallery.org)
- Museum of Liverpool: [www.liverpoolmuseums.org.uk/mol](http://www.liverpoolmuseums.org.uk/mol)
- National Museum, Cardiff: [www.museum.wales](http://www.museum.wales)
- Scottish National Galleries: [www.nationalgalleries.org](http://www.nationalgalleries.org)
- Tate: [www.tate.org](http://www.tate.org)
- The Courtauld Gallery, London: [www.courtauld.ac.uk](http://www.courtauld.ac.uk)
- The Hepworth Wakefield: [www.hepworthwakefield.org](http://www.hepworthwakefield.org)
- The National Gallery, London: [www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)
- The National Portrait Gallery, London: [www.npg.org.uk](http://www.npg.org.uk)

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- The Royal Collection, London: [www.rmg.co.uk](http://www.rmg.co.uk)
- The Wallace Collection, London: [www.wallacecollection.org](http://www.wallacecollection.org)
- The Whitworth: [www.manchester.ac.uk/whitworth](http://www.manchester.ac.uk/whitworth)
- Turner Contemporary: [www.turnercontemporary.org](http://www.turnercontemporary.org)
- Ulster Museum: [www.nmni.com/um](http://www.nmni.com/um)
- V&A: [www.vam.co.uk](http://www.vam.co.uk)
- Walker Art Gallery: [www.liverpoolmuseums.org.uk/walker](http://www.liverpoolmuseums.org.uk/walker)
- Yorkshire Sculpture Park: [www.ysp.co.uk](http://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](http://www.metmuseum.org)
- The Louvre, Paris: [www.louvre.fr](http://www.louvre.fr)
- Kunsthistorisches Museum, Vienna: [www.khm.at](http://www.khm.at)
- National Gallery of Art, Washington DC: [www.nga.gov](http://www.nga.gov)
- The Pompidou Centre, Paris: [www.centrepompidou.fr](http://www.centrepompidou.fr)
- Museum of Modern Art, New York: [www.moma.org](http://www.moma.org)
- The Prado, Madrid: [www.museodelprado.es](http://www.museodelprado.es)
- Rijksmuseum, Amsterdam: [www.rijksmuseum.nl](http://www.rijksmuseum.nl)
- Brooklyn Museum, New York: [www.brooklynmuseum.org](http://www.brooklynmuseum.org)

## Sample key works

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Scope of works	British	American
Portraits (any medium)	<i>Hockney My Parents</i>	<i>Warhol Marilyn Diptych</i> <i>Warhol Mao Zedong</i>
Object in 3D	<i>Whitread House</i>	LeWitt <i>Two Open Modular Cubes</i>
Non-objective (any medium)	<i>Whitread Untitled Green</i>	Carl Andre <i>Equivalent VIII</i>
Figurative (any medium)	Gormley <i>Angel of the North</i>	Duane Hanson <i>Lady with Shopping Bags</i>
Performance or video	McLean <i>Performance Work for Plinths</i>	<i>Warhol Chelsea Girls</i>
Installation	<i>Whitread The Gran Boathouse</i>	Chicago <i>The Dinner Party</i>
Land or earth art	Long <i>South Bank Circle</i>	Smithson <i>Spiral Jetty</i>
Commercial or public architecture	Rogers <i>Lloyds Building</i>	Gehry <i>Walt Disney Concert Hall, Los Angeles</i>
Domestic architecture	<i>Trellick Tower, London</i>	Vanna Venturi <i>Venturi 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	British	American
Portraits (any medium)		
Object in 3D		
Non-objective (any medium)		
Figurative (any medium)		
Performance or video		
Installation		
Land or earth art		
Commercial or public architecture		
Domestic architecture		

- **Three** works by a specified painter/2D artist (Warhol, Hockney or Ofili)
- **Three** works by a specified sculptor/3D artist (Chicago, Kelly or Whiteread)
- 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 or for an international client. Equally, works produced by artists of other nationalities who were working in Britain or the USA are not permissible (e.g. Marina Abramović or Yoko Ono).
- At least one example of each of the following styles: Pop Art, Conceptual Art, Minimalism and YBAs.
- At least one work demonstrating the characteristics of Brutalism, Post-Modernism, High-Tech and Deconstructivism.

## A longer list of possible works

Scope of works	British	American
Portraits (any medium)	<p>Bacon <i>Portrait of George Dyer Crouching</i> 1966</p> <p>Blake <i>Self-portrait with Badges</i> 1961</p> <p>Freud <i>Benefits Supervisor Sleeping</i> 1995</p> <p>Freud <i>Queen Elizabeth II</i> 2001</p> <p>Harvey <i>Myra</i> 1995</p> <p>Hockney <i>My Parents</i> 1977</p> <p>Hockney <i>The American Collectors</i> 1968</p> <p>Ofili <i>No Woman No Cry</i> 1998</p> <p>Quinn <i>Self</i> 1991</p> <p>Quinn <i>Alison Lapper Pregnant</i> 2005</p>	<p>Dine <i>Drag: Johnson and Mao</i> 1967</p> <p>Dine <i>Self-Portrait: The Landscape</i> 1969</p> <p>Katz <i>Self-portrait</i> 1978</p> <p>Koons <i>Michael Jackson and Bubbles</i> 1988</p> <p>Hendricks <i>Lawdy Mama</i> 1969</p> <p>Ligon <i>Malcolm X</i> 2000</p> <p>Lopez <i>Portrait of the Artist as the Virgin of Guadalupe</i> 1978</p> <p>Neel <i>Warhol</i> 1970</p> <p>Sherman <i>History Portrait</i> 1989</p> <p>Stevens: <i>Big Daddy with Hats</i> 1971</p> <p>Warhol <i>Mao</i> 1972</p> <p>Warhol <i>Marilyn</i> 1967</p>
Object in 3D	<p>Chadwick <i>Crouching Beast</i> 1990</p> <p>Emin <i>Everyone I Have Ever Slept With</i> 1995</p> <p>Flanagan <i>Leaping Hare on Crescent and Bell</i> 1988</p> <p>Gormley <i>Bed</i> 1981</p> <p>Hirst <i>The Physical Impossibility of Death in the Mind of Someone Living</i> 1991</p> <p>Kapoor <i>Cloud Gate</i> 2006</p> <p>Mach <i>Polaris</i> 1983</p> <p>Moore <i>Nuclear Energy</i> 1967</p> <p>Whiteread <i>House</i> 1993</p>	<p>Bartlett <i>Sea Wall</i> 1985</p> <p>Johns <i>Painted Bronze II: Ale Cans</i> 1964</p> <p>Judd <i>Primary Structures</i> 1966</p> <p>Koons <i>Rabbit</i> 1986</p> <p>LeWitt <i>Two Open Modular Cubes</i> 1972</p> <p>Oldenburg <i>Floor Burger</i> 1962</p> <p>Oldenburg <i>Giant Three-Way Plug</i> 1970</p> <p>Rauschenberg <i>First Landing Jump</i> 1961</p> <p>Warhol <i>Brillo Boxes</i> 1964</p> <p>Wesselmann <i>Dropped Bra</i> 1980</p>



**C5: Pop life: British and American contemporary art and architecture (1960–2015)**

Scope of works	British	American
Non-objective (any medium)	<p>Armitage <i>Pendarus, Version 8</i> 1963</p> <p>Ayres <i>Antony and Cleopatra</i> 1982</p> <p>Caro <i>Twenty Four Hours</i> 1960</p> <p>Hepworth <i>Single Form</i> 1964</p> <p>Heron <i>Red Garden Painting, 3–5 June</i> 1985</p> <p>Hodgkin <i>For Bernard Jacobsen</i> 1979</p> <p>Hoyland <i>Lebanon</i> 2007</p> <p>Riley <i>Shadow Play</i> 1990</p> <p>Turnbull <i>5 x 1</i> 1966</p> <p>Whiteread <i>Untitled Green</i> 1995</p>	<p>Andre <i>Equivalent VIII</i> 1966</p> <p>Diebenkorn <i>Ocean Park, No 67</i> 1973</p> <p>Ellsworth Kelly <i>Black Square with Blue</i> 1970</p> <p>Flavin <i>Monument for V Tatlin</i> 1966</p> <p>Frankenthaler <i>The Bay</i> 1963</p> <p>Kline <i>Meryon</i> 1960</p> <p>Le Witt <i>Serial Project</i> 1966</p> <p>Marden <i>Red, Yellow, Blue</i> 1974</p> <p>Morris <i>Walk Around</i> 1975</p> <p>Morris <i>Where</i> 1960</p> <p>Rothenburg <i>Vertical Spin</i> 1986</p> <p>Serra <i>The Matter of Time</i> 2005</p> <p>Smith <i>Die</i> 1962</p> <p>Smith <i>Zig IV</i> 1961</p> <p>Stella <i>Agbatana II</i> 1968</p>
Figurative (any medium)	<p>Bacon <i>Study for a Bullfight No. 1</i> 1969</p> <p>Boyce <i>Missionary Position II</i> 1985</p> <p>Butler <i>Musee Imaginaire</i> 1961</p> <p>Chapman brothers <i>Zygotic Acceleration, Biogenetic and De-sublimated Libidinal Model</i> 1995</p> <p>Frink <i>Walking Madonna</i> 1981</p> <p>Gormley <i>Angel of the North</i> 1998</p> <p>Hamilton <i>The Citizen</i> 1981</p> <p>Hamilton <i>The State</i> 1993</p> <p>Hockney <i>The Sunbather</i> 1966</p> <p>Jones <i>Man Woman</i> 1963</p> <p>Morley <i>Wall Jumpers</i> 2002</p> <p>Paolozzi <i>Vulcan</i> 1998</p> <p>Piper <i>Four Assassins</i> 1980</p> <p>Saville <i>Branded</i> 1992</p>	<p>Bosman <i>Man Overboard</i> 1981</p> <p>Duane Hanson <i>Lady with Shopping Bags</i> 1972</p> <p>Fischl <i>Year of the Drowned Dog</i> 1963</p> <p>Guerilla Girls <i>Do Women have to be Naked to Get into the Met Museum?</i> 1989</p> <p>Barbara Kruger <i>Who's the Fairest of them All?</i> 1989</p> <p>Longo <i>Men in the Cities</i> 1979</p> <p>Pearlstein <i>Two Models in a Window</i> 1987</p> <p>Rauschenberg <i>Signs</i> 1970</p> <p>Smith <i>Moon on Crutches</i> 2010</p> <p>Walker <i>Restraint</i> 2009</p> <p>Wesselmann <i>Great American Nude</i> 1964</p>

Scope of works	British	American
Performance or video	<p><i>Brisley And for Today, Nothing</i> 1970</p> <p><i>Creed Performance 1020: Ballet</i> 2009</p> <p><i>Gilbert and George Singing Sculptures</i> 1970</p> <p><i>Gormley One and Other</i> 2009</p> <p><i>McLean Performance Work for Plinths</i> 1971</p> <p><i>Vonna-Michell Postscript</i> 2014</p>	<p><i>Kaprow Yard</i> 1961</p> <p><i>Nauman Wall/Floor Positions</i> 1968</p> <p><i>Rauschenburg Open Score</i> 1966</p> <p><i>Rosler Semiotics of the Kitchen</i> 1975</p> <p><i>Schneemann Eye Body</i> 1963</p> <p><i>Viola Nantes Triptych</i> 1992</p> <p><i>Walker Gone: An Historical Romance of a Civil War</i> 1994</p> <p><i>Warhol Chelsea Girls</i> 1966</p> <p><i>Wilke Super t-art</i> 1976</p>
Installation	<p><i>Caro Sea Music</i> 1991</p> <p><i>Creed Woork No 227: the Lights Going On and Off</i> 2001</p> <p><i>Emin My Bed</i> 1999</p> <p><i>Hiorns Seizure</i> 2008</p> <p><i>Kapoor Eye in Stone</i> 1998</p> <p><i>Lucas I Scream Daddio</i> 2015</p> <p><i>Ofili Afro Muses</i> 1995–2005</p> <p><i>Ofili The Upper Room</i> 1999–20002</p> <p><i>Rodney The House that Jack Built</i> 1987</p> <p><i>Whiteread The Gran Boathouse</i> 2010</p>	<p><i>Chicago The Dinner Party</i> 1979</p> <p><i>Graham Two way Mirror with Hedge Labyrinth</i> 1989</p> <p><i>Haring Pop Shop</i> 1986</p> <p><i>Holzer Mother and Child</i> 1990</p> <p><i>Kelly Interim</i> 1984</p> <p><i>Kruger Power, Pleasure, Desire, Disgust</i> 1997</p> <p><i>Ligon America</i> 2011</p> <p><i>Rosenquist F111</i> 1964</p> <p><i>Serra Tilted Arc</i> 1991</p> <p><i>Sze Portable Planetarium</i> 2010</p>
Land or earth art	<p><i>Goldsworthy Icicle Star</i> 1987</p> <p><i>Goldsworthy Spherical Leafwork</i> 1988</p> <p><i>Long South Bank Circle</i> 1991</p> <p><i>Long Tame Buzzard Line</i> 2001</p> <p><i>Long White Water Line</i> 1990</p> <p><i>Starling Shed Boat Shed</i> 2005</p>	<p><i>Aycock Maze</i> 1972</p> <p><i>Holt Sun Tunnels</i> 1973</p> <p><i>Morris The Observatory</i> 1971</p> <p><i>Oppenheim Cancelled Crop</i> 1969</p> <p><i>Smithson Spiral Jetty</i> 1970</p> <p><i>Turrell Roden Crater</i> 1984</p>

## C5: Pop life: British and American contemporary art and architecture (1960–2015)

Scope of works	British	American
Commercial or public architecture	Foster & Partners <i>The Sage</i> 1997–2004 Hadid <i>London Aquatics Centre</i> 2005–11 Lasdun <i>National Theatre</i> 1969 Rogers <i>Lloyds Building</i> 1978 Rogers and Piano <i>The Pompidou Centre</i> 1971 Rogers Partnership <i>Birmingham City Library</i> 2002 Wilkinson Eyre <i>Dyson Factory</i> 1996 Wright <i>Burj al Arab</i> 1993–9	Buckminster Fuller <i>Montreal Biosphere</i> 1967 Gehry <i>Chiat/Day Building</i> 1991 Gehry <i>Louis Vuitton Foundation</i> 2014 Gehry <i>Walt Disney Concert Hall, Los Angeles</i> , 2003 Graves <i>Steigenberger Hotel</i> 1997 Graves <i>Team Disney Building</i> 1986 Johnson <i>550 Madison Ave</i> 1980 Johnson <i>Crystal Cathedral Tower</i> 1990 Kahn <i>Kimbell Arts Museum</i> 1967 Kahn <i>Yale Center for British Art</i> 1969–74
Domestic architecture	Adjaye <i>Dirty House</i> 2002 Wigglesworth <i>Straw Bale House</i> 2002 Goldfinger <i>Trellick Tower</i>	Gehry <i>Gehry Residence</i> 1978 Graves <i>Indian Hill House</i> , 1999 Venturi <i>Venturi House</i> 1962



