



Examiners' Report

June 2023

GCE History of Art 9HT0 01

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Introduction

There were some very strong responses to the Themes questions this year, which was particularly impressive given that this cohort of candidates had not sat formal examinations before and were likely to have experienced some disruption to their learning over the two years of study.

Visual Analysis responses were not as strong as last year, overall, but this was to be expected as Advanced Information had been given for this section of the examination last year, which allowed students to undertake targeted preparation. The strongest responses to Visual Analysis questions were divided equally between the two parts of the question and were structured in two distinct parts to ensure that the requirements of the question were fully met.

Candidates were generally very well prepared for the Themes section of the examination with the vast majority meeting the specific requirements of the questions. There was evidence of the study of a wide range of highly interesting and unexpected examples for all Themes; many candidates chose to write about works from beyond the European tradition, which were well understood and integrated into their arguments. The best responses to part (b) questions focused fully on the question and developed a reasoned argument. The most successful responses addressed the argument throughout their discussion, linking examples and relating them back to the statement.

Some candidates integrated critical texts well into their responses to Q04(b), Q05(b) and Q06(b), but there were some who quoted without reference to the source of the quotation. Some candidates did not include a critical textual response and others simply added in a quotation without engaging with the views expressed by the critic. Pleasingly, there was a noticeable drop in the number of candidates who started their response to Q04(b), Q05(b) and Q06(b) with a learnt quotation that related to the Theme in general, but was not focused on the specific question.

Almost all candidates this year wrote in full sentences and paragraphs and resisted the temptation to bullet-point their answers, which meant that they were able to access the full range of the mark scheme. Candidates should ensure that they are familiar with the wording used in the specification and ensure that they understand it fully. The term 'sculpture/3D work' was used in question Q04(a) and Q05(b) and some candidates failed to understand that this is distinct from architecture.

Question 1

Question: Discuss the composition of this painting **and** consider how the artist has used light and tone to depict the scene. Jean-Baptiste-Siméon Chardin, *Still Life with Attributes of the Arts*, 1766.

The quality of this image in the insert booklet provided to candidates was poor. Complaints were made by centres and this is being dealt with by the paper production team. Overall, this does not appear to have affected the quality of the answers although candidates did describe the painting as being 'dark'.

Many candidates responded well to the painting and their responses were placed in the top mark band. These contained excellent observations and sophisticated consideration of light and tone. Some candidates' discussion of composition was purely descriptive rather than considering how the objects were composed in relation to one another. There were many strong responses to this first part of the question, however; the most successful were well organised and took in the entire picture plane, with a serious consideration of technique and effect. Those that noticed the balance of colour in the composition or on the contrast between straight lines of objects and curvilinear forms of sculpture were particularly successful. Most candidates showed a good understanding of light and tone and recognised a light source from the left. Stronger responses referred to the light highlighting contrasting textures of objects such as metal, marble and paper. The most sophisticated responses considered subtleties of tonal variation.

In this composition there is at first a horizontal emphasis due to the line of the table or shelf and the pieces of paper. However, this is balanced out by the vertical lines of the books on the left and boxes and right, creating a balanced composition. In the composition there are multiple repeated geometric shapes such as the rectangular drawl and boxes. They appear to be masculine shapes ^{however} ~~however~~ these are balanced out by organic curved shapes such as the line of the palette and the rolls of paper. This curve creates balance ^{In} ~~There~~ this landscape painting although it is a still life the artist creates a sense of movement. This is done through the repeated diagonal lines such as the lines of the paint brushes which point to the bottom right corner, these lines are mirrored on the ~~left~~ arm and ~~right~~ leg of the male statue. The artist creates an illusion of recessive space due to the orthogonal lines of the paint brushes and the scrolls of paper. These lines lead the viewer's eye back into the

composition. The artist separates the foreground, middle ground and background through his use of overlapping. This can be seen with the mathematical ruler ~~de~~ tools which are in front of the statue, they are in front. By doing this the artist creates a sense of depth and recessive space.



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This response gained full marks.

The first part of the response was particularly impressive; the candidate discussed the composition of the painting in a sophisticated manner, considering the alignment of objects and the creation of depth within the image.

The artist uses light in the piece to highlight the objects on the table and draw attention to them. Light is cast from the left side of the statue, creating shadows on the right side of his body and accentuating the realism of the muscles through Chardin's use of tonal modelling in his 17th-century work. The light also uses different tones of dark blue in the medal to create more realistic folds in the fabric. There is also clear light falling on the metal coins and the metal reaper in the scene. This can be seen in the white sheen he gives them to show light reflecting off their surfaces. Light is further used to provide contrast to the deep shadows seen in the scene, for example underneath the table. A dark shadow is cast onto the table. Further use of tone can be seen in conveying the shadows on the red pages of the books. A deeper tone of red is used to convey where shadows fall which enhances the overall realism of the piece. Tone is also used for realism on the table below it as the lines of the structure are done in a deeper brown tone which makes it appear more realistic and detailed. Finally, light highlights important symbolic elements of the piece such as the way it glints off the star attached to the medal.



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Examiner Comments

This response gained full marks. The candidate deals particularly well with light and tone, showing how the artist has used it to depict the scene through tonal modelling and highlighting.

Question 2

Question: Discuss the representation of the figures in this sculpture **and** consider how the treatment of volume, mass and form contributes to the effect created. Guido Mazzoni, *Lamentation over the Dead Christ*, 1477–80.

This question was the least well-answered of the Visual Analysis questions and it was difficult to place responses in the top level of the mark band. Candidates generally made good points about the representation of the figures but were less confident when dealing with the second part of the question. Few students appeared to understand the terms volume, mass and form despite this wording being used in the specification. Those who did consider this aspect competently discussed the heaviness of the drapery and linked this to the figures appearing to be weighed down by grief. Although few students appeared to understand the properties or method of sculpting terracotta, many tried to comment on this despite there being no requirement to do so; the question was not about materials and techniques but too many candidates tried to write about this in detail, which warranted very little credit. The most successful responses recognised the narrative of the scene told through gesture and facial expression and that the variety of poses and gestures animated the scene and provided a contrast with the prone, lifeless Christ figure.

Mazzoni's 'Lamentation over the Dead Christ' is a multi-figural, freestanding sculpture depicting a biblical scene. Each figure is depicted in heavy drapery, and thus there is a realism of contemporary dress. However, Christ is only seen in a small piece of fabric covering his crotch, thus showing his vulnerability and sacrifice. There is also a sense of psychological realism in the grief and despair of each figure; the gaping mouth of the ~~figure~~ female figure without a headscarf (presumably Mary Magdalene), the desperately clutched hands of the figure on the right, and the furrowed brows, ~~and~~ giving the viewer a real sense of their upset. The Virgin Mary who hovers over Christ is the most cloaked figure, shrouded in relative darkness furthering this sense of grief and perhaps giving this mother a slight feel of privacy. There is limited idealization of these figures, as can be seen in the deep wrinkles and visible eye bags of the male figure on the right, giving us a sense of his age, as well as the gaunt depiction of Christ. His concave stomach, the extremely visible veins of his legs and feet, and his deep cheekbones furthering the impact of his sacrifice. All this ~~evokes~~ ^{evokes} an unavoidable sense of sympathy in the viewer, as we begin to carry the guilt of Christ's sacrifice which is only furthered in the fact that this sculpture is life-sized, thus involving us in, as we become one of these lamenting figures.



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Examiner Comments

This response, which was placed in the top level of the mark scheme, discusses the representation of figures particularly well.

The candidate demonstrates careful observation of positioning, expression and gesture and how these contribute to the emotion of the scene.

Question 3

Question: Discuss the structure and form of the building **and** consider how the architectural elements express status and importance. John H. Duncan, *The General Grant National Memorial*, 1897.

This question was generally well-handled with candidates demonstrating good knowledge of classical terminology and how the arrangement of forms contributed to the structure of the building. There was a strong understanding of connotations of the style and how these contributed to status. The strongest responses discussed verticality balanced with horizontality through specific features and how these linked to structure and form; they also considered transitional elements linking the lower register to the higher and the contrast between the solid rectilinear lower section and the curved form of the dome above. The most successful responses were structured logically, examining the building from bottom to top. A number of candidates tried to use contextual knowledge of Neo-Classicism or the influence of antique precursors such as the Pantheon or Parthenon but candidates are reminded that there is no credit for AO1 in these questions, so should focus their responses on the visual analysis and interpretation of the unseen works.

The general grant memorial contains a large flight of steps which lead up to a portico. This then becomes a rectilinear building as which has a peripteral colonnade running round the cylindrical drum above it, as well as a pointed cupola on top. It therefore has a bipartite structure, with the heavy, ordered geometry of the lower section contrasting the curvilinear top section. It has a vertical emphasis, as the fluted columns lead the eye upwards towards the cornice, dentils and high relief sculptures on the top. It has a large, dominant central portal and is overall a highly symmetrical building, with two eagle sculptures either side reflecting this. Its heavy stone geometry creates a sense of weighty importance as it dominates the space which it sits within. The tall cylindrical form further this building's vertical axis with its ionic columns ~~ex~~ mirroring the drum form. The pointed dome extends its verticality and as a result this building, despite its heavy appearance and monumentality, constantly leading the viewer's eye upwards and creates a sense of lightness. This perhaps coincides with its function as a memorial, as it grapples with a solemn message and an optimistic, nationalistic outlook.

This building appears with very high status, with its neo classical style putting it in conversation with the ancient civilisations of Rome and Greece, which were the birthplaces of democracy, civil society and had extensive military power as they were empires. Therefore, this US military

memorial is stylistically ~~is~~ possessing a classical visual language of power. These classical elements are visible in the pure white monochromaticism of the building, linking it to religion and purity as well. The doric and ionic columns are in accordance with the Vitruvian hierarchy and add harmony to this building. The elaborate ornamentation of sculpture, string courses, entablature with engraved metopes and triglyphs, as well as the dome-like upper section represent great importance within the building, as it acts as a dignified visual spectacle. This is furthered by its monumental size and heavy appearance, which provides it with a fortress-like solidity, emphasizing the might of the American government and military. It also has visual similarities to the Capitol building in Washington DC in its peripteral colonnade and ~~class~~ neo-classical monochromaticism, which therefore links it to American governance and power. Overall, the ordered, classical and notably American architectural elements elevate the importance of this building.



ResultsPlus
Examiner Comments

This response was placed in the top level of the mark scheme.

Both parts of the question were handled very well. The candidate discussed the structure and form of the building in a logical and sophisticated manner, demonstrating perceptive analysis and interpretation of architectural features and excellent understanding of visual language. They also demonstrated in-depth critical judgement in relation to the expression of status and importance, which was evidenced by reference to specific architectural elements.

Question 4

The Nature Theme proved to be a relatively popular choice amongst candidates, who generally engaged well with its concepts. A large variety of works were chosen, spanning a significant time period, wide geographical area, and a variety of styles. Works beyond the European tradition were used very well, not only for part (a) where this was a requirement, but also to enhance the argument in part (b). Architecture was used confidently throughout part (b) responses. Many candidates showed personal engagement with the works they discussed and demonstrated great appreciation for the skill and innovation of the artists whose works they had studied.

Part (a)

Question 4(a): Explore how nature has been represented in **two** sculptures/3D works of art.

At least **one** of your examples must have been produced from beyond the European tradition.

Many candidates showed excellent engagement with the question, producing confident responses to how nature has been represented in 3D works. Several candidates chose two works from beyond the European tradition. Ai Wei Wei, El Anatsui, Tipu's Tiger and Double-Headed Serpent were all used confidently. The work of Giambologna and Richard Long were used very well by many candidates but the latter proved problematic for some, who used his 2D works. Whilst 3D works/land art examples that had been photographed were accepted, those works produced in paint on a 2D surface were not. Candidates must be familiar with the term sculpture/3D work from the specification and understand that this is distinct from architecture.

Tiger is made by Tipu Sultan ^{in 1780} represents nature with the zoomorphic form of a tiger. The tiger is made a musical organ, that when played a roaring sound is emitted. Nature, as a tiger, is rendered aggressively, the work is majestically horizontal, ~~there~~ a tiger is seen perching over a member of the British Navy, when played accompanying the competition almost fuming. This work represents nature as a powerful force ~~having~~ over mankind. Tipu Sultan, related himself to a tiger, as he was loyal, powerful, and beyond himself his strength. He uses his Tiger to demonstrate aggression, as during the Anglo Mysore wars ~~the~~ between India and Britain, Sultan's sons were kidnapped during the third war in 1779. His response to this uses the power of a tiger in a humorous fashion. ~~There~~ The aggression is juxtaposed by the nature of the work. It is an instrument, so likely played to guests ~~as~~ in a humorous fashion to present his power. ~~The~~ Nature in this sculpture is rendered not entirely realistically. The tiger lacks depth in this wooden structure, to show ~~Indian~~ ~~power~~ to the painting style is native to India, but is not painted with ~~the~~ verisimilitude. Nature

as a tiger therefore is reduced down to a symbolic scale. Nature is only rendered as a tiger, naturally, as this tiger is almost life size, with undistorted coloring, despite the slightly different patterning.



This response was awarded full marks. The discussion of Tipu's Tiger is particularly impressive. The knowledge shown is detailed and accurate and has been selected to focus on how nature has been represented.

Analysis and interpretation are perceptive and show excellent understanding of visual language. The candidate demonstrates in-depth critical judgement and personal engagement with the meaning of the work.



Make sure you understand the term 'sculpture/3D work' as used in the specification.

Part (b)

Question 4(b): 'Accurate depiction is the best way of capturing the effects of nature'.

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

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

This question produced some excellent responses which showed superb engagement and clear argument. Counter-argument, using abstract and/or emotive works was particularly strong. Excellent knowledge of the context of the Theme, as well as the specific examples, was demonstrated. Some less convincing responses were unclear about what 'accurate depiction' means. The most successful answers defined this and made a distinction between topographical/scientific accuracy and abstract or emotive responses. They also showed careful consideration of the effects of nature and how this was captured. The work of Turner was used frequently to both support and contradict the statement and many candidates used the work of Dürer and Ruysch, and Hepworth and Van Gogh, for the contrasting sides of the argument.

Accurate depictions of nature could be argued to be the best way of capturing the effects of nature, ~~because~~ as the individual is brought closer to the scene due to the realism, however, 'best' is subjective, and artists have also created new revelations that capture the effects of nature without realism.

Monet's 'Autumn Effect at Argenteuil' 1873 very effectively captures the ephemeral effects of nature and ~~the~~ a depiction of ~~the~~ the atmosphere, through his Impressionist style, by playing on the physiological senses of the viewer, so they feel ^{inside} ~~within~~ the scene itself. The scene depicts a pure landscape, there are no figures, and no obvious narrative. Monet pays particular attention to the effects of light in order to capture the ephemeral qualities of nature, and the light of a day from the new Paris suburbs. The horizon line ~~is curved~~ centres where the river meets the boundary, and is curved to simplify our perspective, an almost panoramic view, so we feel inside the scene, and ~~can~~ look around. Monet painted en plein air, from his outdoor atelier, as he felt more sensual flowing.

In the river he was painting, allowing him to reflect his optical truth onto the canvas. His 'true' technique meant adding interblended strokes of color that 'invited the eye' to capture the ^{the natural} shadows of nature. The stain strokes of impasto paint, definitely not realistic of acute, ~~create~~ mimic the ripples created when the wind blows across the river's surface, adding ~~the~~ depth and to the depiction of the scene in the viewer's mind, ~~as Monet~~ heightening the physiological senses, as Monet said "for me, a landscape doesn't exist in its own right, it's the surrounding atmosphere that brings it to life". Therefore, through Monet's Impressionist depiction of ~~nature~~, he effectively captured the effects of nature as the viewer feels inside the scene.



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This response was placed in the top band of the mark scheme.

The candidate engages very well with the question, thinking carefully about what 'accurate depiction' means and exploring this through argument and counter-argument. The extract below contains a clear introduction and discussion of the work of Monet, which demonstrates excellent understanding of the contexts of art, perceptive analysis and excellent reasoned argument, supported by evidence and a critical text.

Question 5

Identities proved to be the most popular Theme again this year; a large majority of candidates selected it as one of their two options.

A wide range of identities was discussed, from the identity of artists and architects, to patrons and sitters, to whole countries. Many candidates showed personal engagement with the works they discussed and demonstrated great appreciation for the skill and innovation of the artists and architects whose work they had studied.

Part (a)

Question 5(a): Explore how identity has been expressed in **two** buildings by your specified architect.

Most candidates knew who their specified architect was and used two valid examples of their work. Some missed the opportunity to discuss the identity of the architect as well as the patron or location. Wren, Rogers and Hadid were all popular choices, with the latter being used particularly well. Inigo Jones was a less popular choice but did make an appearance. When writing about Wren, some candidates wrote at length about the contemporary importance of St Paul's Cathedral, which was not relevant to the exploration of how identity was expressed by the architect.

'The MAXXI Gallery' by Zaha Hadid is a building which was created to serve as an Art ~~Gallery~~ Gallery in Rome. The building Portrays Rome's identity through a number of different ways. Firstly, the location of the work - it was built on the site of a former military Barracks, which relates to the domination of the Roman empire through war and conflict. It is also made of concrete, which was a material invented by the Romans, and is as such left exposed and without render. The architectural features of the work combine modernism and allusions to Roman Classical architecture also through the steel pilotis, which are inspired by Tuscan order

columns, but also appear modern through their simplified ~~and~~ forms and modern use of material. Hadid designed the building in an abstract shape as to fit into the spaces left by the surrounding buildings, and therefore link the Gallery to the history of the area. The title of the ~~the~~ building is made using Roman Numerals; "XXI" refers to the twenty-first century, which is another bridge she makes between ancient Rome and the modern world, and their combined identity. Hadid also shows her own influences, ~~through~~ such as those from the synthesist style, through the geometric forms we see ~~in~~ through the harsh sloping angles of the buildings exterior and the simplified shapes that form the windows across the building. ~~the~~



This response was placed in the top level of the mark scheme, with exploration of Hadid's *MAXXI* building in Rome being particularly impressive.

This candidate engages well with how Hadid conveys the identity of Rome, in particular, demonstrating excellent knowledge (AO1) and selecting relevant AO2 to provide evidence to support their argument for AO3.



Make sure you know who your specified architect is and ensure you can explain how two of their buildings express identity.

Zaha Hadid's 2012 "Heydar Aliyev centre" represents the identity of the ~~new~~ republic of Azerbaijan and of Zaha Hadid. The Heydar Aliyev centre was commissioned by the Republic of Azerbaijan (for €250 million) to be a ~~new~~ cultural centre - a civic building featuring a museum, conference centre with an 1000 seat auditorium and a library.

It is named after the ~~the republic's~~ first president of ^{the republic as an} ~~Azerbaijan~~ independent state - Heydar Aliyev (who ruled from 1993 - 2003). However, he ~~was~~ was largely recognised as a repressive dictator who displaced many people; the nature of this commission is more questionable. The building also symbolises Bakou's ^{new} second wave of oil wealth, bringing more money into the Republic and meaning more global interest in the state. The ~~swaying~~ curving forms which spill out into the ground seem to represent Islamic calligraphy - which would link to the identity of both ~~the~~ Azerbaijan and Hadid (who was born in Baghdad to an upper-class ruling family in Iraq). The forms which reach a peak reflect mud volcanoes which are characteristic of Azerbaijan. The ~~the~~ swaying forms which trail down these peaks could be said to

represent the lava. The complete curvilinear nature of the building might be purposefully countering the rectilinear and plain buildings which were a product of the Soviet Union. Zaha Hadid's Iraqi ethnicity might ^{also} be explored by the influence of sand dunes of Iraq which could be reflected in the hill-like forms of the civic centre.



This response achieved a mark in the top level of the mark scheme; the candidate's exploration of identity in Hadid's *Heydar Aliyev Centre* is particularly impressive as consideration is given to how the identities of the architect and the location are conveyed in the forms of the building.

Part (b)

Question 5(b): 'It is in sculpture/3D works of art that identity is conveyed most effectively.'

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

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

Responses to this question highlighted the need for candidates to be familiar with the term 'sculpture/3D work' as used throughout the specification, and to understand that this is distinct from architecture. This seemed to be a point of confusion for some candidates and therefore affected the quality of their argument. The question did require some consideration of sculpture/3D work and some comparison with either painting/2D or architectural works in order to evaluate which conveyed identity most effectively and therefore form a valid argument.

Many candidates did this extremely well, with Grayson Perry and Marc Quinn being particularly popular choices to agree with the statement and Frida Kahlo being used frequently and confidently to produce a strong counter-argument. The most successful responses proposed a line of argument and sustained this throughout, engaging with the possible criteria for 'effectiveness' and evidencing this through their chosen works.

Sculpture and Painting will inevitably represent identity in different manners due to their inhabitation of different dimensions. The three-dimensionality of sculpture situates ~~it~~ itself within ~~the~~ the same plane ~~of~~ world as the viewer, whilst ~~the~~ painting will forever be confined to a flat surface. To what extent this allows sculptures to convey identity in a more convincing manner can be discussed with ~~turn~~ ~~key~~

To anchor this discussion, Shonibare's *Swing* can be utilised as a point of comparison as it demonstrates how added dimensions of identity can be added when ~~taking~~ presenting something in three-dimensions. This sculpture ~~take~~ ~~s~~ the subject of *Frederick's Race* ~~Painting~~ painting, which it directly references, and brings it into the viewer's space. Notably, changes are made to the familiar scene of the female being headless, the male figures removed and the clothing being made from a cotton fabric with patterns reminiscent of Dutch wax print. By first concentrating on the ~~literal~~ ~~possibility~~ for sculptures to literally utilise materials, such as cotton seen here, ~~the~~ identity of a suppressed

minority is exposed. Cotton, as a material, is deeply tied to slavery, and its usage paired with Dutch-wax print further emphasises the 'ethnic' identity of ~~African~~ Africans, as this print is deeply associated with African dress. However, the history of this fabric is complex, with Alice Proctor in 2020, pointing to in her book *The Whole Picture*, pointing out how this fabric originated as Indonesian Batik prints which were later exported by ~~Holland~~ the Colonisers from Holland and reworked in Africa, exploiting local interest. Thus, a hybrid identity is present, echoed by an 'ethnic' print shown on an ~~Euro~~ originally ~~to~~ European figure. The hybrid identity of class is also prompted with the Chanel bags present on the dress. Together with the cotton print and the headless mannequin, ideas of the price of luxury, where minorities are exploited for the benefit of a few are suggested with reference to the Reign of Terror in 1790s France. By removing the male figures, the viewers stand in their position of critic and exploitative gaze. Identity is, thus, presented as ~~an~~ a complex subject, with often with discriminatory backgrounds. By situating viewers within a scene rife with discriminatory undertones, ~~the~~ installation art is exploited for its three-dimensionality to beg the question of if viewers are complicit in the action, by forcing engagement.



This response was placed at the very top of the mark scheme. The candidate starts off by engaging well with the question to determine why sculpture may be more effective in conveying identity than 2D works and sets out to explore this through their chosen examples. The exploration of Shonibare's *The Swing* is impressive in its focus on the question whilst comprehensively considering the context and appearance of the work.



Make sure you understand the term 'sculpture/3D work' as used in the specification.

Grayson Perry's 2014 "The Huhne Vase" is able to effectively capture the various identities of Chris Huhne - the former liberal-democrat secretary of state - namely his identity as the 'patriarchal man'. Grayson Perry describes him as ~~the~~ ^{this} middle class, heterosexual man whose identity is hiding in plain sight. Huhne was caught in various scandals - one for blaming his wife for his speeding (and then facing months in prison) and another for cheating on his wife with his secretary. Perry interviewed him before he went to prison and after he came out, finding Huhne showed no remorse on either occasion. On the vase, made using a coil pot method and the mishima technique to then be broken and fixed with gold by kintsugi, ~~Huhne~~ ^{Perry} represents ^{the} various identities of Huhne - displaying phalluses, the liberal democrat logo, a cartoon of his face and his own personalised license plate (Grayson thought ~~that~~ his license plate 'HU11NE' best represented the "Huhne hubris"). Perry captures what he believes to be Huhne's identities and he does this with great effect. Similarly,



This response was placed in the top level of the mark scheme. The candidate engaged very well with their chosen works of art and selected elements of them in a discerning manner in order to tailor them to the specific requirements of the question. Their account of how Grayson Perry's *Huhne Vase* conveys identity was particularly convincing.

Question 6

War was the least popular of the three optional Themes again this year, but overall was handled best by those candidates who did select it. Once again, responses demonstrated candidates' personal engagement with the issues surrounding the effects of war and its portrayal, through their chosen examples. There was a wider range of works selected by candidates than in previous years, with works beyond the European tradition being used confidently in many responses.

Part (a)

Question 6(a): Explore the depiction of participants in war in **two** works of art. One must have been produced pre-1850 **and** one post-1850.

Responses to this question needed to be fully focused on participants. There were too many general accounts of works learnt for the participants scope of work without focus on the participants themselves and how they were depicted.

Goya, Delacroix, Dix and the *Kneeling Archer* proved very popular and were used well. Picasso's works generally led to less convincing responses and those who chose to write about *Elephant Armour* found it very difficult to explore the depiction of participants effectively through this piece. Several candidates selected works by Nevinson and Singer Sargent which elicited some particularly impressive responses. Most candidates coped well with the requirement to use examples from pre- and post-1850.

Olto Dix's *Stratplayers* depicts three unidealized war veterans who have become inanimate objects due to the destructive effects of war. The *Kneeling Archer* depicts a patriotic soldier during the Qin Dynasty who is about to sacrifice himself for his emperor Qin Shihuang, showing a positive and selfless act.

The *Kneeling Archer* was created in 210BC during the Qin dynasty period, and is one of 8,000 statues across 4 pits, discovered by a farmer in 1974. It depicts a patriotic soldier from the terracotta army, commissioned by Qin Shihuang who was the emperor, to protect him from the after life. The soldier is active and alert, seen in his facial expressions as he kneels in a crouching position, suggesting motion and is ready for war. It is an affirmation of someone who is ready to fight, his hands are placed to the right of him as he is ready to take out his arrow, ~~and~~, prepared to risk his life for his emperor. He is a participant of war, conveying nationality in his character. The bun is on the right side of

of his head due to his quivers being on the left of him as he is ready to pull them out at any moment. His helmet and armour suggests he is a member of terracotta army and Qin Dynasty as it has been decorated with intricate patterns, suggesting a high level of craftsmanship. Beth Flannery says "undoubtedly one of the greatest discoveries from the ancient past" showing the artist has been successful in creating a fierce participant of war and is a brave and diligent fighter.

However, Post 1850 artists wanted to convey the brutal and destructive effects war can have on people. This is evident in Otto Dix's Skat players, painted in 1920 in a new objectivity style. Dix's first hand experience in fighting during the war motivated him to paint a visceral portrayal, showing the deathly consequences it has on participants and the fate of many war veterans, ~~seen~~ making a social statement through his bold technique during the Weimar Republic. Dix portrays three veterans as inanimate objects with chairs for legs, showing they have become outcasts and deemed useless to society. The blurs on their faces show the PTSD and never ending effects war leaves on people, as they play skat, a popular card game played by participants during the war in the trenches; showing they have been removed from society. The man on the right embodies the military seen through the Iron Cross. To the left the man represents the finance and capitalist views of Germany and the man in the middle represents the old aristocracy; three core pillars of German society. Dix uses the war veterans to build a visceral

composition, out of stumped limbs and chair legs which makes it disturbing, highlighting the soldiers as the focal point as they are the subject matter. Dix wanted to show the horrors of war, as he said "I did not want to cause fear and panic but to let people know how dreadful war is." Dix is successful in that, through the use of figure and composition, he shows the costly and destructive effects war has on participants, evoking sympathy from the viewer.

In conclusion, both artists successfully depict their participants through the treatment of figure and composition, conveying how pre 1850 works featuring participants was positive but post 1850 conveying them were negative.



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Examiner Comments

This response was placed in the top level of the mark scheme with the candidate focusing their discussion of two very different works of art wholly on the depiction of participants in war. The candidate displayed excellent knowledge of context and understanding of visual language when analysing the way in which participants are portrayed.

Part (b)

Question 6(b): 'The materials, techniques and processes used to create works of art and/or architecture concerned with war contribute nothing to their meaning.'

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

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

This question elicited some excellent, considered responses that engaged fully with the argument.

Libeskind's Jewish Museum and the Maruki *Fire* panel were used particularly well to counter the statement. Candidates did not have to agree as long as they answered the question and there were many convincing, top-band responses which refuted the statement completely. Some of the best answers showed nuanced understanding and subtle arguments suggesting that materials, techniques and processes contribute more in some cases than others. There was some misunderstanding of what techniques and processes are – application of colour and composition are techniques and processes – not part of a counter-argument. Many candidates overlooked the properties and application of oil paint as contributing to meaning in 2D works but generally 3D/sculptural works, as well as architecture, were used very well. Deller's *It Is What It Is* was a popular choice of work for this question, but many candidates missed the opportunity to discuss the process of selecting and displaying this work as a conversation piece, choosing instead to decide that as Deller had not created the work then the materials, techniques and processes contributed little to its meaning.

Architecture is the most obvious means in which materials and techniques contribute to meaning. Liebeskind's Jewish Museum 2001 Berlin is most effectively read by taking into account its materials - zinc and lead and industrial mediums create a permanence to commemorate the Holocaust. In his 2016 *Voices of a Site* interview he says 'memory is the key, the underpinning', so, imprinting these hard materials onto Berlin's landscape ~~from~~ gives permanence to the story of the Holocaust. The Shattered Star of David, created by the materials and processes also lay emphasis on its relation to the Jewish community, which Liebeskind as the son of two Holocaust survivors would have intended to highlight. Moreover, the materials used are integral to the architect's intention of the facade's meaning. He wanted the building to point towards the future, referring to it as a 'newborn'.

and the dislocated, CAD formatted, fragmented and radical nature of the museum supplies a modern handling of the architecture to underpin his aims about reflecting the war.

Materials, techniques and processes are also inherent in their message about war in paintings. The Menin Road, 1919, Imperial War Museum was achieved by Nash, who became the official war painter after his posting to Ypres himself. The artist manipulates oil in a modern and abstract way to connote successfully the new modern warfare of the ~~first~~ war. The abbreviated foreground, pocketed by shellholes in almost cubic forms, underpinned by the block colonnade adopts a abstract and modern language to reflect the mechanical and new methods of war, utilizing material to push the narrative. The geometric application of the search lights draws harsh angled lines to the men to evoke their fate as sealed, pushing this radical application of oil to contribute to the reading.



This response reached the top level of the mark scheme with its excellent critical judgement and reasoned argument, which focused fully on the extent to which materials, techniques and processes contribute to the meaning of works of art and architecture.

This extract shows that the candidate has considered how meaning is conveyed in both architecture and oil painting. The understanding and personal interpretation of the works of art is most impressive. Phrases such as “the abbreviated foreground, pocketed by shell holes” shows that the candidate has engaged with Nash's painting in a personal manner.

Paper Summary

- The poor quality of the reproductions provided for the Visual Analysis section of the examination has been recognised by Pearson and steps have been taken to ensure that this does not happen in future series.
- The standard of responses was considered to be high given the fact that candidates had not sat any formal examinations before and the length of these papers.
- The integration and understanding of works beyond the European tradition, and of works not discussed in previous examination responses, was particularly noteworthy.
- The personal engagement that candidates showed with works selected for the Themes questions was particularly impressive.

Based on performance on this paper, future candidates should ensure that:

- They are familiar with the full list of the manipulation of formal elements to achieve specific intentions for Visual Analysis from pages 7 and 8 of the specification.
- They understand the term 'sculpture/3D works' and that this does not include architecture or works by their specified sculptor that were produced in 2D.
- They are secure in their knowledge of who their specified artist/architect is and that only these works are used in questions which specify this.
- They provide comparison in their responses which require them to discuss how one way is 'the best' or 'most effective'.

Grade boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:

<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

