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Paper 1

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Introduction

The standard of responses to all questions was very similar to last year. The quality of images in Section A: Visual Analysis, was significantly better this year; 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 are reminded that they do not get credit for identifying the style in which a work is painted, sculpted or built, or for the context surrounding the works, as no AO1 marks are available for these questions.

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

Almost all candidates met the requirement to refer to at least one of their specified artist(s)/architect in response to Q04(b), Q05(b) and Q06(b). Many referred to more than one, showing strong engagement with these artists/architects and their works. Critical texts were generally well integrated into responses to Q04(b), Q05(b) and Q06(b) but there were some candidates who did not include a critical textual response and others who simply added in a quote without engaging with the views expressed by the critic.

Almost all candidates 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 definitions of terms in the Specification (which can be found in Appendix 1, on pages 41 and 42). The term 'beyond the European tradition' was misunderstood by some candidates who answered Q4(b); some candidates used works which are not portraits in response to Q05(a) and some candidates used memorial sculpture, rather than architecture, in response to Q6a).

Question 1

Question: Discuss the figure and the setting in this portrait **and** consider the artist's depiction of texture, pattern and ornamentation. Gustav Klimt, Portrait of Fritza Riedler, 1906, oil on canvas, 153 x 133cm (Belvedere, Vienna)

Once again, this question afforded the best responses of the Visual Analysis section, with candidates showing that they are confident and comfortable when discussing painting and the effects created. Candidates responded particularly well to the first part of the question and the best responses contained excellent analysis and interpretation of the contrast between the sitter and her setting. The best answers were informed by an understanding of mood and carefully analysed features within this context, linking pose and expression to a challenging sense of awkwardness, enhanced by various contrasts. Several candidates focused too much on the status of the woman, which was not part of the question this year, but had been asked in previous questions related to portraiture. Many also suggested that the whiteness of her dress suggested marriage or purity, which again was not relevant here. Supposition regarding who the woman is, what she does and the role of women at the time cannot be credited and candidates are encouraged to focus their responses fully on what can be seen within the image provided. The strongest candidates responded sensitively to texture, pattern and ornamentation, making judgements about the effects created. The best answers were very specific about the areas they were discussing such as the mosaic arches around the head, the pattern on the chair, texture of walls and materials of the dress, and were able to make connections to surface and composition. Less successful responses merely described individual elements of the work.

Candidate response:

This response gained full marks. The candidate discusses the figure and setting in a sophisticated manner, making interesting comparisons between the two and evidencing all assertions with specific details found in the work. Texture, pattern and ornamentation are also considered in a detailed manner in relation to all elements of the work.

This painting depicts a woman seemingly seated on a large, ornamental piece of furniture. Her expression is vacant but not unpleasant, and she has a rosy flush to her cheeks. Subtle chiaroscuro has been used to ~~make her face appear~~ ^{make her face appear} 3d. Fine, illusionistic brushwork has been used to paint her figure, with ~~thin~~ ^{thin} washes of paint showing the translucency of her sheer-ruffled dress, and allowing us to see a glimpse of her light, peachy skin. Her face shape seems realistic, not idealised, and a tiny fleck of white in the eyes makes them appear alive and attentive. The space she is in is difficult to ~~analyse~~ - a red wall behind her, decorated with small blue squares, provides a sense of space, but there are no diagonals to imply any perspective. The bold colours of the background provide a stark contrast to her feminine, delicate white dress - yet it leaps forwards, providing the eye with relief from the saturated colours and patterns in the rest of the painting. The figure is slightly to the right of the central vertical axis, and on a slight diagonal. The sense of stability in her pose is emphasised by the two most pyramidal shapes in her figure, created by her full skirt and her broad sleeves (with the head at the apex).

Texture and pattern are very considered in this work, as is ornamentation. The figure of the woman is seated on a patterned chair with a ~~regular~~ regular, undulating pattern. The two sections of the chair she is seated on (presumably an armchair) is separated by a thin strip of fabric with a horizontal pattern. The wall behind her is patterned for less regularity. An unpredictable selection of blue squares is dotted around the wall. The blue is complementary with the orange-red, and stands out. By the figure's feet is what looks like a deep blue rug patterned with white diamond shapes. The geometric repetition of these diamond shapes echoes the blue squares on the main reddish-orange wall, and the geometric nature of the background. Behind the figure's head is a half-moon shape filled with compositionally similar, but now repeating patterns in various colours. This frames her head, acting as an almost headpiece. We can see the left edge of another one of these forms to the right of her head. The browns in these echo the browns of the armchair. The textures on the figure are the most richly varied, with sheer coats of colour making the white fabric of the dress appear floaty and light, and subtle highlights on her skin giving it a smooth, shimmering shiny youthful glow.

Question 2

Question: Discuss the form and composition of this sculpture **and** consider how the sculptor has made use of the material and technique. Benvenuto Cellini, Perseus, 1545–54, bronze, height of figure 320cm (Loggia dei Lanzi, Florence)

There were some very strong responses to this question with evidence of sensitive discussion of the form and composition of the sculpture and careful consideration of material and technique. Stronger answers considered the effects of the formal aspects of the work, noting the scale and the contrast between the standing figure and the body beneath. There was some insightful discussion about the relationship between the two figures and the way in which their heads have been presented. Candidates should be mindful not to devolve into a narrative about the subject/characters/story etc. where this does not relate to the requirements of the question. Many candidates were surprisingly weak in their analysis of how the process of bronze casting impacts the appearance of the work. Most considered the high tensile strength and detail in bronze but many did not evidence these characteristics with specific details from the given work. Several candidates wasted valuable time in describing the lost-wax process without any relation of this method to the specific elements visible in the sculpture. No credit can be given for this. Some candidates wrote about the 'additive' or 'carvable' nature of bronze and not the wax during the process. However, the strongest answers made close, vivid observations across both parts of the question and, in the consideration of the material and technique, were able to link details such as the musculature, curled hair and outstretched arm to specific properties of bronze or stages of the process of creating and casting.

Candidate responses:

This response gained full marks; it is a comprehensive response to both parts of the question which shows excellent analysis and understanding of the figures. The candidate displays strong knowledge of the material and technique involved in creating this sculpture and relates each of the properties of bronze to specific details within the work.

Cellini's Perseus has a balanced, ~~vertical~~ composition ^{in the round} with an emphasis on verticality as Perseus stands triumphantly on top of another body holding its head. Perseus is elevated by a ^{detailed} hyperdecorated plinth to promote his great stature and ~~echo~~ echo the totemic ^{line created by the composition.} ~~emphasis~~. He is standing in contrapposto to give the impression of his relaxed, active posture and there is a diagonal line formed from each of his hands to evoke a ^{sense of} symmetry. His right hand grips onto a sword pointed towards the viewer and his left hand holds up the ^{dead} head from the victim he has just killed, ~~of~~ both underlining his success and impressive identity as a heraldic warrior. Cellini idealises Perseus form as he has ~~retained~~ ^{retained} a toned stomach and ~~very~~ broad shoulders to echo his strength. His nudity provides a sense of his eternal ~~identity~~ fame and glory. Perseus' form ^{overall vertical is} ~~refers~~ counterbalanced by the lifeless, headless figure at his feet which grounds the sculpture and particularly the elongated, weak arm connects ~~to there~~ ^{Perseus} downwards. The ~~overall~~ ^{Perseus} has wings attached to his head and feet to imply his mythological identity and a band with

inscription of Latin denotes his weaponry and also connect his large, triumphant form.

Cellini utilises bronze to portray the great, powerful identity of Perseus. The lost wax process using casting, modelling and chiselling enabled meticulous detail and for Cellini to re-work into the sculpture for virtuosic handling. This can be seen in the strength and definition of his veins and ~~the~~ ^{muscles} ~~the~~ light reflecting qualities of bronze further enhances ~~his~~ ^{the} power of his body as it reflects light and forms chiaroscuro for emphasis and a more naturalistic depiction of his idealised human body. The malleability of bronze ensured Cellini's ~~detail~~ range of textures and a versatility in arrangement, like the contrast between soft, smooth skin as seen by his upper thigh in contrast to the tight ringlets of his hair. The high strength to weight ratio of bronze permitted Cellini to ~~have~~ sculpt Perseus' outstretched hand holding a dead ~~and~~ in juxtaposition to the small support of his two feet, one which one is further back. Cellini applied abrasives all over to unify the sculpture and bronze's dark blue-turquoise patina, due to erosion over time dignifies it's appearance and adds contrast to important features, like the bright, light turquoise of the dead body.

(Total for Question 2 = 12 marks)

Bronze brings prestige and connects to the classical world to further exalt Perseus

This candidate spent valuable time in describing the lost wax process without relating it to this specific work. Learnt information, such as this, cannot gain credit and should be avoided.

Perses is made from bronze. Bronze sculpture during this period was an innovation rediscovered through ancient texts, and so the sculpture would've been modelled first from clay, enabling Cellini to create the intricate details found throughout the sculpture, and make revisions to the design where necessary. Then, the finished clay model would've been covered in a thin coating of wax in the shape of the final form, then covered with a layer of stucco clay. The wax would be melted away and the gap held together by iron pyrites which would be filled with bronze, left to set and after the excess clay was removed, the figure of Perses would be recovered.

Question 3

Question: Discuss the design and composition of this building **and** consider how the architectural features express its importance. Beauvais Cathedral, 1225 onwards, stone and glass, (Beauvais, France).

This was the least well-answered of the Visual Analysis questions. In part, this was due to candidates identifying the style of the building and simply listing learnt features of the Gothic style and not locating them within the composition of the building or suggesting how they contributed to the design. Several candidates lacked knowledge of precise Gothic terminology and used classical architectural language to describe elements of the design. Many candidates tried to answer a question about religious purpose, using learnt information from previous examination papers in this regard, instead of focusing on a consideration of importance. The strongest answers, however, were methodical in their approach to composition, working across the bay structure or up through the levels of the building and explaining how the structure fits together and the relationship of its parts. They also reflected on the reason for the inclusion of certain features, such as flying buttresses and the rose window. The second part of the question on importance was generally answered more effectively than the first, with many candidates recognising the great expense and high level of craftsmanship involved as well as considering the scale of the building and its dominance over its surroundings.

Candidate responses:

This response, which was placed in the top level of the mark scheme, deals well with both parts of the question. The design and composition are analysed systematically with features considered in relation to each other using language such as 'above', 'leading to' and 'between', 'taller' and 'narrower'. This shows strong engagement with the specific features of the building. The consideration of how the architectural features express importance is also impressive and reveal the candidate thinking carefully about the requirements of the question.

The design and composition of Beauvais' imposing, grand cathedral is typical of French gothic architecture. The main part of the facade is articulated A BA, where the main section (B) ^{comprises} ~~consists~~ of a large entry ~~at~~ with two enormous doors to allow large numbers of people to enter and leave the building. Above it are characteristic ^{pointed} pointed arches with ribbed tracery leading to a high, pointed triangular gable that echoes the shape of its central roofline. In between the two triangular gables is an elaborate circular ^(rose) rose window, also topped with a slightly pointed gable. All of these details lead the eye up to the top of the roof, inviting us to contemplate the ~~heavens~~ ^{heavens}, God and the majesty of the building. To the left and right behind the projecting central section, the wings that represent the aisles of the church are slightly less tall than the central section and are joined to the main section with decorative, ribbed flying buttresses to counteract the lateral thrust of the tall roofline. These sections are buttressed for further support to the outside. All parts of the roofline end in pinnacles to even further increase the height of the building and showcase the skill of the stone masons.

The ^(A) ~~main~~ sections of the facade contain ~~small~~ ^{lancet-} windows, but to the left side the windows are taller and narrower, whilst to the right they have a circular window and wider, shorter lancets, suggesting these parts of the building may have been added at different times.

Similarly, to the right hand side, a separate part of the building, perhaps an apse, looks to be a later addition and makes the building less symmetrical in appearance.

The first ^{architectural} element that demonstrates the Cathedral's importance is its vast scale and height, dominating its surroundings as we see from the building to the left. It is similarly raised up on a stepped entrance, to add a further sense of grandeur and feeling of ascending to a divine space. The highly elaborate, detailed and complex tracery designs, including ribs, pinnacles and sinuous ogee curves in the window tracery at the central triforium and upper clerestory levels also evidences the building's importance. Highly skilled, knowledgeable and expensive stone masons would have been required to carry out this design.

The size of the building also shows that it needs to hold a vast congregation, therefore further highlighting its importance as a space for a large community to congregate.

The fact that some sections of the building appear to have been created at different times also suggests that the project has been an expensive one, needing to be carried out in phases, but the fact that it has ultimately been completed shows that funds have continued to be made available to keep developing this masterpiece.

This response is an example of where a candidate recounts a great deal of learnt information about the history of cathedral building, the Gothic style and its features, without linking them to the specific building used in the question. No credit can be given for this knowledge, though there is a point to credit amongst this, relating to craftsmanship and importance.

Beauvais Cathedral is a beautiful example of Gothic Architecture which ~~was~~ ^{is} known for its profusion of decoration & expressions of ^{the} natural world. Beauvais also demonstrates the developments within Science & architecture at the time that allowed structures to be made taller which is shown here in its use of buttresses & flying buttresses which supported the height of the nave. Windows were kept small & set with tracery as large panels of glass ~~would~~ ^{would} ~~have~~ ^{negatively} affected the support of the buildings height. The Cathedral is tall, highly ornate & is entered by a raised doorway via a stone staircase all denoting, expense, skilled craftsmanship & importance. Cathedrals sprung up throughout the Medieval/Byzantine & Gothic period as the Christian faith expanded through the reign of Charlemagne (Christendom). They were built to glorify God, & to be centres of cultures & societies where communal worship & sermons took place.

Question 4

Nature proved to be a popular choice amongst candidates, who generally engaged well with its concepts; it was the Theme which yielded the best responses on the whole, this year. 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 (b), where this was the focus of the question, but also in response to part (a), despite this not being a requirement. Architecture and sculpture, as well as painting, were used confidently throughout the responses. Many candidates showed personal engagement with the works they discussed and demonstrated great appreciation for the skill and innovation of the artists and architects who they had studied, as well as secure knowledge of the contexts in which works were produced.

Part (a)

Question 4(a): Explore how plants have been depicted in **two** works of art. One must have been produced pre-1850 **and** one post-1850.

Many candidates showed excellent engagement with the question, producing confident responses to how plants have been depicted. The majority of candidates selected to use at least one depiction of plants from beyond the European tradition, and many used sculpture/3D examples as well as painting/2D. Pre-1850 the most popular choices were works by Rachel Ruysch, Albrecht Dürer and Wen Zhengming; Ruysch's work was particularly well used in response to this question. Many candidates selected to use Bernini's *Apollo and Daphne* - a valid work as it contains plants - but failed to focus sufficiently on the leaves and roots, favouring a retelling of the myth and unrelated detail. Post-1850, Ai Wei Wei's *Sunflower Seeds* was by far the most popular choice and many candidates showed real engagement with the work, focusing on the seeds and writing about them with insight, knowledge and clear understanding of their contexts. Candidates are reminded that there are four marks available for each of the assessment objectives for this question. Many did not provide sufficient AO2 in their exploration of the work of Ai Wei Wei, in particular, tending to focus on context and meaning without adequate analysis and interpretation of the visual aspects of the work. Very few candidates failed to meet the requirement of exploring works both pre-1850 and post-1850.

Candidate response:

This response was awarded full marks. The exploration of both Ruysch's *Flowers in a Vase* and Ai Wei Wei's *Sunflower Seeds* warrants full marks for each assessment objective. There is excellent knowledge of, and engagement with, the works. The discussion is fully focused on how plants have been depicted and context is relevant and related to the works of art. The knowledge shown is detailed and accurate and has been selected to focus on the depiction of plants. 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 both works of art.

a). Rachel Ruysch's *Flowers in a Vase*, c. 1685 is a still-life that depicts an arrangement of flowers in a hyper-realistic way. The plants have been depicted in an incredibly naturalistic way, as can be seen by the minute surface detail including small holes in some of the leaves created by a caterpillar, and the darkened background, creating a chiaroscuro effect, has allowed the flowers a plasticity and that they are very believable. This attention-to-detail and meticulous rendering of form can be attributed to Ruysch, having had access to botanical specimens from a young age and a microscope, as a result of her father, Frederick, being a patron of botany. Furthermore, as she little suggests, the plants dominate the composition; the aforementioned darkness of the background that she lighter plants into focus. The painting was created at a time when the Netherlands, the painting's country of origin, were leading

Indes in exotic plants and flowers. A phenomenon known as 'Indesman' kept buying the country, with his bulbs fetching the same price as a house in Amsterdam. In this sense, it is unsurprising that the flowers have been rendered so naturalistically and attested the utmost pictorial verisimilitude, as the artist seeks to capture and immortalise the fleeting beauty of such a prized possession. Additionally, the plants have been depicted as symbols of the transience and cyclical nature of life, making the painting a Vanitas. There are flowers in their prime, such as the carnation spray, the honeysuckle with slightly and there are lily bulbs which are yet to bud. Thus, it could be said that the plants have been depicted here somewhat conceptually, as they serve a metaphorical purpose as a memento mori. With this being said, the ultimate purpose of the depiction of plants in his work is a figurative, and literal one, designed to capture their beauty representatively.

Contrasting, the depiction of plants in Ai Weiwei's, 2010 installation at the Tutin Hall, Sotheby's, is not less for their visual quality and more a means of very clear allegory. The work consists of 100 million sunflower seed husks made from porcelain and painted with oil paint, using traditional methods and techniques from the Chinese town of Zhongyuan. The work is illusionistic, with each seed husk designed to ~~so~~ mimic a real one. However, in doing the habit of a seed, hardly so full of life, and rendering it so lifeless and impotent, Ai Weiwei's depiction of the plants falls on a subversion.

Part (b)

Question 4(b): 'Works of art and architecture produced beyond the European tradition are more effective in responding to nature than those produced within it.' How far do you agree with this statement?

To support your answer you must refer to:

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

This question produced some excellent responses, which showed superb engagement and clear argument. The strongest candidates built their arguments around an understanding of fundamental differences in the attitude to nature between the European tradition and those which lie beyond it. The very best were able to explain this with reference to experiences of nature within different societies and environments and how this led to a difference in visual approach. Architecture was a favoured medium and many candidates wrote authoritatively about *Angkor Wat* and *The Bahá'í House of Worship*, in particular, as examples of a very successful, integrated response to nature. Hokusai was a very popular choice in supporting an argument which agreed with the statement; Turner was the most popular specified artist used, often highly convincingly, in counter-arguments. Some candidates detracted from their argument by wrongly identifying Frank Lloyd Wright as an architect working 'beyond the European Tradition' or considered Richard Long's *A Line in Japan*, for example, to sit outside the European tradition. Almost all candidates remembered to reference a specified artist or architect and to include critical texts but, where many candidates used these well, some lacked engagement with the views of critics to enhance their argument.

Candidate response:

This response gained full marks. The introduction engages with the argument from the outset, considering both sides through well chosen examples. The candidate goes on to address these assertions throughout. Their consideration of *Angkor Wat* is particularly strong and, here, we see them displaying detailed, accurate knowledge and tailoring their analysis and interpretation of the building to the specifics of the question. Understanding of the contexts of art and reasoned argument are excellent; critical texts are used to support in-depth critical judgement throughout.

Works of art and architecture produced beyond the European tradition may gather a particular respect and understanding of nature within their purpose and shown throughout the work's purpose and depiction of nature thus showing an effective response to it. For example, Angkor Wat (12th century CE) shows how nature is symbolic in the Hindu religion and these symbols are shown throughout its duration and form. Hokusai's 'The Great Wave' (1830) demonstrates a commemorative tribute to Mt Fuji's steadfastness and spiritual importance that has been integrated into the Japanese culture. These are significant responses to nature, but these can also be seen in Falling Water (1938) by Frank Lloyd Wright, a Western work that directly regards directly to the nature that directly surrounds it.

Firstly, Angkor Wat (12th century CE) ^{is} a Hindu temple dedicated to Vishnu located in the Siem Reap province of Cambodia and uses nature as symbols for divinity and uses the land it rests on to create a mandala or map of the universe. The building consists of concentric squares of pavilions and galleries, and in the centre, a quincunx of

towers, the middle one being the tallest, that resemble closed lotus buds that symbolize Nirvana or represent the five peaks of Mount Meru, the home of the Devas. This religious response to nature is effective due to this integration. The galleries that surround the complex contain miles of bas relief to depict stories, animals and plant life showing how integrated nature is and its significance in the religion. Nagas, lions and elephants also guard the gates to the complex. The patron was the king Ashoka II who was regarded as the 'sun protector' shown reflecting on the building's orientation with the summer and winter solstice. The building communicates with nature on an astronomical and cosmic level also shown in the geometric, symmetrical, concentric squares to seem as a bird's eye view that a mandala. This forms a bridge between the earth and the heavens and shows how this alignment with nature and religion is an effective response to nature. Lastly, this building was multi-faceted in that it also acted as a residence for people living in the grounds, and therefore had a complex water system to irrigate. The building adjoined to the wetlands that surrounded it and created a large moat to represent primordial seas and a sophisticated system. The building is directly opposite to the main entrance and creates a "cosmic symbol"

(~~How~~ Honor and Fleming) by integrating nature as symbols and pathways to a divine world. This therefore makes this beyond the European tradition building very effective in its response to nature

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. Candidates engaged well with a wide range of identities, from those of artists and architects, to patrons and sitters. Many candidates showed personal responses to their chosen works and demonstrated great appreciation of the skill and innovation of the artists and architects whose work they had encountered.

Part (a)

Question 5(a): Explore how identity is expressed in two 3D portraits. One must have been produced pre-1850 and one post-1850.

There were some excellent responses to this question, where candidates explored the identity of the sitter in their chosen 3D portraits with confidence and personal engagement. Too many, however, did not select works which are portraits, choosing religious or mythological figures, unknown sitters or 'types', rather than "a real individual", as defined in the Specification. Popular choices from pre-1850 were *Augustus Prima Porta* and Houdon's *George Washington*, both of which were explored comprehensively by many candidates. The work of Marc Quinn was especially favoured post-1850 and his *Self*, in particular, elicited many excellent responses which showed notable engagement with the context, influences and meaning of the work in expressing the identity of the artist. Very few candidates failed to meet the requirement of exploring works both pre-1850 and post-1850.

Candidate response:

This response was placed in the top level of the mark scheme and shows the candidate exploring the identity of two very different figures through 3D portraits. They show detailed knowledge of the contexts of both Canova's *Paolina Borghese as Venus Victorious* and Quinn's *Self*, allowing them to explore issues of gender, class and social factors as well as materials and techniques.

Canova's sculpture Pauline Borghese as Venus Victrix (1803, Carrara marble) is extremely realistic, portraying a great likeness to Pauline and emulating her status as well. He is depicted as a semi-nude goddess reclining in a sensuous position on a couch which is highly evocative and scandalous for the time. Although her torso is perhaps slightly idealised in the classical style, her facial features are remarkably accurate and there is little doubt that Pauline modelled in the flesh for Canova despite the controversy this inevitably caused. Highly polished with wax, the reflective surface of the ~~the~~ marble accentuates the curves of her body and mimics real skin, ~~raising~~ elevating its realism, and clearly also revealing the skill of Canova who, through his wide knowledge of antique sculpture, due to his role as Inspector General of Antiquities for the papal states, was able to replicate the nuances of classical design. Furthermore, Pauline's own

self perception is clearly present in the context of the work and is perpetuated through her decision to be depicted as Venus instead of the chaste Diana. Associated with love and beauty, Pauline's confidence is emulated through symbols such as an apple she holds in her left hand which references the mythic Judgement of Paris, and the seductive posture of her right hand which is of an extremely tactile quality and tentles the nape of her neck, leading our eye to her confident gaze as her chin is slightly lifted in a defiant manner, going against her husband Camillo Bozzetti's wishes for the sculpture and hardening her promiscuous nature here as a clear part of her identity.

Quinn's Self (1991, Blood, periscope, silicone, glass and refrigeration equipment) expresses the alcoholism of the artist himself. Quinn's dependency on alcohol is reflected in the display of the sculpture, which is dependent on refrigeration equipment to prevent the sculpture from melting into a pool of blood, as if Quinn would not be able to function without alcohol. In the National Portrait gallery this is notably emphasized by the mellow and monotonous humming of the fridge equipment which permeates the viewers subconscious and reminds us of the sculpture's dependency on its display. Furthermore the sculpture explores the fragility of humankind and identity, and the seemingly blurred borderline between

life and death. We're confronted with a highly visceral image as what is mostly considered a life giving and essential substance is presented before us as congealed and thickened - an utter image of death - which Quinn describes as distorting yet 'highly seductive'. Hyper-realistic and perfectly lifelike, as the viewer's body forms part of the sculpture reflected in the fridge unit as the seemingly decapitated head 'sits in a limbo between life and death' (Bakington), and reflects the identity of both Quinn and all of mankind simultaneously. The conceptual nature of his work exploring these themes stems both from his parents' occupations as a scientist and artist, and his time in the YBA group which both can be said to have formed his artistic identity as a conceptual artist.

Part (b)

Question 5(b): 'Patronage is the most important factor in understanding works of art and architecture concerned with identity.' How far do you agree with this statement?

To support your answer you must refer to:

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

There were many interesting responses to this question, where candidates dealt well with the concept of patronage and how the intentions of the patron can affect the appearance and meaning of a work of art or architecture. Most candidates chose to either agree or disagree with the statement, whilst considering some form of counter argument. The weakest responses simply disagreed and explored other factors, or ignored the question entirely and wrote about gender, ethnic or hybrid identity through their learnt works instead. The strongest responses considered the change in patronage over time and how it was, perhaps, more important in understanding works pre-1850 than those produced after that date. Van Eyck's *Marriage of Arnolfini*, the paintings of Vigée Le Brun, the buildings of Wren and Sinan's *Süleymaniye Mosque* were particularly popular choices for candidates agreeing with the statement; many candidates did so eloquently, showing comprehensive knowledge of the patrons and clear understanding of the role of patronage in these works. Frida Kahlo's *Self Portrait along the Border Line between Mexico and the USA* was used widely as a counter-argument. Some candidates tried to assert that patronage is the most important factor in self-portraits, or works that were painted for self-expression, as the artist is the patron of their own works but this argument very rarely succeeded and candidates should be certain about the definition of patronage and how it is relevant to their chosen works. Almost all candidates remembered to reference a specified artist or architect and to include critical texts, which were generally well used.

Candidate response:

This response, which was placed in the top level of the mark scheme, engages with the argument throughout its chosen examples. Using works by Wren and Paxton, as well as Rembrandt, the candidate takes the unusual approach of considering other factors which may be important to the understanding of each work, rather than using different works to argue each side of the question.

However, the Anatomy lesson of Dr Tulp was also inspired by technological innovations, not only patronage. Rembrandt documents Dr Tulp's practice of empiricism, a new scientific development ^{in anatomy} that starts by dissecting the arm, ^{emphasized by} the exaggerated foreshortening of the cadaver to denote naturalism. Rembrandt aligns Dr Tulp with the father of modern medicine, Vesalius, in order to promote the advance of medicine and glorify Dutch identity. Therefore it is clear that patronage isn't the only important factor but one of the many to understanding a painting.

Question 6

War was the least popular of the three optional Themes again this year. Once again, those candidates who did respond to these questions demonstrated personal engagement with their chosen works and the issues surrounding the effects of war. There was a wide range of works selected, with those produced beyond the European tradition being used confidently in many responses - both in part (a), where it was a requirement of the question and in part (b), where it was not.

Part (a)

Question 6(a): Explore the significance and meaning of two works of architecture associated with war. At least one of your examples must have been produced from beyond the European tradition.

This question was generally well answered with the strongest candidates displaying highly detailed knowledge. The contexts, appearance, function and purpose of commemorative and defensive architecture were considered in order to assess their significance and meaning. Candidates wrote particularly well on Lutyens' *Thiepval Memorial* and *The Golden Fort*. Weaker answers were too descriptive and simply listed details of the buildings. This was particularly true of answers on *Himeji Castle*, which was a very popular choice of building for this question. Few candidates overlooked the requirement to explore at least one work from beyond the European tradition though some tried to use two works by Lutyens, for example, asserting that his *India Gate* is beyond the European tradition.

Most candidates were able to select appropriate buildings although there were a few who selected memorials rather than buildings. Memorials such *Whiteread's Holocaust Memorial*, Lutyens' *Cenotaph* and *Trajan's Column* are not deemed to be architecture and candidates are requested to refer to the definitions of both architecture and memorial sculpture in Appendix 1 of the Specification and to the categorisation of works on pages 18 and 19 of the War Topic Guide.

Candidate responses:

This response, which was placed in the top level of the mark scheme, combined strong AO1 and detailed AO2 to explore the significance and meaning (AO3) of Libeskind's *Imperial War Museum North*, in particular.

Daniel Libeskind's '110mm' 2002 is a building dedicated to recreating the experiences of conflict on individuals. The building consists of three main shards; earth, air and water. Libeskind had the idea of a 'shattered' and fragmented universe. Hence, he dropped a keystone from a window, only to reconstruct it from its fragments. The entrance consists of a bunker like portal, and the walls of the building slope inwards in order to convey a sense of internal suffocation. The building leans 4° at tilt, in order to enhance the sense of disorientation, as felt by those throughout war. An elevator can be taken to the top of the building, in which the visitor is able to look down from the glass floor, as Glancey states 'if the aim of the building is to get one to consider the precariousness of war and the lines below it seeks to destroy, the building achieves'. The earth shard takes up the main body of the building, engulfing the visitor in a 'big picture show' that presents us

with images of conflict, demanding an emotive response. The buildings' search lights and metal beams make up the walls and ceiling, meaning the building is neither indoor nor out. Rain, wind and hail can beat through the walls and provide a disconcerting experience for the visitor. The iron clad, silver material that makes up the building lends it a precariousness on a sunny day, the air tower juts out menacingly at 55 metres into the sky, as if to mark itself amongst its neighbouring buildings. The deconstructivist building echoes the voids left ~~thru~~ in people's lives through war, rendering the space inescapable.

Himesi Castle '1333' has been similarly influenced by conflict. Destroyed in order for Saemata to assert his rule over the district. The castle is recognized as a

Furthermore, the building is built on a Manchester site for bombings, where machine tanks previously resided. Hence, it is as though the building is 'rooted' to destruction. The building serves not only to evoke experiences, but ~~can~~ commemorate the bravery of the victims who endured such a horrific and dehumanizing experience as a result of conflict.

This response gained full marks and was particularly impressive in its exploration of *The Golden Fort*, Jaisalmer. The candidate displays excellent knowledge of the context and elements of construction of the building to give a convincing account of its significance and meaning.

(12)

Jaisalmer Fort was constructed in 1156 AD in Rajasthan, India on a Trikuta Hill. It was originally to serve as a defensive structure, yet during times of peace it served as a way-station, for and refuge station for caravans and travellers along the Silk Road. It is composed out of 3 layers: pitching wall, crenelated wall with merlons and crenels that goes all the way around the fort and the bastions which are towers (from them archery and boiling water would be thrown) and has a golden yellow colour of sandstone. Therefore, the fact that it was placed on the Trikuta Hill (70m high) and the colour of the fort (serving as a camouflage) allowed the fort to be a defensive building that was significant for the citizens of the fort as it provided psychological and physical safety. Moreover, this structure was significant at the time as it followed the protection strategy as explained in Kautilya's Arthashastra (4th century BC). As well as that, it had a special meaning to its commissioner Bhamra Rajpal, who met a sage who said that Krishna (an avatar of Hindu God) prophesied that a kingdom would be built on Trikuta

H11. The Fort served as a city during times of peace. It had 4 Poles that are right angled and each has a back door with spikes (each 9 inches apart) - these show what acted as when a conflict happened. Moreover each street was 3m wide and each building was placed on a plinth to protect from sand. Therefore, this Fort had been conceived as a defensive strategy during attacks (such as the one by Muslims after which the 2 Poles were added), but also ~~was~~ had a religious meaning to it through the Jain temples within.

Part (b)

Question 6(b): 'Accurate representation of a conflict can never capture the horror of war.'

How far do you agree with this statement?

To support your answer you must refer to:

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

There were some excellent responses to this question, particularly where candidates showed clear thinking about the term 'accurate' in their introduction. Some took this to mean 'realistic', others 'unbiased' whilst others considered that in order to attain accuracy, artists had to have witnessed the horrors of war first hand. Candidates then went on to select works which were relevant to their argument, either to agree that accuracy cannot capture the horrors of war, or to refute it. There were some excellent passages of visual analysis and interpretation relating to the question; Goya's *3rd May 1808* and *Disasters of War*, the works of Delacroix, and Picasso's *Guernica* were particularly popular choices and were generally used well. Some weaker responses did not address the issue of accuracy and simply asserted that no work of art could ever hope to capture the horrors of war. Almost all candidates remembered to reference a specified artist (or architect) and to include critical texts, which tended to be appropriate and often used well to enhance the argument.

Candidate response:

This response, which was placed in the top level of the mark scheme, developed a sophisticated argument, considering both sides of the debate, and concluding that less accurate portrayals such as *Guernica* may be more effective in capturing the horrors of war than more accurate ones such as works by Deller and Goya, which give a narrower view of what happened. The AO1 and AO2 are both excellent and well selected to enhance a convincing argument, leading to strong AO3.

Picasso's *Guernica* was produced in ¹⁹³⁷1937 as a result of his response to the bombing of Guernica by the Nazis Germany (in fact it was a conflict between Republicans and Nationalists, and General Franco asked for help from Germany as he refused to accept defeat). Picasso's representation is of analytical cubism and so one can see the multiple perspectives he'd used. For example the woman on the far left is seen with a dead baby in her hands, her breasts are exposed (perhaps she was breastfeeding when the attack happened) and her eyes are seen to be parted from multiple perspective (her left eye is placed as if it was a knee). Therefore, such a representation of human body parts and the usage of multiple perspective which would not be possible in real life is what makes this painting one of the most important paintings that shows the horrors of war and acts as an anti-war symbol. Moreover, for Picasso himself was

not in America at the time when the attack happened, he was working on a commission for Paris World Fair, and found out about the event from a newspaper. This is also evident of the fact, that Picasso could not have in theory produced an accurate representation as he was not even there and found out about it from news, yet this still is a very effective painting that gives an insight into the horrors of war through the techniques used. One of the effective techniques is the black and white colour that dominates the painting. However figures are seen to be overlapping, yet have their own space within. The man on the bottom of the painting is seen with his ^{leg} ^{hand} separated from the rest of the body, yet it still holds a sword (which would not be possible in real life, meaning it is not accurate). Therefore, such a symbolic representation of horrors of war using analytical criticism is what makes the art work effective. However and Fleming said: "Picasso and André Breton at the merciless slaughter of the defenceless refugees buried his visual imagination into symbols that would be understood by everyone".

However, even though it is only a small part of what the war actually is, Jeremy Heller would effectively represent horrors of war through his found object.

It is what it is: conversations about Iraq was produced as part of New Museum in New York and Creative Times work in 2009. It is what it is is a blown up car found in Baghdad, in Iraq and it was amplified as a result of an IED bomb in 2007 (Heller was given it by a Dutch activist), therefore is a real evidence of the horrors of war. It is an interesting object aesthetically and becomes

a sculpture within the museum space. It has a natural orangey red color that seems monochromatic as though the flames had created a sort of patina coating (even within the absorption of cold and mass). Therefore, Bellows' *It Is What It Is* as a real object that came from war was a very effective insight into the horrors of war, especially in the way that it was executed, through the tour across teachers of the US from New York to California. Yet it might be argued that it was a more political work, rather than the representation of horrors it conveys. Bellows wanted to show the other side of the war in Spain that was not shown by the Western media, in particular the civil war through insurgency. Which is why he taken the car out of the museum and provided conversations (he refers to the car as a "supporting material"). The car (which was taken on tour on the back of a RV). The implied form is evident through the jagged lines that naturally repel our touch. It has an energy about that seems to be unyielding. The object, yet the ~~unnatural~~ form is contextualized by the surrounding objects. Therefore, this tourist object even though it ~~is~~ coming from an actual conflict, does not necessarily capture the horror of war, rather its result. And some may argue that it is more political. Bellows said: "It is clearly very political but not explicitly so" - giving no judgement. Yet, this work was only part of the commission as Bellows also made it out of 3 stages: Installation art, Intervention art and ^{Interaction} art. The Interaction art part, includes discussions in the 3 museums, such as Hammer Museum, New Museum and Contemporary art museum in Chicago, which includes

most expensively of the horrors of war by Esam Rasheed (refugee of Iraq) and Jonathan Koway (veteran). As a result visitors were able to observe the war and not the intangible murders or flyers: the conditions of the war, places visited and ~~what~~^{where} it comes from. So this work alone, may not have been the most effective representation of horror, yet though accurate, yet the consequences it provoked us sublimely contribute to capturing the horrors of war.

Paper Summary

- The standard of responses was as expected and in line with previous years.
- The integration and understanding of works beyond the European tradition, and of works not discussed in previous examination responses, meant that a wide variety of works were used, which was interesting.
- The confidence in discussing the works of specified artists/architects, and their contexts, was particularly impressive.
- The personal engagement that candidates showed with works selected for the Themes questions was strong.

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

- In response to Visual Analysis questions, they focus their discussion on the images provided and do not rely on learnt information regarding style, influences, contexts etc. as no AO1 marks are available for this section of the examination.
- They answer the question they have been asked in response to Visual Analysis, rather than those that have been asked in relation to paintings, sculptures and buildings of the same genre in previous examinations.
- They understand the terms 'portrait', 'beyond the European tradition' and indeed all definitions from Appendix 1 of the Specification.
- They understand the definition of architecture and how it is distinct from memorial sculpture, in particular- the definition of these terms is in Appendix 1 of the Specification. It may be helpful to think of architecture as something that can be walked into, on or through.
- They are secure in their knowledge of who their specified artist/architect is and that 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'.

