

Paper Reference(s) 9HT0/01
Pearson Edexcel Level 3 GCE

History of Art

Advanced

PAPER 1: Visual analysis and themes

Monday 20 May 2024 – Afternoon

Time: 3 hours

Question Booklet

**DO NOT RETURN THIS BOOKLET
WITH THE ANSWER BOOKLET.**

SECTION A: VISUAL ANALYSIS

Answer ALL questions.

Write your answers in the answer booklet.

1 Study Figure 1 below.

Discuss the figure and the setting in this portrait
AND consider the artist's depiction of texture,
pattern and ornamentation.

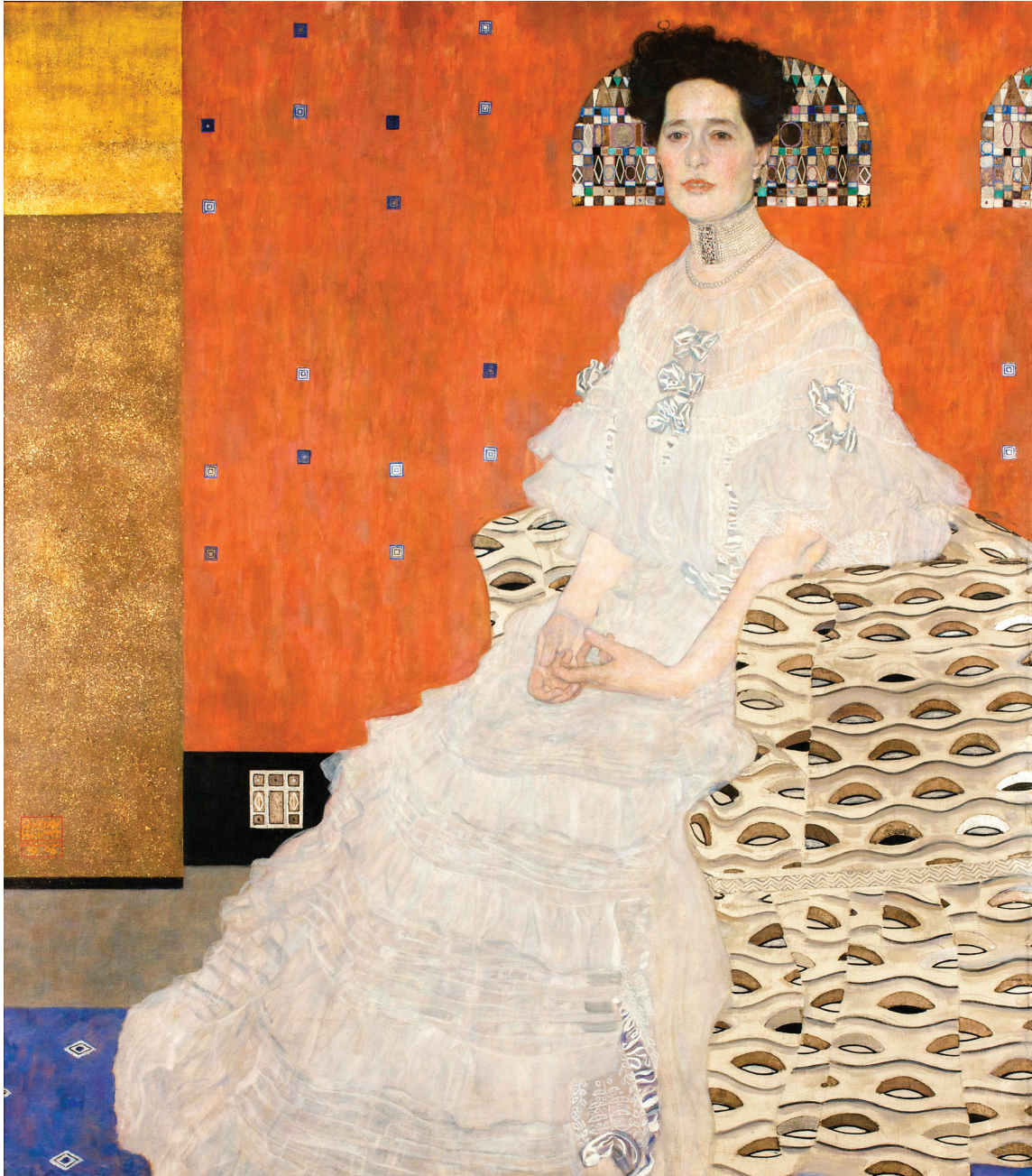


Figure 1: Gustav Klimt, Portrait of Fritza Riedler, 1906, oil on canvas, 153 x 133 cm (Belvedere, Vienna)

(Total for Question 1 = 12 marks)

2 Study Figure 2 below.

Discuss the form and composition of this sculpture
AND consider how the sculptor has made use of the
material and technique.



FIGURE 2: Benvenuto Cellini, Perseus, 1545–54, bronze, height of figure 320 cm (Loggia dei Lanzi, Florence)

(Total for Question 2 = 12 marks)

3 Study Figure 3 below.

Discuss the design and composition of this building
AND consider how the architectural features express
its importance.



**FIGURE 3: Beauvais Cathedral, 1225 onwards,
stone and glass, (Beauvais, France)**

(Total for Question 3 = 12 marks)

TOTAL FOR SECTION A = 36 MARKS

SECTION B: THEMES

Answer parts (a) AND (b) of the TWO questions for which you have been prepared.

Write your answers in the answer booklet.

Question 4: Nature in art and architecture

- 4 (a) Explore how plants have been depicted in TWO works of art. One must have been produced pre-1850 AND one post-1850.
(12 marks)**

- (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).**

(25 marks)

(Total for Question 4 = 37 marks)

Question 5: Identities in art and architecture

- 5 (a) Explore how identity is expressed in TWO 3D portraits. One must have been produced pre-1850 AND one post-1850.
(12 marks)**

- (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).**

(25 marks)

(Total for Question 5 = 37 marks)

Question 6: War in art and architecture

- 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.

(12 marks)

- (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).**

(25 marks)

(Total for Question 6 = 37 marks)

TOTAL FOR SECTION B = 74 MARKS

TOTAL FOR PAPER = 110 MARKS

END OF PAPER

ACKNOWLEDGEMENTS

Figure 1: incamerastock / Alamy Stock Photo

Figure 2: Peter Barritt / Alamy Stock Photo

Figure 3: Jordan Zhelev / Alamy Stock Photo