
A-LEVEL

History of Art

HART 2 – Themes in History of Art
Mark scheme

2250
June 2016

Version 1.0: Final Mark Scheme

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from aqa.org.uk

Unit 2 Mark Scheme

Mark range		AO1 Knowledge Source, select, recall material to demonstrate knowledge effectively	AO2 Understanding Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments	AO3 Communication Present a clear and coherent response
Band 7 26 – 30	Excellent response to the question	<ul style="list-style-type: none"> Wholly accurate, detailed and appropriate sourcing, selection and recall Entirely inclusive description 	<ul style="list-style-type: none"> Excellent and sustained analysis and discussion Thoroughly relevant and well-considered argument and judgement 	<ul style="list-style-type: none"> Thoroughly clear, coherent and accurate use of language Sustained and wholly relevant organisation of material
Band 6 21 – 25	Good response to the question	<ul style="list-style-type: none"> Accurate and appropriate sourcing, selection and recall Comprehensive description 	<ul style="list-style-type: none"> Good analysis and discussion Germane argument and judgement 	<ul style="list-style-type: none"> Very clear, coherent and accurate use of language Competent organisation of material
Band 5 16 – 20	Competent response to the question	<ul style="list-style-type: none"> Generally relevant sourcing, selection and recall Relatively comprehensive description 	<ul style="list-style-type: none"> Competent analysis and discussion Some meaningful argument and judgement 	<ul style="list-style-type: none"> Clear, coherent and accurate use of language Adequately effective organisation of material
Band 4 11 – 15	Limited response to the question	<ul style="list-style-type: none"> Limited sourcing, selection and recall Partial description 	<ul style="list-style-type: none"> Simplistic analysis and discussion Limited argument and judgement 	<ul style="list-style-type: none"> Limited clarity, coherence and accuracy of language Some appropriately organised material
Band 3 6 – 10	Basic response to the question	<ul style="list-style-type: none"> Some relevant sourcing, selection and recall Basic description 	<ul style="list-style-type: none"> Basic analysis and discussion Simplistic argument and judgement 	<ul style="list-style-type: none"> Generally clear, coherent and accurate use of language Basic organisation of material
Band 2 1 – 5	Inadequate response to the question	<ul style="list-style-type: none"> Poor sourcing, selection and recall Weak description 	<ul style="list-style-type: none"> Little or ineffective analysis and discussion Little or no argument and judgement 	<ul style="list-style-type: none"> Unclear and inaccurate use of language Ineffective organisation of material
Band 1 0	No attempt to address the question or meet assessment objectives			

If only one example is given the maximum is 15 marks

If no examples or inappropriate examples are given the maximum is 5 marks

Five marks are available for each mark band. From lowest to highest, the mark indicates that the candidate has

- **Unevenly** met the requirements described in that particular mark band
- **Just** met the requirements described in that particular mark band
- **Adequately** met the requirements described in that particular mark band
- **Clearly** met the requirements described in that particular mark band
- **Convincingly** met the requirements described in that particular mark band, but just failed to meet the requirements set out in the next band.

- Subjects and genres**
- 01 Analyse the similarities and differences between either **two** paintings **or** **two** sculptures that are of the same subject or genre.

(30 marks)

If candidates only analyse similarities **or** differences the maximum is Band 5.
If candidates analyse one painting **and** one sculpture then the maximum is Band 4.

The question requires the candidates to

- Select two paintings or two sculptures of the same subject or genre from the period 500 BC – 2000 AD.
- Analyse the similarities and differences between each example.

Definition of painting

- Examiners should accept a painting in the broadest terms: as an essentially two-dimensional object, painted in any recognised medium (or media), on any support.

Definition of sculpture

- Examiners should accept sculpture to mean any three-dimensional work, including relief.
- Sculpture can include installations, performance art, land art etc.
- Examiners should accept the widest interpretation of sculpture provided the choice is three-dimensional and candidates are able to analyse the similarities and differences of the subject or genre.

Definition of subject

- There are a vast number of possible subjects - examiners must accept the broadest interpretation of the term.
- Subjects might be suggested by the title, or may be about religion, the human figure, forms in movement, couples, animals etc.
- Subjects may be narrative (representing a story or event), descriptive (representing figures or animal(s), object(s), concept(s) etc.).
- Abstract/non-representational subjects are permissible (ie colour).

Definition of genre

Genre in painting and sculpture is taken to be a distinct category, i.e. narrative (historical, mythological, religious), portraiture, still life, landscape etc.

General guidance on how the question should be answered

Candidates should analyse points of similarity and difference in relation to both formal and interpretational aspects of their chosen examples. This may involve formal analysis, iconographical considerations, stylistic features and interpretation. It should be noted by examiners that the notion of subject and genre overlap and credit should be given for recognition of both.

Formal aspects might include

- composition
- scale
- use of colour and tone
- texture
- brushwork, technique and materials
- degrees of finish and detail

- iconography
- ideology
- aesthetic qualities.

Possible examples might include

Paintings:

Benjamin West, *The Death of General Wolfe*, (1770)

Francisco Goya, *The Third of May, 1808*, (1814)

Similarities

- Genre: contemporary history paintings/narrative.
- Subjects: warfare, colonialism, martyrdom.
- Both are oil on canvas, studio works.
- Both are complex figure compositions - large groups in dynamic poses.
- Both contain patriotic elements - patriotic sacrifice.
- Both depict contemporary dress. (West) British army uniforms; (Goya) Spanish peasant dress and French uniforms.
- Mitigated realism - part truth and part invention.
- Triangular composition, chiaroscuro, and single light illumination, horizontal emphasis, strong directional lighting.
- Quasi-religious symbolism. (West) the lamentation of Christ, pose of General Wolfe; (Goya) crucifixion, central figure kneeling in crucifixion pose, stigmata on hands.

Differences

- Medium scale (West) 151 cm x 213 cm; large scale (Goya) 268 cm x 347 cm.
- Dramatic lighting. (West) natural light source, top left; (Goya) artificial light, lantern in the foreground.
- Characters identifiable. (West) generic; (Goya) cold, faceless.
- Figures. (West) classical poses - leaning inwards, empathetic; (Goya) French soldiers turned away, mechanical, robotic, Spanish peasants believable.
- (West) heroic depiction of Wolfe, glorification; (Goya) unheroic, truthful, morbid, brutal realism.
- Location is defined by the landscape. (West) Plains of Abraham; (Goya) townscapes in the background, Madrid.
- Brushwork. (West) relatively smooth and finished; (Goya) animated, visible, expressive.

Sculptures:

Gianlorenzo Bernini, *The Rape of Proserpina*, (1621-1622)

Antonio Canova, *Theseus and the Minotaur*, (1781- 83)

Similarities

- Subjects: classical mythological narrative.
- Depict acts of violence. (Bernini) Pluto kidnaps Proserpina, carrying her back as his wife to the underworld; (Canova) victorious. Theseus sits on the body of the dead Minotaur.
- White marble, translucent representation of skin.
- Closed composition - few self-supporting elements.
- Smoothly carved - reductive process, with high degree of finish.
- Deeply carved, undercut detail, variety of texture, virtuosic.
- Knowledge of anatomy. (Bernini) fleshy, voluptuous, palpable (i.e. fingers embedded in Proserpina's thighs); (Canova) perfection, beauty, heroism and virtue of Theseus.
- Both have compositional balance.
- Antique references: (Bernini) Pluto derives from Laocoön; (Canova) Theseus torso based on Belvedere Torso, seated pose from antique statue of Hercules.

Differences

- (Bernini) large scale 255 cm vertical block; (Canova) 145.4 cm x 158.7 cm x 91.4 cm, references the rectilinear form of the block.
- (Bernini) Baroque, dramatic, emotional, exuberant movement, twisting, explosive dynamism; (Canova) Neo-classical, geometric, calculated, cold, static, idealises figures.
- (Bernini) perfected vision, individualised features, emotional content; (Canova) emulates antiquity.
- Narrative clues. (Bernini) Cerberus at the feet of Pluto and Proserpina; (Canova) thread used by Theseus to escape the labyrinth.
- (Bernini) *contrapposto*, *figura serpentinata* twisted and intertwining representation of the figures; (Canova) static, heroic representation.
- (Bernini) composition twists upwards; (Canova) designed to be viewed at eye-level.
- Surface treatment. (Bernini) fluid and dynamic which creates a chiaroscuro; (Canova) classical restraint and simplicity.

Other points considered to be valid to be given credit.

- Materials, techniques and processes**
- 02 Analyse the ways in which materials and techniques have affected the appearance of **two** works of art. (30 marks)

The question requires candidates to

- Select two works of art from the period 500 BC – 2000 AD.
- Analyse the ways in which materials and techniques have affected the appearance of each example.

Definition of materials and techniques

- Technique is taken to mean the manipulation of materials and methods in producing the works of art.
- This includes conventional and non-conventional use of materials i.e. watercolour, oil, acrylic, bronze casting, carving, assemblage, mixed media etc. More than one medium may be employed with a mixture of three-dimensional and two-dimensional techniques; similarly discussion of the preparation of the ground and nature of the support is valid.

Definition of works of art

Examiners should allow

- Conventional forms (i.e. painting, sculpture)
- More recent forms (i.e. installation, performance, etc., photographs where displayed in art galleries and/or generally understood in a fine art context, etc.).

Definition of appearance

- Appearance is the way the work of art looks; it may not have a distinctive appearance which can be identified as a style.
- Consideration of the appearance of the totality of the work of art (i.e. composition, texture, colour etc (painting), modelling, surface texture, carving (sculpture) or iconography).

General guidance on how the question should be answered

Candidates should focus on materials and techniques where these elements affect appearance, although these cannot always be separable from iconographical or ideological elements.

Possible examples might include

Jan van Eyck, *The Arnolfini Portrait*, (1434)

- Painting: oil on small oak panel, 82 cm x 60 cm considered to be painted as the commemoration of a marriage betrothal.
- The two figures (double portrait), appear in near-photographic detail in a convincing three dimensional space achieved through the specific visual qualities of the medium of oil paint.
- The panel, constructed from two pieces of oak, was prepared with a smooth white ground of chalk and size giving the layers of paint and colour a luminous appearance.
- Oil painting created layer upon layer in translucent, thin glazes allows the appearance to be modified gradually working from dark to light.
- Paint applied with fine brushes with the appearance of a high degree of detail (often with minute precision).
- Slow drying oil-paint allows for a meticulously worked complex illusionism with three-dimensional visual effects, achieved through subtle, graded tonal modelling.
- Varied and convincing textures and treatment of direct and diffused light.
- Wide range of intense colours creating a sense of opulence and immediacy.

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- The artist exploits techniques which allow a three-dimensional visual appearance; effects which would not have been possible in the technique of tempera, a technique inherently flat in appearance.

Auguste Rodin, *The Burghers of Calais*, (1889)

- Sculpture: a group of six standing bronze figures with integral plinth (added later).
- Choice of bronze is appropriate for externally-sited sculpture - durable and resilient to the elements giving the appearance of an expensive public commission.
- Slightly over life-size giving a monumental appearance in line with this as a public commission commemorating an historical event.
- Rodin prepared through an extensive range of drawings and maquettes at different scales, evident in the appearance of the individuality of position and poses of the six figures.
- The group was modelled in clay and plaster before casting using the lost wax process.
- The surface of the bronze is animated with evidence of the process of the modelling retained with the appearance of finger marks from the earlier clay model.
- The group has a dark patina of green and brown (depending on the version) giving the surface of the work a weathered appearance.
- The group is displayed on a shallow plinth at viewer's eye-level appearing to confront the viewer in their own space.
- The figures have the appearance of rough sack-like clothing emphasised by the rough textured finish of the bronze.
- Reflective qualities of the bronze animate the surface and give the subject the appearance of energy and life.

Other points considered to be valid to be given credit.

Form and Function

- 03 Analyse the ways in which function is expressed in the form of either **two** domestic **or two** commercial buildings.

(30 marks)

Maximum Band 4 if examples are one domestic and one commercial building

The question requires candidates to:

- Select two domestic buildings **or** commercial buildings from the period 500 BC – 2000 AD.
- Analyse the ways in which function is expressed in the form of each example.

Definition of a building

Apart from obvious examples of built structures that enclose space, examiners should allow a broad understanding of the term building, to include:

- Temporary structures.
- Unbuilt projects where it is clear what was intended.

Definition of the form of a building

This is the three-dimensional composition and structure of the building which can be internal and/or external.

Definition of the function of a building

The purpose of a building, i.e. how it is used and for what it is used.

Definition of a domestic building

A building designed for living in - a house, apartment block, but not a hotel.

Definition of a commercial building

A building whose form and/or function provides an environment for commerce and business (ie office block, hotel, some art galleries and museums, factory).

General guidance on how the question should be answered

The candidate should seek to analyse the ways in which function is expressed in the form of their chosen buildings. Buildings with a religious purpose are not permissible.

Analysis of form might include:

- composition
- articulation of space
- scale
- symmetry/asymmetry
- decoration/ornament
- location.

Possible examples might include

Leon Battista Alberti, *Rucellai Palace*, Florence (c.1453) (domestic)**Function**

- Built for wealthy Florentine banker, Giovanni Rucellai as a palatial townhouse.
- Grand domestic setting and business quarters.
- Functions as a symbol of wealth and power of the Rucellai banking family.
- Details and decoration functions to suggest taste, refinement and learning.
- Classical orders applied to a grand domestic setting evoke the power and authority of ancient Rome.

Form

- Harmonious and elegant- three storeys of equal height.
- Smooth rustication in all three storeys.
- Conceived with five bays, extended to eight - final bay never completed.
- Pilasters: classical orders on rusticated palace façade.
- Not accurately classical: ground floor Tuscan Doric; top floor simplified Corinthian.
- *Piano nobile* pilasters: inventive Composite - single layer of acanthus leaves grouped around a central palmette.
- Friezes have the symbol of the Rucellai family - sails.
- Built from local *pietra forte* sandstone.

Le Corbusier, Villa Savoye, Poissy (1928-31) (domestic)**Function**

- Commissioned by wealthy patrons as a well-equipped weekend country retreat with servants' quarters.
- Design accommodates the owners' motor car with drive, garage and measured turning circle.
- Functions as 'a machine for living' embodies Le Corbusier's "Five Points of New Architecture" from his book *Vers une Architecture* (1928)
 - *Pilotis* function to elevate the building from the ground making a useful garage space.
 - Flat roof terrace functions as a space for family recreation and as a viewing platform.
 - Free plan functions as open plan living accommodation allowing free flow inside the main domestic space.
 - Horizontal ribbon windows function to provide even illumination and ventilation throughout the house.
 - Freely designed façade - freed from load-bearing considerations, functions to give a clean, modern feel to the cubic construction.

Form

- Reworking of traditional out of town villa - the scale is not grand.
- Thin un-decorated uprights (*pilotis*) supporting horizontals; non-load-bearing walls; building elevated off the ground and long ribbon windows with metal frames.
- Reinforced concrete construction - exploited for appearance as well as structural freedom; painted brilliant white; ideal but impractical; clean, pure, hygienic etc.
- Composition is horizontally dominant with strong geometrical forms; the dominance of the square set-off against the curve of the ground floor and roof level.
- No applied decoration or pattern, limited colour; the aesthetic embedded in the pure abstract forms.

Peter Behrens, AEG Turbine Factory, Berlin (1908-9) (commercial)**Function**

- Early modern example of a building functioning as a corporate symbol.
- AEG one of the first companies to develop a brand identity.
- Monumental: built to house the production of industrial turbines.
- Form is defined by the function of the internal assembly line and the huge interior lifting gantry.
- Functions as a symbol of the triumph of the 'machine age' a 'temple of power'.

Form

- Mass and presence of a Greek temple
- Classical references; order of cantilever beams has the appearance of a temple colonnade.

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- Main façade: shape of a hammer, suggested by the large-scale projecting glazed surface and polygonal gable.
 - Main façade flanked by Egyptianesque corner towers.
 - Side elevation: alternating triple cantilever beams and windows give a sense of rhythm and classical order.
 - Two building systems: outer steel frame housing glass surfaces
 - Rusticated corner buttresses: not load bearing but thin membranes.
 - Continuous side glazing: gives the interior volume making a light and convivial workspace.
 - Glass surface slopes back and recessed behind the solid structure.

William Van Alen, *The Chrysler Building*, New York (1928-30) (commercial)

Function

- A skyscraper commissioned by Walter P. Chrysler as the commercial headquarters of the Chrysler Automobile Company.
- A monumental advertisement for the Chrysler Corporation. Chrysler automobile products embellish the architectural details (ie gargoyles modelled on the bonnet shape of the Chrysler Plymouth).
- Originally intended as the tallest building in Manhattan, it functions as a symbol of the modern industrial age and of corporate and capitalist power.
- The building has functioned at various times as an office block, television broadcasting station and housed a private club.
- Some of the building currently functions as residential accommodation.

Form

- A leading example of the Art Deco style.
- Masonry construction, steel frame and metal cladding.
- Non-load bearing walls made from approximately 3 million bricks supported by a riveted steel frame.
- It has sixty-six floors and is capped by a layered spire/crown.
- The crown is terraced, has cruciform groin vaults with seven concentric ribs.
- The crown has a sunburst pattern and triangular windows.
- Eagles adorn the 61st floor and Chrysler radiator caps the 31st floor.
- The 71st floor incorporated a public viewing gallery, closed in 1945.
- The Otis elevator company designed and supplied eight lifts to access all floors.

Other points considered to be valid to be given credit.

- 04 **Historical and social contexts**
Analyse **two** works of art and discuss the historical **and/or** social contexts of each. (30 marks)

The question requires candidates to

- Select two works of art from the period 500 BCE – 2000 AD.
- Analyse and discuss the historical and/or social contexts of each example.

Definition of historical and social contexts

- Apart from the obvious historical or social contexts of lesser or greater degrees, examiners should allow the broadest understanding of historical developments (political, social, religious, technological etc.).
- Images that have no connection with any conceivable event in 'history' or 'society' ie symbolic or purely decorative scenes – are not allowed.

Definition of works of art

For art, examiners should allow

- Conventional forms (i.e. painting, sculpture)
- More recent forms (i.e. installation, performance, etc., photographs where displayed in art galleries and/or generally understood in a fine art context, etc.).

Definition of Analysis

A full analysis might consider:

- composition
- scale
- use of colour and tone
- texture
- brushwork, technique and materials
- degrees of finish and detail
- iconography
- ideology
- aesthetic qualities.

General guidance on how the question should be answered

- Candidates should analyse and discuss historical and/or social contexts.
- Chosen examples should be analysed both contextually and formally.

Possible examples might include:

Jacques Louis David, *Marat at his Last Breath*, (1793)

Analysis

- Oil on canvas: 162 cm x 128 cm.
- Naturalistic and simple setting: the political journalist and scientist Jean-Paul Marat (1743-1793) at the moment of death following assassination, face relaxed with his hands holding a pen and letter, seated working in his bath.
- Static composition, emphasis on horizontals and verticals.
- Limited colour palette: idealised, calm and serene - contrasts with the violence of the subject matter.
- Unusual use of light - lower part of painting lit with light source from above.
- Upper half of the painting virtually empty contrasting with the lower half.
- Pose is natural and graceful: Marat gently slipping from life to death.

Context

- A contemporary neo-classical painting of French Revolutionary leader Marat stabbed to death by the Girondin and political moderate, Charlotte Corday in 1793.
- Marat was the editor of the revolutionary newspaper *L'Ami du Peuple*, friend of Robespierre and one of the leaders of the Reign of Terror.
- David's tribute to a friend: the pose is reminiscent of a dead Christ – can be read as a revolutionary icon, a secular *pietà*.
- A painting as propaganda - Marat as martyr.
- The work is quiet and peaceful: reflects the political situation and is a confirmation of the severe values of the National Convention.

Gustave Courbet, *The Stonebreakers*, (1849)**Analysis**

- Oil on canvas: 165 cm x 257 cm - destroyed WWII.
- Figures were life-size and painted in the studio.
- Awkward, ungainly and unheroic poses.
- Composition depicts a man and boy breaking rocks.
- Un-idealised figures; frank realism with no concessions to decorum in poses or composition, truthfulness to nature.
- Both males are faceless and anonymous; identified solely by dress and age (man and boy).
- Surface is intensified with rich, animated brushwork: mossy rocks, coolness to the grass and brown and gold ragged garments - consistent colour harmony.
- Viewpoint is intrusive: placing the viewer in an uncomfortably intimate position.

Context

- A work of social realism, two peasants, contemporary rural labour break stones for road construction.
- The place of the rural worker would have been witnessed by Courbet in his native Ornans, a village near the Swiss/French border.
- Courbet's social and political engagement as a Socialist informed his choice of subject matter.
- The work shows an unending cycle of back breaking manual toil at a time of industrial revolution.
- Humans seen as machines and units of production that could be exploited.
- Courbet empathised with the poverty of his subject - the man too old and the boy too young for the work they perform.

Other points considered to be valid to be given credit.

Patronage

- 05 Discuss how patronage has contributed to the appearance and meaning of **two** buildings, each by a different architect.

(30 marks)

The question requires candidates to

- Select two buildings each by a different architect from the period 500 BC – 2000 AD.
- Discuss how patronage makes a contribution to the appearance and meaning of each building.

Definition of a building

Apart from obvious examples of built structures that enclose space, examiners should allow a broad understanding of the term building, to include:

- Temporary structures.
- Unbuilt projects where it is clear what was intended.

Definition of patronage

- The sponsoring by an individual or group of individuals of a building or part of a building.

Definition of appearance

- Appearance refers to the visual characteristics of the building and the way it looks.

Definition of meaning

Examiners should take a wide view of the concept of artistic meaning. In this case meaning may be:

- Related to the agenda and expectations of the patron(s).
- Related to the interpretation, both contemporary and retrospective, of the building.

General guidance on how the question should be answered

Candidates should identify aspects of the appearance and meaning of their chosen examples which have been affected by circumstances of patronage.

For appearance these may include:

- formal qualities
- composition
- scale
- decoration
- use of materials
- visual features (i.e. welcoming, elegant, refined, forbidding, powerful, complex, simple etc.).

For meaning these might include:

- The intentions and motivations of the patron(s) (political, religious etc.).
- Responses (historical, social, religious etc.) to the building as the embodiment of a patron's/patrons' intentions.
- Critical reception and debate concerning aspects of the patronage of the building.

Possible examples might include:

Michelozzo, Palazzo Medici, Florence (1444-1460)

- Dynastic city palace built for Cosimo de' Medici, banker and de facto ruler of Florence.

- Sited at main N-S axis through city centre, to stress central position of Medici family in city affairs (meaning).
- Appearance and meaning: messages of power and authority (meaning) projected by the exterior (appearance):
 - imposing three-storey façade with block-like rustication on first storey
 - massively projecting cornice
 - Medici symbols prominently showing (e.g. on angles of building).
- Medici power (meaning) legitimated by the continuity of architectural styles (e.g. appearance of Florentine traditional gothic style of second and third storey windows).
- Medici's social conscience (meaning) shown by the continuous stone bench at the base of the building.
- Humanistic refinement of Medici private life (meaning) shown by elegant, decorative arcaded courtyard and airy open garden.

Sir John Vanbrugh, *Blenheim Palace*, (c.1705-1722)

- A country house/non-royal palace at Woodstock near Oxford.
- The home of the Dukes of Marlborough - gifted to the 1st Duke for his military success at the battle of Blenheim in 1704.
- Funding by the state until 1712, when the Duke took on the financial responsibilities for completing Vanbrugh's scheme.
- Vanbrugh, appointed directly by the Duke, his appointment (opposed by the Duchess who preferred Wren), led to controversy regarding style and architectural detail.
- The patrons had different and conflicting intentions. (Duchess) a family home; (Duke and monarch) a national monument to his military achievements and a grandiose mausoleum (dual meaning).
- Appearance and meaning: symbol of power, authority and influence (meaning), evidenced in
 - monumental scale, huge classical portico, two extensive wings
 - central block and crowning towers
 - references to Egyptian and Roman style
 - citadel style - 'the castle air'; elevated approach, massive gate and clock tower.
 - extensive landscape setting (later reshaped)
- Interior spaces indicative of status: mix of public and state apartments influenced by court and palace architecture (meaning).
- English Baroque style: short lived but ornament and decoration a symbol of wealth, fashion and knowledge (meaning).

Other points considered to be valid to be given credit.

- Social and cultural status**
- 06 Discuss the social and/or cultural status of **two** artists **and/or** architects. (30 marks)

The question requires candidates to

- Select two artists and/or architects from the period 500 BC – 2000 AD.
- Discuss their social and/or cultural status.

Definition of social status

This is taken to be the perceived position of the artist/architect in society, such as

- his/her personal and artistic identity
- his/her professional prestige
- his/her financial success
- his/her power and influence.

Definition of cultural status

Cultural status concerns much of the above, but is more closely related to the perceived reputation of the artist/architect in his/her lifetime and to his/her later cultural legacy (which may or may not be at odds).

General guidance on how the question should be answered

The candidate should comment on the cultural and/or social status of their chosen artists/architects by addressing the factors outlined above and should make reference to works of art where relevant.

Possible examples might include;

Francesco Borromini (1599-1667)

Social Status

- A leading architect in mid-seventeenth century Rome - but eclipsed by Gianlorenzo Bernini.
- A mason's apprentice in Milan: worked to become an architect through family connections (notably Maderno) in Rome.
- Worked for both Maderno and Bernini before establishing an independent practice.
- Temperament: unapproachable, melancholic (committed suicide), cranky and eccentric.
- Character: allegedly pleasant looking, elegant manners, reportedly chaste.
- Intellectual (large library), inspired loyalty in his workers, craftsman rather than courtier.
- Lacked cosmopolitan affability and ease that characterised Bernini's success with clients.
- Alienated many other potential clients.
- Attracted praise and condemnation in his lifetime for his designs.

Cultural Status

- Patronage from leading Romans (e.g. Cardinal Francesco Barberini for S Carlo alle Quattro Fontane; Innocent X for Sant'Agnese in Agone).
- Important innovative works include: S Carlo alle Quattro Fontane, Sant'Agnese in Agone as well as Sant' Ivo alla Sapienza and Oratory of Saint Phillip Neri (Oratorio dei Filippini).
- Negative responses (by Soane and Burckhardt) caused his reputation to dwindle after his death.
- Re-appraised in the twentieth century (by Blunt and Portoghesi) and characterised as an inventive, innovative and ingenious designer.
- Now established in the canon of early Baroque architecture.

Sir Anthony van Dyck, 1599-1641**Social status**

- Leading early seventeenth-century Flemish painter, regarded as one of the greatest portraitists.
- Also painted religious and mythological subjects, but it is largely his portraits that have attracted acclaim.
- Apprenticed to Hendrick van Balen in Antwerp and later chief assistant to Rubens - established independent practice, for outstanding portraits.
- Received endorsement from the Earl of Arundel - 'Van Dyck is still with Signor Rubens, and his works are hardly less esteemed than those of his master'.
- Temperament: highly strung, nervous and haughty - assumed aristocratic demeanour from his association with his clients and mentor.
- Intelligent, precocious and charming - his vanity is evident in portraits like Portrait of a man aged 70, (1613) completed at the age of 14 (inscribed on the rear).
- Spent six years in Italy and travelled to England, working for major church and aristocratic patrons.
- Buried in Old St Paul's Cathedral.

Cultural Status

- Enjoyed patronage from James I; later was court painter to Charles I (who knighted him in 1632). Visited in his studio by Kings, Queens and nobility.
- Extended patronage from Charles I; painted the Queen, royal family and courtiers, defining the visual iconography of royalty at a time of increasing political unrest.
- Important works include Charles I with M. de St Antoine, Equestrian Portrait of Charles I, Portrait of Isabelle Brant and Portrait of Queen Henrietta Maria and the Dwarf Sir Jeffrey Hudson.
- His accomplished European Baroque style created a revolution in English painting of the 17th century.
- Reverence from artists like Gainsborough assured his reputation up to and into the twentieth century when the society portrait as a subject was in decline.
- His portraits are often considered to provide a visual definition and record of his age.

Other points considered to be valid to be given credit.