



International Baccalaureate®
Baccalauréat International
Bachillerato Internacional

Art history

Standard level

May 2016 papers 1 and 2

(for use as specimen papers for the course)

For first examinations in 2010

CONTENTS

Art history standard level May 2016 paper 1

**Art history standard level May 2016 paper 1 resource
booklet**

Art history standard level May 2016 1 markscheme

Art history standard level May 2016 paper 2

Art history standard level May 2016 2 markscheme

Art history
Standard level
Paper 1

Friday 29 April 2016 (morning)

45 minutes

Instructions to candidates

- Do not turn over this examination paper until instructed to do so.
- Refer to the resource booklet which accompanies this examination paper.
- Answer both questions, relating your answers to the image(s) from **one** topic only.
- The maximum mark for this examination paper is **[20 marks]**.

Answer **both** questions, relating your answers to the image(s) from **one** topic only.

1. Describe the formal aspects of this work and comment on the style, techniques and materials employed. [10]

 2. Analyse the meaning and function of the work in its original context. [10]
-

Art history
Standard level
Paper 1

Friday 29 April 2016 (morning)

45 minutes

RESOURCE BOOKLET

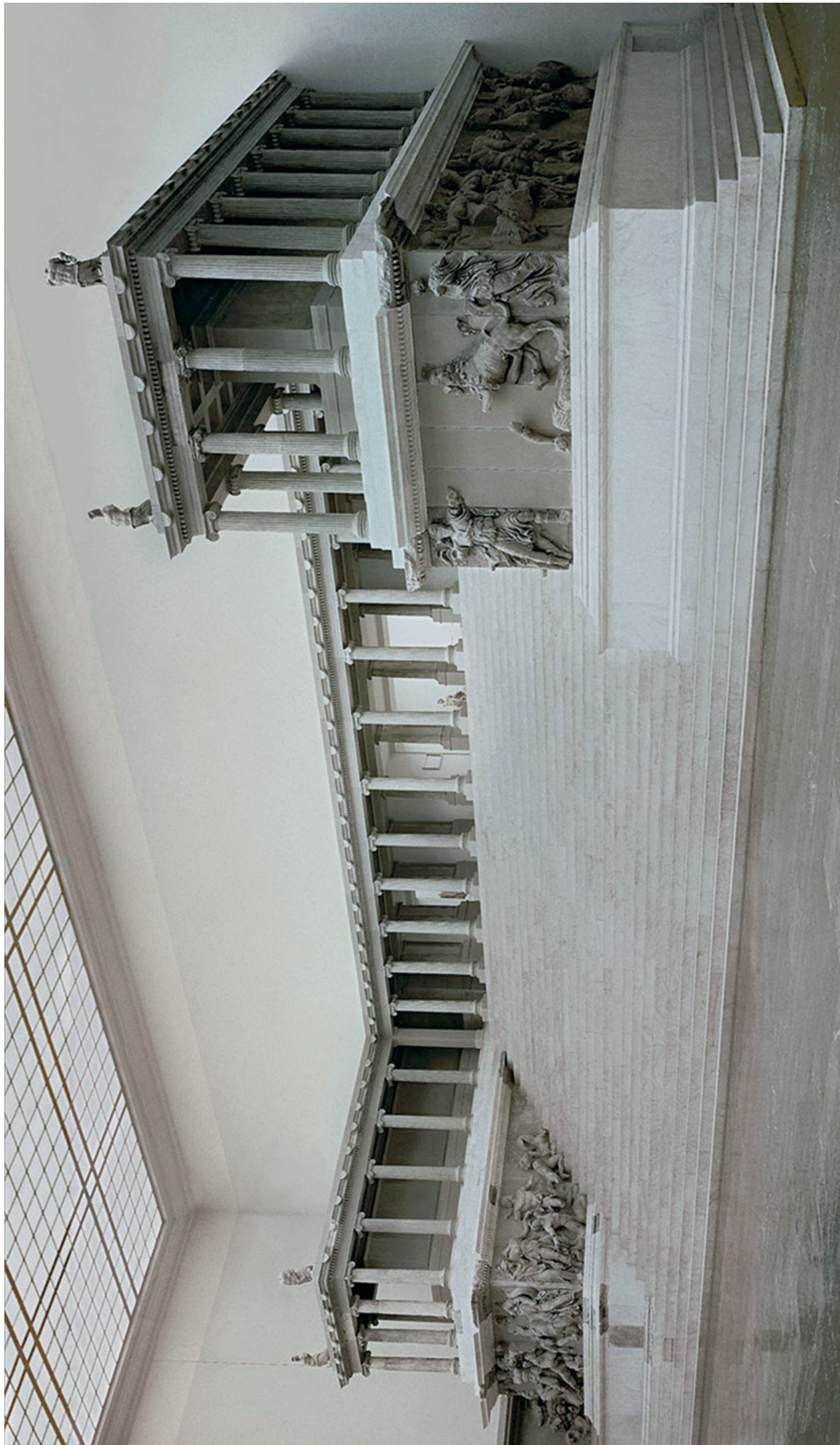
Instructions to candidates

- Do not open this resource booklet until instructed to do so.
- This resource booklet contains all of the resources required for paper 1.

Topic 1 The art and architecture of Ancient Greece

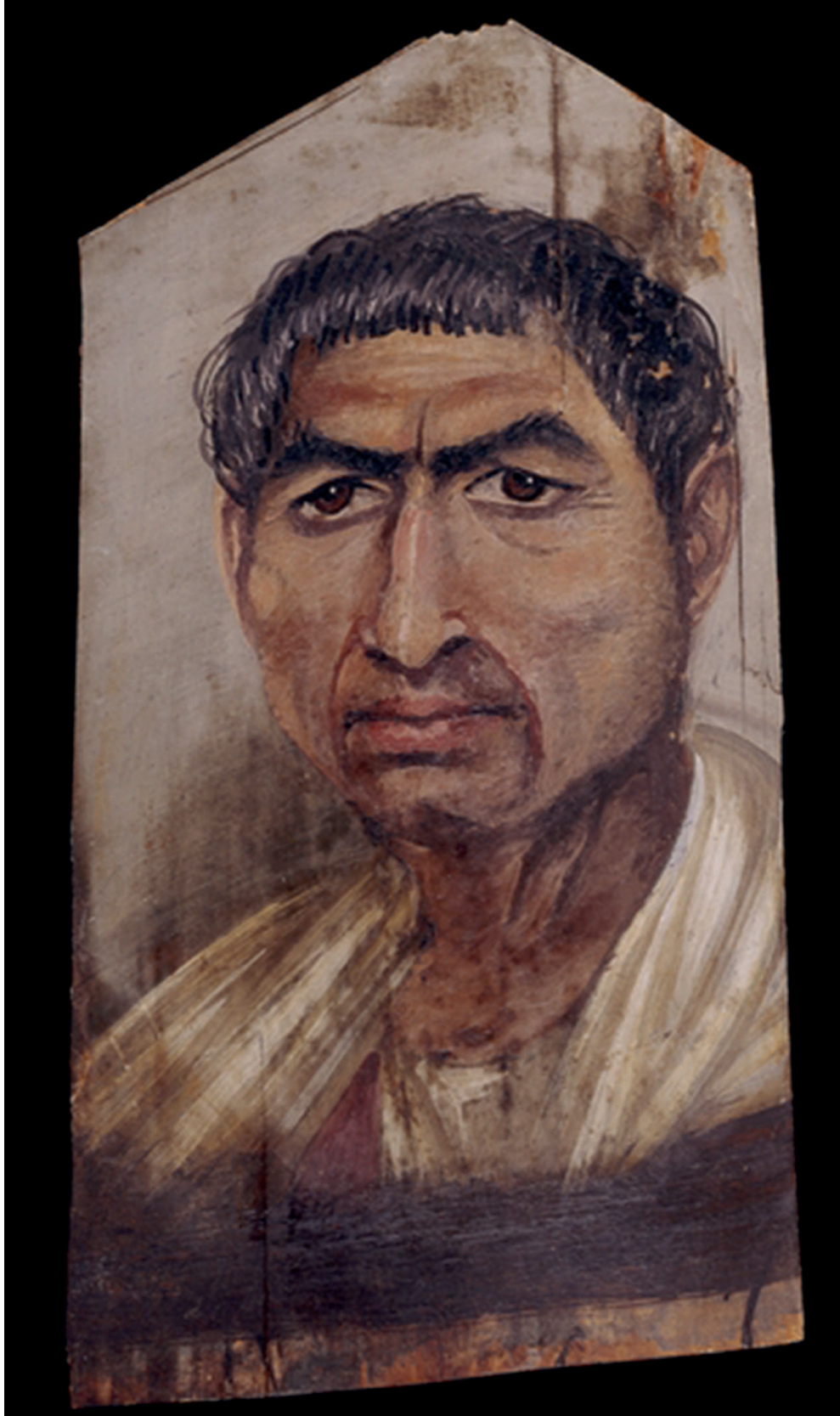
Pergamon Altar (2nd century BCE). Photograph of the entire structure as reconstructed in the Pergamonmuseum der Staatliche Museen zu Berlin.

Please rotate this page to view the image.



Topic 2 **Rome – Republic and Empire**

Portrait of a Man (c. 100–120 CE). Mummy portrait from Hawara, Egypt; Roman period. British Museum, London.



Topic 3 The Middle Ages

Symbols of the Four Evangelists (c. 800 CE). Folio 27v from the *Book of Kells*. Trinity College Library, Dublin.



Topic 4 Romanesque and Gothic art and architecture

Wiligelmo, *Adam and Eve* (c. 1110). Marble relief. West façade, Modena Cathedral.

Please rotate this page to view the image.



Topic 5 The art of the Renaissance

Hieronymus Bosch, *“The Garden of Earthly Delights”* (c. 1500–1505). Oil on panel. Museo Nacional del Prado, Madrid.

The image is on the following page. Please rotate the page to view the image.



Topic 6 The Baroque Age – Art and architecture of 17th century Europe

Artemisia Gentileschi, *Judith Slaying Holofernes* (c.1614–1620). Oil on canvas, National Museum of Capodimonte, Naples.



Topic 7 The “Age of Reason” to “Romanticism”

Jean-Honoré Fragonard, *The Swing* (1767). Oil on canvas. Wallace Collection, London.



Topic 8 Experiments in 19th and 20th century art

Claude Monet, *Impression, Sunrise* (1872). Oil on canvas. Musée Marmottan Monet, Paris.

Please rotate this page to view the image.



Markscheme

May 2016

Art history

Standard level

Paper 1

This markscheme is **confidential** and for the exclusive use of examiners in this examination session.

It is the property of the International Baccalaureate and must **not** be reproduced or distributed to any other person without the authorization of the IB Assessment Centre.

Paper 1 (short answer question paper)

Paper 1 carries **[20 marks]** altogether and there are 10 possible marks for each question. Candidates should answer **both** of the following questions in relation to **one** topic:

1. Describe the formal aspects of this work and comment on the style, techniques and materials employed.
2. Analyse the meaning and function of the work in its original context.

Ideally, questions 1 and 2 will be tackled separately, but candidates should not be penalized for answering both questions in one continuous piece of prose (unless, of course, one or both of the questions are not fully addressed). Some points are not so easily categorized into question 1 or question 2, and examiners should not be overly prescriptive about this.

Question 1 is marked according to markband descriptors relating to assessment objective 1, and question 2 is marked according to markband descriptors relating to assessment objective 2 (see syllabus pp. 12–13).

The notes that follow the markbands are detailed, but are not exhaustive and are intended to be complemented by the examiner’s own knowledge and research. They offer broad guidelines to indicate areas that may be expected in answers but, as always, flexibility is left to the discretion of the examiner, and candidates should be credited for including other valid points. Equally, answers deserving of the highest marks will not necessarily address all of the points contained in the notes.

Markbands for paper 1 question 1

Question 1 requires visual analysis and use of art historical terms relating to form, style and technique.

There are **[10 marks]** available:

Marks	Level descriptor
0	The answer falls below the standard described in markband 1.
1–2	Poor level of visual analysis and inaccurate use of art historical terms relating to form, style or technique in description of work.
3–4	Adequate attempt at visual analysis but inconsistencies in understanding and use of art historical terms relating to form, style or technique in description of work.
5–6	Good level of visual analysis and understanding and use of art historical language relating to form, style or technique in description of work.
7–8	High level of visual analysis and understanding and use of art historical language relating to form, style or technique in description of work.
9–10	Excellent visual analysis with very high level of understanding and use of art historical terms relating to form, style and technique in description of work.

Markbands for paper 1 question 2

Question 2 requires understanding and communication of the meaning of works of art and architecture within their historical, social, political or economic context, and evaluation of the impact of that context.

There are **[10 marks]** available:

Marks	Level descriptor
0	The answer falls below the standard described in markband 1.
1–2	Purely descriptive, narrative approach with no understanding of meaning and function of work in its historical, social, political or economic context.
3–4	Some attempt to define context of work and candidate moving away from purely descriptive approach towards an analysis of meaning and function, although analysis lacks depth and arguments are not backed up by adequate evidence.
5–6	Sound understanding of meaning and function of work within its historical, social, political or economic context, with a good standard of analysis.
7–8	High level of understanding and communication of the historical, social, political or economic context of art work, with good analysis of meaning and function within that context.
9–10	Excellent level of understanding and analysis of the meaning and function of the work, and clear and incisive communication of the historical, social, political or economic context.

Do not expect all the detail listed in this markscheme and reward other valid points not mentioned.

Topic 1 The art and architecture of Ancient Greece

Pergamon Altar (2nd century BCE). Photograph of the a portion of the original structure as reconstructed in the Pergamonmuseum der Staatliche Museen zu Berlin.

1. Describe the formal aspects of this work and comment on the style, techniques and materials employed.

Candidates may choose to focus on either the architecture or the sculpture of this building (or both)

Candidates may mention the structure is a reconstruction from archaeological fragments and that the original design and layout have been altered for the purposes of display.

In terms of describing its formal aspects, it is a monumental u-shaped Ionic structure standing on a platform accessed by a wide set of stairs. The structure is a façade. There is square shaped altar situated on a platform near the centre with a stairway facing left (west). The platform is surrounded by an Ionic colonnade with statues inside and on top. There is a sculptural frieze (*Gigantomachy*) running round the base, that only partly survives and a smaller less well preserved one (depicting *Telephus*, the legendary founder of Pergamon) on the inside of the colonnade at the level of the altar. The continuous band of relief sculpture at the base contrasts with the colonnade above. Candidates should be aware of the fact that the altar and all sculptural aspects of it were at one time originally painted in bright *encaustic*, adding to the visual impact and theatricality when interacting with the space.

The structure is said to exemplify stylistic features of both Hellenistic and Classical architecture. The monumental scale, theatricality and drama of the structure and its sculptural conception as mass in space are characteristically Hellenistic, and the clear relationship between the parts and the whole is Classical.

Answers can refer to the stylistic features and techniques of the *Gigantomachy* frieze. For example, the extreme naturalism of the human figures, the dynamic compositions full of diagonals, and the deeply carved drapes producing strong contrasts of light and dark and a painterly effect. Strong answers may note that whereas the trend of increasing naturalism evident in the stylistic development of Greek sculpture during the Classical period continued into the Hellenistic period, the drama and pathos are Hellenistic.

2. Analyse the meaning and function of the work in its original context.

Candidates may identify the altar's original location as a terrace of the Acropolis of Pergamon (Bergama, in the Izmir province in modern day Turkey). They may have read that the Attalads ruled the Kingdom of Pergamon in the centuries following the death of Alexander the Great.

Contrary to popular opinion the altar is not a temple. There was tremendous expenditure on architecture commissioned by public authorities throughout the Greek empire and the altar has been described as the largest sculptural complex created in the Ancient World.

The date, occasion and purpose of the altar's construction are disputed. Until the second half of the 20th century most scholars assumed it was endowed in 184 BCE by the Greek King Eumenes II (197–159 BCE). However, more recent datings relating it to archaeological findings and historical events remain under discussion.

It is known the Acropolis was altered and extended during both the Hellenistic and Roman periods after which the altar was partially destroyed. Recent excavations of the site in modern day Turkey indicate that the altar had more bronze statues of gods, horses, centaurs, lions and urns on the roof and between the columns. It is unlikely decorations were placed on the altar itself but a canopy may have been installed in Roman times.

Candidates should show awareness of diverse explanations of the altar's political, social and religious functions and should be able to enumerate a few of them. The altar's shape at excavation was consistent with models of Ionic sacrificial altars that were oriented to the east and entered by people bringing sacrifices via a stairway from the west. They may mention that remnants of dedicatory inscriptions suggest it was consecrated to Greek gods – most probably Zeus and Athena.

The Attalid rulers who had the altar built claimed direct descent from the demi-god, Telephus, whose life is depicted in the bas-relief friezes located in the top level gallery, which would have surrounded the actual altar – and that this is a clear and direct link to the propagandistic role this altar most likely served in its original context.

Additionally, such an overwhelming display of Greek art and architecture within what was effectively a provincial territory suggests that the Greek rulers were using art and architecture to assert their cultural hegemony over a land that they wished to control. The presence of some traditionally non-Greek entities in the carvings (the Asia-Minor goddess Rhea/Cybele and the lion goddess Ceto are examples) indicate that the Hellenistic Greeks sought to incorporate elements of native traditions into their mythology in their attempts to make conquered territories more amenable to their rule.

The Gigantomachy represents a cosmic battle between the Olympian Gods and Giants and the figures depict Greek heroism. The myth of the Gods of Giants was frequently represented in Greek art, and is understood to function as a metaphor for the struggle between good and evil and the victory of Greek culture against the forces of nature. Particularly able candidates may suggest this story can be interpreted in the sense of the Hellenistic philosophy of Stoicism.

Topic 2 Rome – Republic and Empire

Portrait of a Man (c. 100–120 CE). Mummy portrait from Hawara, Egypt; Roman period. British Museum, London.

1. Describe the formal aspects of this work and comment on the style, techniques and materials employed.

The subject of this portrait is a middle-aged man of Roman appearance. He is dressed in a tunic with a violet stripe, or *clavus*, and a thick folded mantle. The hair is brushed forward and cropped. Pink has been used to highlight his nose and lips, and dark brown to indicate shading and the contours of the face.

The figure faces toward the viewer, from an angle slightly turned to one side. It is presented as a bust against a monochrome background and appears lifelike and solid. The eyes are emphasized.

The portrait is painted on wooden panels and the medium is encaustic. Candidates may wish to point out this was common practice in the Ancient World and go into more detail. Technically the most obvious things to mention are that the planks were made of limewood and the medium for the pigment was wax. In encaustic painting the main body of colour is applied with a brush after which hot or cold instruments are used to tool the surface and create greater blending, texturing and variety.

The portrait is lifelike and solid. The artist clearly had knowledge of anatomy and how to use light and shade to model form. This gives it its appearance of three-dimensionality.

The man's expression is stern. Overall the portrait gives an impression of age, authority and austerity.

Specific formal aspects of the portrait identify the subject as claiming upper-class societal rank (the expression, the hairstyle, the *clavus* garment, *etc*) and draw links between these and examples in other such mummy portraits that made use of talismans, tools, books, jewelry and clothing to mark their subjects as seemingly influential, well-educated and successful people in life.

In the virtual absence of other panel paintings from this period, it is difficult to make firm statements about their stylistic context. Evidence from frescoes, mosaics and other media suggests that stylistically, they broadly fit within the prevailing Graeco-Roman traditions then dominant around the Mediterranean.

2. Analyse the meaning and function of the work in its original context.

Over 1000 such portraits have been found in tombs across Egypt, most commonly in the Fayum basin. They are a unique form of funerary art. Ancient Egyptians embalmed the bodies of their dead. They placed the mummified bodies in a decorated coffin and covered the heads with mummy masks.

The tradition of attaching portraits to the bodies first appeared in Egypt in Roman times and gradually replaced the use of masks. Images of the deceased painted on wooden boards were placed over the head on the outside of a cartonnage (coffin) or set into the layers of linen wrapping enclosing a mummified body, over the face.

The identities of the people are mostly unknown. Their patrons were probably affluent upper class military personnel, civil servants and religious dignitaries. Although the hairstyles and clothing are always influenced by Roman fashion, they reveal the multicultural nature of the inhabitants of Egypt at the time.

The portraits may not be as realistic as they seem. The painters appear to have worked from a number of standard types and depicted faces according to existing conventions in a repetitive, formulaic way. We do not know if they were produced during the subject's lifetime or after their death.

Their religious meaning and associated grave rites have not been fully explained. Candidates should show awareness that both Romans and Egyptians believed in resurrection and that diverse religious beliefs and funerary practices coexisted. It is known that Egyptians believed painting a portrait of the deceased on a mummy enabled the soul to recognize the body once it was reunited with it after burial, and that Roman nobility displayed imagines (images) of ancestors in their homes to evoke the memory of the dead. Since the majority of the population in Roman Egypt is reported to have practiced mummification, it is likely that a tradition of Roman portrait painting was adopted into an Egyptian burial cult.

Topic 3 The Middle Ages

Symbols of the Four Evangelists (c. 800 CE). Folio 27v from the *Book of Kells*. Trinity College Library, Dublin.

1. Describe the formal aspects of this work and comment on the style, techniques and materials employed.

The Book of Kells is an illuminated manuscript in the Hiberno-Saxon tradition of early Christian Bible art produced in the British Isles.

This page is basically decorative. The composition overall is geometric and symmetrical in contrast to the dynamic ornamentation. The main body of the work is taken up with four rectangular panels containing stylized representations of mythical winged beasts and one winged man. The panels are organised around a cross, with a second small stepped cross at its centre. The borders around each side are crammed with intricate swirling patterns and arranged within interconnected rectangles, semicircles and squares.

The winged figures are traditional Christian symbols of the four evangelists. A simple explanation of the symbolism is that Matthew is represented by a Man, Mark by a Lion, Luke by a Calf and John by an Eagle. The Calf has a double set of wings, the Eagle is perched on a footstool and the Man holds a *flabellum*. The border patterns also contain highly stylized fantastical representations of animal, bird, human and plant forms.

The workmanship in some of the decorative elements is so fine they are difficult to see. Nonetheless some candidates may wish to describe specific areas of pattern and discuss how they interrelate with natural forms. Candidates who identify and describe Celtic stylistic elements in the decorations or specific arrangements of natural forms should be rewarded.

The materials used in the artistic process are ink and pigment on calfskin vellum in combinations of red, gold, purple, and blue. The designs were planned in advance and traced onto the vellum. Animal, human, bird and plant forms were drawn in fine outline and modulated with pattern and colour. Candidates may discuss the process of producing the book, including discussing the procurement and production of raw materials and the staggering economic resources that such an undertaking represented, as well as the tradition of manuscript illumination as a function of the monastic orders.

2. Analyse the meaning and function of the work in its original context.

The Book of Kells records the four Gospels of the Bible in Latin. It is celebrated for its lavish decoration that combines traditional Christian iconography with the ornate swirling motifs typical of Insular art. Figures of humans, animals and mythical beasts, together with Celtic knots and interlacing patterns in vibrant colours, enliven its pages.

Exactly when it was written and illuminated, by whom and where is the subject of debate. It was most likely produced by monks in a monastery on the Isle of Iona in the early 8th century and was moved after a Viking raid to Kells, Ireland sometime in the 9th century. It was stolen in the 11th century, at which time its cover was lost. It was probably dedicated to St Columba and not used in everyday mass. A French art historian has established that at least three artist monks – a goldsmith, illustrator and portrait painter were responsible for embellishing the calligraphy.

The Gospels are the definitive account of the life of Christ and their authorship is attributed to the four evangelists Matthew, Mark, Luke and John. The images of the man, the eagle, the lion and the ox have been accepted as the symbols of the evangelists from the earliest Christian times. It is widely agreed they evolved from an interpretation by the early Church of the four beasts in the vision of the Prophet Ezekiel and the Revelations of St John.

Gardner's *Art through the Ages* offers the following explanation of these symbols: Matthew's symbol is the winged man because his gospel opens with a description of the human ancestry of Christ. Because Mark's gospel begins with a voice crying in the wilderness his symbol is the lion, the king of the desert. Luke's symbol is the ox because his gospel begins with a description of the priest Zacharias sacrificing an ox. John's symbol is the eagle, the soaring bird being connected with his apocalyptic visions.

These meanings were enlarged upon later and suggest that in addition to the Evangelists, the winged beasts represent the nature of Christ, and the virtues required of a Christian for salvation. Placing all four of them together at the beginning of each gospel may have been intended to reinforce the message of their unity.

The role of the book in sacramental activities was primarily decorative rather than educational. It was created large and ornate to be kept on the altar of the church, not in a library. There are many uncorrected mistakes in the text and incomplete lines. The fact that the decorative pages are emphasized more than the text and the chapter headings were not inserted in the page margins to make the canon tables useable, suggests it not would have been used in masses, but "read" from by a cleric, most probably reciting from memory.

The Book of Kells is widely regarded as a prime example of the Christian Insular art that flourished in Ireland and remote islands of Northern Britain after the collapse of Roman power and that differed stylistically from the Greco-Roman model circulating in southern Europe at the time of its making. More accomplished answers will relate the nature of the symbolic representation of the four Christian evangelists with the tendency towards floral and faunal representation in the Insular/Celtic tradition and draw parallels between both cultures as they were assimilated one into the other.

Topic 4 Romanesque and Gothic art and architecture

Wiligelmo, *Adam and Eve* (c. 1110). Marble relief. West façade, Modena Cathedral.

1. Describe the formal aspects of this work and comment on the style, techniques and materials employed.

The Adam and Eve relief exemplifies the biblical, narrative focus of Romanesque sculpture. It comes from a longer frieze on the west façade of the cathedral. It is one meter high, framed in decorative mouldings and extends at two levels across its three bays.

It is a sculptural relief in the Romanesque figurative style carved out of marble and framed in decorative mouldings. The carving is in high relief with deep crevices and shadowing. Some areas are almost round. It consists of four panels that narrate a biblical story set against a backdrop in the style of late Roman/early Christian sarcophagi.

Reading the panels from left to right we see: (1) a figure representing Christ supported by two angels holding a book. (2) Christ creating Adam, (3) Christ creating Eve from Adam's side; and (4) Adam and Eve, covering their genitals, being tempted by the serpent coiled around a tree.

The figures are of a similar size, short and stocky and contorted to fit the spaces they occupy. Their arrangement and form is closely tied to the architectural framework. The lack of figural proportion or attention to anatomical details characterises this period's sculpting style.

Some candidates might point out that the Christ figure is framed by a mandorla, an almond-shaped enclosure used to surround a holy figure. The words "ADAM" and "EVA" are engraved into the background of the third panel. There are Roman arches and columns behind the figures.

The panels are in different states of preservation as the marble came from different sources.

The appearance of a portal (entrance to a building) design is visible just below the work.

2. Analyse the meaning and function of the work in its original context.

Romanesque art is the art of Europe from approximately 1000 CE to the rise of the Gothic style in the 13th century. Monumental figurative sculpture re-emerged during this period after several centuries of abandonment.

The role of churches in Western Christendom changed and they increasingly served a lay public. Christian symbols and stories were displayed on the exteriors of church buildings in an effort to reach a new, largely illiterate audience and draw a wider population into their places of worship

The construction of the Cathedral of Modena was started in 1099, under the direction of the architect Lanfranco. The sculptor Wiligelmo decorated the cathedral and carved the *Adam and Eve* relief in around 1110.

Wiligelmo was famous for bringing back life-sized sculptures to Italy in the Romanesque Period. We know his patrons at Modena were proud to obtain his services because, in an accompanying panel, there is the boast, "Among sculptors, your work shines forth Wiligelmo".

The story the Adam and Eve relief narrates come from the Book of Genesis. The sequence of events represented in the panels is the Creation of Adam, Warning Adam and Eve to not eat the forbidden fruit and, Temptation. Essentially this is the story of what the Catholic Church calls Original Sin.

The term “original sin” deals with Adam’s sin of disobedience in eating from the Tree of Knowledge of Good and Evil and the negative effect of this upon the rest of the human race. Original sin has been defined as the sin and its guilt that we all possess in God’s eyes as a direct result of Adam’s sin in the Garden of Eden.

The Adam and Eve relief served a votive function. Placing it over the entrance reminded those entering the cathedral of original sin and conveyed a message that the Christian believer should recognize wrongdoing, repent and be redeemed.

It was one of the first fully developed narrative reliefs in Romanesque art. Whereas the style of the decorative mouldings around the frieze is derived from Roman and Early Christian sarcophagi, the human figures are rendered in a more naturalistic way so as to be more readily understood as real people.

Topic 5 The art of the Renaissance

Hieronymus Bosch, *“The Garden of Earthly Delights”* (c. 1500–1505). Oil on panel. Museo Nacional del Prado, Madrid.

Candidates may focus on selected elements in the reproduction, rather than being expected to know about all the minute details of the work.

1. Describe the formal aspects of this work and comment on the style, techniques and materials employed.

This is a large triptych, over 2 m or 7 feet in height, and is most probably meant to be read chronologically from left to right. The left panel might represent God presenting Eve to Adam in a fantastic landscape, presumably representing the Garden of Eden. The central panel is a panoramic fantasy landscape showing a crowd of nude figures engaged in a variety of playful and, at times, erotic activities. The right panel depicts a darkened and far more hellish landscape with monstrous creatures and nude figures being subjected to a remarkably wide range of tortures and nightmarish punishments.

It belongs to the tradition of early sixteenth century art in Northern Europe in, more specifically, in the Netherlands.

Bosch used traditional oil on panel techniques, but with some innovations of his own. As was usual, the panels were prepared with a ground of chalk and animal skin glue to cover the grain of the wood. This was then covered with a coat of drying oil to insulate it. His innovation was to then add a second, very thin layer of chalk and animal glue to make the paint appear more brilliant. A pen and bistre drawing by Bosch of the tree man figure in the hell panel is held at the Graphische Sammlung Albertina, Vienna. This may suggest that Bosch developed his composition from multiple drawn studies. On the other hand, the giraffe in the Eden panel may have been copied from, or based on, an illustration from Cyriac of Ancona's *Egyptian Voyage* (c. 1440).

The triptych is constructed from panels of oak – a square in the middle with two oak rectangles as wings. These are hinged so that they can be viewed open or shut over the central panel. The outer faces of the panels are painted with a limited, monochromatic palette to produce a grisaille.

2. Analyse the meaning and function of the work in its original context.

Candidates should focus not just on iconographic meaning but make efforts to consider meaning within the given historical context.

The picture is now known as the Garden of Earthly Delights, but its precise meaning is elusive.

In one interpretation the outer panels, when closed, represent the world under the flood, the central panel (open), the world before the flood, Eden on the left and hell on the right.

In this interpretation the picture represents Adam and Eve as the originators of sin, the pre- or ante-deluvian world as a place of sin run wild, and hell as the place of eternal punishment for sin. However, the picture is not a mere illustration of any particular text from the Bible, nor does it seem to be a mere assimilation of familiar images and symbols: it seems, rather, to be a distinct product of Bosch's religious imagination.

Panofsky (1953) felt that, although “We have bored a few holes through the door of the locked room” of the meaning of Bosch's painting “we do not seem to have discovered the key”.

Candidates may discuss a number of various interpretations, though the painting's meaning remains highly debated. These may range from a Biblical warning of the perils of following life's many temptations (Panofsky) to the dangers of over-indulgence in sexual activity (Beagle), to analogies of the alchemical processes engaged in by alchemists at the time (of which Bosch himself may have been a participant) (Dixon). Some higher achieving candidates may even make links between this painting and the emerging science of chemistry in the sixteenth century and draw conclusions about the work's relationship to the greater spread of Humanism that was sweeping Europe at the time.

Similarly, its original function or purpose is not known, but the unconventional imagery has led people to suggest that it was more likely for a lay-patron than for a church altarpiece or monastic setting.

In the late 16th century it was known as *lust* or *strawberry painting*. One of the first critiques of the painting (1605) describes it as "a satirical comment on the shame and sinfulness of mankind".

Bosch's work was collected by Phillip II of Spain.

Topic 6 The Baroque Age – Art and architecture of 17th century Europe

Artemisia Gentileschi, *Judith Slaying Holofernes* (c.1614–1620). Oil on canvas, National Museum of Capodimonte, Naples.

1. Describe the formal aspects of this work and comment on the style, techniques and materials employed.

This is an example of easel painting from Italy, and is painted on a canvas measuring 158.8 cm × 125.5 cm.

The scene is set in the tent of the Assyrian General, Holofernes. Judith, to the right (a widow from Bethulia), is decapitating him with a sword. She is accompanied by her maidservant, in the centre of the composition, who is holding Holofernes down with all her strength. Judith grabs Holofernes' beard and hair with her left hand while her right hand wields the sword.

Stylistically, Artemisia Gentileschi belongs to Italian Baroque art. More specifically, her style belongs amongst the followers of Caravaggio. This style is characterized by a high degree of naturalism.

Like Caravaggio, Artemisia paints in the dark manner known as tenebrism, using dramatic contrasts of deep shadow next to areas of flesh that are brightly illuminated. As in many of her paintings, the action in this picture seems to be confined to a very shallow space. Like Caravaggio, she concentrates on a moment of violent action. In the case of this subject, her version is even more bloody than his.

Gentileschi shows Holofernes' body in foreshortening so that his head is close to the viewer as if pressed against the surface of the picture.

2. Analyse the meaning and function of the work in its original context.

On an impersonal level the painting depicts the story of a heroic woman, Judith, in a scene from the Old Testament Book of Judith (which was excluded from the Hebrew Bible).

The patron of this version of Artemisia's composition, held in Naples, is unknown (assuming there was a patron). The canvas is thought to have been painted for Cosimo II de' Medici and completed in Rome immediately after Artemisia's return there after having spent seven years in Florence. It is signed at the lower right: "Ergo Artemitia Lomi Fec." Cosimo II seems to have been the patron of an almost identical version held in the Uffizi. The Naples painting was cut down on the top and left sides, removing Holofernes' legs and the top of the maidservant's turbaned head. While Artemisia did not have a large collection of gory and bloody paintings in her oeuvre, she possessed a wide variety of paintings of women overcoming men. Their exaggerated mobility and energy in her action scenes made up for society's view that all women had to be passive. The "Judith Decapitating Holofernes" interpretations also refer to the vengeance Artemisia felt for Agostino Tassi, the minor artist convicted of raping her. Her pure hatred projects through the scene to create a shocking display of dominance. Artemisia was obviously inspired by the story of Judith because she created four independent conceptions of Judith between 1612–1625, with multiple copies. Artemisia was a ground-breaking female artist who applied several times for admission to the Academia delle Arti del Disegno in Florence before finally being accepted into that prestigious, formerly all-male, institution.

Topic 7 “The Age of Reason” to “Romanticism”

Jean-Honoré Fragonard, *The Swing* (1767). Oil on canvas. Wallace Collection, London.

1. Describe the formal aspects of this work and comment on the style, techniques and materials employed.

This is a relatively small painting of less than a metre in height. The image depicts a scene of frivolity, with a young man hidden in the bushes to the lower left watching a young woman on a swing in the lower centre being pushed by an elderly man in the darkened recesses of the landscape to the lower right. As the young lady swings towards the younger man, she allows him to peek up under her billowing skirts, while flicking her shoe off in the direction of a statue of Cupid on the extreme left of the picture. Her back is turned towards the statues of two cherubs, who stand to the side of the older man. A small, pet dog barks at the woman from the lower right foreground.

This picture shows off the Rococo period’s love of elaborate dresses and, in particular, seems to follow the fashion of a dress worn by Madame de Pompadour in another painting. It was also a feature of Rococo pictures of women to show them with their favourite pet, and so a dog is included in this picture. The composition is based around a diagonal of light from the top left of the picture across the female figure towards the bottom right. A line drawn from the statue of the cupid through the reclining male lover to the girl on the swing and then through the putti to the man pushing the swing traces a Rococo S curve. This S curve is echoed in smaller details such as the brim of the woman’s hat.

Fragonard’s technique is characterised by a bright palette of oil colours applied with feathery brushstrokes. The painting is built up in layers. One layer has been applied and allowed to dry before further details are painted on top.

This is painted on a stretched canvas as distinct from the wooden panels used as supports for earlier oil paintings of the Renaissance period.

2. Analyse the meaning and function of the work in its original context.

The French dramatist and songwriter Charles Collé recorded a conversation he had with painter Gabriel-Francois Doyen about the original idea for this painting. Doyen said he was visiting a gentleman (unnamed) about a commission and found that he was with his mistress. The “gentleman” said he would like Doyen to paint his mistress being pushed on a swing by a Bishop. The man said he should be included in the painting in a position that would allow him to see the legs (or more than just the legs) of his mistress on the swing. The artist is supposed to have suggested adding the detail of the shoe flying off. Doyen then passed the commission on to Fragonard. It has been suggested that the patron was the Baron de Saint-Julien, the Receiver General of the French Clergy.

The picture may have been exhibited in a private house as a conversation piece. Later critics, such as Diderot, would have criticized Rococo pictures such as this for merely indulging the baser human emotions.

The picture has been depersonalized and the statues, of cupid hushing the barking dog, and of two putti riding on a dolphin have been added to make it a more timeless expression of surrender to romantic love and erotic pleasure. Women at this time could not own or inherit wealth or property but could gain influence by using their charms.

Higher achieving candidates might make direct links between this painting of frivolity and general misbehaviour and the prevailing culture of decadence and aristocratic ennui that characterized the late reign of Louis XIV, the Rococo period and the time of the impending revolt against the French aristocracy.

Topic 8 Experiments in 19th and 20th century art

Claude Monet, *Impression, Sunrise* (1872). Oil on canvas. Musée Marmottan Monet, Paris.

1. Describe the formal aspects of this work and comment on the style, techniques and materials employed.

This is a small oil on canvas of about 50 x 65 cm. There are two small rowing boats in the foreground, while in the middle ground there are more boats and, further back, larger boats and clippers are seen to the left. A red sun is setting on the water's horizon, just right of centre. Its reflections in the waves on the water cascade down the lower half of the image towards the viewer. On the right, in the extreme background and only faintly visible, are the stacks of distant steamboats and freighters. Along the seafront, the viewer may be able to discern signs of industrialisation such as cranes and chimneys.

It is the painting that gives its name to the Impressionist movement and style. This is a style that rejected both the academic subject matter and techniques of the paintings that had dominated the French Salon exhibitions. Until the 1880s, Monet tended to paint either under the midday sun or under overcast skies, such as in this work. This allowed him to avoid strong cast (shadows) or attached shadows, and to emphasize colour contrasts and two-dimensionality.

Monet had begun his career as a caricaturist and was used to summarising forms he was depicting. He had been introduced to *plein air* painting by Boudin.

One technical innovation that made painting out of doors easier was the invention of collapsible tin tubes for paint which began to replace the traditional paint bladders in France after 1855.

2. Analyse the meaning and function of the work in its original context.

Impression, Sunrise may be merely seen as “a poem of light and atmosphere”. Focusing on a tranquil scene of rowing boats on the early morning water with the orangey-red reflection of the sun glittering in the gentle ripples of the water.

However, the scene shows indications of modernity and industrialization as well in the cranes in the left middle distance and silhouettes of chimneys in the background.

In this respect the art historian Paul Tucker has suggested that “Monet may have seen this painting of a highly commercial site as an answer to the postwar calls for patriotic action and an art that could lead. ...an ode to the power and beauty of a revitalized France” in the years after the humiliation of the Franco-Prussian war. The “sunrise” at Le Havre may then be interpreted as a symbol of the dawn of a new era for Monet's hometown of Le Havre and for France as a whole.

Paul Tucker pointed out that Monet deliberately edited out the existing homes on the left side of the jetty, perhaps to underscore his focus on modern industry and commercialization. The modern style of this painting, with its emphasis on optics, may then also been seen as an expression of the spirit of this new age for the French nation.

The work was first shown in 1874 at what has become known as the first Impressionist exhibition. Ironically, this image of a new industrializing France was mocked by critic Louis Leroy for the lack of industry on the part of the artist in its making. “Wallpaper in its embryonic state is more laboured than this seascape!” he wrote.

Art history
Standard level
Paper 2

Friday 29 April 2016 (morning)

2 hours 15 minutes

Instructions to candidates

- Do not open this examination paper until instructed to do so.
- Answer **three** questions, each chosen from a **different** Section.
- Answer **one** question with reference to one topic, *eg* Ancient Greece, Renaissance, *etc* and **two** questions with reference to another topic.
- If you have studied three topics, your third answer can be related to a third topic area.
- The maximum mark for this examination paper is **[48 marks]**.

Answer **three** questions, each chosen from a different section. Each question is worth [16 marks].

Section A Style and formal qualities

1. Choose **two** works, each one by a different artist, from one topic area that show different individual styles but share similar features of a period style. Discuss these similarities and differences.
2. Discuss **one** work of art or architecture within the cultural context in which it was created, with specific reference to **two** of the following:
 - use of line
 - surface quality (texture)
 - use of contrast
 - use of colour
 - use of scale.

Section B Iconography and meaning

3. With reference to **two** works from one topic area, each from a different artist, discuss whether the signs and symbols used in them are characteristic of the artists' own personal iconography or of an iconography typical of their time period.
4. With reference to **one** work of art or architecture, examine how understanding the meaning of signs and symbols within it enhances our understanding of the work, ("signs and symbols" are anything within the work itself that gives the work meaning).

Section C Historical context and function

5. Select **two** works from one topic area, each one by a different artist, that each served a different function within the same historical period. Discuss to what extent these functions are characteristic of the work produced by these artists and for the time and place in which they worked.
6. It has been said by feminist scholars and others that the history of art has been dominated by men who see women as sexual objects. Discuss this claim with reference to **two** works from one topic area in which women have been depicted by men.

Section D Artistic production and patronage

7. Select **two** works of art, from one topic area, that demonstrate how different kinds of patronage have resulted in different kinds of artistic production (such as the use of different techniques or materials, or differing interpretations of the same subject). To what extent were these examples typical of art and patronage in the period you have chosen?

8. Select **two** works, from one topic area, by different artists or architects, suitable for inclusion in an exhibition entitled “Artists and their Patrons”. For each, identify the patron/s and evaluate their role and influence in realizing the chosen work. (In the case of architecture it is presumed that drawings, photographs, or models of the work might be exhibited.)

Section E Techniques and materials

9. From one topic area, select **one** work that demonstrates the use of a material that was new to the period in which it was created, and **one** that demonstrates the use of a material that was already established in that period, but treated with a new technique. Evaluate which work is the more significant for your chosen art historical period.

 10. Mass media and photographic reproduction have made certain works of art known to millions. Using **two** works from one topic area as examples, discuss the usefulness of reproductions when studying artistic techniques and the use of materials.
-

Markscheme

May 2016

Art history

Standard level

Paper 2

This markscheme is **confidential** and for the exclusive use of examiners in this examination session.

It is the property of the International Baccalaureate and must **not** be reproduced or distributed to any other person without the authorization of the IB Assessment Centre.

Paper 2 is an extended-response paper based on an in-depth knowledge and analysis of broad art-historical issues, with examples to be taken from two, or occasionally, three of the syllabus topics. The questions are grouped into five thematic sections, with two questions in each section:

- A. Style and formal qualities
- B. Iconography and meaning
- C. Historical context and function
- D. Artistic production and patronage
- E. Techniques and materials

Expect a wide range of arguments, examples and points of view from candidates.

Candidates are required to answer three questions, each one from a different section.

Candidates should not make extensive reference to more than one topic within the same answer.

Candidates should refer to one topic in one of their answers, and to a different topic in their other two answers. If they have studied three topics, they may answer each question with reference to a different topic: this is perfectly acceptable.

Candidates who answer the three questions with reference to only one topic should receive marks for the best two out of their three answers. **The maximum mark available for the paper in these circumstances will be [32].**

There are **[48 marks]** available: **[16 marks]** per question.

Assessment is carried out with reference to the markband descriptors, below, which relate to assessment objectives 1, 2 and 3 of the art history syllabus (pp.14–15).

Marks	Level descriptor
0	The answer falls below the standard described in markband 1–3.
1–3	Purely descriptive, narrative approach with little understanding of the question. Limited understanding of the meaning of works within their historical, social, political or economic context. Little visual analysis and poor understanding and use of art historical terms relating to form in description of works.
4–6	Some attempt to define context of works and candidate moving away from purely descriptive approach towards some understanding of the question. Weak visual analysis and inconsistencies in understanding and use of art historical terms relating to form, but candidate attempting to communicate ideas. Personal opinions may be expressed, but lacking in interpretation.
7–9	The demands of the question are understood and there is basic understanding of meaning of works in context, although analysis lacks depth at times and arguments are not always backed up by adequate evidence. Candidate demonstrates adequate level of visual analysis and understanding and use of art historical terms relating to form. Candidate seeking to evaluate work by comparison with other works.

<p>10–12</p>	<p>The demands of the question are effectively addressed with the candidate showing a good level of understanding of meaning of work and communication of the historical, social, political or economic context, combined with perceptive analysis. Good level of visual analysis with clear understanding and appropriate use of art historical terms relating to form. Evaluation and interpretation based on careful observation and critical understanding of evidence. Views demonstrate independence of thought.</p>
<p>13–16</p>	<p>The question is very effectively addressed in a well-structured essay. Wide-ranging knowledge and communication of the broad context of works, with clear understanding of meaning within context. High level of visual analysis and understanding and use of art historical terms relating to form. Written work clearly expresses complex ideas. Reference to a range of appropriate sources as evidence with a critical approach to source material, leading to thoughtful and well-reasoned interpretation, qualified by different points of view, including personal opinion.</p>

Section A Style and formal qualities

1. Choose **two** works, each one by a different artist, from one topic area that show different individual styles but share similar features of a period style. Discuss these similarities and differences.

The works must be accurately identified by title and name of artist (date, medium and location are a bonus) and come from the same topic. The candidate should be able to distinguish between common features of different period styles. Within topic 5, for example, candidates may have learned about the distinctions between Early Renaissance and High Renaissance works. Having correctly identified two examples that belong to the same period they may then focus on regional or individual differences between works of say the Northern and Southern Renaissance, Florentine or Venetian, or indeed between two individual artists from the same school or region. They should be able to offer evidence to support ideas of how the physical, cultural, social, political, or economic context, within which the work was produced, may have influenced the similarities and differences that they are describing. Candidates will need to show an ability to analyse formal qualities of line and shape, tone, colour, texture, or pattern and the distinctive ways in which these elements are deployed in the examples. Further to this, they should be able to use subject specific vocabulary relevant to the discussion of style and formal qualities.

The best candidates may have a familiarity with key art historians associated with the ideas about distinguishing the development in style over time, such as Vasari (topic 5), Winckelmann (topic 1), or Heinrich Wölfflin (Topics 5 and 6).

2. Discuss **one** work of art or architecture within the cultural context in which it was created, with specific reference to **two** of the following:
 - use of line
 - surface quality (texture)
 - use of contrast
 - use of colour
 - use of scale.

The work must be accurately identified, and the candidate should be able to explain how the cultural context, within which the work was produced, impacted the two formal elements that they are describing. Explanation of context / subject matter / meaning is only useful when it is directly related to discussion of the chosen formal elements.

The examiner should be able to find an image online or elsewhere, of the work being discussed. The image should confirm that the candidate has selected the most appropriate two elements to describe. Better answers will demonstrate that the candidate is able to discuss how the context in which the work was produced led him/her to select the two chosen formal elements.

This question reverses the usual process of analysis whereby candidates first describe the formal aspects of the work and then discuss its meaning and function in its original context. By reversing the process candidates are encouraged to consider how artists handle both form and style in their work as a consequence of the context in which they are working. It also allows candidates an opportunity to make direct links between specific aspects of form that might either characterize an artist's style or the style of a particular period of time and discuss why this is so. Higher achieving answers will do so.

Description should be clear and well-constructed.

Section B Iconography and meaning

3. With reference to **two** works from one topic area, each from a different artist, discuss whether the signs and symbols used in them are characteristic of the artists' own personal iconography or of an iconography typical of their time period.

The chosen works should be clearly identified by title and name of artist (date, medium and location are a bonus) and come from the same topic. Candidates might choose one work which is more typical or mainstream in its use of imagery, which is largely conventional or orthodox and another work which reflects a more personal imagery of a particular artist, advisor, or patron. Equally they may choose a work which is unprecedented in terms of iconography but seems to establish a new norm which may be illustrated with another example.

Better answers will highlight where there may be problems of saying whether a particular element is symbolic or not or whether there is justification for thinking that a particular element has a defined meaning. The very best candidates will likely show a familiarity with texts or writings that have shaped the study of iconography and meaning like works of art historians such as Mâle (Topic 4) or Panofsky (Topic 5).

4. With reference to **one** work of art or architecture, examine how understanding the meaning of signs and symbols within it enhances our understanding of the work, ("signs and symbols" are anything within the work itself that gives the work meaning).

The chosen work, and the signs and symbols being discussed, should be clearly identified.

As this is a question that needs to be answered with reference to any one of the eight historical topic periods, "signs and symbols" need to be broadly understood. Whereas candidates who have studied Topics 3 and 4 might conveniently refer to the *Bestiary* and/or established Christian iconography, all topics have examples of artwork or buildings with embedded meaning, eg, candidates might consider the use of allegory, scale and emphasis, composition, colour palette etc, as "signs and symbols".

Knowledge and use of existing art historical analysis and opinion will characterize a strong response. "Make use of a range of art historical texts, art theory, criticism and documentary sources, as well as their own awareness of art and architecture, to develop informed critical responses and personal opinions." (*Art History Assessment Objectives no.3*)

Personal insight and creative interpretation should be rewarded, if it is well-presented and is argued, and indicative of intimate knowledge of the selected artwork.

Section C Historical context and function

5. Select **two** works from one topic area, each one by a different artist, that each served a different function within the same historical period. Discuss to what extent these functions are characteristic of the work produced by these artists and for the time and place in which they worked.

The two works must be clearly identified by title and artist's name (date, medium and location are a bonus) and come from the same topic. Many candidates are likely to be familiar with discussions of art from different periods as propaganda – usually to serve the purpose of a powerful ruler and/or patron. This question allows candidates to show knowledge of one such example, but it also calls on them to contrast this with a work which has a contrasting function, for example a work that is in some way critical of a powerful ruler or patron or which questions the norms of that time and place in some way. There are numerous other possibilities here. The second part of the question invites candidates to set their examples in context in particular ways and to make reference, even if briefly, to other works by the same artists or from the same period.

In better answers the candidate will be aware of a variety of functions for which artworks have been produced in the history of art. Depending on which topics the candidate has studied these roles might include propaganda, satire, commemoration, devotion (public or private), entertainment, instruction, *etc.*

6. It has been said by feminist scholars and others that the history of art has been dominated by men who see women as sexual objects. Discuss this claim with reference to **two** works from one topic area in which women have been depicted by men.

The two works must be clearly identified and discussion should focus on the context and function of the images in the two works. It is not necessary that the works chosen depict women as sexual objects – it would be quite satisfactory to select work in which “woman” is depicted in some other way and to argue that, in the chosen example, this premise is not able to be supported.

In better answers the candidate will be aware of a variety of ways in which women have been depicted in the history of art. Depending on which topics the candidate has studied these roles might include goddess, mourner, saint, temptress, virgin, mother, spouse, socialite, daughter, *etc.*

Higher achieving candidates will not only identify specific roles that have typified the representation of women in art, but will also reference existing scholarship on the issue and possibly even discuss the advantages or disadvantages (and form a personal opinion) of the application of feminist theory in art history.

Section D Artistic production and patronage

7. Select **two** works of art, from one topic area, that demonstrate how different kinds of patronage have resulted in different kinds of artistic production (such as the use of different techniques or materials, or differing interpretations of the same subject). To what extent were these examples typical of art and patronage in the period you have chosen?

For this question, not only do the two works need to be clearly identified by title and artist's name (date, medium and location are a bonus) and come from the same topic, but the candidate should also be able to identify the patron or patrons by name and demonstrate some knowledge of their role.

It is likely that candidates who choose this section will tend to write about a kind of patronage where a ruler commissioning the work of art or architecture wants some form of propaganda. Popular examples are often taken from topics 2, 5 or 7. This question will allow candidates to include one such example but further asks them to offer an example of an alternative kind of patronage and artistic production from within the same topic. Besides rulers acting as patrons, candidates may also discuss works commissioned by the clergy (Popes, Cardinals) or by private individuals or families for church settings. Equally they may know examples of more "enlightened" patronage where a collector is more interested in commissioning a work or works which reflect the individual style and or ideas of a particular artist.

The best answers may contain reference to evidence of interactions between artist and patron such as contracts or details of arrangements between artists and patrons.

8. Select **two** works, from one topic area, by different artists or architects, suitable for inclusion in an exhibition entitled "Artists and their Patrons". For each, identify the patron/s and evaluate their role and influence in realizing the chosen work. (In the case of architecture it is presumed that drawings, photographs, or models of the work might be exhibited.)

The selected works, artists, architects, and patrons must be clearly and accurately identified. It is not sufficient for a candidate to write about an artist's / architect's patron / client in general terms.

Proper identification of the patron includes a name or names. Vague attributions of patronage such as "royalty" or "the church" are not to be rewarded.

The wording "suitable for inclusion" suggests that the candidate include fairly obvious and known examples where some form of patronage has been acknowledged in art historical research.

Better answers may contain an explanation of the nature of patronage and will show an understanding of the many roles and forms that patronage might take: *eg*, member of a household or court, provision of board and lodging, provision of studio space, on-going financial support, fame through association with the powerful, commissioning and purchase of completed works, *etc*.

There must be some discussion directly related to the patron's role in supporting / commissioning the chosen work. Describing the nature of this role should be at the heart of the response.

Section E Techniques and materials

9. From one topic area, select **one** work that demonstrates the use of a material that was new to the period in which it was created, and **one** that demonstrates the use of a material that was already established in that period, but treated with a new technique. Evaluate which work is the more significant for your chosen art historical period.

The two works must be clearly identified by title and artist's name (date and location are a bonus) and come from the same topic. Being able to identify correctly both the medium or materials and the techniques used for the chosen works is essential for this question.

For this question candidates need to be able to show factual knowledge of which were new materials and new techniques within the timeframe of a given topic. But they also need to reflect on the significance of these facts within the study of the history of change in art. From past experience, it seems, naturally enough, that many candidates have learned about the majority of the artworks they have studied from reproductions and think of them primarily as images, rather than objects with a distinct material and physical nature resulting from a process of making.

The best answers will show a familiarity with the discussion not just of what is depicted or made, but with what and HOW this has been achieved. To put it another way, the best answers will show a knowledge and appreciation of the fact that completed works of art and architecture are the products of processes of working with particular materials and their limitations.

10. Mass media and photographic reproduction have made certain works of art known to millions. Using **two** works from one topic area as examples, discuss the usefulness of reproductions when studying artistic techniques and the use of materials.

Although the response may sum up with a general conclusion about the role of reproduced images in studying the history of art, the answer should focus on the two clearly identified chosen works. The body of the answer should make specific reference to these examples and not just to reproduced images in general.

The two chosen examples should be clearly identified. Ideally the format/s in which the chosen works have been reproduced and studied should be described.

How one is able to see (or not see) and study techniques and materials should be at the heart of the response. Good answers will provide examples of both enhancing and detracting aspects but it is not necessary for the response to be equally balanced between enhancement and detracting:

- Useful/enhancing aspects might include: easy access, ability to see work without travel, advantage of magnification to understand process, X-ray to view underpainting *etc*, black and white photo exploration to see tonal contrast, ability to see sculpture and architecture in different lights and viewpoints, explore a variety of work by the same artist, *etc*.
- Not useful/detracting aspects might include: artificial scale and colour variations, not being able to see the work in situ, missing what can be conveyed by simply “being in the presence” of the work, *etc*.

As the *Nature of the Subject* suggests “first-hand experience of art works” as desirable, candidate’s arguments may be strengthened if they are able to refer to images that they have seen both as an original work of art and in reproduction. However, reference to such first-hand experience should not be mandatory for achieving the highest marks.
