

Choose TWO fifteenth century artists and explain how a work by each artist was influenced by Alberti's theories on perspective in painting.

Grade A 25/25

There were only two artists in the fifteenth century whose obsession with Alberti's theories on perspective overtook the naturalism those theories intended to create. Those artists were Uccello and Piero della Francesca.

Uccello is famous for the often quoted remark "Ah, what a sweet mistress this perspective is", and indeed his paintings show an affair with perspective. 'Sir Joh Hawkwood' is perhaps most illustrative of Uccello's fascination with perspective. The pedestal has its own vanishing point, while the rider is seen from a different angle. The effect is odd, and Hartt believes Uccello painted the entire fresco in the perspective of the pedestal, so only the horse's belly was seen, and was then forced to paint over it by the horrified patrons. Vasari's observation that maybe Uccello "painted it like that because he was not in the habit of riding", is no less amusing, proving the quasi-mythological status Uccello is endowed with by scholars.

Piero likewise takes perspectives to extremes, but in less ridiculous ways than Uccello. In 'Flagellation' Piero's perspective is so exact researchers have been able to 'reverse' it and create a scale model of the space. The recession has been calculated at 84m. Piero understood Alberti's system perfectly, as well as its flaws. The recession of the tiles on the floor is halted by a wall only after they become almost indeterminable, thus creating the deepest space possible while maintaining clarity. He similarly avoids another flaw that the transversals eventually curve off to their own vanishing point.

Uccello was not so clever, or else the effect pleased him because he exploits the flaws in Alberti's system to create strange airless scenes in 'Miracle of the Host'. In one scene there is an inside and outside view, making the room look like a tunnel, peopled by puppets. Likewise in the first scene, Uccello it seems deliberately shows the floor and walls in recession to create a vortex, from which his figures cannot escape.

While Uccello adopted Alberti's theories and subverted them in ways that would have horrified the author of *De Pictura*, Piero developed his own. Publishing *De Prospectiva Pingendi*, Piero showed a broad understanding of not only Alberti but of the geometry of Euclid and the philosophy of Plato.

Piero creates a space that is perfect. Every detail is precisely measured, every term flawlessly delineated. The perfection of his space though, precludes naturalism. Real space is implicitly perfect in that it is real. Nature obeys her own laws, but humans do not necessarily stand in golden sections, or arrange themselves in harmonious groups. Piero's space goes beyond naturalism, creating perfection but not reality.

Both Uccello and Piero absorbed Alberti's ideas, but instead of becoming a means to naturalistic ends, it became the ends. So that Uccello played endlessly with its nuances and flaws, while Piero combined it with geometry to create paintings of numerical and compositional symbolism.

Alberti, no doubt, would be unimpressed with the use of his noble theories. It is Piero and Uccello's use though, that helped make them famous. While naturalism in both is surpassed by a fascination with mathematics, it was this fascination that drove Piero to improve Alberti's theories, while for Uccello it provided the classic rejoinder to a naggy wife. The "sweet mistress this perspective is" captivated both Uccello and Piero to a degree not seen in any other fifteenth century Italian artist.

Choose TWO fifteenth century artists and explain how a work by each artist was influenced by Alberti's theories on perspective in painting.

Grade A 23/25

Alberti's method of perspective and space construction were a defining influence on the portrayal of naturalism in Fifteenth Century Italian painting. Alberti's method of space construction provided a single harmonious method by which artists could portray the illusion of a three dimensional reality on a two dimensional surface. The influence of Alberti's methods can be seen in Ucello, in the works the Sir John Hawkewood Fresco, the Battle of San Romano and Piero della Francesca in the Resurrection, the Brera altar piece and the Flagellation.

Alberti's methods of space construction involved dividing up a base line into equal parts, drawing orthogonal from these divisions meeting at a single vanishing point in space, and by using the scale of a human figure drawing on the grid to calculate a horizon line at the head of the figure.

In the Sir John Hawkewood Fresco an illuminating moment in painting, inconsistencies in Ucello's application of Alberti's method appear. The work was intended to be placed in a circle high above the second floor, and to accommodate this Ucello painted the pedestal on which the base and rider would be placed from a viewpoint below, looking up at the pedestal using perspective to successfully show the underside of the pedestal ledge. If the horse and rider were to be painted from the same view point only the underbelly of the horse and the knees and chin of the rider would be seen, so Ucello painted this guardian from a frontal viewpoint. This is inconsistent with Alberti's methods as there should only be one viewpoint.

In the "Battle of San Romano", a combination of some successful use of perspective and inconsistencies with the use of the old International Gothic Style are apparent. In the attempt to show depth in the background stage to the battle, broken lances are positioned on the stage moving towards but never reaching a single vanishing point in deep space, which create a sense of depth which is not completely accurate. There is successful foreshortening. The depiction of figures as they move into the space of the fallen soldier and the signature on the scroll on the ground, however the soldier is out of proportion to the other figures.

In Ucello's flaws in Alberti's perspective can be seen in his use of the method. In the first scene is a soundly executed portrayal of perspective in the shop counter, walls and the excellently foreshortened balustrades. The problem is Alberti's method is seen in the second scene, where the viewpoint from the far right of the wall causes the tiles to become absurdly flattened to the point where they become trapezoids.

In Piero della Francesca's The Resurrection, the artist both uses and modifies Alberti's methods of space construction, in that he deliberately uses two vanishing points not only to create the illusion of space but also narrative. The first vanishing point is behind the head of Christ, bringing focus, which is interpreted by the use of atmospheric perspective, the precision of form and detail moving further into space. There is successful foreshortening in Christ's leg and forearm, as well as in the hats and faces of the sleeping guards. The second vanishing point is at around the eye level of the sleeping figures. The effect of the use of two vanishing points is to offer the viewer the choice between the temporal and spiritual world.

In Piero della Francesca's Brera Altarpiece, the artist uses Alberti's methods of space construction to create the illusion of the painting as an expansion of the architecture of the San Bernardino Chapel it was placed in. When in situ at the far end of the chapel behind the altar, it seemed to be an extension of the architecture through the illusionistic correspondence of the dimension of the architecture into the painting.

The Flagellation is an example of a flawless mathematically precise application of Alberti's methods of space construction. The walls, ceiling, tiles portico and figures are specifically constructed according to Alberti's rules of perspective. The three unknown figures outside the main scene are placed at the foreground of the picture plane and intensifies the mysteries of the identification of these figures. The space construction contains so much illusionistic depth that if the scene were reconstructed in real life, it would contain a depth of 76 meters. Scholars have been able to play on the perspective of The Flagellation backwards.

Discuss Alberti's theories of space construction and their application by artists.

Grade B 19/25

In the early 15th century, basic methods of space construction developed. This was in the search of successfully portraying 3D space on a 2D surface.

This also called perspective. Giotto introduced a method of intuitive perspective where ideas of 3D space were portrayed through what was usually seen. In 1403 Brunelleschi further developed this by creating a mathematical method of construction incorporating strongly the use of line or linear perspective. Although realistic emergence of space was constructed, the system had flaws.

The first successful linear perspective system was created by Leon Battista Alberti born 1404 in Genoa, Alberti was the son of a wealthy merchant. His system of creating realistic 3D space on a flat surface was through the use of a mathematically constructed, linear framework. This involved the base line of a painting being divided into sections called Braccia, these approximately 1/3 the height of a person portrayal. Orthogonal lines were taken from these divisions to meet a single centre point, centrally positioned and 3 braccia high. Intersecting the orthogonal were transversal lines. Taken from divisions on the side of a painting based on a fixed point 3 braccia high and outside the picture plane, these transversal lines create a grid like format with its relation to orthogonal lines which get smaller as they recede into the fixed view point. This is an accurate representation of reality as the eye usually sees things getting smaller as they recede into the distance.

In 1435 Alberti's perspective system is expressed to other painters through *Della Pittura*, a published handbook of his discoveries.

Alberti's influence is clearly obvious in the works of Paolo Uccello, Born 1397. Uccello developed the majority of his works based on linear perspective. His strong interest in perspective is shown through his quote "Oh! what a sweet thing perspective is". Sir John Hawkwood, 1396, is a strong example of this. Alberti's idea of intersecting transversal and orthogonal lines is obvious, especially in the architectural structure of a plinth in which Sir John Hawkwood riding his horse is placed in. This plinth recedes to a fixed view point. Not only did Uccello use Alberti's successful system but he also made development on it. This including the use of 2 view points. One for the plinth which also unlike previous works, is placed below the base line of the painting, to make the viewers feel as though they are looking up at the structure. The second viewpoint is used to mathematically construct the horse and rider. If a single viewpoint was used both parts of the painting, the horse would not be clearly seen, but in an unattractive position where it would be seen looking up at the underneath of it.

Piero della Francesca 1415, a very intelligent mathematician, also used strongly Alberti's perspective methods. The *Flagellation* 1445 is a strong example of this. Not only are orthogonal and transversal lines used to create the general architectural design but like Uccello's father's developments have been made. Piero's mathematical knowledge is applied in using Alberti's system to create complex geometric forms. In the *Flagellation* the extremely realistically depicted 10 humans are an example of this. Also developed is an idea of using linear perspective in the creation of human faces. Piero della Francesca does this through his own mathematical method based on Alberti's ideas. This results in an extremely realistic portrayal of the face.

In from these examples it is made obvious the huge influence Alberti had in the development of creating a realistic portrayal of 3D space onto a flat surface. This even to the extent that his methods and ideas are referred to even today.

**Discuss Alberti's theories of space construction and their application by artists.
Grade B 19/25**

Alberti's theories of perspective influenced the art of Uccello and Piero della Francesca. Albertian perspective included the concepts of linear perspective, atmospheric modelling in light and shadow and foreshortening. Uccello in the works of Battle of San Romano and the Royal Hunt, Piero in his The Resurrection and Madonna and Child with Saints. All of which contain a sense of three dimensional space.

Uccello shows an extreme interest in his works, although they contain inconsistencies. The Battle of San Romano is a complicated arrangement of a battle scene which shows a range of neatly arranged figures. Uccello applies Alberti's perspective by displaying linear perspective in the placing of discarded weapons and armour in orthogonal and transversals, leading towards a vanishing point in the distance. The most significant aspect is in the depiction of a dead soldier, lying on an orthogonal, emphasised by the foreshortening of his body. This was the first time such figure was painted in the history of art. However, inconsistencies are seen in the lack of atmospheric perspective, where the distant objects are supposed to be tighter in colour and weaker in detail. Rather this scene resembles a stage of Gothic inspired ornamental decoration instead of a real war scene. Uccello was also weak, here, for the failure to model the figures and objects in light and shadow~this technique which would provide a sense of three dimensional form. Uccello's figures resemble dolls rather than real people.

The Royal Hunt. Is a more successful painting in terms of perspective. The arrangement of fallen logs, deers, riders, and greyhounds are neatly aligned to the orthogonals and transversals are reinforced by the gathering of hunters in the distance, leading the eye into the forest. Atmospheric perspective is applied here in the darkening of shades and blur of detail to depict the dense atmosphere of the deep forest. Furthermore, the figures are modelled in light and shadow to emphasize real life and the three dimensional form. Foreshortening is also seen on the hunter on his horse, the centre of the composition. His shoulders and arm are shortened in comparison to the rest of his body.

Piero della Francesca was the master of perspective, extending on Albertian theories. In The Resurrection includes spiritual symbolism in his use of linear perspective. He incorporates two separate vanishing points in the same painting. One, amongst the sleeping guards, reinforced by the lines which are formed by the ends of the tomb and the arrangement of trees. Another is above Christ's head reinforced by atmospheric perspective. The two vanishing points represent the two worlds: the temporal and the spiritual. Christ's body is modelled in light and shadows, especially visible in his muscles on his chest, which gives him the naturalistic and humane appearance. Foreshortened parts of the bodies of the guards are also evident.

Madonna and Child with Saints is another work which shows Piero's ability to apply perspective. The architecture of the background is so accurately arranged that it matches the real architecture of the niche of the church in which the painting is placed. The steps, the corners of the carpet, the coffered ceiling all lead the eye into the vanishing point - the head of Madonna - All of the figures are modelled in light and shadow and foreshortening is seen throughout.

**Discuss Alberti's theories of space construction and their application by artists.
Grade D 9/25**

Alberti Codified theories on Perspective and Space construction, this revolutionised the naturalism in Renaissance Art.

Pablo Uccello a painter, used perspective in a mathematic and precise way while contrasting with Gothic style figures. In the battle of San Roman he uses linear perspective, this is shown through the uses of lances and a soldier lying on the orthogonals and receding in length as the objects crosses the transversals.

A later painting of his The Hunt uses Alberti's theories on atmospheric perspective, as an object recedes in space the object decreases in size, clarity, and colour. The misty forest recedes and as it gets further into the background space the trees become bluish, hazy and smaller giving the illusion of space within the picture plane.

Piero della Francesca uses perspective to symbolise different religious concepts. The flagellation he uses two vanishing points, one at Christ's head giving importance and respect also drawing the viewer's eye to be challenged by Christ. The other vanishing point is starting at the bottom of the painting near the peasants lying there. This represents the temporal, and the spiritual worlds implying through Christ's salvation we are linked to God.

The Baptism of Christ, is another work by Piero della Francesca again uses perspective and the vanishing points to symbolise related connotations. Mathematical ratios produce geometric shapes in this work, they create a triangle represents descent from heaven, pentagon, the five wounds of Christ and a circle which portray harmony, uniting a perfection related to God.

Analyse two examples of Analytical Cubist painting and explain how they show a new approach to subject, colour, form and space.
Grade B 20/25

Pablo Picasso and Georges Braque, under influence from Paul Cezanne, started the cubist movement. Analytical cubism was the second stage of the cubist phase and the most recognisable and best known. Analytical cubism had three main aims; the reconstruction of picture space by flattening the background, reducing colour and showing objects from multiple angles. Picasso's Portrait of "Ambroisselle Vollard" and Braque's "Piano and Mandola" are examples of the analytical cubist stage.

Picasso's portrait of Ambroisselles Vollard is a portrait (obviously) that depicts all the analytical cubist features – like multiple angles, flattening of space, reducing colour range, creating ambiguous space, using facets and planes, fading the picture towards the edge and using a stippled brush technique. Vollard is depicted from the ribs upward and upon studying the work is obvious what is what. The work features all the analytical cubist elements as mentioned above. Vollard distinctive and well recognised large forehead is shown at multiple angles, as is his shoulder and the lapel of his jacket. The picture fades towards the edges. A duochrome (two colours) colour scheme is used – the lack of colour was used to enable the artists to concentrate on reinventing the picture and concentrating on the subject matter. The facets and planes and stippled brush technique are evident throughout the work. The facets and planes are used to create ambiguous space, not knowing whether the objects are 'coming out' of the page or 'receding into' it. This technique comes from the influence of Cezanne. The flattening of space idea is helped by the equal emphasis of the artist on the background , this brings the background closer and flattens the picture space.

Picasso's friend Braque, who worked with Picasso, developing their ideas together, painted the "Piano and Mandola". This work like Picasso's features all the elements of a typical cubist style. The subject matter – piano keys, piano leg, a mandola (or mandolin), sheet music and a candle are all shown at different viewpoints. The colour range is reduced to help concentrate on the subjects. The Cezanne influenced facet and planes are also clearly seen. The brush technique is stippled. The background is given equal emphasis an similar colours to flatten the space. Ambiguous picture space is created by the facets and planes, not knowing if they are going in or coming out. More emphasis is put on the subject matter by fading out the picture a the edges.

Both Picasso and Braque had decided that the old traditions were (...illegible...) and that cubism was the way forward, although still recognising the Renaissance traditions such as half length portraits. They were (...illegible..) as the old and wanted to change art, they succeeded in doing this and although cubism didn't last much more than 10 – 15 years it influenced the following artists and still influences artists today as Picasso said, " I paint objects as I think them, not as I see them".

What features of Analytical and Collage Cubism are seen in Picasso's Still Life with Chair Caning ?

Grade C 13/25

Cubism was an artstyle which began in the early 1900's with Pablo Picasso and Georges Braque's. Picasso's background was symbolist and Braque's fauvist, both extensions of traditional painting. They both believed that their style couldn't be developed or changed any further and decided they wanted to 'Reconstruct the picture space'. This was their aim. Cubism developed through the use of overlapping planes and facets which someone described as looking at cubes' and the name remained. Cubism was heavily influenced by the post impressionist Cezanne, which his reduction of forms to geometric shapes, limited colour range, either using duochrome or monochrome colour schemes and the use of overlapping facets and planes Cubism displayed on those planes more than one view point i.e. being able to see the front, side, top and inside of a vase.

Picasso's first protocubist or pre cubist work was 'Les Femmes d'Alger' and Braque's was 'Le Grand Nu' from these starting points cubism developed to facet, Analytical, Hermetic, Collage and Synthetic, with each stage either becoming more reduced, complex or by adding more colour as was the case with Synthetic cubism. This was the first stage in the development to abstraction.

"Still life with chair caning" (1912) by Picasso, was one of the first experiments made by including 'foreign' objects into a painting. This stage is called 'collage' and into a cubist work named 'Collage Cubism'. Collage Cubism was an extension from Analytical and Hermetic Cubism.

Analytical cubism had become extremely complex with facets and planes being displayed within the painting and the different view points of objects being displayed on the planes. This stage saw it very difficult to dissect the different view points from the composition to compose the object back together. Hermetic cubism answered the confusion of the planes and facets so it aligned them/facets and planes parallel to the picture plane and included the introduction of words, normally puns to add to the game which Cubism was. Collage Cubism was an extension of Hermetic Cubism with the introduction of 'foreign' objects.

"Still life with chair caning" (1912) was one of the first examples of collage cubism through a piece of chair caning being printed and the print Picasso glued into his composition. The inclusion of words is a cubist element of Collage Cubism. The oval composition was introduced as an answer to the blurry edges created with the rectangular picture plane. This oval format meant the painting looked more resolved. Analytical Cubism is evident within the alignment of the facets and planes. With Hermetic Cubism they are aligned parallel to the picture plane but in analytical they are anywhere any how artist pleased. With traditional cubist painting a limited colour range is still used, multiple viewpoints from three or four different angles are seen and the composition is a still life.

The " Still life with chair caning "Was an evolutionary, painting because of the introduction of collage which today is a major art form. It was an intermediary picture between Hermetic painting and Synthetic cubism with the reintroduction of colour.

Refer to the plate of Les Demoiselles d'Avignon. What elements of this work break with the Renaissance tradition of picture making? What other French artists and art styles have influenced Picasso and how are these evident in the work? What is the role of 'Primitive' art in the work?

Grade B 16/25

Picasso's shocking 'Les Demoiselles d'Avignon' 1907 was at first glance regarded as an insult to the modern movement of artists. Yet this was perhaps the first painting to really break away from the Renaissance tradition.

During the early part of the 20th century, more and more artists were looking for a way to break away from the over exhausted use of the Renaissance traditional style of depicting on to the canvas of an illusion of what is real and beautiful, as if the painting was a window to beauty. This aim of painting no longer fascinated the artists and they wanted something new to solve, and what better than to start for going against the traditional. In this work Picasso displays traditional subjects of nude women in a most 'unpleasing' way. He erases any signs of smoothness or softness, and adds aggression to the subject which is so used to being 'beautiful'. Here Picasso questions what is beauty, and why can't everything be beautiful if you just take it for what it is. We see in this work influences of other French artists before him that have tried to break away from the Renaissance tradition. The most influenced would perhaps be Cezanne.

Cezanne was famous for his work of reducing objects into simple geometric shapes and draw them onto the canvas in large planes. This resulted in a flat sense of depth which point commonly because very ambiguous. Picasso took this style and in this painting we can see, especially in the cold blue drapery the use of large planes to create a sense of depth and shape. The depth created is very ambiguous, meaning that you don't know whether the drapery is folding towards or away from you. This was yet another way of breaking with the traditional, where perspective was a key element, but now Picasso takes it away. Also like Cezanne, he reduces the use of colours down to a few tones of pink and some blue. This is to let Picasso focus on the problem underlying construction rather than colouring. The sharp contrast of the colours along with the black lines which is also influenced by Cezanne, helps to indicate a change in shape rather than the use of modelling to.

Primitive art was to also influence Picasso greatly and in this work there are clear indications of it. It was a period where collecting Primitive art became fashion and increasing interest developed. For Picasso masks were to him the most influential and the faces of the women shows this.

The three women on the left are Iberian mask influenced, this was the art of indigenous people of Spain where Picasso came from. The other two nudes have African mask faces. The use of primitive styles for Picasso was to ask the world why we can't appreciate art for what it is, that is a true spiritual expression with a more powerful feeling behind it. This is what he wanted his art to be, to express spiritual truth, not just an illusion, with power and strength.

Refer to the plate of Les Femmes d'Alger (O.J. No. 116). What elements of this work break with the Renaissance tradition of picture making? What other French artists and art styles have influenced Picasso and how are these evident in the work? What is the role of 'Primitive' art in the work?

Grade D 9/25

Cubism was time during artists wanted a new challenge. They had been through or seen the developments of other artists throughout the years, and wanted to create a new style of thinking about painting. Pablo Picasso was a main artist that was in their movement, some say he was the create of this idea.

His first painting in this new idea of thinking was known as the "Les Femmes d'Alger." It was primarily a picture of five nude women standing outside a building with a still life in the foreground. There were many elements within this painting that broke off from the Renaissance way of picture making. The figures of the painting are placed in no particular order or position, they are just there. In some cases the viewer cannot actually see part of one figure as the other figure has been placed directly on top. The colour tones within the painting have no significance and there is only a shallow colour depth evident. Picasso has used only two types of colour, warm and cold. Warm colours was for the skin, pinks, yellows, reds. Cold colours for the background - blues, greens whites.

Other artists that had an influence over Picasso while has was an artist were people such as Paul Cezanne. Cezanne's techniqued influenced Picasso greatly and is evident in areas such the still life in the foreground and the use of primitive art techniques within the faces of the figures. Cezanne was the first artist to do this return to the 'begining of art' technique and Picasso soon followed.

The use of 'primitive' art within this painting is designed to shock and intimidate the viewer while at the same time be amazing and inspirational. After being influenced by Cezanne in this aspect Picasso became deeply interested in the primitive tribes of the Mediterranean area. He then incorporated this into the faces and particularly the eyes. He also used ideas from the Egyptians, seen in the pinch waisted figures and also second century Iberian art, seen in the two faces on the right. When people first saw this they were disgusted and apalled at what a horrible sight they were seing. This is what Picasso wanted but it wasn't till 20 years later that he showed some more and people began to see its beauty and magnificence. Also Picasso wanted to show the things don't have to beautiful just because they look, he wanted people see beauty in all shaps and forms and so by changing the faces of the figures, shows how Picasso saw beauty in other aspects of life.

In conclusion this piece of art was a major influence on all cubist artists who saw it. It expresses new ideas on how to portray images as well as what beauty really. Overall cubism was just a way of representing 3D objects in a 2Dspace.

What was the “machine age” and how did it affect painting and sculpture ? Refer to two examples of work by modern artists in your answer

Grade A 23/25

The "machine age" was the new technological era of development and advance. For the French Leger it came to symbolize a some-what sinister depiction of man as machine, while for the Italian futurists it was all about city and industry, dynamism speed.

The Orphist Delauney's recognised the brilliance of technological development and integrated it into their paintings. Robert Delauney's work in particular embody the spirit of excitement, optimum initiated by the "machine age. His "Eiffel tower" and "Homage to Bleriot" celebrate the Eiffel Tower, the propeller and the bi-plane crossing of the French Chanel by the adventurer Bleriot. Circles and colour are important features of his work, conveying the lively brilliance of the new era.

The French Leger has an "Epiphany" when at war seeing the gleam of the breech of a gun. His "Staircase" draws on his previous "Contrasts of forms" in its depiction of dehumanised machine figures walking up and down a staircase, reminiscent of Duchamp's work in its subject matter and use of primary colour. Areas of white suggest the reflection of sun off metal.

Leger's "The Cardplayers" uses the image of his war comrades turned into machinelike forms. Barrels, cylinders, machine like forms are joined with "linkages" to create a stronger resemblance of humanity. Medals and badgers of honour appear like stamped factory brands - the table at which the figures clumsily clasp cards has the track of a caterpillar tank on it.

Leger's "The Women" is an innovate treatment of the cubist subject. The Three women stare frankly at the viewer with blank stares, identical to one another suggesting they are interchangeable, from an assembly line, that their parts may be detached. They are devoid of emotion against a rigid geometric background and offer a sinister view for the future, one on which humans may become little more than robots.

The Italian Futurists, led by Marinetti's Futurist Manifesto, recognised that the "machine is the future" They painted scenes of city and industry, development, dynamism energy, and light disintegrating form.

Boccioni's "The City Rises" embodies many of the statements of the Futurists. It's giant central red horse is pure energy disintegrated by light by, it's own energy (futurists' used the technique of pointillism to achieve this defiance of solid colour).

In the background is the electric tram - new development. Factories, not palaces, are being built. The mood is one of energy expecting promise for the future, with the horses or the dynamium, energy, given speed, agility for one moment, one painting.

Boccioni's "Dynamism of Cyclist" uses the cubist vocabulary of multiple viewpoint to depict the speed and dynamism of a cyclist in action. This work is reminiscent of Balla's important work "Dynamism of a Dog on a Leash" which takes the dynamic image further by showing the passage of the image through time and space.

Influenced by time-lapse photography, Balla's "Dog on a Leash" typifies the bourgeoisie society of the time in his depiction of a stylish lady taking her dog for a stroll. Boccioni's genius lies in his ability to show the different speeds of the dog's tail, legs, head and the leash - woman's feet and skirt simultaneously.

Without conventional methods he has successfully documented a study of speed - not a small accomplishment.

Balla's "Flight of Swift" shows the paths of movement of a pair of birds flying. The position of concave and convex forms of the birds' wings against the rigid static, lines forms of telephone poles marks the birds progression forward in time and space. This progression is emphasised by the white swirls following the birds, tracing their path.

Sculpture was an important outlet of ideas for artists of the machine age. In French sculptor Duchamp-Villon's "Large Horse" the naturalist and mechanical have been synthesised with recognisable elements of both horse and machine.

Main Futurist sculptor Boccioni's "Development of a Battle of Space" integrates space in to space while Balla's "Boccioni's Fist" traces the lines of force of Boccioni's body when landing a punch, this image was adopted into the Futurist symbol by Marinetti.

The "machine age" was a time of excitement for French Futurist painters and sculptors. The Delaunays, Leger, Duchamp - Villon, Boccioni - Balla's all relished this new era, one of energy and rebellion unlike any other. This excitement - energy is clearly presented in their innovative and emotive compositions and constructions.

What was the “machine age” and how did it affect painting and sculpture ? Refer to two examples of work by modern artists in your answer

Grade B 17/25

The 'machine age' was a movement towards a more modernist art style, but this came from the increasing number of inventions and discoveries at the time the interest in movement among artists had incremented to a point where speed became an important factor within art. Marinetti wrote a Futurist Manifesto which was published in a newspaper 'Le Figaro' in 1909. It concentrated on movement and especially speed as having great importance and beauty. One of the things written was "A speeding car has more beauty than the Victory of Samothrace". Generally, the 'machine' age influenced artists to create works that were more modern and abstract.

Balla was one of the artists who was greatly interested in the concept of movement, particularly speed. He created a series of works showing the movement and speed of cars. The 'machine age' influenced these ideas because of the speed of which the world was changing, due to the inventions of things that were symbolic of speed. One of the paintings in Balla's series was 'Abstract Speed - A Car Has Passed'. This painting uses two aspects of movement to show speed. The first is absolute movement and this can be done by the placement of cones next to spheres. On the left side of the work this is evident where a hemisphere of a hill is placed adjacent to a conic fragment of the road. The placement of these forms creates movement and speed as it presents to the viewer a split second image that a person would see had they travelled by that section of road at a great speed. This aspect of movement is apparent throughout the work to create a series of images within one to represent the idea of speed. The second aspect of movement is relative movement which means the actual movement of the subject. However the moving subject within this work has already moved from the picture, an initial indication of the speed in which it was moving. But the placement of the fragments of forms next to one another of the fragmented was one would have had they been in the car, create speed by use of absolute movement.

A slightly later artist, Tatlin, was also interested in and affected by the machine age. He created a sculpture of a building that was to be the model for the construction of the building the "Third International". He showed Tatlin's interest in the machine age because of the concept of constructivism that influenced him. The plans for the actual building involved three three-dimensional forms within the modelled structure. This also shows an interest in movement and the idea that movement was present in sculpture. The fact that the purpose of the building (that never actually got built) was for the propaganda of communism also shows Tatlin's interest in modernity and the future, which are part and parcel of the machine age.

These are two quite different approaches to the 'machine age' as the two artists were affected in different ways because they had different ideas about the purpose of their works. While Balla wanted to create speed in painting, Tatlin wanted to use constructivist ideas and moving parts and use them for modern propagandist purposes.

What was the “machine age” and how did it affect painting and sculpture ? Refer to two examples of work by modern artists in your answer

Grade C 14/25

Machine age is a period which there is a breakthrough in the industry and many new materials (i.e. glass) have been used to invent new products such as automobiles and other vehicles. Artists like the Futurists were inspired by this machine age, who expressed the new century in their paintings. ~'

When the Eiffel Tower in Paris has been built, Robert Delauney was inspired by it. He made many studies of the tower, and one of these paintings is the "Red Tower" in 1903. The twisting tower towards the sky and the flat palette of analysis of clouds and the light touching the tower are the language used in cubism. Delauney drew the tower to synthesis the great invention his country has achieved.

Another painting by him "Homeage to Bleriot" in the painting the circles symbols the planes that have invented at the time. In the painting the small Eiffel tower was also drawn as a symbol.

Other artists such as Balla, who was inspired by the automobiles. In his series of "Speed" he tried to show the sequence of a car passing by. In these paintings the car is nowhere shown, but Balla used curve lines and yellow and blue (primary) colors to emphasise how a car has passed. His early work, "Dynamism of a dog on a leash" showed the sequence of movement. In time and space when the dog is walking. The movement of the legs of the dog, the leash and the woman's feet are clearly indicated in the painting but this painting is not very successful because the body of the dog is still too realistic and stationary.

Sculptors such as Gabo was also inspired by machine age. In his sculptures, he used materials such as wood, plastic and metal and create a totally abstracted sculptures.

Machine age is the revolution of industry, therefore artists and sculptors tried to express the movements and materials of the new inventions into their works.

Tatlin is another sculptor influenced by machine age. Tatlin used worthless materials such as wood, glass and metal and create the "Corner Relief" in 1917. His another great work "The III International" is made of metal with geometric shapes such as cylinder inside the project.

All this showed their inspiration and influence by the machine age.

What was the “machine age” and how did it affect painting and sculpture ? Refer to two examples of work by modern artists in your answer

Grade C 13/25

20th century for the western world was the age of technology, when cars, aeroplanes, all sorts of fascinating machines were invented. Most people were excited and delighted with the new machines which were invented. The love of the technology might had been brought up by a manifesto written by the poet Marinetti. He extolled the age they were in and inspired a lot of people, including a group of artist, which later called themselves, the futurist. What they wanted to experiment and express was the celebration of the new age, the advance of the new came technology society. Their art work includes, the study of lights, chemistry, biology, and most important of all the movement of an object. They tried to paint the movement of an object through time and space on the 2D surface. Although the results were often frustrated, but they were delighted about their achievements. They have developed their style individually from other countries, but they have come to a similar conclusion with some of the style in the western world, such as the cubist. They didn't have contacts with the cubist until the year 1907, before that they were inspired greatly by the style of Cezanne's. But after the associations with the cubism, which were created by Picasso and Braque, the artists were influenced greatly by one of the most persuasive style in the western world, cubism. They started expressing their ideas in cubist language to express an event through time and space, was Balla. Balla produced an "Abstracted speed series" based on the cubist language, the series were depiction of a car, speeding up, passing by and travelling away. He used the language of cubist, the lights, smoke and movement of the car was presented in facet planes. Monochrome of color was also an element of cubism. The painter reduced the use of color, and focused on the depiction pictorial space.

Compare High Renaissance and Mannerist approaches to the Madonna and Child theme. Refer to the work of at least two artists.

Grade A 25/25

A sustained, logical coherent and complete argument where every sentence written addresses the question asked

Parmigianino's *Madonna of the Long Neck*, is a painting which has completely distorted or rejected the last conventions of the High Renaissance painters. Although this alone is not a reason for it to be called mannerist - the elongation of limbs, ambiguity of subject matter, excesses of drapery and erotic tone of the painting all make this a mannerist painting.

The Mannerist style arose as painters felt all the ideals and rule of High Renaissance masters Raphael, Michelangelo and Leonardo had been achieved with no more room for growth. Historically there was also a call to change - Rome was no longer the centre of the world, the world was no longer the centre of the universe. We were constantly moving - the old principles of stability, unity and balance seemed unrelated to a world of dynamics and motions. Mannerist painters felt they could create their own rules - twist the ancient laws of ideal proportions, space and scale. What became more important was drama and emotion - not restraint, accuracy or perfection.

Here in Parmigianino's painting he shows that distortion from the norm, the refined elegance he gives the Madonna and the other figures by manipulation, pose and proportion, her fingers and incredibly long and graceful neck, like that of a swan, long and beautiful. The child is posed as if splayed prostrate on knees, softly and languorously. There is a feeling of decadence in this pose, as in the excesses of drapery falling over the Virgin Mary, collected in folds and shadows around her knees and at her sides.

The translucent material showing her belly button and nipple, along with the motion of her hand against her chest and the naked Jesus and the figure's leg swooping up next to her lend an almost sacrilegious erotic quality to the artwork. Here it contrasts violently from the demure and idealised forms of Raphael's *Madonna and Child* painting. Gone is the sweet and chubby Christ playing - the curly hair and the hallmarks of Renaissance ideals. Gone is the demure downcast gaze of the Virgin, protective of her child as in the *Madonna of the Meadows*. Here the Virgin is displaying a Jesus - less of a child than a small god - decadent and wanting adoration.

The ambiguity of this scene, the classical pillars, exotic red curtain, unknown nymph-like figures that watch Jesus, were unheard of in High Renaissance religious works. This painting has none of the clarity and order of the symmetrical and circular formed *Madonna of the Chair* by Raphael. We do not immediately know what is happening in this picture, or indeed who the man with the scroll in the far right is. Does he relate to the larger action scene? Is he a prophet or a classical figure? The focus here is not on order or clarity, or even consistent scale and space as any space in this picture is inconsistent and adds to the drama and confusion of the picture. The focus here is not on anything naturalistic as in the accurate and smooth recession of the landscapes in Raphael's *Madonna of the Meadows*. It is the mood, the mysterious ambiguous and erotic mood - made up of inconsistencies, diagonal lines as in the child's splayed body, the richness of colour and form, that are important here.

Mannerist painters such as Parmigianino felt confident enough to leave the deeper meaning of the painting up to the painter - their art was of suggestion and supreme elegance. Few can deny the beauty of the Virgin, idealised certainly but without the conventions of form and proportion which High Renaissance had to adhere to strictly. Things could be manipulated far more freely - scale, form, proportion to add to beauty and to the overall form of the composition. There is nothing symmetrical about this painting, the Virgin is far too large, the classical figures far too small for any scale to be applied. The lines are important, the dynamics and tension of the scene as opposed to Raphael's studied calm in his natural symmetrical *Madonna and Child* paintings.

This was an art movement where all the rules had changed. Overall the *Madonna of the Long Neck* embodies the anti-ideals of the Mannerist period. The clashing colours of the green and red cushions, the elongated limb's, exaggerated poses, dynamic lines and eye gazes, setting and ambiguity - a far cry from sweet, central symmetrical Raphael.

Compare High Renaissance and Mannerist approaches to the Madonna and Child theme. Refer to the work of at least two artists.

Grade D 11/25

The High Renaissance was a period for looking at depicting classical antiquity in work & the styles of work from ancient Rome & Greek religion. Mannerism was the period that followed and the work reflects the turmoil of this period with artists wanting to improve on the works done by Leonardo.

A good example of an High Renaissance artist's approach to the Madonna & child is Leonardo da Vinci. The painting "St Anne, Mary Christ & lamb" clearly shows the High Renaissance approach. The placement & grouping of the figures are centred in a pyramid formation this was a Renaissance technique. The figures in the painting are not dramatised by light, there is an equal soft light covering both figures & their surroundings. The colours used in the paint are soft blues & greens which have a harmonic effect. The figures are painted in perspective and are not elongated or stretched. All these features contribute to the High Renaissance style.

In contrast to this Parmigino's "Madonna of the rose" is typical of the Mannerist approach to the Madonna & Child". The placement & grouping of the figures are different. The Madonna is off to the left hand side of the painting & is surrounded by nudes on the right hand side there is a smaller figure not in proportion to the other figures in the painting. The grouping of the figures is not in a pyramid formation. The figures in the painting are dramatised by theatrical lighting that spot lights them creating darkness around them. The colours in the painting clash with the useage of dark reds & greens giving a contrasting effect. There is the element of eroticism with the Madonna wearing transparent clothing. The figures are also elongated & out of proportion this is seen in the Christ child who is stretched across the Madonna & also in the Madonnas area which holds the Christ child.

As you can see there were different approaches to the Madonna & Child theme in the way they were composed in the painting & the way the subjects were painted. This was caused by the turmoil of the time & the artists wanting to change the style of the traditional way of painting.

Using the plate provided, (Baldassare Castiglione by Raphael) as the starting point for your discussion, explain the techniques Raphael used to create a portrait that went beyond mere likeness.

Grade A 23/25

Raphael followed Leonardo's developments in portraiture in presentation of a unique individual, beyond mere likeness in the probing investigation into "motions of the mind".

Raphael's Baldassare Castiglione is notable as significant in representation of the High Renaissance gentleman. The astonishing sense of character set is up as a model for classical portraiture of the ensuing centuries in addition to the subsequent Donna Velata the ideal woman. Baldassare Castiglione is the culmination of skills learnt in Raphael's earliest portraiture Agnolo and Maddalena Doni. It is important to examine these works to recognise advancement in Raphael's methods of probing examination of character, beyond a mere likeness.

In Maddalena Doni Raphael applies Leonardo's innovative "Mona Lisa" pose, in half length, harmonious, balanced arrangement of the figure within the framing rectangle. This formal design endows sense of calm and opportunity for direct evaluation of the subject's identity with elimination of superfluous detail in complicated composition. This same pose is reversed to relate the couple in Agnolo Doni and again applied to Baldassare Castiglione as a well calculated base beyond the means of delving beyond mere likeness of the subject.

Maddalena Doni forcibly exerts physical presence in features modelled from light and dark, but they are lacking in personality with waxy surface tone, accurately set but non-communicative eyes, and no inclusion of unique deportment or set of mouth. For this reason, Raphael turn to clothing to endow identity and status which is beyond mere likeness, rich fabrics, pin tucked bodice with gold detail, split sleeve and emerging underdress exert wealth and high status in addition to neck pendant, rings and jewellery.

Raphael recognises dress as a method for exerting character in Baldassare Castiglione. The taste, restraint and refinement of the gentleman is evident in the rich velvet of fabric, linen surplice, detailed metal clasp and broached head wear which are understated through muted tones, blacks and subtle greys. The gentleman is modest and does not seek ostentatiousness.

Agnolo Doni indicates introduction of character exertion with a sense of alertness. This liveliness is presented through the slope of the head and the raised eyebrows, direct gaze and play of light confronts a viewer identifying Agnolo as a person who has lived, already identified as individual in major physical features.

Raphael goes beyond mere likeness in Baldassare Castiglione in the same manner i.e. set of features. Direct gaze of subject indicates assurance, air of confidence, echoed by relaxed attitude of the hands. The mouth of Baldassare is relaxed re-emphasising confidence. The head is straight, without inclination, firmly asserting that this man knows directly where he is going.

Raphael goes beyond mere physical likeness in such works as Baldassare Castiglione in exertion of identity. The individual is identified as unique through major physical features i.e. nose, eyes, mouth, facial hair, but is inspired with personality through attitude of these features, carriage of the body, and details of dress.

Using the plate provided, Baldassare Castiglione by Raphael as the starting point for your discussion, explain the techniques Raphael used to create a portrait that went beyond mere likeness.

Grade D 8/25

Using Baldassare Castiglione by Raphael we can see the techniques Raphael has used as a starting point in his portraiture works.

Baldassare Castiglione is a standard half length portrait.

Raphael's techniques reveal the position of Castiglione's position. He is rich dressed in a green and black velvet puffed sleeve coat with black velvet ribbon over a crimped silk or cotton shirt. Raphael cleverly paints each texture right down to the brass button on his coat.

Castiglione's face shows no hint of personality or soul, but the texture and detail is brilliant.

Raphael goes on to paint Pope Leo X and this is where he not only paints a portrait but goes beyond mere likeness. He paints three figures in a diagonal row. Two are cardinals. He paints Leo X with such good likeness that Raphael unknowingly tells us other features about him. He is so richly dressed that it shows that he is overly rich, he is plump which reveals his over-indulgence. He has small pale hands which reveal vainness. So the portrait of Leo X is beyond a mere likeness, we can now see what this man was like.

In his work of Pope Julius II he again goes beyond mere likeness revealing Julius' true nature of a fighter, a leader and a great Pope. Although Raphael has captured Julius' age we can see that he is old and tired but also in thought - we see this in his eyes "the eyes are the window to the soul". So Raphael creates a portrait beyond mere likeness.