
ART HISTORY (PRINCIPAL)

9799/02

Paper 2 Historical Topics

May/June 2019

2 hours 15 minutes

Additional Materials: Answer Booklet/Paper

READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, glue or correction fluid.

DO NOT WRITE IN ANY BARCODES.

Answer **three** questions in total from **at least two** different topics.

At the end of the examination, fasten all your work securely together.

All questions in this paper are worth 20 marks.



Answer **three** questions in total from **at least two** different topics.

Topic 1: The art and architecture of antiquity, c. 600 BC–c. 570 AD

1 Art and architecture in the archaic period, c. 600 BC–c. 450 BC

Discuss the changes which took place in the design and construction of temples between 600 BC and c. 450 BC, with reference to named examples.

2 Greek architecture and sculpture of the classical and Hellenistic periods, c. 450 BC–c. 100 BC

Discuss the ways in which Greek sculptors represented the human body in action.

3 Roman Imperial architecture, c. 50 AD–c. 330 AD

In what ways did Roman architects make use of the arch?

4 Painting and sculpture in the Roman Republic and Imperial periods, c. 100 BC–c. 330 AD

What are the characteristics of the Roman portrait bust in the Republican period?

5 The art and architecture of late antiquity, c. 330 AD–c. 570 AD

Discuss the ways in which pagan forms of architecture were adapted for Christian use.

Topic 2: Art, religion and society in Romanesque Europe, c. 1000–1200**6 Building the ‘militant’ Church**

What were the innovative aspects of church architecture during the Romanesque period?

7 Heaven and hell: sculpture in the service of the Church

Compare and contrast **at least two** tympana from the period.

8 Illuminating the word

Discuss the visual effects achieved in wall paintings from the Romanesque period.

9 Bibles for the illiterate

With reference to specific examples, discuss the types of portable object that played a part in the life of a church in this period.

10 Priests, warriors, peasants

What can we learn from Romanesque art about the life and values of the warrior class?

Topic 3: A new heaven and new earth: Gothic art and architecture, c. 1140–1540**11 Gothic architecture, the setting for prayer**

Discuss the development of French 'High Gothic' architecture with reference to specific examples.

12 Prayer and the role of images

Compare and contrast **at least two** Virgin and Child sculptures. How did their symbolic meanings impact the way they were represented?

13 Death

What do images of death, dying, Heaven and Hell tell us about the medieval understanding of death?

14 Courtly life

How did the work of Claus Sluter mark a significant break with tradition?

15 Civic life and patronage

Compare and contrast the decoration of **two** family chapels in Italy. How did their patrons assert their status and ownership?

Topic 4: Man, the measure of all things: the Italian Renaissance, c. 1400–c. 1600**16 Sculpture in Florence in the fifteenth century**

What do tombs of the period tell us about the individuals for whom they were commissioned?

17 The new naturalism; Florentine painting in the fifteenth century

With reference to named examples of paintings, explain how artists achieved a high degree of realism in their work.

18 Early Italian Renaissance architecture and the influence of antiquity

To what extent was Alberti's work influenced by the architecture of Roman antiquity?

19 Painting in Renaissance Venice, c. 1450–c. 1600

What was new about Titian's portraits?

20 The High Renaissance in Rome, Florence and Milan

In what ways does Leonardo convey emotions in his work?

Topic 5: Faith triumphant: seventeenth-century art and architecture

21 Baroque Rome

How did architects working in seventeenth-century Rome create a sense of drama?

22 French classicism

Compare and contrast the works of Poussin and Claude.

23 Flemish ambassadors

In what ways did van Dyck convey the status of his patrons?

24 The Dutch golden age

How does Rembrandt achieve a range of visual effects in his work?

25 The Spanish court and Church

How do works of art express religious ideas in seventeenth-century Spain?

Topic 6: Defining the nation: art and architecture in Britain, c. 1700–1860s**26 High art and high life**

How did the Royal Academy influence the art of the period?

27 Portraiture and society

Compare the portraiture of Hogarth with that of Reynolds.

28 Modern life

How did artists reflect social concerns in their work?

29 Landscape

Discuss a range of landscape paintings of the period with reference to the varied uses of colour, tone and light.

30 Architecture

Discuss the design of public buildings in the period.

Topic 7: Art, society and politics in Europe, c. 1784–1900**31 Neoclassicism**

In what ways did the discoveries at Pompeii and Herculaneum influence art of the period?

32 Romantic heroes

Discuss the various ways in which artists of the period depicted war.

33 1848 and its aftermath

What can we learn from Menzel's work about Prussian society in the nineteenth century?

34 The Impressionist Eye

Compare and contrast the work of any **two** Impressionist painters.

35 Beyond Impressionism

How did van Gogh convey emotion in his paintings?

Topic 8: The shock of the new: art and architecture in Europe and the United States in the twentieth and twenty-first centuries

36 Brave new world, 1890–1914

Discuss the variety of ways in which the Italian Futurists represented modern life.

37 Visions of Utopia – architecture

In your opinion, was Gaudí a modern or a traditionalist architect? Explain your answer with reference to **at least two** of his buildings.

38 Rebellion and the unconscious, 1915–70

Discuss the work of Russian Constructivism in the context of post-revolutionary Russia.

39 The figure and the object, 1940 to the present day

How did Minimalism represent a turning point in American art?

40 ‘Art is about life’: art after Modernism, 1970 to the present day

Discuss the impact of digital technologies on the work of lens-based practitioners.

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which itself is a department of the University of Cambridge.