higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

MARKING GUIDELINE

NATIONAL CERTIFICATE

HISTORY OF ART N6

8 November 2022

This marking guideline consists of 11 pages.

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INSTRUCTIONS AND INFORMATION

1. In marking History of Art, the marker must remember that there is no single textbook to use as a guide. Therefore, multiple history of art textbooks (modern art) should be used and access to the internet should be given to the marker.

2. Different books will be used, but you cannot set a factual memorandum like in the case of other subjects. The students' own interpretation and arguments should be considered and evaluated.

3. The marker must know the subject and be open to what the students wrote.

4. Students should answer all the questions from SECTION A and only THREE questions from SECTION B.

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SECTION A (COMPULSORY)

QUESTION 1

1.1 1.1.1 Foreground and space are filled with figures and animals. Very little negative space with some trees and blue sky in background. Atmospheric perspective – overlapping of figures, more contrast and detail in foreground (naked figures and dogs) with less in background trees. (4)

1.1.2 Focal point: boar. Spears of naked men and heads of dogs point towards it. Figures and animals are looking and pointing towards the boar. Title of work. (3)

1.1.3 Contorted bodies and curvilinear lines of animals and figures suggest movement. Use of diagonal lines (spears and fallen tree) creates a dramatic effect and dynamic composition. (2)

1.2 Use of earthy colour with little hue variations, e.g. greys, browns, white and skin colour (no strong, contrasting, bright colours). Some repetition of the colour red to lead the eye through the composition and create rhythm. (1)
[10]

QUESTION 2

2.1 2.1.1 Repetition of patterns in background. Repetition of colour, e.g. purple and different pink hues. (2)

2.1.2 Simplified – graphic design, animated style with only four colours.

A silkscreen, also called a serigraph or screen print, is the process of forcing ink through a screen to a surface underneath, which can be paper or textile, to create an image. The print is created by using a series of tightly stretched mesh screens and a stencil, or by using a chemical to make some areas of the screen nonporous so the ink cannot pass through.

Ink is “squeegeed” through the mesh material and the stencil masks the areas that should not receive the ink. Multiple screens and multiple stencils are used and applied one at a time to the paper or textile surface below the screen to create areas of different colour.

Silkscreen prints can be created manually or by automated machines. The process is referred to as a silkscreen, as originally silk was woven to create the porous screen. Modern screens are made from polyester or thin metal material. A summarised description. (4)

2.1.3 Diagonal lines in background point towards the figure. Diagonal line of spear divides the composition – dynamic. Line quality and thickness of line change to bring focus to face and spear. (2)

2.2 Student’s opinion (2)
[10]

QUESTION 3

3.1 3.1.1 C – expressive painting technique; D – more realistic approach. C – simplified, bright, contrasting, naturalistic colour and strong brushstrokes; D – colour is more realistic, painting technique with brown hues, warm tones, smooth brushstrokes. C – simplified form, shape and proportion with absence of detail. D – accurate proportions and a lot of detail. (4)

3.1.2 C – expressive qualities created through use of colour and brush mark. Bright yellow scull, white cloth and green and red colour on fruit in foreground contrast with cold colours and aggressive brush marks in background. Dark areas in eyes of scull create eerie effect. D – expressive qualities created with high contrasts and strong light and dark. Diagonal lines created by different objects create tension and add to the dramatic effect. (4)

3.1.3 Both artists used linear and atmospheric perspective. Linear – seen in edges of table. Atmospheric – warm colours in front; cold colours at back. Objects overlap. (2)

3.2 Own answer (2)
[12]

QUESTION 4

4.1 Positive space – legs and body of figure. Negative space – areas between legs and surrounding space. Can see the background through legs. Much larger than human figure who will have to look up at it, 10 m high. Large size towers over viewer and surroundings – makes viewer feel small and intimidated. (3)

4.2 Artists used strips of wood glued together and then sculpted the figure using tools. Seems as if it was completed in sections with the head, legs and body completed individually and connected afterwards. Texture of wood – tangible – seems smooth and sanded down all over. (3)

4.3 Mickey Mouse and clowns gave rise to ideas of childhood nightmares and the difficulties of growing up. Allow for other interpretations. (2)
[8]

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QUESTION 5

- Painting outdoors (explain and give an example of an artwork): Painting outside: *Impression Sunrise.*
- Focusing on light and its effects (explain or define): Changing effects of light at different times of day. Light reflecting off objects and influencing the colour of the adjacent object. Juxtapositioning of colour due to the effects of light.
- Capturing a fleeting moment (explain or define): Influenced by camera. Capturing moments in time that passes quickly.
- Bold, hurried brushstrokes (explain and give an example of an artwork): Short, choppy brush marks. Resembles sketches with paint. Quick back and forth movement with brush to capture the effect of light. *Rouen Cathedral.*

- Renoir: *Dance at Le Moulin de la Galette*
- Degas: *The Rehearsal*
- Pissarro: *Boulevard Montmartre / Mist Effect*

E.g. Renoir's brushstrokes were broad, quick, short and dabbed on the painting. Renoir tried to capture the picture of the moment. He showed the movement that could change in one second with fleeting brushstrokes and colour. In *La Moulin de la Galette*, objects are depicted with brushstrokes to show the movement and flow between one second and the next. The blurred figures create mystery and the flurry of the moment and time. Renoir's brushstrokes were spontaneous, making the picture look as if the scene was just a second in time. Renoir used a wide variety of colours: green, blue, red, brown, yellow, white and pink. Renoir never used black. Combined blues and whites to create the floor and fabric. To create light shining through the trees, he used lighter shades of colour, like pink on the darker colours. He bathed the figures with patches of light and dark shadows. The light he created is beautiful and reflects perfectly off his subjects. Students must refer to the influence of the invention of new pigments of colour and light. No underpainting. Marks for impressionist characteristics unique to selected artist. **[20]**

QUESTION 6

Gauguin is recognised for simplified and symbolic use of form and colour with a strong religious and philosophical influence in his work. Selected artworks can include *Where Do We Come From? What Are We? Where Are We Going? OR Jacob Wrestling with the Angel OR Yellow Christ* or any other relevant work. Influence on colour of fauvism.

AND/OR

Van Gogh. Artworks by Van Gogh include *Night Café* or *Starry Night.* Strong use of colour straight from the tube with strong brush marks. Emotional qualities of work had an influence on expressionism.

OR

Cezanne: Example: *Mont Sainte-Victoire* or any other relevant artwork. Reference should be made, for example, to his analytical style; motif; properties of line, plane and colour and their interrelationships; breaking down of nature to its simplest form – cube, cylinder, sphere and cone and equal importance of foreground and background. Influence on cubism. **[20]**

QUESTION 7

The fauve colours seemed bright and unnatural, even assaulting to the eye. Also, the fragmented way in which they were applied – in larger and smaller blocks – made the pictures seem sketchy, clumsy and unfinished to their contemporary audience. The spectator identifies the form to be "right" and the colour to be "wrong". Reference to art critics – Donatello among the 'Wild Beasts'.

Students should discuss the characteristics of fauvism by referring to artworks such as *Madame Matisse, Red Room, Woman with the Hat* or any other work. Reference should be made to the simplification of form; random flattened use of colour to create space and thick outlines. Students must discuss the characteristics of the movement through analysis of the artworks. **[20]**

QUESTION 8

Students should choose representative artists, e.g. Kirchner/Nolde/Heckel or Schmidt-Rottluff from The Bridge. Reference should be made to the artists' distortion of form for emotional effect and influence of their experience of urban living. Each artist's selection of subject matter and technique, e.g. clashing tones, expressive use of colour and angular, almost belligerent brushstrokes. **[20]**

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QUESTION 9

Students can discuss, for example, *Les Demoiseles D'Avignon* (Cezanne phase), Braque's *The Potuguese* (analytical phase), Picasso's *Still Life with Chair-Caning* (synthetic cubism). Any other examples or artworks.

Cezanne phase or early cubism or proto-cubism: Paintings executed during this period showed the breaking down, or analysis, of form. Right-angle and straight-line construction were favoured, although occasionally some areas of the painting appeared sculptural, as in Picasso's *Girl with a Mandolin* (1910).

Analytical cubism: Colour schemes were simplified, tending to be nearly monochromatic (hues of tan, brown, grey, cream, green or blue preferred) in order not to distract the viewer from the artist's primary interest: the structure of form itself. The monochromatic colour scheme was suited to the presentation of complex, multiple views of the object, which were now reduced to overlapping opaque and transparent planes. These planes appear to ascend the surface of the canvas, rather than to recede in depth. Forms are generally compact and dense in the centre of the analytical cubist painting, growing larger as they diffuse toward the edges of the canvas, as in Picasso's *Portrait of Ambroise Vollard*.

Synthetic cubism: Implementing collage techniques and sticking of objects, newspaper or material on the canvas, e.g. Picasso's *Still Life with Chair-Caning*. **[20]**

TOTAL SECTION A: 140

SECTION B

QUESTION 10

Selecting from: Boccioni, Balla or Severini. Students should mention some background information, futurist manifesto or motivation behind this new way of making art. Reference should be made to historical, geographical, religious, economic, etc. influences. Refer to and show clear understanding of the glorification of war and speed. Students should refer to specific examples and the use of different materials and techniques. They should mention applicable characteristics with reference to specific artworks. **[20]**

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QUESTION 11

Malevich, e.g. *Suprematist Composition: Airplane Flying 1915*. Reference can be made to more than one work. Allow students to discuss the background and influences on this movement or artist.

Malevich felt a special connection between basic geometric forms and his own inner sense of purity. Trained as a realistic painter, Malevich tended to make art that represented the physical world. He was in conflict over the relevance of a representative art to a changing world, etc.

Suprematism consists of promoting geometric abstraction and non-figurative art. The visual universe is full of pure geometric forms – it looks for the way to remake conventional art, looking for geometric sensibility reaching a pure, simple and insurmountable abstractionism. **[20]**

QUESTION 12

Create stability and order after the chaos caused by World War I. Name of group of artists/architects/designers/Dutch magazine. Mondrian and Van Doesburg founding members. Partly a reaction against the decorative excesses of art deco, the reduced quality of De Stijl art was envisioned by its creators as a universal visual language appropriate to the modern era, a time of a new, spiritualised world order.

Students will have to discuss two or more of Modrian's artworks in order to support their analysis of De Stijl characteristics. Students must discuss the background and origin of De Stijl with reference to the influence of cubism. They must refer to the following characteristics: basic visual element: the use of black, hand-painted horizontal and vertical lines only; primary colours only: red, blue and yellow; simplification of form into shapes: square and rectangle, well-balanced compositions, mathematical approach to painting, etc.

Other art forms include industrial design, typography, literature, music and architecture.

[20]

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QUESTION 13

Duchamp's artworks can include readymades: *Fountain*; assisted readymades: *LHOOQ*; sex machines/mechanical artworks: *Large Glass*; mobiles, works produced by chance: *Bottle Rack, Nude Descending a Staircase* or any other relevant work. AND Jean Arp: *Collage Arranged According to the Laws of Chance*. During the discussion of the artworks, students should mention the different characteristics unique to Dada. **[20]**

QUESTION 14

Dali artworks: *The Persistence of Memory; Burning Giraffe; The Elephants; Swans Reflecting Elephants* AND/OR
Magritte: *Treachery of Images; Son of Man; The Human Condition. OR*
Max Ernst: *The Elephant Celebes.* Or any other relevant work.
Students must highlight the characteristics of surrealism in their discussion of the artworks. They must briefly discuss the two lines within the movement: naturalistic surrealism – recognised scenes that metamorphosed into dreams or nightmare images; and biomorphic or automatism – the creation of art without conscious control. Mention more influences or elaborate on the influence of Freud and the subconscious. Reference should be made to various techniques employed, as this is part of the characteristics, e.g. automatism, chance, frottage, automatic drawing, etc. **[20]**

QUESTION 15

For example Jackson Pollock – influenced by Mirro, Picasso and surrealists. Reference must be made to the process of creation, e.g. rolling out the canvas on the floor, dripping of paint and walking on the artwork, mixing paint with sand (influence of Native Americans), selecting and cutting out of the best part, size of artwork, etc., e.g. *Lavender Mist, She-Wolf.*
OR
For action painting, students should refer to the works by Willem de Kooning. Influenced by cubism and Japanese ink paintings. De Kooning used sweeping gestural brushstrokes, energetic application, scraping away, rawness and intensity, vigorous interaction with canvas. *Woman* series.
AND
For colour field painting, students will have to refer to works by Rothko (influenced by mythology and philosophy) with relevant examples of artworks, e.g. *Nr 14* OR refer to Helen Frankenthaler. **[20]**

QUESTION 16

Close: *The Big Self-portrait; The Event; Alex II;* or any other work. Teaspoon of paint, photographic precise technique – use of Polaroid – use of grid system building row by row, etc.
Duame Hanson*: Supermarket Shopper, Young Shopper.* Works with photographs and a mould and fill it with polyester resin – resin hardens – paint with acrylic and oil paints. Decorate with wigs and clothes. Depict stereotypical Americans. **[20]**

QUESTION 17

Representative examples of American pop art include artists such as Warhol, Raushenberg, Johns, Rosenquest, Oldenburg and Lichtenstein.
As each artist's technique and subject matter are so unique, students will have to select and discuss each work carefully. Students may refer to more than one artwork by the chosen artist. **[20]**

QUESTION 18

Performance artists can include Gilbert and George or Joseph Beuys, e.g. *How to Explain Pictures to a Dead Hare; Homogenous Infiltration for Grand Piano; The Pack* or any other work. Other artists: Christo and Jeanne-Claude, Bruce Nauman, Kaprow, Kosuth.
Allow students to discuss the general aims of the movement and select from land art, performance art, new media and computer graphics in discussing the importance of documentation of the artwork. **[20]**

TOTAL SECTION B: 60
GRAND TOTAL: 200

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