



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Exemplar for Internal Achievement Standard

Art History Level 3

This exemplar supports assessment against:

Achievement Standard 91485

Examine the impact of media and processes on art works

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade boundaries.

New Zealand Qualifications Authority

To support internal assessment

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to examine, perceptively, the impact of media and processes on art works.</p> <p>This involves:</p> <ul style="list-style-type: none">• evaluating the impact of media and processes on style and meaning in art works• using supporting contextual evidence <p>This is part of an examination of the media used by modernist artists.</p> <p>The student evaluates the impact of Picasso's media and processes on the abstract style and ideas in his sculpture (1).</p> <p>Contextual evidence is used to support the evaluative discussion (2).</p> <p>To reach Excellence more securely, the student could expand their evaluative discussion to include more details about the impact of media and processes on the abstract style and conceptual meanings of the art works.</p>

.....sculpture dates back to 30,000 BC and is still a large part of society today. The traditional means of sculpture was to imitate, and to communicate religiously, or spiritually to people. Original processes of sculpture involve carving, and modelling, using stone, metals, ceramic and/or wood. However, during the early 1900's Pablo Picasso. Redefined sculpture dramatically.

During late 1912, Pablo Picasso created a revolutionary sculpture named "Still Life with Guitar", and though seemingly harmless, this particular sculpture caused a social stir during the early 1900s art scene. Picasso's somewhat abstract guitar, assembled from cardboard, paperboard, string and painted wire embodied, beautifully, his rejection of the concept of 'high art', not only in painting, but in sculpture, also. The cheap, scrap with the great bronze/marble academic genres (renaissance e.c.t.). condoned sculpture should not be million dollar bronze or marble appetite for large and expensive on communicating his ideas, in a short but conceptually complex structures. materials were used due to the short necessary for its creation. Another sculpture was the abstract manner in guitar. The guitar is being displayed in simultaneously. This represents not of cubism, but Picasso's persistence in perspectives throughout his work.



Picasso still manages to create a is particularly interesting, because a dimensional, thus Picasso deliberately mocks the traditional single perspective process of art.

Picasso's cardboard sculpture, "Still Life With Guitar" in 1912 and his sculpture of sheet metal "Guitar" in 1914, reflected that of the time it was created in. The 1800's-the early 1900's marked the arrival of a unique, modernist movement, where the industrial revolution was in full motion, where the materials and resources were being mass-produced in large factories. Cardboard and sheet metal, were both materials very readily available due to mass production, which is precisely why Picasso chose such materials. Picasso shares a direct reference to the ever changing society with cheaper than ever, mass-produced materials now constantly at hand. Picasso "Still Life With Guitar" in particular, is a sculpture, which, would not last forever, as it is made from cardboard. This again alludes to the contrast of traditional bronze and marble sculptures, which were made deliberately to stand the test of time. There was no longer a requirement for scarce materials; there was now a surplus of materials due to the mass-producing machinery of the industrial revolution.

Picasso's series of sculptures in beginning of a new era of sculpture forever, breaking the strict, motivating sculptors alike to create conceptually, rather than influence is evident within artists Duchamp, Salvador Dali and more Picasso's creative mind-set predominantly the artists, Marcel Created the sculpture "Foundation" urinal and signed it. This was during which alike cubism was direct



1912-1914 marked the modernism, and inspired Picasso's series changed traditional boundaries, with their minds, perceptually. Picasso's such as Marcel recently Damien Hirst. influenced most Duchamp, who in 1917. where he displayed a the phase of Dadaism, mockery of 'high art'.

The act of displaying a urinal, something which is most commonly an object of stench, and unattractiveness, was in its own right, ground breaking in the sense that this was the beginnings of not only ant-traditionalism, bit almost to the point of anti-art, suggesting that "art is something that you piss on" (Stephen Hicks).

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to examine, in depth, the impact of media and processes on art works.</p> <p>This involves explaining in detail the impact of media and processes on style and meaning in art works</p> <p>This is part of an examination of modernist design and architecture.</p> <p>The student identifies the style used by the designer (1) and explains in detail the impact of media on the Art Nouveau style of this structure (2).</p> <p>The student explains in detail the impact of the Art Nouveau style on the meaning and messages associated with this structure (3).</p> <p>To reach Excellence, the student could use more contextual evidence to support an evaluation of the impact of media and processes on the style and meaning of the work.</p>

Hector Guimard - Paris Métro Entrance

Hector Guimard was one of the signature French, *Art Nouveau* architects of the 19th and 20th century. He was commissioned to design the Métropolitain entrances for the new underground railway in Paris. **Hector Guimard's** Paris Métropolitain entrances marked a new stage of development in the late 19th century. All of the entrances are designed in the *Art Nouveau* Style, the new style of Art in the 19th century, that drew its inspiration from nature, natural and organic forms. The gate's curvilinear lines and patterns were inspired by vines and flowers, all made of cast iron with fan shaped glass roofing. This blend of design, architecture and natural characteristics are what make it distinctly *Art Nouveau*.

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Guimard process the media and materials used on the entrances in a very typical *Art Nouveau* manner. Based on Naturalistic and Organic features, **Guimard** uses curves and tendrils in the metal, along with vine like ornamental features littering the surface. The structure is endowed with these *Art Nouveau* decorations which give it the Natural, Organic feel which was the focal point of the style. This can be seen in multiple areas on the structure and the way in which **Guimard** has designed the metal framework and fencing to the structure are distinctive of the style. **Guimard** uses this metal work to give the structure an almost truly organic feel, as if the entrance had not been built but had simply just grown to that form. This idea is enhanced through the fact **Guimard** has used only natural colours for the structure, even the writing on the sign is far from the normal, formal writing style of the 19th century which makes people aware that the Métropolitain is a very modern form of transport.

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The structure emphasises a new mode of transport, but also highlights the new style in art of the time with the craftsmanship which stays true to the materials and concept. **Guimard** demonstrates how *Art Nouveau*, or "new art" in French, was a new, non-historical style in The Metro entrances are a prime example of *Art Nouveau* architecture. **Guimard** has manipulated the metal work with ornamental, organic features, taking inspiration from what was seen and not from historical art forms. The symmetrical, floral lights frame the Metro sign, both lighting the entrance and advertising

the new form of transport which **Guimard** was attempting to emphasise. He uses this new decorative style to give people the message that the Metro is a new way to go, the spring-like Art Nouveau motifs convey the idea that there has been a “spring” in public transport that will transform the city. The whimsical entrance attracts passengers and helps them get over any worries they have about going underground.

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	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to examine, in depth, the impact of media and processes on art works.</p> <p>This involves explaining in detail the impact of media and processes on style and meaning in art works</p> <p>This is part of an examination of modernist design and architecture.</p> <p>The student includes some details in their explanation of the impact of media on the style and meaning of this car mascot (1). The detailed explanation of glass casting is followed by a simple explanation of the process's impact on the figure (2).</p> <p>For a more secure Merit, the student could include more detail in their explanations of the impact of both media and processes on style and meaning in the art works.</p>

Rene Lalique - Victoire; Spirit of the Wind

Rene Lalique was an *Art Deco* / *Art Nouveau* artist, widely known for his glass works and jewellery. As artists began to draw inspiration from Nature and other cultures, moving away from the classical traditions, **Lalique** enters a new realm of Art, which was very unique, Car Mascots. **Lalique** was individual in his forms and styles in which he incorporated new materials with more colour, but also maintained a certain extravagance. He was inspired by many things in his works, however the natural influences seen in his works give a clear sense of his main inspiration, which can be identified in the Spirit of the Wind. As he progressed as an artist, **Lalique's** name became synonymous with creative beauty and equality.

Lalique's, Spirit of the Wind, is a press-moulded glass, Car Mascot. Lalique designed this glass figurehead as a symbol of speed on a vehicle. It was designed in 1925, cars had only been around for a short period of time, however in typical *Art Deco* fashion, geometric like eccentricities were added to objects to increase their extravagance. The wind blown hair with strong geometric lines demonstrates this idea of speed that is intended by **Lalique**. All of his Car Mascots went even further in terms of their extravagance. Each of these mascots had bases with special wiring and lighting inside, which would light up as the car was driven in multiple colours, some even got brighter as the car was driven faster.

As he uses a press-moulded cast glass, Lalique is able to craft the glass into the desired shape. This is created through glass casting, specifically kiln casting which was the norm during the *Art Deco* period. Forming the mould involves creating a mould from wax, which once invested will form a new mould. This new heat resistant mould is now placed in the kiln and filled with glass fragments or lumps of the desired colour and then fired in the kiln. Once the glass becomes liquid it fills the mould encasing. This enables **Lalique** to fine tune the details of the face and the lines and curves of the figure. By furthering the finesse of the Mascot, **Lalique** increases this idea of extravagance and odd perfection, which was a theme of many *Art Deco* artists and is what made many very successful under the media and processes which were available to them at the time.

Lalique's design is uniquely *Art Deco*. The way in which he subtly introduces a natural influence by using the head figure of a woman and the way in which the hair is formed to represent the speed of the car, clearly displays the influence of the styles of the period and the materials and process which **Lalique** was able to engage into his glass designs. Not only does this design emphasise the extravagance of itself with the extended hair design and mouth agape, but it highlights the bold techniques in which **Lalique** is able to portray his ideas in the style of the period. Very few were ever made and at present day they sell for large sums.

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	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to examine the impact of media and processes on art works.</p> <p>This involves:</p> <ul style="list-style-type: none">• explaining the impact of media and processes on style and meaning in art works• using supporting evidence. <p>This is part of an examination of modern American art.</p> <p>The student explains the impact of Pollock’s use of media and processes on his style of painting (1) and explains the impact of these techniques on the ideas and meanings conveyed by his art (2).</p> <p>To reach Merit, the student could include more detail in their explanations of the impact of media and processes on style and meaning in the art works.</p>



Full Fathom Five is painted with oil on canvas as well as with nails, buttons, tacks, key, coins, cigarettes, matches and more. It is one of the first painting that Pollock had completed where he used the drip and pour technique. Pollock was known for his original abstract art and therefore his works were of great popularity as the techniques were adopted and idealised by Pollock himself. **These**

techniques were used to symbolise Pollock's paintings (the paint splatters, dripping and pouring paint and his style of performance art). As the critic Harold Rosenberg said 'Pollock had re-imagined the canvas not a space in which to reproduce, re-design, analyse or 'express' an object [but as] an arena in which to act" interpreting Pollock's balletic moves around the canvas as a species of performance art, **because of this originality Pollock was one of the most famous symbols of abstract expression** and an "embodiment" of critics and historians of American modernism in its finest hour.

Pollock's series of works such as Full Fathom Five which is one among his collection of his drip and pour paintings is an example of his style of 'action painting' – Harold Rosenberg, which included lots of colour a contrast between natural and unnatural, range of tones and personal emotion and violence to convey personal commentary or inner life through art.

Pollock's influences on his works, the media and processes he uses are the scale of Monet, the stylistic and material experiments of Picasso and Braque and the exploitation of 'automatic' procedures by surrealist painters like Joan Miro [2]. Hence the media he used for the painting Full fathom Five such as oil on canvas, nails, tacks, coins, cigarettes etc. were influenced by the modern artists like Picasso and Braque, for example how Picasso used etching, engraving burins, newspapers, rubber cement, pottery and collage as a part of cubism. These medias were used to create an active surface, creating texture and depth. The method of origin of the drip and pour technique was said to be a 'creative accident' [2] and yet played a significant part in Pollock's success in his works of abstract expression. The process that Pollock used to create these effects on this painting was using a long paint brush with oil paint (close to liquid state) and dripping as well as pouring on to the canvas which was laid flat on the ground, this was the same method also with splattering the paint (liquid state. Oil paint mixed with turpentine) on to the canvas creating thick plus thin lines and curves on the canvas. Although the darks of the painting create a subtle feel and the matches, cigarettes, key and tacks embedded into the painting are almost invisible, the contrast in colours and tones adds emphasis to the painting creating a sense of space. These techniques of not letting the brush touch the canvas and the painterly effects show that the painting is non-mechanical and this is also suggested by repeating these techniques throughout many of his later paintings. Through his series of paintings we see that the scale in which he is painting in is also increasing therefore this suggests he is trying to maximise his space to try to attract interpretation and self-reflection. Pollock controls the amount of paint poured and splattered by his body gestures such as his body rhythm and his wrist, arm and shoulder movement **which is a species of performance art that was seen symbolically**

especially in Pollock's words. This had been Pollock's original motive as he said "They [modern painters] work from within...in other words – expressing the energy, the motion and the other inner forces" – Pollock. Which the writers had noticed in Pollock's paintings – "The painting recorded the energies and states of the man who drew it" – Werner Haftman. These quotes show that with this motive Pollock used his paintings to create a new era of abstraction art and he has done so as he is still a famous symbol of abstract expression even today. "the influences on Pollock's visual style and method have been the subject of much debate and controversy" [2] (Jackson Pollock, 1941-60, p126) however during the abstraction period he was a great influence to later artists who developed colour field painting soon after evolving the idea of abstract expression.

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	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to examine the impact of media and processes on art works.</p> <p>This involves:</p> <ul style="list-style-type: none">• explaining the impact of media and processes on style and meaning in art works• using supporting evidence. <p>This is part of a set of imaginary interviews with Renaissance artists.</p> <p>The student begins to explain the impact of gold leaf and gilding on the style of the art work (1) and explains their impact on meaning (2).</p> <p>To reach Achieved more securely, the student needs to focus on the media and processes and write clearer explanations of their impact on style and meaning in the art work.</p>

INTERVIEW WITH ARTIST**ARTIST: MARTINI****MEDIUM: GOLD LEAF GILDING****ART WORK: THE ANNUNCIATION**

Interviewer: What influenced you to use Gold Leaf Gilding as your medium for your work The Annunciation?

Martini: This work was created to be a large alter piece for Ansano Star in the Siena Cathedral meaning a lot of people will see my work and it could also be placed in a very holy and very prestigious place, I chose Gold Leaf Gilding as it is one of the most expensive and laborious art mediums yet is also one of the most beautiful and gold leaf was very popular in Siena where people liked rich expensive art in the cathedral and fine details like in byzantine art. Choosing this medium with its expense in mind shows that I have given respect to anyone that would look at my work and I have also given respect to the cathedral as I have put in the effort and money to create this masterpiece. Gilding is a very laborious process as the gold needs to be flattened to around 1/280,000 inch (0.00009millimetre) and was done by hand. As the work was to be placed in a cathedral a place where light plays a huge roll with many windows and natural light flowing in during the day and candle light used at night, the gold used in my piece was in recognition of this light leaving the gold to reflect the light in many different ways, as the sun sets and rises and the flickering of the candles, using textured gold allowed the light to bounce off my work and scatter yet as the light changed as would how the light reflected off the work meaning the work would be constantly different. As the light would always be cast differently onto the painting it created an illusion that every time a person would walk into the cathedral and see my work the scene would look slightly different, this then gave the illusion that the religious scene depicted in the painting was ongoing and wasn't a still image, but rather a story that ones entering the cathedral could follow along. As the gilding in the work made it be seen as an ongoing and moving work it gives light to the Christian faith that is depicted in the work as it creates a scene that followers of the Christian faith can see and believe rather than having still images in their head of how they would imagine things to be in the bible, it also allows for the many illiterate people who would enter the cathedral to see the image and feel a connection to the work. The gold also shows how holy the work and scene depicted is showing that a work this holy and divine deserves gold, this is able to be communicated to the literate and illiterate showing the literate the pure intensity of the scene, also giving them a work to worship and look up towards and for the illiterate showing how holy and divine the Christian faith is it also allows for the illiterate people of the town to know what they are worshipping as they would not have been able to read the bible.

Interviewer: How did Gold Leaf effect the composition of the work?

Martini: To paint my figures I used tempera paints to give the figures full detail. Using tempera allowed me to create many fine details on the work this was due to the fast drying nature of the paints and the small brushes that were used, tempura also can be built on top of each other to create overlapping and opaque details rather than if I was to use fresco paint which would have had to be done in sections and wouldn't have dried with the intensity that tempera paints have. The use of tempera also allowed me to blend the colours of the gold and pigment together as when the tempera paint dries it leaves ashine on top of the surface

due to the egg white and egg oil, not only does this shine add a protective layer but also blends with the shine of gold creating the overall work to have a shine and reflect the light rather than having a gold shining background with matte figures which would not create the beautiful shadows cast by the light. As I used flat gold leaf placing the gold in a large sheet rising from the floor of the work to the top of the work and has been textured to reflect and scatter the light. Using flat areas of gold does result in the work looking flat as no shading or shadows can be used, to get around this I textured the gold in such a way that meant when the light hit the work it would create a natural shadow rather than a painted one. In my work I used a process called sgraffio meaning I placed the gold down and scratched away some parts of the gold to leave the under layer exposed and create a pattern, I used this technique in creating Gabriel's mantle which I had modelled off a fabric, doing this allowed for my work to be more realistic rather than flat and to show he is not ordinary.

1

I do find that Jesus and God are usually directed or symbolised by a beam of bright light or gold and even though my work does not depict a scene containing Jesus or the lord himself the use of gold for glowing light symbolises his being, and this presence in the work and around the cathedral.

2

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to examine the impact of media and processes on art works.</p> <p>This involves:</p> <ul style="list-style-type: none">• explaining the impact of media and processes on style and meaning in art works• using supporting evidence. <p>This is part of an examination of Surrealist and Dada art works.</p> <p>The student begins to explain the impact of Chirico's use of oil paint on the mood and meaning of the painting, using supporting evidence from the art work (1). The painting is linked to metaphysical and surrealist art (2).</p> <p>To reach Achieved, the student needs to explain the impact of media and processes on both style and meaning in the art work.</p>

Giorgio de Chirico use of oil paint represent a strong contrast between light and darkness. Through the use of this shadowy effect in this painting suggests the eerie tension as the little girl playing a hoop heads towards the darker surrounding area. His imagery suggests child's play and innocence which were an on-going interest for the surrealists as emotions and child's play creates a dreamlike quality to the painting.

1

Through the use of a limited palette gives appearance of a dream like world. Through the use of rectilinear buildings the feeling of an endless journeys or dream is created as they become stretch as far the eye can see.

1

De Chirico paints a metaphysical art using limited ranges of colour to push us to a point where the banal street could be seen in a sinister way yet it disturbingly beautiful creating a ominous feeling as the sense of reality beyond the conscious mind (1).

2



Through the use of geometric forms of the painting the dreams and reality applies to De Chirico painting of Mystery and melancholy as the work relates to the unconscious mind where we see shadowy archways and desolate streets giving a dream like atmosphere of haunting beauty. Andre Breton, the leader of surrealists described its purpose as trying to resolve the previously contradictory conditions of dream and reality into an absolute reality, a super reality or surreality.

2

Through the process of minimising angular forms through light and shadow de Chirico creates an atmosphere of anxiety. This could suggest the state of the world as the world was approaching the first world war. As the process De Chirico uses creates a coexistence between the polar opposites through light and darkness in order to reflect the mind.