



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

Exemplar for Internal Achievement Standard

Art History Level 3

This exemplar supports assessment against:

Achievement Standard 91486

Construct an argument based on interpretation of research in art
history

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 construct a perceptive argument based on interpretation of research in art history.</p> <p>This involves synthesising researched information to develop an insightful and/or evaluative argument.</p> <p>This excerpt is part of an investigation into ownership of antiquities and artworks.</p> <p>This student discusses several points of view about the rightful ownership of artworks and antiquities (1) before arriving at a conclusion that synthesises researched information to justify their argument (2). The student's interpretation of researched information is synthesised into an evaluative argument (3). References to legal, moral and ethical issues indicate some insight (4).</p> <p>For a more secure Excellence, the student needs to synthesise all researched information into a coherent evaluative argument, and include more detail in their discussion of points of view, such as morality and ethics, to demonstrate insight.</p>

Should Museum Art and Antiquities be returned to their country of origin?

Who is the rightful owner of an art work?

If an art work is taken from its country of origin, taken from its culture – should it be returned? Nations around the world have been fighting over artworks for centuries, endeavouring to determine the value of the artwork in question. Is the value only due to the money that a country can make through means such as tourism? Or does the value go deeper in to the culture of the person or people who created it? For many centuries around the world, art is the only tangible thing that is left. It has survived war, through time. Artwork lives on and tells a story of times gone by. Does this not give the artwork value? The Parthenon Elgin marbles, the bust of Queen Nefertiti and the battle between Spain and the Cassirer family for a Pissarro painting are all among many controversial arguments.

Another conflict of interest in the ownership of art is a Pissarro painting in a Spanish museum. Just as the British Museum is the best place for the Elgin marbles to be viewed and appreciated by the whole world, the Spanish museum also provides a public area where the work of Pissarro, a famous Impressionist, can be viewed. “Rainy Day in Paris” by Pissarro is better left where it is. Until recently it was unknown that this painting was originally stolen by the Nazis. Claude Cassirer has fond memories of his grandparents’ painting hanging in the living room for years before the Nazis came and removed it. Photographic evidence proves that this is in fact the case. The family escaped with their lives on condition that they leave the painting behind. When the war ended “proof of systematic plunder in cultural artefacts was revealed”. Thousands of paintings and sculptures had been stolen from families, museums and even churches. The Cassirer family’s Pissarro remained missing for more than 60 years until it turned up in a Spanish museum having changed hands at least five times in three countries over a fifty year period. When Claude Cassirer saw his family’s painting had been found, he commissioned the museum to return what he believed to be stolen. Thus began the long and still on-going battle over the ownership of this 20 million dollar painting.

Historically, Pissarro’s work was revolutionary in the art world. Pissarro was an artist who was involved in the Impressionist movement alongside other well-known artists such as Monet, Renoir and Degas. At the time (1870s) this movement was particularly avant-garde in its style. Impressionism focused on the effect of light and reflections on shape and created some truly incredible work. This artwork should be freely exhibited in the museum, able to be appreciated by all. If the painting was given back to the Cassirer family it would most likely be kept in a private home or collection, unable to be viewed freely. An artwork of this importance should be open to the public.

Morally the painting should have been returned to Claude Cassirer. In an interview, he explained that “with the painting was my grandmother’s love and how she fed me, how she went on excursions with me, helped educate me. All these things are interrelated.” The painting held many intimate memories from the time that it had hung in his grandparent’s living room. In Claude’s eyes, the painting had been stolen and “You cannot keep stolen goods”. He has since passed on and his family have taken over the fight in his memory but I feel that the personal connection to the painting to return it is redundant.

The Spanish Museum is comfortable with the fact the painting has had five previous owners over a multitude of years, the painting now belongs to them and they have no legal

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entitlement to pass it on. They are the one “legitimate owner of the painting” and “M.Cassirer’s claim that the painting be returned to him has no legal foundation in accordance with Spanish law”. Also, it has been shown that the Cassirer family has been given \$13,000 compensation for the painting; therefore the case can be made that the Cassirer family has been reimbursed. Thomas R.Kline, legal expert from George Washington University says “Generally the more the object changes hands the more difficult the case will be. The point at which law ends and morality ends is often very hard to find. The museum has to make a legal, moral and ethical judgement about what it should do.” In conclusion, the above three cases mentioned should stay where they are. Even though they came from a culture that wants them back, they have created a culture around themselves from spending so long in one place, or in the case of the Pissarro, many places. Also, having the artworks sitting outside of their normal context and country allows them to be viewed by many who can see them alongside other cultures and works, enriching the culture of those who see it. Morally, stolen artwork should be returned to its original owner, but in the cases where art was purchased legally, the art should stay where it is. As Ronald S. Lauder says, “The problem of stolen art must be recognised as a moral issue that can be solved only with morality as its primary basis.”

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	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to construct a reasoned argument based on interpretation of research in art history.</p> <p>This involves selecting and interpreting researched information to develop a justified argument.</p> <p>This excerpt is the last 2 pages in an investigation into the authorship of the frescoes in the Upper Church of San Francesco in Assisi.</p> <p>The student has selected and interpreted researched information (1) and used information to justify their interpretations (2). The student discusses points of view (3), before arriving at conclusions that are justified by the preceding argument (4).</p> <p>The student begins to evaluate some researched information (5).</p> <p>To reach Excellence, the student could synthesise their researched information into an insightful argument.</p>

Giorgio Vasari was an Italian architect and painter. He was also the author of a historical novel (*Lives of the Most Excellent Italian painters, Sculptors and Architects from Cimabue to our Times*) that contained a series of biographies – of which featured an article on Giotto and whether or not Vasari was convinced of Giotto's authorship of these frescoes. Vasari said in his article that Giotto was assumed to have been commissioned to paint a series of 32 frescoes in the Upper Church portraying details of S Francis's life. Vasari made a comment in the article that's aid "the great art of painting as we know it today, introducing the technique of drawing accurately from life, which has been neglected for more than two hundred years'. Although this article was very influential it is difficult to deem reliable because of Vasari's confused writing style and his carelessness regarding date, places etc. This article had a lot of bias in favour of Florentine artists and because these events took place over 200 years earlier, there is the possibility of Vasari incorrectly interpreting comments made by previous historians because of his Florentine bias.

Lorenzo Ghiberti was another early renaissance artists from Italy. He had said that he believes Giotto painted the cycle in Assisi and confirmed that Giotto definitely painted the majority of the bottom half of the church. This means that due to there being many cycles painted throughout the Church we are not able to feel fully confident that he is talking about the *Life of St Francis* cycle. We can only assume that he is meaning this specific cycle.

There are certain historians that believe Giotto was partially responsible for the fresco cycle. There are theories that state that they believe that he was greatly involved with the design/concepts of each image but did not finish the paintings himself. This is supported by the differing styles throughout the works – as if many different artists completed them. A few chroniclers that are able to support this statement are: Giovanni Prevalti is the publisher of '*Giotto e la sue bottega*' from the year 1967. This book examined the stylistic and technical details of the frescoes in terms of Giotto's work. He has said that he believed originally that Giotto was the author but he was forced to quicken his pace of painting so got his assistants to help him.

Milliard Meiss and Leonetto Tintori are a dynamic duo. Meiss is one of the most well-known art historians and Tintori is a very famous art restorer. These two have conducted a very precise analysis of the fresco cycle with very powerful lighting and magnifying lenses. They came to the conclusion of the frescoes being painted by 3 or 4 different artists. The evidence to back this up is in the type of paint they used. They found that in a few paintings white lead paint had been used – Giotto was never known to have used white lead paint therefore they assume they were not painted by him.

So there are those who believe that Giotto was not the author at all. There have been people who have stated that the style and composition of these works are not what Giotto would have done. Here are a few historians who have supporting evidence to show this. *Bruna Zanardi* was an art restoration expert who dedicated almost 0 years of his life to the fresco works in Assisi. He thought up a theory that he called 'The Three Masters'. It is a theory that the frescoes were actually painted by 3 roman Masters instead of Giotto. It is based on the fact that each fresco was created using a set of traceable templates Each master had a set and would use them to create/recreate each scene and they would just make slight adjustments to the features when needed. This meant they could each paint different scenes but still have them looking incredibly similar. When he was trying to find out who the Masters were he found out the stencils were similar to those of Cavallini therefore it

can be assumed that he was one of the 3 artists. He also discovered there were 3 slightly different variations in shades of colour in the cycle which led him to believe that there were 3 different artists responsible for mixing the colours. Zanardi also identified the second of the 3 Masters who was responsible for the majority of the works, including the famous 'The Miracle of Spring'. We are able to identify that these were not painted by Giotto due to the brushstroke being very different when comparing them to his other works in the Assisi Chapel – Giotto tends to blend his brush strokes together leaving them almost unrecognisable compared to the strokes on those in the cycle.

Friedrich Rintelen was the publisher of a book called 'Giotto und die Giotto' in which he discussed who he believed was the author of the cycle in Assisi. He brought attention to the difference in style between the Assisi frescoes and Giotto's Scrovegni frescoes. In his conclusion he stated that Giotto did not paint the frescoes and that he believed that another master was the true author. He made this assumption due to the landscapes/architecture being more life-like than what Giotto was known for. The master who painted the frescoes also did not as successfully tie the whole image/scene together as one like Giotto was able to do.

Therefore to conclude, there is not actually a lot of definite evidence about who is the true author of the Assisi Chapel 'Life of St Francis' which leads us astray when trying to pinpoint who it actually was. This has created many different theories as to who/how many did it. Every single one of the different ideas contradict one another and all are very different, but all somehow have information that can support the argument making all of the research regarding authorship of this cycle not definite in anyway. **If anything, it leaves us even more confused as to who to believe. I honestly can say that my opinion is swayed each time I read a different article. However, after all of this, I personally believe that Giotto did not paint all of the paintings, but I do believe that he did have something to do with them.** And unless we travel back to the time of Giotto we will never actually know who was the true author.

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to construct a reasoned argument based on interpretation of research in art history.</p> <p>This involves selecting and interpreting researched information to develop a justified argument.</p> <p>This excerpt is the first and third pages of an investigation into the impact of trade on art in Early Renaissance Italy.</p> <p>The introduction clearly establishes the student's argument (1). The subsequent paragraphs used selected researched information to justify the student's views (2). The student's interpretation of researched information is used to justify and develop their argument (3).</p> <p>The student focuses on the role of trade in the development of art, however there is some discussion of other points of view about art patronage in this period (4).</p> <p>For a more secure Merit, the student needs to strengthen their argument by exploring other points of view about the development of art in the Early Renaissance.</p>

To what extent did trade create an ideal environment for art to flourish in the early Renaissance?

In the Early Renaissance trade greatly affected the wealth of city-states as its merchant and banking classes rose with power. This allowed a new focus on art as artists began to explore new materials and techniques, hence the development from gothic to renaissance art. Trade also affected the ideas of art, as new ideas of classicism and humanism were introduced, and the Church's influence on art decreased.

1

Geographically positioned by the Mediterranean Sea, the area which now forms Italy, was in the perfect location for trading as it had many port cities during the Renaissance. They became huge trading hubs, connecting several main trading routes, which allowed travel to other parts of Europe, the Middle East and Africa¹. Inland city-states, such as Florence and Siena were all along main trade routes where merchants would pass through, bringing business and wealth. Self-governed Florence was built in a valley, by the Arno River, one of the most important rivers in modern Italy. This provided Florence with not only fresh water and fish, but also a form of transportation for goods².

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Florence's economy flourished, as it made most of its wealth off textile guilds that were the centre of the European wool industry. High quality wool was often imported from England or further inland, then treated, dyed and spun into fine cloth that was then sold. This was how many merchant families became wealthy, as they accumulated huge profits from their growing business³, which created an environment where there was a new demand for art. The resources for this trade guild highly depended on trade and travel, as wool was provided from different areas, and new dyes were created from exotic materials collected in the Middle East and Africa.

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Not only were materials collected for dyes, but pigments for painting also relied on the collection of minerals through trade. Countries such as Afghanistan, Egypt, India and the Middle East each had minerals and stones that were used to create paint pigments⁴. Lapis lazuli is a precious stone collected from Afghanistan. Once processed it created a brilliant colour called Ultramarine. The colour it created was much stronger and brilliant than the previous pigment used for blue and its use became controlled by the Church. Due to the trouble it took to get and its lengthy process to be created into a fine blue powder, blue became the most expensive material to buy, even more than gold leaf. Because of its expense, only wealthy patrons could afford to use it in their commissioned works, and was then only used on the Virgin Mary.

In Giotto's tempera on wood, the Ognissanti Madonna, the use of blue is restricted to the Madonna's robes. The blue, combined with her central positioning and large size, portrays

¹ History, Trade and Art (n.d.): *Renaissance and Trade*. Retrieved April 5, 2014, from <http://historytradeart.blogspot.co.nz/2010/05/renaissance-and-trade.html>

² Paoletti, JT & Radke GM (2011) *Art in renaissance Italy* (4th ed.) London, L.King pp78

³ The rise of the merchant classes – the Medici family (n.d.), *Renaissance in Europe, Renaissance and reformation*, SOSE: History Year 7, WA. Retrieved April 5, 2014 from http://www.skwirk.com/p-c_s56

⁴ Chesterman S. *Economic contexts for Renaissance areas of study*. [Class handout] At History, Mount Albert Grammar School, Auckland

her importance and hierarchy over the other figures, as the mother of Jesus. Through using blue, we know the Madonna is much more important than the saints and angels looking at her

Merchants who continued to gain more wealth began to put money into creating artwork for their community, financing churches and paintings to decorate their city, as they wanted to present a beautiful and impressive city-state to other cities. Patrons provided artists with finances to spend their time producing magnificent works of art to display. Generally the wealthier the patron, the more money could be put into the work. As more and more patrons gave back to the community, increase in competition fuelled greater artworks to be commissioned⁵. As much as patrons gave back to their community, commissioning work was also a way of displaying their wealth and power. The Medici Family were great patrons of the arts and commissioned many of the greatest works from the Renaissance.



Masaccio, The Tribute Money, 1425, fresco

Felice Brancacci was a wealthy merchant who gained connections with the banking families. Also a strong rival to the Medici, he commissioned works for his private family chapel in the Church of Santa Maria del Carmine, Florence.⁶ The Brancacci Chapel was decorated with brilliant frescoes

of the life of St Peter and was a way to show off his wealth, and to compete with other families such as the Medici. This rivalry created the right environment for art to truly flourish, as families tried to out-do each other in decorating their family chapels and building architecture around their city. Without this money they gained from trade, the great art of the Renaissance would never have been produced at such a large scale.

In conclusion, the extent that trade allowed art to flourish in the Early Renaissance was great. Geographic positioning in the Mediterranean Sea connected many trade routes to city-states, such as Florence and large port cities. Trade allowed the merchant class to rise in wealth and power, creating the ideal environment for art to flourish, as they became patrons of art. Florence was an inland city-state that made its wealth off textile guilds and soon became the heart of the renaissance due to its strong economy and success.

Wealthy trading families often entered banking, investing their profits to earn more money. Some of this they used to finance art, commissioning paintings for churches or building architecture to make their city more impressive and beautiful place. Not only was this a way of giving back to the community, but also a way of showing off their wealth and power. This led to competition between the wealthy families, such as the Medici and Brancacci, of who had the best artworks made. Without trade, the need for art would never have been as significant for art to flourish. So it is fair to say that trade created an ideal environment where art could flourish on a big scale. It provided new materials to create magnificent art works and fuelled a new influence by the merchant class, which generated some of the best pieces of renaissance art we know today.

⁵ The rise of the merchant classes – the Medici family (n.d.), *Renaissance in Europe, Renaissance and reformation*, SOSE: History Year 7, WA. Retrieved April 5, 2014 from http://www.skwirk.com/p-c_s56

⁶ Baldwin R. (n.d.) *Social History of Art, Humanism in Masaccio's Brancacci Chapel*. Retrieved April 7, 2014, from <http://www.socialhistoryofart.com/Baldwin%20Civic%20in%20Masaccio%20Brancacci%20Chapel.doc.MasaccioTributeMoneyBrancaccifamily>

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to construct an argument based on interpretation of research in art history.</p> <p>This involves selecting and interpreting researched information to develop an argument.</p> <p>This excerpt was part of an investigation into the ownership of antiquities and artworks.</p> <p>The student sets up an argument with several points of view (1). The expansion of these points, in the discussion of several art works (2), develops the argument and leads to a satisfactory conclusion (3).</p> <p>Information about the discovery of the bust of Nefertiti has been selected and interpreted (4), however, some information does not develop the argument (5). There is limited discussion of the points of view (6).</p> <p>To reach Merit, the student could express themselves clearly and select information that develops and justifies their argument.</p>

Should museum art and antiquities be returned to their country of origin? Who is the rightful owner of an art work?

Introduction

Across the world art is stolen, bought and smuggled but in the end who is the real owner? Provenance from the French word *provenir* means ‘to come from’ But the provenance of art especially is endlessly debated. It is about the worth or overall value that the object is held at for one person it may be their personal heritage but for another it may be worth lots of money that they spend on it. These ideas and debates over provenance can be seen in works like *Nefertiti’s bust*, the *Elgin marbles* and the painting *Rue St honore, Apres-midi, effete de pluie* by Camille Pissaro in 1897. I personally feel that if a famous work was made in a country with a lot of history behind it, it should stay in the country of origin for all to be able to see. But I also feel that if a single family wants a famous work back from a museum they should be declined for masterpieces are meant to be shared and not owned by one person,

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Queen Nefertiti’s Bust

I feel that this work has such deep roots in Egyptian history and is strongly provenant to them. It should go back to being there’s as it is clearly part of their culture, Furthermore the Germans wrongfully obtained it and held onto it even Hitler said he would keep it and put it at the centre piece to his Egyptian museum, no doubt to be part of his fueher museums.

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Nefertiti means the “beautiful one has come” Nefertiti’s bust is a 3,300 year old painted limestone bust in good condition and is the most realistic sculpture of a human from the era. It was discovered by a German archaeologist called Ludwig Borchardt in 1912 in a ancient settlement called Tell-el-arna which is 150 km south of Cairo. He claimed that the piece was of a unknown princess in order to keep his greatest find.

Former head of the Egyptian Supreme Council of Antiquities (SCA) said

“According to Law 14 for the year 1912 concerning antiquities, findings during legal excavations are equally shared between the excavator and the antiquities authority”. (1). This is why Borchardt chose to falsify his findings by taking poor photos in bad lighting.

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To the Egyptians this is one of the most famous pieces of art they have due to its historical importance in connection with Nefertiti who was the wife of pharaoh Akhenaten the ‘heretic pharaoh’ (who was the first recorded monotheist on earth). It has been stayed buried in a Egyptian tomb for thousands of years before it was disturbed. Their argument is that Borchardt mislead the SCA meaning that he got away with one of Egypt’s most famous pieces. They have been trying to get it back for almost 100 years, in 1925 they threatened to ban German excavations unless it was returned and in 1929 they offered a trade of other artefacts for it back but still the Germans declined.

It was put on display in 1924 in Berlin’s Neues Museum where the Germans currently have possession of it and Americans say “possession is nine-tenths of the law”. They also feel they have obtained it legally as Borchardt did acquire it through a legal dig and he did show his findings to the SCA. The Germans feel that it is now theirs and that they are taking good care of it so wish not to give it back.

Idea of glorifying the human as perfect beings, but these mere stones also hold some of Greece’s legendary history and beliefs. These sculptures are also important as Greek art is

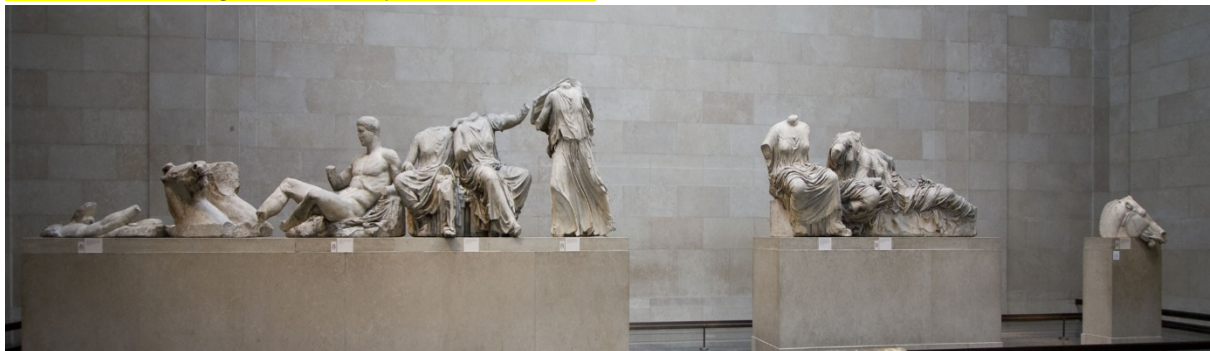
the foundation of modernism in the western world this is because Greece's empire spread all across modern-day Europe leaving their techniques, art forms and culture everywhere. The Marbles currently reside in the British museum in London after an architect called Thomas Bruce, 7th earl Elgin and 11th Earl of Kincardine asked the Ottoman conquerors of Greece if he could take them back to England where the British government paid him less than it cost to get them there.

The Greeks wish for them to be returned because they are a great example of the inspiration that has changed art through their foundation in modernism and their expression of Greek humanism art. **They not only hold their past, mythology and history, but also hold the ideal that as humans we have limitless potential held within the cameo and figures.** They wish for the Parthenon and all its original pieces to be located close together so that event though it may not be rebuilt it can still be viewed as a whole in the designed climate, instead of puzzle pieces that don't fit any logical order. They also feel that the Earl of Elgin had wrongfully taken them, as grateful as they were to see them clear of the battles field, once they had retaken Athens they wanted them back where they belonged, and that just because the Ottoman Sultan had allowed him to take them it did not make them his. Greece has only asked for the return of the sculptures of this building they've accepted the losses of other works but they want this one building to have its works back to be admired as a whole in roughly one place. The Greeks have also built a 'state of the art' museum specially for holding the Elgin marbles the way they would be arranged in the Parthenon so that the story can be followed from start to end. **Even those in England wish for the pieces to be returned the polls are in favour of reuniting the Greek work together in its home country where they belong.**

The brits in charge of the British museum feel that the Earl had them removed legally with the Sultan's consent from 1801 to 1812. Elgin was trying to save the works from the war between he ottomans and the Greeks and the museum feels that they are safe where they are in England though the war has ended. They also feel that giving them back will just mean that they will be transferred from one museum to another in Athens which makes them feel that they just want to get viewers for the museum for money not just for the innocent ideal of seeing the whole thing together. But another feeling they have is that if every art work was transferred to its country of origin museums would become less colourful or empty as they would only have one country's culture not a mix of each or a few.

Conclusion

I feel as though no one can truly own a piece of culture for only a culture can own a culture, people may have possession of it but it is only truly their's if it is their own culture and heritage and that masterpieces should never be hidden or owned but put on display and shared for what good is art if you can't see it?



	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to construct an argument based on interpretation of research in art history.</p> <p>This involves selecting and interpreting researched information to develop an argument.</p> <p>This student has investigated the challenges made by modernist styles to the traditions of representational art.</p> <p>The student begins by outlining the key points of their planned argument (1). The development of these points in subsequent paragraphs, leads to a clearly expressed conclusion (2).</p> <p>The response contains evidence of the selection and interpretation of researched information (3).</p> <p>The student has begun to discuss some different points about art movements (4).</p> <p>For a more secure Achieved, the student could develop a stronger argument that clearly identifies and discusses points of view about the selected topic.</p>

Art History internal – construct an argument based on interpretation of research in art history. Modernist styles, including cubism, Orphism and futurism, challenged the traditions of representational art.

Modern 20th century art challenged the traditions of representational art. Until the 20th century art was always thought of as a form that represents a lot of religious values without pushing boundaries. It was always created with paint and often either showed religious views or simply a view that was around the artist. In the 20th century completely new art forms were created that challenged the traditions of representational art. These included Cubism Orphism and Futurism.

1

Cubism was a truly revolutionary style of modern art developed by Pablo Picasso and Georges Braque. It was the first style of abstract art which evolved at the beginning of the 20th century in response to a world that was changing with a fast speed. Cubism was an attempt by artists to revitalise the tired traditions of Western art which they believed had run their course. The Cubists challenged conventional forms of representation, such as perspective, which had been the rule since the Renaissance. Their aim was to develop a new way of seeing through their art which reflected the modern age. In the four decades from 1870-1910, western society witnessed more technological progress than in the previous four centuries. During this period inventions such as photography, cinematography, sound recording, the telephone, the motor car and the airplane all came with the new age. The problem for artists at this time was how to reflect the modernity of the era using the tired and trusted traditions that had served art for the last four centuries. Photography had begun to replace painting as the tool for documenting the age and for artists to use it for illustrating cars, planes and images of the new technologies was not exactly rising to the challenge. Artists needed a more radical approach – a ‘new way of seeing’ that expanded the possibilities of art in the same way that technology was extending the boundaries of communication and travel.. the new way of seeing was called Cubism – the first abstract style of modern art. Picasso and Braque each developed their ideas on Cubism around 1907 in Paris and their starting point was a common interest in the alter paintings of Paul Cezanne. This following quote from Pablo Picasso really shows the point on how Cubism was a way to express through art which had never been done before “When we discovered cubism, we did not have the aim of discovering Cubism. We only wanted to express what was in us.”

Orphism painting was a blend of Fauvism (colour), Cubism (fragmentary planes) and Futurism (sense of motion). It appealed to the senses, using overlapping planes of contrasting colours, and specific colour combinations based on the colour theory known as the “Law of simultaneous contrasts of colours”. Delaunay himself avoided the name Orphism, preferring the more modern Futurist-sounding term Simultanisme to describe his method of capturing fleeting visual sensations. Not only did Simultanisme make reference to the law of simultaneous contrasts upon which it was based, but it was seen as a particularly apt name for a style of modern art. Robert Delaunay initiated Orphic Cubism during the period 1908-10, when he began producing Cubist-style works with vivid colours instead of the trendy browns and greys used by Braque and Picasso. His subjects were also quite different – he used dynamic Futurist-style urban imagery rather than the more

conventional Cubist still-life forms. The quote “when man wanted to make a machine that would walk he created the wheel which does not resemble a leg” by Guillaume Apollinaire, is about Orphism and also most probably refers to modern art as well. His quote shows the reasoning behind modern art works and how it challenges traditional values about how art should be and why there should be no restrictions because at the end of the day you are getting something that is beautiful, that is art. Also this quote by Pablo Picasso shows more straightforward vision of this “the fact that for a long time Cubism has not been understood and that even today there are people who cannot see anything in it means nothing. I do not read English, and English book is a blank book to me, This does not mean that the English language does not exist. Why should I blame anyone but myself if I cannot understand what I know nothing about?”

3

In the early 1900s a group of rebellious Italian writers and artists emerged determined to celebrate industrialisation. They were frustrated by Italy's declining status and believed that the “machine Age” would result in an entirely new world order and even a renewed consciousness. Filippo Tommaso Marinetti, the ringleader of this group, called the movement Futurism. Its members sought to recapture the idea of modernity, the sensations and aesthetics of speed, movement and industrial development. Marinetti launched Futurism in 1909 with the publication of his ‘Futurist Manifesto’ on the front page of the French newspaper *Le Figaro*. In it Marinetti lashed out against cultural tradition and called for the destruction of museums, libraries and feminism. Futurism quickly grew into an international movement. In the early 20th century it was through the example of a photography effect that had finally made its way onto canvas. We find oil paintings doing something that they had never done before – using multiple limbs to indicate bodies in motion. Giacomo Balla's *Dynamism of a Dog on a Leash* is one of the most striking. A lady is walking a dog; a widow and her pet. The lady has roughly 15 feet, variably solid and see-through. The dog has eight countable tails, while its legs are lost in a flurry of blurry overlays. Four swinging leads go between them. The picture's sense of movement is created out of black forms and weird flowing lacey veils. Even without these motion effects, *Dynamism of a Dog on a Leash* would be doing something that's novel. There aren't many previous paintings that present us with such an abrupt close-up. Futurism has always got something to do with movement of speed as you can see from this piece. This represents the speed of the world around us, and the artist cleverly shows the world this through their art. Due to the speed and movement in the art work, some of the pieces would come across bizarre and rubbish nearly insulting to the traditional art world, nearly as though they had started a whole new era.

4

Modern art in the 20th century pushed art to a new level completely, while doing this challenged traditional art work. Until this happened art work was always formal, elegant art that showed the world as we saw it at the time and a lot of the time showed religious values. Modern art has challenged this art in a positive light as it has made it possible for art to express itself not just from what we see, but what is actually happening all around us. Modern art challenged traditional art in a positive way as it gave people the opportunity to express themselves.

2

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to construct an argument based on interpretation of research in art history</p> <p>This involves selecting and interpreting researched information to develop an argument.</p> <p>This student has investigated the impact of technology and science on modern art.</p> <p>The student begins by outlining the key points of their planned argument (1). The development of these points in subsequent paragraphs leads to a brief conclusion (2).</p> <p>There is evidence of the selection and interpretation of researched information (3).</p> <p>Several viewpoints are mentioned, however there is no discussion of these points of view (4).</p> <p>To reach Achieved, the student could develop a stronger argument by discussing points of view about the selected topic.</p>

Technology and science impacted on the modern movements such as Orphism cubism and futurism

I completely agree that the new developments with science and technology are impacting on the modern movements by changing pace of society, allowing it to become faster. More than any other movement this change of pace encouraged the futurists inspiring the outlook of a technological future. The futurists had ideas of the technological triumph of the world, technology's dominance over nature. The industrialisation of the world played a big part for futurism's aims for a technologically enhanced world. This new technological world brought along with it some passionate ideas of which the new futurists had a liking to, like the car, the aeroplane, and an industrialised city were the primary focus. With this industrialised society came along buildings pushing nature away in order to have a mechanised social order, which appealed greatly to futurists, it also sparked ideas into the future.

1

This is where futurists come into the new modernist style of painting, this change of pace and the added idea of a more advanced technological future is bringing inspiration amongst painters in this time. Without the technological advances in society it is clear to say that futurism wouldn't have had as big an impact as it did. With cubism technology made a big impact too. With the adaptation of the camera it sparks debates on whether or not art was necessary when we have a new way to get images almost instantly. This gave the cubists an idea to start creating art that wasn't traditional art so they started to make works with three-dimensional forms which was new to artists in every movement at this time. Paul Cezanne who was one of the biggest influences in cubist art is said to have thought of the idea intuitively, thereby starting the cubist era, adding different perspectives became common. In most cubist paintings that you see there is clear evidence of different viewpoints a clear example of this would be the famous painting by Pablo Picasso *Les Femmes d'Alger* where there is clear use of different viewpoints with every figure in different angles and directions. I stated previously that the adaptation of the car and the aeroplane played a big part in the ideas of futurist painters and that is very clear to see in most works, however it wasn't the only modern movement that was affected by developments happening at the time.

4

The first solo flight across the English channel done by Louis Bleriot brought new inspiration to Robert Delaunay; he played a key role in the Orphist movement. He painted "Homage to Bleriot" in this painting there is clear evidence of technology, it is scattered through the painting the detailed work of the plane with the addition of colour as the Orphist work have in them. With the use of technology greatly impacting futurism, it wasn't much of impact to other modern movements like orphism with the exception of 'Homage to Bleriot'.

“Art is made to disturb. Science reassures. There is only one valuable thing in art: the thing you can not explain”. This quote made by painter Georges Braque perfectly sums up the difference between painters and scientists. Science helps to better understand the world and how it works when art is designed to challenge. It can be said that science does make a big impact on the way art is done, as it is said. In the quote it seems that science would attempt to prove something, and art would retaliate with making something that challenges scientist’s ideas. However this quote could have many different meanings you could say that it shows how important art is; the way that there is a need to explain everything in science, but there is no need to explain anything with art it is all left to your thinking.

3

Another important quote that could be used to explain this conflict between art and science is “imagination is more important than knowledge” stated by Albert Einstein this take as a turn for the better as it explains how even though science and art are seen to be contradictory they originate from the same thought of trying to better understand ourselves and the world we live in, they just do it in different ways and can appear to be contradictory.

3

Overall it is clear that technology and science play key roles in modern art movements, without new ideas and theories it could be mentioned that perhaps art wouldn’t have had as big of an impact as it did.

2