

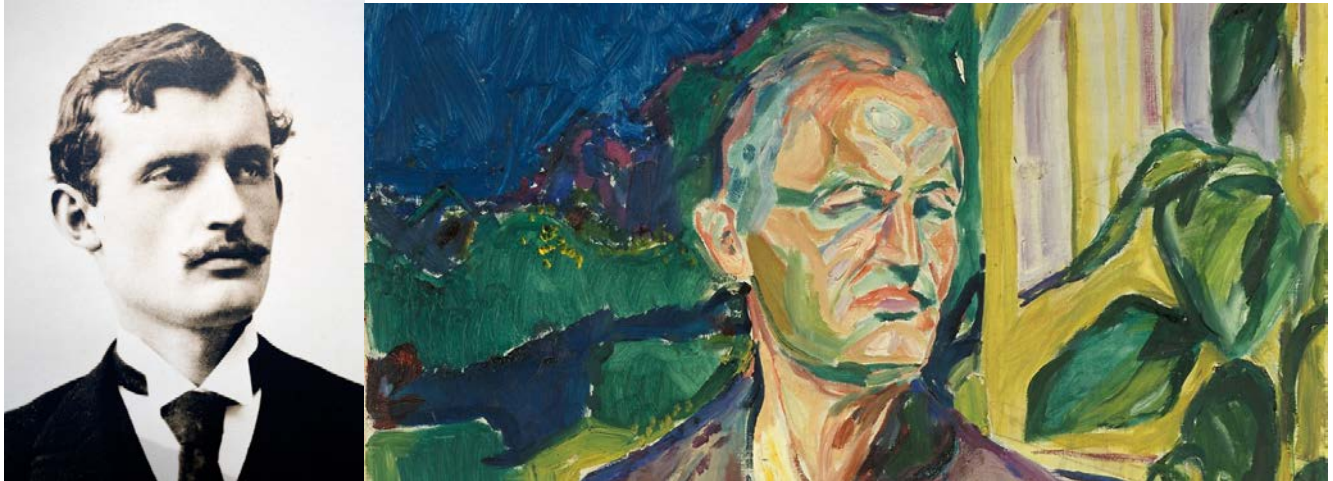


Nepean Creative and Performing Arts High School

STUDENT NAME _____

Year 7, 2019 – What About Me?

Assessment Task 1 – Edvard Munch Critical and Historical Responses Weighting – 20%, Due Term 1, Week 6



Nature of Task:

Students will **respond** to and **discuss art-works** and **art-making** with a series of short-answer questions. Edvard Munch and his practice will be the focus.

Stimulus sheets are provided with colour images with information in text. Students are expected to read this section carefully before attempting the questions.

Outcomes being assessed:

- 4.2 - explores the function of and relationships between artist – artwork – world – audience
- 4.5 - investigates ways to develop meaning in their artworks
- 4.7 - explores aspects of practice in critical and historical interpretations of art
- 4.8 - explores the function of and relationships between the artist – artwork – world – audience
- 4.9 - begins to acknowledge that art can be interpreted from different points of view
- 4.10 - recognises that art criticism and art history construct meanings

Task Description:

Read the stimulus material below and answer the questions provided in as much detail as possible. Remember to carefully consider your answer and use the vocabulary that you have been building this term, as well as refer to the Conceptual Framework (Artist, Art-work, Audience, World, Structural, Subjective, Cultural, Post-modern)



Things you need to **KNOW** to complete this task:

Content	Refer to your in-class work and the case-studies you have been doing on Edvard Munch . You will need to consider his artistic practice and have investigated the way he creates meaning in his body of work. Knowledge of drawing/painting techniques employed. The historical and geographical context of the Artist .
Skills (verbs)	Interpreting, responding, reading, writing, investigating, criticising, considering, explaining, discussing, exploring, concision, clarifying, reacting

Things you need to **DO** to complete this task:

Step	Things I will do	What I will see as a result
1	Read the instructions and assessment task carefully before moving on to the stimulus.	A clearer understanding of how to approach the responses effectively and clearly.
2	Read through the stimulus material and consider each art-work using the conceptual frames.	Informed responses that demonstrate my understanding.
3	Plan and then write a response to each of the questions.	The consolidation of my understanding of Edvard Munch and his practice.

Marking Guidelines

Grade	Criteria	Marks
A	<ul style="list-style-type: none"> • Demonstrates an extensive understanding of the relationships among the artist, artwork, world and audience • Demonstrates an extensive knowledge and understanding of artworks with reference to the artist in context of his or her world • Demonstrates an informed point of view of the responses of artists to support argument • Compares works extensively following the specified criteria 	17-20
B	<ul style="list-style-type: none"> • Demonstrates a thorough understanding of the relationships among the artist, artwork, world and audience • Demonstrates a thorough knowledge and understanding of artworks with reference to the artist in context of his or her world • Demonstrates an thorough point of view of the responses of artists to support argument • Compares works thoroughly following the specified criteria 	13-16
C	<ul style="list-style-type: none"> • Demonstrates a sound understanding of the relationships among the artist, artwork, world and audience • Demonstrates a sound knowledge and understanding of artworks with some reference to the artist in context of his or her world • Demonstrates a sound point of view of the responses of artists to support argument • Compares works soundly following the specified criteria 	9-12
D	<ul style="list-style-type: none"> • Demonstrates a basic understanding of the relationships among the artist, artwork, world and audience • Demonstrates a basic knowledge and understanding of artworks with reference to the artist in context of his or her world • Demonstrates an basic point of view of the responses of artists to support argument • Compares works in a basic way following the specified criteria 	5-8
E	<ul style="list-style-type: none"> • Demonstrates an limited understanding of the relationships among the artist, artwork, world and audience • Demonstrates a limited knowledge and understanding of artworks with reference to the artist in context of his or her world • Demonstrates a limited point of view of the responses of artist to support argument • Limited attempt to compare works following the specified criteria 	1-4

STIMULUS SHEET – EDVARD MUNCH



Self-Portrait with Cigarette, 1895.

This portrait is loaded with subtle contradictions. Lacking an identifiable environment and depicting the artist frontally and slightly from below, the self-portrait represents Munch as a man directly engaging his viewer yet distanced from the world. Lit theatrically from below, his face and his right hand stand out in sharp relief against the blue background. Tiny spatters of blue paint, which form a mist across his cheeks and shirt collar, initiate the gradual absorption of the artists' darkly clad body by the blue swirling background. At that time the cigarette was associated with Cafe Society, poverty, illness and with death.



The Scream, 1893.

Munch recounted the experience that led him to create this masterwork. 'One Evening', wrote Munch, "I was walking along a path with two friends, the city on one side, the fjord below. I felt tired and ill ... The sun was setting and the clouds turning blood-red. I stopped and leaned against the fence, feeling unspeakably tired. Tongues of fire and blood stretched over the bluish black fjord. My friends went on walking, while I lagged behind, shivering with fear. I sensed a scream passing through Nature; it seemed to me that I heard the scream. I painted this picture, painted the clouds as actual blood. The colour shrieked."



Vampire, 1893-94.

One of the most sensational and shocking images in European art, Munch's painting of a man locked in a vampire's tortured embrace – her molten-red hair running along his soft bare skin – created an instant outcry when unveiled a century ago.

Munch described woman as a being who absorbs her lover's energy: "And he lay his head on her bosom; he felt the blood flowing through her veins and heard her heart beat. He buried his face in his lap, perceived two burning lips on his neck, felt an icy shudder and a staggering desire, and vigorously pressed her body against his."



The Lonely Ones, 1935.

Munch often reworked his compositions over a long period and he painted a similar picture 40 years earlier. Figures standing on the seashore were one of his favourite themes, suggesting the insignificance and insecurity of man against the magnitude of Nature, and often conveying a sense of isolation and melancholy.

Historical Study:

Edvard Munch was Norway's greatest painter and graphic artist. The tragic loss of his mother and his favourite sister to tuberculosis in his childhood brought a morbid tone to much of his work.

Munch's home life was claustrophobic and oppressive. A sickly child himself, he was confined within the family flat for considerable periods of his youth, while his father's religious passion, which had intensified after the death of his wife, was bringing him to the edge of insanity – for hours at a time, he would pace up and down his room in prayer. Small wonder that Munch later wrote of his childhood, 'Illness, madness and death were the black angels that kept watch over my cradle and accompanied me all my life'

Munch's own relationships with women reflected these troubled images. Although tall and good looking, he was wary of the opposite sex: the loss of his mother and sister may have made him afraid of relationships with women – he often portrayed love and death together. The family history of tuberculosis and mental illness convinced him it was unwise to marry, but he also feared marriage would interfere with his work. His final, disastrous affair with Tulla Larsen ended with her shooting off the joint of one of his fingers.

Critical Study

Munch's belief that art would be of 'people who breathe, who feel emotions, who suffer and love' resulted in first time images of the innermost feelings and mental torment of modern man. When Munch died there was a copy of a book "The Devils" by his bedside. It seems a fitting choice for a man who created his own nightmare visions and who provided the earliest pictorial definitions of paranoia and angst. Munch himself did little to dispel this image, claiming that art was his life's blood, costing him pain and suffering.

From this position he progressed from painting visual impressions to depicting the effect that these impressions had on emotions. The Scream is the most famous example of this. Munch was inspired by a dramatic sunset which he had witnessed while walking beside a fjord. However, by suppressing his own features and by transforming the waters and the sky into threatening shock waves of vibrant colour, he managed to convey the feelings of terror that he had experienced on that occasion. Munch defended his approach by stressing that 'nature is the means, not the end. If one can attain something by changing nature, one must do it.'

This directness was reflected in Munch's method of working. When, for example, he was commissioned to paint a portrait of the industrialist, Herbert Esche, Munch did nothing for the first fortnight except stay with the family until he felt he knew his subject. Then he set to work very rapidly, testing his colours on his client's expensive wallpaper and relying on a simple charcoal sketch on the canvas as his sole guide for the composition.

Answer the following questions by reading the information provided, looking at the examples and by researching further about this artist. (Total /70)

Staff Use Only	
Mark	Comments

Questions:

Critical Study:

1. From his artist's statements and other information given, explain the mood and type of subject that Munch favoured. (5 marks)

Subjective Frame

2. What do you think Munch is feeling in his *Self Portrait*? (5 marks)

3. What type of emotions do you associate with Munch's Artworks? (5 Marks)

4. Why do you think the man is screaming in "The Scream"? (5 marks)

5. Who do you think the man is in the painting "The Scream" and what do you think he is feeling? (5 marks)

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6. The critics claim The Scream was too disturbing. How do you find this painting? Explain, relating your discussion to the different elements of the work. (10 marks)
