



JINJA JOINT EXAMINATION BOARD
Uganda Advanced Certificate of Education
(Historical and Critical Art)

P615/5
PAPER 5.

MARKING GUIDE

NO.1 FUNCTIONS OF ANCIENT GREEK VASES

- Subject matter was scenes depicting legends, myths, and every other day 2 day activities. The use of elements and principles was very much respected especially among the Athenian's vases
- The pictorial effort of the vase painting and signatures of artists made them ambitions and famous.
- Identity by individual painters
- Storage facilities for oils and gain foods
- Cremation purposes for the dead and especially the noble and influential societies.
- Kitchen ware as utensils and other ordinary home-use especially for heating and cooling purposes.
- Beautification of the products of clay by using both red or black paint that gave it names respectively as:-

Red figured	}	vase painting
Blacked figured		

- Expression of geometric shapes and feelings in the designs employed.
- Decorative purposes in the houses of the rich merchants and Noble Homes and offices as lower vases.

NO.2

- la). - Painting technique used in Archaic meaning 'old 'was black figure. 600 - 480 BC. Greek vases were made of terra cotta
- Artist painted figures in black silhouette with a slip made of clay and water.
- Details were added with a sharp tool by incising line though painted surface and exposing the orange clay below.

- Vases were then fired or baked in kiln in three stages.
- Final result was an oxidation that could turn the whole surface of the vase reddish. Orange and the painted was black.
- Use of white clay in the background and black figure painted on.
Shapes of vases became associated with specific uses.
- Storing and pouring honey olive oil, water and wine.
- Drinking cups
- Bowls for mixing wine and water (dilute) Fars with more than one/ two handles.
- These were made with a lot of subject matter.
- Activities showing legendary themes, myths and many more activities. However in the late Archaic period there came classical period the style was changed to red - figure.

NO.3 Characteristics of the orders

+ DORIC ORDER

- Shaft is marked by shallow vertical grooves known as flutes
- The capital is made up of flaring, cushion like echinus and a square tablet know as abacus
- The Entablature is sub-divided into three:- The architrave
 - The frieze and the
 - Conice, abacus, metopes

- The base of the Doric order is made-up of three steps; stereobate and Stylobate
- The entire structure is built of stone blocks fitted together without mortar, but Fastened by metal dowels and cramps.
- The topmost part is a plain stone slab above a rounded stone
- The Doric order was established around 600BC and its named after the Dorians

+ THE IONIC ORDER

- Has a round base with an alternating convex and a concave profile
- The shaft is more slender with flutes narrower and deeper
- The capital is composed of a large double scroll or volute between the shaft.
- The shaft is supporting the capital that is also curved
- The ionic column is more lighter and more graceful than the Doric
 - Established around 550BC and named after ionia

+ THE CORINTHIAN ORDER

- It has a shape of an inverted bell

- Its capital is covered by/with shoots and leaves of the acanthus plant
- It is round and rests on a tall base
- Corinthian columns were used mainly for interior purposes
- The Corinthian order has a feminine character
- They were associated with luxury
- The acanthus leaf capital was first designed by metal workers of Corinth and later transferred to marble

NO.4

The Dome was constructed by using inner and outer shells which were held together with a RING and RIB system. The bricks were held together using a herringbone pattern, to keep them firm, this is achieved by a V interlocking shape that was started by Filippo Brunelleschi who used 4 million Bricks to finish this project.

- He used columns, pilasters, round arches and vaults
- He followed proportions in this structure
- His form is simplified in structures
- He used semi-circles, circles & squares to build the structures

NO.5

THE GOTHIC CATHEDRAL

Gothic refers to the style of architecture developed in Northern France between 12th - 16th centuries Characteristics:

- Gothic architecture was very high, graceful based on a new skeletal system of construction
- Gothic architecture had windows larger than any other designs especially compared to Romanesque
- Gothic architecture was stylised by the use of ribs (skeletal system) which made it high and light.
- Gothic arches were pointed
- There was no use of stained glasses upon improvement in technology in the Gothic Era
- Wall painting was emphasized in Gothic architecture
- Gothic architecture did not consider use of relief sculpture as seen in "The last Judgement" at the stone Cathedral of St. Lazare Autun, France.

NO.6

The interior of San Lorenzo was constructed with proportional relationships between the nave and isles.

- Isle bays are square yet the nave is two by one squares
- The pilasters no longer appear independent as they were used in the Gothic Early periods

- Spherical segments were used in the vaults of the side istes
- The nave ceiling appears flat with square segments as decorations.
- A classical round arch was used which was considered to be more articulate

NO.7

Masaccio's contribution in painting

Masaccio brought about a keen interest of feelings in terms of symmetrical balance in his paintings.

- He started the painting style of the cast shadow
- He created a feeling of depth in many of his paintings
- He could easily control light as observed rom "The tribute Money", painting - tax - collector.
- The technique of showing different parts o the story in one painting preferably known as continuous narration is his style.
- Good at the use of Linear perspective.
- He used another skill/style of painting objects to look more of relief sculptures to reveal them as objects of 3D space.

NO. 8

The artistic qualities of "David"

- David was sculpture cast in bronze made by Donatello, in the middle ages
- It's a free standing sculpture of a young boy with less muscle build up.
- It was carved with a sword to signify his victory over Goliath.
- He steps on Goliath's head and poses with a sword in a contraposto pose that makes him appear relaxed after winning the battle.
- It is a dynamic sculpture following its pose and posture.
- It takes a clear expression of reality of the body shapes and proportions.
- It has feelings and relationship with the classical sculptures made earlier in time.

NO. 9

SECTION C: THE ITALIAN RENAISSANCE -

Political factors;

Italy was made up of 5 major city/republican states of; Naples, Milan, Venice, Florence and papal states. These states kept fighting for power until Florence became the base for Renaissance art.

Scientific Reasons

A lot of inventions were made around this period of time and discoveries especially medical, engineering and Masonry. The discovery of the printing press also geared much towards the demands or art works to be put to text.

Social factors

The cities formed urban centres with people of the middle class who basically wanted a special treatment that resulted into a habit of changes into New developments.

Economic push

Italy was prosperous, wealthy and acted as an international trading centre, this further influenced international exploration which made many pilgrims to Italy.

The influence of the Medici family

These were merchants who gained their wealth from banking. These people commissioned and influenced very many art works to be done.

Religious factors

This was a reformation period that led into Protestantism. This led to condemnation of religious images yet the pope on the other hand was in patronage of many art projects.

NO.10

Rembrandt Van Rijn (1606 - 1669) Was born in Leiden, in protestant Holland

After being successful he moved to Amsterdam

Rembrandt worked for protestant patrons not like Rubens.

He ran his own commercial enterprises and very free from the influence of his patronage and he fought for ownership and self-signature.

Rembrandt derived most of his sources of inspiration from the Bible, though he also had some landscapes, portraiture and mythological scenes

Some of his biblical scenes include "Blinding of Samson" Belshazzar's feast

The subject matter a blinding of Samson

This is oil on canvas painted in 1636

The triumph of Delilah 6 ft. x 8 ft. (83/4 in x 11 in.) or 2.05 x 2.72m. the real biblical story of Samson

Rembrandt paints showing when Samson is blinded by removing his eyeball with a sword. It's a very painful and terrible moment.

He use bright colours suggest light and draw to the attention of the viewer to Samson being blinded.

Corners of the canvas are dark meanwhile creating the golden point of the Art work

Colour Application was achieved and well as the texture.

Balance is perfect and movement is well portrayed.

Forms well created due to good tones

Space properly utilized and there is room for the visitor

The Golden point/ Centre is achieved

NO.11

El- Greco (DomenikosTheotocoponlos)

Born in Crete, Greece but trained in the Venetian school'

Referred to as a mannerist Artist (painter)

Lived from 1541 - 1614 and most of his life was in Italy, Spain where he trained and joined different Artists.

He came under the influence of Titian and Tintoretto

He learnt how to use contrasts of light and dark to light on drama in his works from Titian.

From Tintoretto he learnt how to add active movement to his compositions and treatment of human figure.

He moved from Venice to Rome after 10 years and he became familiar with Michelangelo's work but there was no influence from those works.

He left Italy for Spain in 1577, settled in Teledo for the rest of his life His works show a character of exalted emotionalism.

His works include

Burial of count Orgaz (1586 - 1588) The painting is over 15 feet high

Divided into levels (the earthly and heavenly).

Rewarded his works due to count Orgaz painting showing the appearance of St. Augustine and St. Stephen and his funeral lifting the count to his grave. Citizens of Toledo tinning up behind the burial scene in black costumes and somber expressions. The heavenly scene shows the counts nearly naked soul before Christ.

The Virgin Mary opposite the count in her traditional red and blue robes acts as an intercessor which is her traditional role.

Behind the Virgin Mary St. Peter dangles the pair of keys to the gate of heaven.

NO.12

- Paul Rubens - lived from 1577- 1640
- He was extremely prolific
- He ran successful workshops with many apprentices and assistants and he was shrewd in the Art market. (Baroque painting in Northern Europe)
- He worked for the church, the nobility private citizens, and himself
- He undertook serious and diplomatic missions for the Spanish Netherlands.
- He was a court painter of to the Spanish governors
- In 1620's Rubens spent several months in Spain at the court of Phillip IV and he influenced Velazquez Diego especially in the painting "crucifixion" 1630's
- Rubens mythological paintings such as the Venus and Adonis, celebrate the sensual side of life and seem unaffected by the counter - Reformation
- They also reflect Rubens classical Education
- His colours striking shifts of light and dark emphasize the increase planar movement of baroque painting in comparison with Renaissance style
- **N.B** Raising the cross (in Antwerp cathedral (1609)
- Oil on canvas 15 ft. x 11ft (4.62 x3.39 meters) Realist form of appearance
- Painted on wood in oil paint
- The Art works seem to burst with muscular men and the cross and Jesus' body taking a diagonal line across.
- Elements and principals of Art were applied Proper use of lines that suggest movement
- Colour has been applied especially the Colour values in Jesus' body
- It has the powerful 'golden point' (center of interest) suggested by a bright value on Jesus' body.
- Proper use of tones suggesting forms. Texture achieved accordingly
- Balance achieved even when the cross seem to be tilted Facial expressions well captured

NO.13

Gustave Courbet

His paintings have figurative compositions.

He majorly focused on Landscapes and sea scapes.

His themes are basically on social issues that concern peasant life in ordinary settings.

He reflects colours as they appear in nature

He handles realistic human figures and more so, in a natural environment calm and composed.

He reflected on the grave working under the conditions of the poor

NO.14

Eugene Delacroix (1798 - 1863)

He is known as the most prominent figure in French Romantic painting. He outlived Gericault by nearly forty years.

He stood for Colour during painting like Ingres, his contemporary and rival and also emphasized line.

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Delacroix and Ingres transformed the traditional ethnic quarrel between colorito and disegno, the Rubenists and the Poussinists, the moderns and the Ancients into Romanticism Versus classicism.

Delacroix paintings are characterized by broad sweeps of Colour, - lively pattern and energetic figural groups.

He used thick brushstrokes like Gericault's contribute to the character of the image as well as to the surface texture of the canvas they (brushstrokes) contrast directly to the precise Edges and smooth surfaces of Neoclassical painting. Note: In an early work "The Bark of Dante" Was exhibited in 1822

Delacroix reflects the Romantic revival of interest in Dante's inferno (fire)

Oil on canvas 6ft x 8ft / 27/8inc. x 7/8 (1.88m x 2.4m)

Shows Dante and his guide, Virgil, are in the lake around the internal city of Dis,

The burning towers are seen in the background

At the left, a terrified soul bites into the wooden rim of the boat.

Dante reveals his own terror by raising his right hand in alarm to maintain his balance In contrast the figure of Virgil, clad in a heavy robe and a classical laurel wreath is calm
Almost all principles and elements captured into use

NO.15. Mrs. Graham, the Honourable

- This project was done in "oil on canvas" 237 x 154cm
- It shows Gainsborough's later styles which was supremely elegant and glamorous.
- When he dressed the figure in a Unique fabric, he portrayed a clear message.
- The mood is a little more honourable in which he painted her whole posture.
- The anatomical stature is very welcoming in terms of proportions and composition.
- Colour contrasts are clear
- The painting environment itself shows an honourable Mrs. Graham
- A single figure approach is a little boring but it helps in composition management.

NO.16

Purpose of Body scarification

- To boost one's fertility in case of impotent men and barren women
- To heal the sick or affected person
- For beautification purposes
- To slow down aging and maturity
- To perform ritual or spiritual empowerment
- To beautify the skin
- To belong to a particular status in society
- To command respect from the society
- Initiation in adulthood
- Scarified women look and were considered fertile and sexy.

NO.17

African culture - communicates and confirms blessings, success, demands and satisfaction.

This Art of culture is always underlined in making up and masks of different designs, dress code and decorations.

Ancestral worship - Elders die and become ancestors and their spirits would be worshiped and requested to come and bless, forgive and consulted.

Marriage ceremonies called for all types and styles of African Art anything to do without people could disagree and criticize.

Masquerading of societies by use of masks that were worn on occasions to disguise especially on dancing and performing in public as a sign of entertainment and costume Initiation time, were by new born children

Naming of new born, child gifts and talents Functions called for entertainment broadly masks in African setting were meant for such purposes especially evening parties and weddings

Agricultural festivals which helped African tribes to survive successfully especially when specific season could give high yields thus festivals performed.

Utilitarian ceremonies which include the use of fetishes, statues and masks in the process of healing the sick and weak.

NO.18

The 'Berbers' - these were from West Africa well known in character by three physical features or types.

Tall figures - men with a stature of approximately 1.70 meters.

Strongly marked supraorbital ridges long faces tending to Oval, long and narrow nose, square chin and scanty beards and mostly this type is found Tunisia and widely spread in Algeria.

The second type is short figures with a stature of 1.63 meters. Long headed and appear pentagonal Short face and broad

Well-developed cheek bones

Broad nose

Reference Books

1. History of Art by H. W. Janson
2. The story of Art by E.H. Gombrich.
3. The New Art by Ziwa Paul and Mugenyi Gyaviira.
4. Art in Focus by Gene A. Mittler.
5. Art across time (Third Edition) by Laurie Schineiter Adam.
6. Rock Art in East Africa, publications by Trust African Rock Art.
7. An insight into the History of Art by Timothy Tibenkana.

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