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3

91482



914820



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD  
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

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## Level 3 Art History, 2017

### 91482 Demonstrate understanding of style in art works

2.00 p.m. Tuesday 28 November 2017  
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate understanding of style in art works.	Demonstrate in-depth understanding of style in art works.	Demonstrate perceptive understanding of style in art works.

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

**There is ONE question in this booklet.**

Make sure that you have Resource Booklet L3–ARTR.

If you need more room for any answer, use the extra space provided at the back of this booklet.

Check that this booklet has pages 2–8 in the correct order and that none of these pages is blank.

**YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.**

**Low Excellence**

**TOTAL**

**07**

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## INSTRUCTIONS

Select **ANY TWO** art works from Plates 1–30 of Resource Booklet L3–ARTR, and **TWO** stylistic characteristics to answer parts (a) and (b) of the question. (The art works may be from the same area of study or from two different areas of study.)

This **definition** may help you:

*Style* refers to the characteristics of an art work that, when combined, distinguish the style of an artist, art movement, period, or place. These characteristics may include ways of using line, colour, tone, light, form, composition, space, scale, shape, mass, texture, ornament, and media.

### Stylistic characteristics (choose TWO):

Tick (✓) your selection

☐ Light

☒ Form

☐ Composition

☒ Space

☐ Ornament

☐ Modernist design

Plate (1): 12

Plate (2): 13

## QUESTION

- ← turn " " " "
- War. Germany
- (a) Using supporting evidence from the art works and their contexts, explain the treatment of your two chosen stylistic characteristics in **EACH** of the two art works.
- (b) Explain the reasons for the similarities and differences between the styles of the two art works with reference to the time and place that each artist was working in.

This confusion is exacerbated even further by her treatment of form. Unlike figures depicted in the traditional art of the renaissance, Höch makes no attempt to give solidity, weight or value to the central indicated figures through use of light or shadow. There is no reflected light, shadow, core shadow or logical contrast in light. The only frontal foreshortening and anatomical accuracy is only present by the nature of photographs. However, even this is ~~challenged~~ logic and sense of the photographs are ~~lost~~ challenged through Höch's distortion of the features. Höch has used different sized eyes, cut them out and stuck them over the top of the real eyes. In the case of the face near the nostril of the man's silhouette she has actually flipped the eye. This is a real challenge of the idea of the 'male gaze'. In traditional artworks, women are most commonly depicted as reclining, nodes evasive in eye contact, allowing men to comfortably and easily look upon the female form. Höch's exaggeration of the eyes is confronting and uncomfortable. The way

the space between her ~~st~~ cheek and right shoulder. ~~The background~~ Similar to Hoch, the space is ambiguous. There is no clear distinction between background and foreground, resulting in a shallow pictorial space and limited depth created ~~in the~~ <sup>within the</sup> world of the picture plane. The face of the figure is mask like and there are elements of primitivism. Features are only indicated through incisions for eyes, mouth and nose. We can almost imagine Kirchner gazing at the wood with his wood-cutting instrument. Like Hoch, Kirchner's artwork is also incredibly confronting. ~~His~~ This approach to form results in a figure which is angular, sharp and distorted. There is nothing warm, soft or inviting about this ~~figure~~ dancer. This manner of depicting women is typical of Kirchner and the movement in which he was associated with 'Die Brücke'. Die Brücke was founded in Dresden in 1905 until it later moved to Berlin. The name 'Die Brücke' literally translates to 'the bridge'. The aim ~~was~~ of the movement was to build a bridge between the old and the new. ~~this~~ (An idea influenced by Nietzsche).



Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S  
USE ONLYQUESTION  
NUMBER

in 1919, ~~this is~~ the same time that the Weimar republic was established.




This was a ~~period~~ supposedly a period of freedom for women, however, Höch was still oppressed as a female artist working in the Dada movement, and recognised that women were regarded as 'ghastly and talented amateurs' by their male colleagues. Höch's manipulation of form and the irony of the male silhouette is reflective of this notion.

Höch and Kirchner were working in very different times <sup>and were therefore</sup> reacting to very different things in Germany. ~~At this time of~~ 'Dancer with raised skirt' reveals ~~the~~ <sup>early</sup> ~~marking~~ elements of ~~the~~ <sup>an</sup> underlying ~~mood~~ of anxiety present in his later 'Berlin Series' (1913-15), created during the eve of WWI. ~~He~~ In contrast, Höch's ~~is~~ ~~reacting~~ 'Da Dandy' is created in the aftermath of WWI.

The difference in approach to form is also reflective of the different ~~times~~ <sup>intentions</sup> of the times. Höch was reacting against the so called 'new women', ~~where~~

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Excellence Exemplars	Grade Score	Annotation
		
Sample 2	E7	<p>This example shows a candidate who has a clear purpose of their discussion. There is an equal discussion across both the work of Hoch and Kirchner and their respective art movements of Dada and Die Brucke. The candidate's discussion as to why each artist created the art works is convincing in terms of the analysis given. (eg. 'Hoch makes no attempt to give solidity, weight, or value to the central indicated figure...this is a real challenge of the idea of the male gaze'). The student knows about the time period well, though there are some minor inaccuracies (ie. Kirchner and Die Brucke were not yet critical of middle-class Germany). This example is not E8 because there needs to be more sustained insight as to the stylistic differences between the art movements and the stylistic features identified.</p>



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**High Excellence**

**TOTAL**

**08**

ASSESSOR'S USE ONLY

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- |                                |  |   |
|--------------------------------|--|---|
| <input type="checkbox"/> Light | <input checked="" type="checkbox"/> Form | <input checked="" type="checkbox"/> Composition |
| <input type="checkbox"/> Space | <input type="checkbox"/> Ornament        | <input type="checkbox"/> Modernist design       |

Plate (1): Plate 13 Pa Pandy Hannah Hoch

Plate (2): Swans Reflecting Elephants, Salvador Dalí (Plate 15)

## QUESTION

- (a) Using supporting evidence from the art works and their contexts, explain the treatment of your two chosen stylistic characteristics in EACH of the two art works.
- (b) Explain the reasons for the similarities and differences between the styles of the two art works with reference to the time and place that each artist was working in.

Both Hannah Hoch and Salvador Dalí, with their respective works "Pa Pandy" (1919) and "Swans Reflecting Elephants" (1937) exemplify contrasting responses contemporary and academic art tradition via their stylistic choices. Form and composition, in particular, are the means through which one can observe allusions to social rejection within Hoch's work, and social conformity within Dalí's. <sup>or subject matter,</sup> As abstracted as the subjects, within "Swans reflecting Elephants" <sup>are</sup> the forms concerned are tonally modelled in a fashion that offers to them a strong representational quality. Lighting and other naturalistic devices such as elaborate water reflection (which at first appear to be of swans and not elephants) all offer the connotation that Dalí was aiming to conform to the notions of "learned" art the established art practised had conditioned aspiring professional artists to abide by - lest they face the scrutiny and lack of public success women such as Hoch suffered. With <sup>the</sup> ~~Europeans~~ Europe's perception of what constitutes ~~the~~ <sup>the</sup> art fixed in a conservatism



manner (much like the rest of its social conduct <sup>in the 1930's</sup> prior to World War II) Dalí employs naturalistic portrayal of form in order to excuse his pursuit of <sup>originality</sup> ~~imitation~~ (and subsequent deviation from academic tradition) by <sup>via</sup> ~~using~~ conceptual techniques such as paranoid-critical method to conceive abstracted compositions.

Hannah Hoch, on the other hand, presents fragmented (albeit naturalistic) forms by the use of human figure via photomontage in order to present social commentary that does not rely on naturalism to be ~~not~~ identified. The inherent themes of rejection born from Hoch's choice of media - collage, which is adverse in almost all ways to the ideals & academic art "skill" that Dalí conforms to - allow one to draw the conclusion that her presentation of form is likely to be similarly <sup>charged</sup> ~~charged~~ with critical social commentary that aims to reject historic and contemporary <sup>Zeitgeist's</sup> ~~social conduct~~ on the grounds that they facilitated the outbreak of the Great War. This is affirmed when one observes how the female forms are splayed acrossed and intertwined with one another. This not only ~~gives~~ gives the connotation of mutilation, ~~as but~~ ~~gives~~ robs each form of their sense of individuality in a way that makes commentary upon the lack of identity urban culture has lent to men and woman, who now effectively participate in identical social conduct (wear the same clothes, some jewelry and all use lipstick, for example - as seen within "Pa Paudy"). ~~This~~ The theme of rejection is further affirmed when one considers how next to none of the female forms ~~with~~ central body is removed. This appears as a direct exclusion and contradiction of the academic "female form" or "nude figure" that is iconographic of the <sup>classical</sup> historic art practice that Hoch is trying to forsake.

Composition within Dalí's "Swans Kneeling Emphatically", ~~again~~ much like his use of form, serves the purpose of exempting his consideration of academic art conduct. Clear focal subjects are distinguished (three swans) by their centralized position within the work, which contrasting use of light and shadow <sup>each</sup> ~~these~~ swan designed, <sup>so that</sup> ~~is~~ their focal position is not questioned. The work is divided into balanced sections, with the rule of thirds serving to divide the earthen landscapes as to the centre left and right



community in a way that would, understandably, ignite discontentment and resentment toward the actions and choices of 20th century European social and political powers in a way that would not be so likely in Pali - being a Frenchman who did not experience the <sup>social</sup> trauma of <sup>his</sup> nation's defeat. Thus, he clearly has less reason to refuse to identify with the social conduct of his country. Thus, his conformity toward naturalistic form and composition would not have been the same moral concern for him as it was for Hock.

Ultimately, the styles of these works both utilise their works in order to make commentary upon the human condition. Pali's panoramic-critical method, in which he repeatedly places himself upon the precipice of sleep so as to record and later paint the imagery that he finds, wishes to thematically exemplify to a viewer the power of the unconscious mind, while Hock's odd fusion and fragmentation of multiple female forms speaks of the indistinct quality of human identity in an urban culture that has lost its capacity to be unique within the industrial age. Ultimately, these works are similar in the respect that they stand as ~~mere~~ unwavering advocates for their respective art movements, <sup>and</sup> the principles which, ~~are~~ <sup>are</sup> ~~emphasized~~ <sup>accentuated</sup> by treatment of form and composition that is either naturalistic or not so, constitute ~~them~~ drive the creative intents of Hock and Pali alike.

**Annotated exemplars Level 3 Art History**  
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**2017**

Excellence Exemplars	Grade Score	Annotation
Sample 1	E8	This example shows a really insightful and comprehensive level of understanding of the differences and similarities between the work of Hoch and Dali. The control of art historical language and ability to articulate ideas clearly and with question focus shows an awareness of stylistic features in art. This candidate has written an economical essay which is a good example of the ability to show insight in a concise manner. There is excellent contextual discussion across both artists and art movements. (eg. <i>'Da Dandy</i> and <i>Swans Reflecting Elephants</i> appear to paint opposingly (sic.) daunting and optimistic responses to the continuation of European social conduct up it given tragectory (sic.) at the time of composition')