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91484A



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Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 3 Art History 2023

91484 Examine the relationship(s) between art and context

Credits: Four

ANSWER BOOKLET

Achievement	Achievement with Merit	Achievement with Excellence
Examine the relationship(s) between art and context.	Examine, in depth, the relationship(s) between art and context.	Examine, perceptively, the relationship(s) between art and context.

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

Write your answers in this booklet.

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

Check that this booklet has pages 2–10 in the correct order and that none of these pages is blank.

Do not write in any cross-hatched area (cross-hatched area). This area may be cut off when the booklet is marked.

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

Excellent

TOTAL 07

QS:

PLANNING

Art & mass media.

Mark Rothko - Orange and Yellow (1955)

Oil paint on white canvas w rags + brushes.

Post WWII + Cold War.

Economic + social recovery.

Orange represents enjoyment

Yellow represents happiness.

} Anarchist
Abstract Expressionist.
Minimalism
vs. Untitled

Luminescence. Gateway to spiritual and emotions.

Existential? Annihilation?

Andy Warhol - Campbell Soup Cans. (x32)
pieces.

Pop - Art.

Saturation of consumerist soc.

Culture of abundance, the American Dream.

Factory - mass production.

vs. Marilyn

Supermarket shelf.

1

Flat 2D lines, bold print similar to advert design.

Structure

Intro → America at the time. Post War, Baby boom, etc.
Consumerism.

Question number: Five

Art work (1): Orange and Yellow by Mark Rothko (1956)

Art work (2): Campbell Soup Can by Andy Warhol (1962)

You should aim to write a concise response of no more than 5–6 pages in length. The quality of your writing is more important than the length of your answer.

More than ever, the Modernist / Post-modernist era witnessed of the greatest cultural ^{and technological} advancements. As a result, this has heavily influenced the artworks produced by artists of different movements at the time. Though one could say that the mass media greatly influenced, or inspired later art movements such as Pop-Art, it has also in a sense, work in counter-effect for ~~no~~ other art movements such as Abstract-Expressionism. This essay will ^{evaluate} ~~discuss~~ the relationships between the mass media and the two very contrasting ~~art movements~~ ^{art movements, which as an outcome, has produced} - Abstract Expressionism (Orange ~~art works~~), Mark Rothko's Orange and Yellow (1956) highlighted by Abstract Expressionism, and one of the most well known from the Pop-Art movement, Andy Warhol's Campbell Soup Can (1962).

~~To have a~~ For one to grasp the context of the mass media, thus unlocking the intertwining relationship with these two artworks, a substantial understanding of the social climate of the 1950s-1960 ~~most first~~ ^{is} is key. The 1950s opened America to great prospect of ~~development~~ technological and economical development, following the devastating Post WWII period. To make living costs more affordable, ~~the~~ our modern day system of suburban living and urbanisation was popularised. This allowed for the Post-war generation to afford suburban homes, and holding 9-5 jobs, with most housewives occupied with home-making and raising children. The speed of the US' recovery from an

on economical perspective was astronomical, as Winston Churchill said "America stands at the summit of the global economy" at the time. This bought many families disposable income, building the foundation for the consumerist culture later. As many small "suburb" communities were established, this built the sense of isolation and a homogenous society, and a culture of alienation. To top it off, the paranoia provided by the Anti-Communist dilemma ongoing. From this came the idea faced by many, - the existential crisis. Many American questioned the meaning to life, outside of superficial feelings.

In the artwork Orange and Yellow painted by Mark Rothko in 1956, perfectly demonstrates the relationship of how the mass media interacts with Rothko Abstract-expressionist artwork. The fundamental idea to Rothko's mature (1950s onwards) works of art isn't to necessarily convey a meaning or to have a context, but to allow the audience the experience of subjective interpretation, or rather sensation provided by his artwork. The American media at the time mass popularised the scape-goating culture ^{against communists} (McCarthyism) which greatly ~~of~~ created fear and paranoia between those surrounding. ~~The~~ The generated distance between people made ~~the~~ lack emotion, and connection, yet the economical and social successes / recovery made the US a simultaneously paranoid and happy place to be living in. Following the rise in the Abstract Expressionist movement, Rothko took his slight twist by making it minimalism. His work in the 1950s up until his suicide in 1966 were characterized

by bold blocks of colour, with formless shapes, often seen blended into each other, such as the soft edges blended in Orange and Yellow. The application of Orange and Yellow was oil paint smeared on with a rag or ~~the~~ large brush, onto white canvases. The absorption of the paint into the canvas provides his artwork with great depth. This was Rothko's attempt to mimic light by creating a luminous illusion. While many art historians have claimed and interpreted the Yellow to symbolise happiness while the orange ~~also~~ was representative of enjoyment. Though he insisted on the audience having a subjective interpretation, "Art is breaking down the obstacles between ~~artist~~ the painter and the idea, and idea and ~~the~~ viewer". The lack of form given to the Orange and Yellow rectangles were a direct translation to the chaos and expedited growth of the US at ~~time~~ the time, in a sense artists like Rothko were ~~trying to simply~~ craving minimalism and purity. Rothko was also thought to have believed that the simplicity and purity of Orange and Yellow would strip the human experience down to their emotions. Almost turning his artwork into a gateway to the exploration of emotions, energies and other state of being. This contrasted with the mass media projection, achieving what humans weren't able to experience due to alienation and popular culture. ★ please continue - extra paper.

The late 1950s and 1960s marked America's greatest technological advancement with the popular commercialisation of television and later rockets. Commercially, companies

were making a shift to factory production. The combination of these allowed for the rise in the popularity of can food, thus decreasing the frequency a home maker needs to visit the butcher, or fresh produce stores. Allowing for convenience seamless as stop shopping at supermarkets. This was a major change in our behavioural pattern, as shopping before was done by requirements, however, it is now done as desired thanks to refrigerators and preserved can food. This laid the foundation for the beginning concept of the Campbell Can Soup.

With the high spike in the desire to consume, America slowly became a consumerist society, a culture of surplus and ~~abundant~~ abundance. It was also around this time that the world began to see ~~the~~ the start of TV advertisements and the "retro" looking adverts that we know of today.

Andy Warhol was originally an illustrator before he became a pop-artists, thus we see the creation of Campbell Soup Can looking a lot like adverts for the actual product.

Produced in 1962, Warhol's like to mimic his artwork production ~~the~~ ^{to} the way / dynamic of a factory.

The Campbell Soup Can / ~~the~~ Warhol's workshop was in camouflaged of a ~~the~~ factory and the assisting artists were working in a production line - to achieve the idea behind mass production. The flat 2D lines, bold colours with dark black outlining characterised the Campbell Soup can into an extremely ~~recognisable~~ recognisable household item. There are 32 pieces of 32 cans all of different flavours lined up in rows and columns, sold and showcased as one whole piece, mimicking the

supermarket shelf, as if the cans were sitting on a supermarket shelf.

The mundane yet complex ~~idea~~ ^{and is an icon for} ideas behind the soup cans represents ~~the~~ ^{the} movement of society into a capitalist / consumerist society, and also built the idea of the American dream. Viewers could in a sense interpret Warhol's Campbell Soup Can as a visual pun play on as a fun delivery of criticism towards the consumerist society, a society of surplus and quantity. Through the popularisation of consumer ~~packaged food~~ ^{packaged food}, processed or preserved food projected and marketed on television, billboard to support a new generation of economic flourishing, the artworld has ~~seen~~ witnessed the birth of the pop-art movement, characterised by bold, saturated, advert-like posters and paintings.

Contrastingly, the paranoia and political dilemma popularised by the media has caused major ~~at~~ isolation and alienation ~~in~~ which in turn made society seek a purpose for existence. As an outcome we see in Orange and Yellow. Both the key ideas of the American Dream Consumerist culture and the political Anti-Communist ~~the~~ paranoia spread by mass media has greatly influenced the abstract-expressionism and pop-art movements.

Extra space if required.

Write the question number(s) if applicable.

QUESTION
NUMBER

★ ~~It would later also be~~ The stripped back and formless
to colour anarchist abstract expressionist style was
also later seen in many other artwork near the end of
his life, for example Untitled a black rectangle,
left to the ~~artist~~ audience 'complete autonomy
over the interpretation.

Excellence

Subject: Art History

Standard: 91484

Total score: 07

Grade score	Marker commentary
E7	The candidate directly addresses the question, building the context of mass media with specific detail of the overall circumstances and contrasting Rothko with mass media. A brilliant outline of economic conditions is presented, as well as an evaluation, contrasting isolation caused by mass media with popularity of consuming. Very insightful.