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91482



914820



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD  
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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 Merit

TOTAL

05

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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): *Le Bonheur de vivre (The joy of life)*.

Plate (2): *The Dinner Party*.

## QUESTION

- 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.
- 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.

The two works 'Le Bonheur de vivre (The joy of life)' by Matisse (1905) and 'The Dinner Party' by Judy Chicago (1974–1979) are both products of their time as expressed through the stylistic characteristics each work holds. Two characteristics in particular eliminate the idea that the works are the style they are because of the context they were created in. This can be shown through the similarities and differences of the work. The two stylistic characteristics that represent this are form and space and the influence context

had on the style of the work. Matisse as an artist was the product of fauvism and La Belle Epoch France, whereas Judy Chicago is the product of 1970 feminist America. The stylistic features of form and space echo this contextual idea.

In 'Le Bonheur de vivre' by Matisse, the context both geographically, socially and politically is fundamental to understanding the treatment of form and space. In this work we see a large amount in fluidity of form, particularly the form of figures which follow curved lines, expressing this non-representational anatomy in the setting Matisse was trying to create in his works. Further curvature is seen throughout the greenery landscape, framing the figures. The fluidity of forms in both human and nature expresses the overarching idea of utopia which Matisse was heavily influenced by, previous to the first world war. Utopia being the perfect imagined state of being and harmony could be most heavily represented by primitive life which is seen in 'The Joy of Life'. This imagined primitive utopia shows joy and passion, the connection between life and beauty in human activity and leisure as represented by the fluid motion of human forms, engaging fruitful pleasures of nature such as music and love seen in the foreground, with dancing

and activity together in the ~~fore~~ background, central to the work. The acts of leisure are directly reflected from the modern ideas of leisure of the middle class in France, exploiting the concept of middle class leisure with the expression of La Belle Epoch.

Space further plays a vital role in expressing the context of 'The Joy of Life'. The space seen in the painting is broad and open but with little representational positioning, abandoning the idea of traditional space to create a work of more symbolic value than traditional academic art, further enforcing the idea of 'fauvism' translating to the wildbeasts. The demolition of modern context in this work is clear by not only the open broad spaces but the ~~focus~~ focus on figures and form, emphasising the greater utopic idea of primitive life and its rewarding simplicity in leisure. The natural element of this work is clear regardless of the arbitrary colour, reinforcing primitivism. Space in this work is not the focus, despite the viewers eye being drawn into the central dancing clump of figures. The expression of utopian primitivism echoes through the positioning and vitality of figures ~~compared~~ as visible in the foreground of the painting compared to the focus on the space the work takes place in.

In 'The Dinner Party' by Judy Chicago, form and space are a reflection of the influences contextually that were present at the times of the work's creation. In this work we as the viewer see a large reference to vaginal features, exclusive to the female body. A primary example of this is the vulva shaped forms on top of each traditionally set place at the table. This can be seen particularly at Virginia Woolf's place setting. Although appearing to be shaped almost flower bud-like in first appearance, it is clear this is the form of ~~the~~ the internal anatomy of a vagina. The various layers protecting the central form. This clever use of form is a direct reference to gender equality between men and women. The second wave of feminism incorporated all women of any race and age, specifically focusing on women's rights to ~~them~~ opportunities and controlling their own bodies which was obvious through the introduction of the hormone pill in the 1970s to control menstrual cycles and fertility. The second wave of feminism also challenged the idea of ~~of~~ traditional women conforming to domestic roles. The use of form also reflects this in 'The Dinner Party'. The work contains a traditional table setting form inclusive of an embroidered table cloth, ceramic and porcelain plateware and cutlery upon which the ceramic



and porcelain plates holding vulva-shaped forms were laid. Contextually this is a direct symbol to the change in motion from the traditional role women played to a modern and equal life women were fighting to live. Traditional craft forms such as embroidery, porcelain, fabric and ceramic are all traditional 'women's' crafts, challenging the artworld and supporting equality through the power of traditional art itself. Space is a further stylistic character that can be seen in 'The Dinner Party'. Primarily the ~~the~~ most influential aspect of 'The Dinner Party' and the space characteristic is that the work is a triangular shape install measuring 14.63 metres by 14.63 metres. It is undeniable that a space of the size is fundamental to the context of the creation of the install. With 39 spaces evenly divided throughout the triangle, space is precise, emphasising the grandeur of statement and intent of this work. The space the work includes is large because of the large message it portrays and the importance of each setting that is spaced at the table of women from times before Christ and goddesses such as Fertility Goddess and Primordial Goddess to the likes of Virginia Woolf and more modern contemporary influential women.

Although *The Dinner Party* and *The Joy of Life* hold many similarities and differences, the primary similarity is that they are both a product of their own culture which was influenced through the time and place that the work was created in.

In *'The Joy of Life'* the work is a direct reflection of the values and influences Matisse had through his time as an artist which can be seen through the formal elements of form and space. The ideas of a Utopia through Bergson's theories were of clear influence to Matisse as shown through the representation of primitivism and leisure; a direct reflection of early 1900 France at the time of a flourishing La Belle Epoch and joy which came from acts of leisure. Matisse painted what ~~society~~ held relevance within society.

Judy Chicago also created art which held large relevance in society. In a way, *'The Dinner Party'* was not just an install artwork, it was propaganda for the second wave of feminism movement, reflecting directly the society upon which she lived in and the current issues of the 1970's which still hold true today - the oppression of females being conformed into traditional female roles. While Matisse was a voice of La Belle



Extra space if required.

Write the question number(s) if applicable.

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Both French Leisure, Chicago was a voice for females rights and gender equality in 1970 America.




The differences between them in both a gender point of view as well as a historical difference geographically and in reference to time meant that although both use the formal elements of form and space, the different ways they are used to highlight different purposes in their art, reiterate the primary idea that the styles the artists were working in appears through their work because of the time the art works were created with reference to the place - France versus the United States of America, and time - early 20<sup>th</sup> century rebuilt France versus 1970's 2<sup>nd</sup> wave of feminist America.

91482



**Annotated exemplars Level 3 Art History**  
**91482 Demonstrate understanding of style in art works**  
**2017**



Merit Exemplars	Grade Score	Annotation
		
Sample 4	M5	This is a really good M5 example of a candidate who has a great deal of content knowledge and struggles to articulate their ideas with a focus on the reasons for similarities and differences between art works. The candidate has analysed why form and space are important to the work of Chicago and Matisse, however the candidate does not relate this to style and focuses a great deal on context. For this student to show more secure analysis at M6 there needs to be greater justification of why there are differences between the stylistic features rather than a discussion on how each art work was a product of its time.

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High Merit

TOTAL

06

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### Stylistic characteristics (choose TWO):

Tick (✓) your selection

☐ Light

☒ Form

☒ Composition

☐ Space

☐ Ornament

☐ Modernist design

Plate (1): "Le Bonheur de Vivre" Henri Matisse

Plate (2): "Da Dandy" Hannah Höch

## 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.

The formal elements of form and composition are treated ~~very~~ extremely differently when comparing Henri Matisse's "Le Bonheur de Vivre" (1905) with "Da Dandy" (1919) by Hannah Höch. This is reflective of the ~~the~~ respective stylistic movements the two artists were associated with and the ~~their~~ artistic and social aims of ~~the movements~~. both Fauvism and Dada. ✓

The way that form has been treated in "Le Bonheur de Vivre" very much embraces the curved line and movement regarding the human figures. In this work, the figures



~~are~~ are depicted naked and their forms are voluptuous, with strong ~~strong~~ curved lines being used by Matisse, suggestive of flesh. The forms also have strong contoured outlines that place them in space, with the dark outlines often contrasting with the pastel colours of the background. Form has been treated simplistically by Matisse, as his figures are, for the most part, anatomically correct, however the flesh of the figures has been treated with predominantly flat planes of colour, with ~~very little~~ no rendering to suggest musculature. ~~There~~ Between the figures there is a great sense of movement and connection, seen especially in the ~~the~~ linked ring of people in the centre of the work. The way ~~the~~ Matisse has treated form, ~~the~~ demonstrates his aims as an artist and is characteristic of the fauvist movement. This is because the fauvists wanted to evoke emotion through the use of colour, ~~while~~ while many other ~~element~~ formal elements are stripped back to accomplish this. In this work, Matisse wanted to create a sense of joy and simplicity with his forms, through the dynamic poses of the figures and the way they inhabit the space in the utopian landscape. 11

To contrast this, ~~the~~ form in "Da Dada" has had completely different treatment, ~~the~~ projecting Höch's aims as different to Matisse's. What sets apart the treatment of form in this ~~the~~ work, is the lack of a complete human figure. Höch has used photomontage to dismember photographs of females to create a broader form—~~the profile~~ a man's profile. ~~There~~ There are limbs that appear connected to each



other and women's faces are ~~super~~ layered over one another. In this work, Höch is manipulating realistic form to create another form entirely, essentially subverting the viewer's perception - ~~the~~ something synonymous with the Dada ~~movement~~ movement. Dada artists such as Höch wanted to dissect society and challenge all social norms, so by ~~creating~~ using different female body parts and creating a larger form with them, she is doing just that, through creating symbolism through the use of form. ~~which is strong~~

In "Bonheur de Vivre", Matisse once again utilises ~~the~~ composition for its simplicity and to make his use of colour more impactful. The overall composition of this work is framed by the forest, which is balanced on both sides of the work and draws the viewer's eye in towards the figures. This creates a triangle composition, a traditional composition style known for creating balance and harmony. The ~~the~~ ~~same~~ impact of this is that the viewer is drawn to the connected ring of figures in the centre of the work, a motif that Matisse has used in his other work, most notably ~~the~~ "The Dance" (1910). The rest of the figures are ~~the~~ scattered throughout the foreground and mid ground. The way Matisse has used composition also ~~for the~~ ~~the~~ aims ~~to~~ projects the characteristics of Fauvism, ~~the~~ regarding simplicity and harmony. This was because fauvists wanted their use of colour theory to be the main ~~the~~ aspect of their work, so all the rest of the formal elements are more pared back. Also, Matisse was concerned with ~~the~~ joy and



emotion, so through utilising these compositional devices to create ~~balance~~ a sense of dynamic, peaceful scene, he is furthering his aim as an artist. 11

Although "Da Dandy" also has a central form that the eye is drawn to, its composition ~~is~~ differs greatly when compared to "Le Bonheur de Vivre". ~~At~~ At first glance, the composition of this work, except for the central form, appears "random" which connects to the aims of Dada, as they believed anything rational was negative and more should be left up to chance. Many different images have been cut into geometric shapes, with the words "Dada" and "Dandy" appearing in the top left and bottom right corners respectively. These clippings create the background, which has no sense of ~~3~~ three dimensional space and there are no recurring ~~sh~~ shapes or patterns in the composition and it is asymmetrical, unlike "Bonheur de Vivre". 11

In both "~~Le~~ Le Bonheur de Vivre" by Matisse and "Da Dandy" by Hannah Höch, the formal elements of form and composition are treated vastly differently, ~~this~~ which demonstrates the differing aims of their respective movements. ~~Both~~ Both works, however, are a reaction ~~are~~ to "la belle peinture" and go against the features of the traditional art of the academies and salons. This is a unifying feature of all early modernist avant-garde ~~movements~~ movements, even ones with contrasting stylistic characteristics, such as fauvism and Dada. 11



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**2017**

Merit Exemplars	Grade Score	Annotation
Sample 3	M6	This sample is a good example of a candidate who has a clear focus on the questions and uses art historical terminology well (eg. Matisse embraces curved line and movement regarding the figures). The analysis links well into the decision-making process of both Matisse and Hoch. There is some contextual discussion, which is starting to move towards the E7 range. However, for this candidate to move into the Excellence range there needs to be more focus on context across both artists and art movements rather than a strong focus on just one artist.