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91182A



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NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD  
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## Level 2 Art History, 2016

### 91182 Examine the influence of context(s) on art works

9.30 a.m. Tuesday 22 November 2016  
Credits: Four

## ANSWER BOOKLET

Achievement	Achievement with Merit	Achievement with Excellence
Examine the influence of context(s) on art works.	Examine in depth the influence of context(s) on art works.	Examine perceptively the influence of context(s) on 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.

Answer ONE question from Question Booklet 91182Q. Write your answer in this booklet.

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

7

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Question Number: 4

- (a) The first painting depicts the coronation of Napoleon's wife to the title of empress. The artist is Jacques-Louis David who can be seen in one of the stands holding a sketchbook. Jacques-Louis David made several paintings that were commissioned by Napoleon and this is arguably the most impressive. Works such as this take an enormous amount of effort and time and therefore, artists of this period would only paint when offered large amounts of money. Of course Napoleon had vast sums of wealth and so paying for such a work wouldn't be hard. This was often the way with art in the early 19<sup>th</sup> century and earlier. Only the rich could afford to decorate their homes with art. And as a result art was associated with wealth. //
- The way that artists sold their works was (other than through private commissioning) through the Salon. The salon was a art exhibition where the wealthy would go to admire, and occasionally buy, art. This meant that not only was art far too expensive for commoners ~~but it was also out of their reach to see.~~ to buy, but it was also out of their reach to see.
- Since the salon was basically the only way to become known as an artist, ~~was~~ artists had to play by the rules of the academy which ran the salon. This is the reason that art styles nearly changed during this time period. It wasn't until the ~~late~~ middle 19<sup>th</sup> century that things began to change. //

Austine Courbet was a realist - a style which isn't so much about how you paint but what you paint. It put emphasis on every day life - especially that of peasants. The academy didn't like this and so their artworks were rejected. Courbet, however, managed to get their ~~many~~ approval with one of his early works.

This ~~part~~ ~~part~~ ~~part~~ played by the ~~academy's~~ academy's rules. There was a rule in the academy that if you gain a place one year - the next year you have guaranteed acceptance. This rule changed after Courbet.

He submitted an enormous painting of a burial out in the country side - of peasant life. The academy hated it because it seemingly glorified peasants' lives. //

Courbet made many changes to the art world and actively opposed the rules set by the academy and the salons. One change he ~~thought~~ about - as is depicted in 4.2 - is the patron-dealer system we are familiar with today. Alfred Brugas was Courbet's patron - someone who bought and sold Courbet's art. This turned art into somewhat of a business with competing dealers.

This in turn brought about dealer galleries - places where patrons would show their art to the public for sale. This meant people could see art without going to the salons. And since the salon was for the wealthy it meant that lower classes of people could see - and potentially buy art. //

I didn't follow these  
They're both  
mentioned  
throughout

(b)

This system which we enjoy today is vastly different from what was during Napoleon's reign and earlier. Back then, only the rich aristocracy could view and buy art but after the time of the realists anyone could view art and more people could buy it. //

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## Annotated Exemplar Template

### Excellence exemplar 2016

<b>Subject:</b>	<b>Art History</b>	<b>Standard:</b>	<b>91182</b>	<b>Total score:</b>	<b>07</b>
<b>Q</b>	<b>Grade score</b>	<b>Annotation</b>			
1					
2					
4	07	Explains with insight the influence of economic and artistic contexts on David's and Courbet's paintings, but uses insufficient supporting evidence from the art works to award an E8.			