

91182Q



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NEW ZEALAND QUALIFICATIONS AUTHORITY  
 MANA TOHU MĀTAURANGA O AOTEAROA

## Level 2 Art History, 2012

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

9.30 am Wednesday 14 November 2012

Credits: Four

## QUESTION 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.

There are SIX questions in this booklet, two for each area of study. You should answer ONE question.

Write your answers in Answer Booklet 91182A.

Check that this booklet has pages 2–16 in the correct order and that none of these pages is blank.

**YOU MAY KEEP THIS BOOKLET AT THE END OF THE EXAMINATION.**

You are advised to spend one hour answering one question in this booklet.

## INSTRUCTIONS

There are six questions in this booklet, two for each of the following areas of study:

- Aspects of Gothic Art 1120–1420
- Towards Modernism 1780–1900
- Aotearoa and the Pacific 1800–1950.

Select ONE question from ONE area of study.

Answer BOTH parts of your chosen question.

Support your answer with evidence from the art works.

The definition below may help you answer your chosen question.

Write your answer in Answer Booklet 91182A.

## DEFINITION

**Context(s)** include: the circumstances within which art works are created, eg personal, social, historical, cultural, geographical, environmental, economic, political, religious, artistic (eg art historical, art movement), philosophical factors, gender, and class.

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## ASPECTS OF GOTHIC ART 1120–1420

### EITHER: QUESTION ONE

Refer to Plate 1 and Plate 2 to answer this question.

- Plates**
- 1 Ambrogio Lorenzetti, *Allegory of Good Government in the City and the Country*, (portion of entire fresco), fresco, 1338–1339, approx. 770 × 1400 cm
  - 2 Limbourg Brothers, *Très Riches Heures du Duc de Berry (February)*, 1413–1416, illumination on vellum, 29 × 21 cm

- (a) Describe the artistic and social contexts in which Ambrogio Lorenzetti and the Limbourg brothers depicted life in Medieval Europe.
- (b) Explain how these contexts have influenced the characteristics and production of art works showing life in this period.

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**Plate 1** Ambrogio Lorenzetti, *Allegory of Good Government in the City and the Country*, (portion of entire fresco), fresco, 1338–1339, approx. 770 × 1400 cm

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**OR: QUESTION TWO**

Refer to Plate 3 and Plate 4 to answer this question.

**Plates**     **3**     The Scribe Eadwine of Canterbury, c 1150

**4**     St Gall Monastery, Switzerland, c 817

- (a) Describe the religious and artistic contexts that influenced the production of buildings and art works relating to monastic life.
- (b) Explain how these contexts influenced the characteristics and production of buildings and art works relating to monastic life.

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**Plate 3** The Scribe Eadwine of Canterbury, c 1150

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**TOWARDS MODERNISM 1780–1900****OR: QUESTION THREE**

Refer to Plate 5 and Plate 6 to answer this question.

- Plates**
- 5** Jean-François Millet, *The Gleaners*, 1857, oil on canvas, 83.8 × 111.8 cm
  - 6** Edgar Degas, *Two Laundresses*, 1882, oil on canvas, 76 × 82 cm

- (a) Describe the artistic and social contexts in which Jean-François Millet and Edgar Degas depicted working class women.
- (b) Explain how these contexts have influenced the characteristics and production of Realist and Impressionist images of workers.

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**Plate 5** Jean-François Millet, *The Gleaners*, 1857, oil on canvas, 83.8 × 111.8 cm



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**OR: QUESTION FOUR**

Refer to Plate 7 and Plate 8 to answer this question.

- Plates**
- 7** Gustave Eiffel, Eiffel Tower, Paris, 1889, iron
  - 8** Georges Seurat, *The Eiffel Tower*, 1889, oil on panel, 24.1 × 15.2 cm

- (a) Describe the technological and artistic circumstances in France that influenced the development of Modernism.
- (b) Explain how these circumstances influenced the characteristics and production of art works depicting modern life in France during this period.

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**AOTEAROA AND THE PACIFIC 1800–1950****OR: QUESTION FIVE**

Refer to Plate 9 and Plate 10 to answer this question.

- Plates**     **9**     Charles Heaphy, *Kauri Forest, Wairoa River, Kaipara*, 1839, watercolour, 47 × 37.5 cm  
                 **10**     Christopher Perkins, *Taranaki*, 1931, oil on canvas, 50.8 × 91.4 cm

- (a) Describe the artistic, geographic, and industrial circumstances in New Zealand that influenced the development of images of industry in New Zealand painting.
- (b) Explain how these circumstances influenced the characteristics and production of images of industry in New Zealand during this period.

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**Plate 10** Christopher Perkins, *Taranaki*, 1931, oil on canvas, 50.8 × 91.4 cm

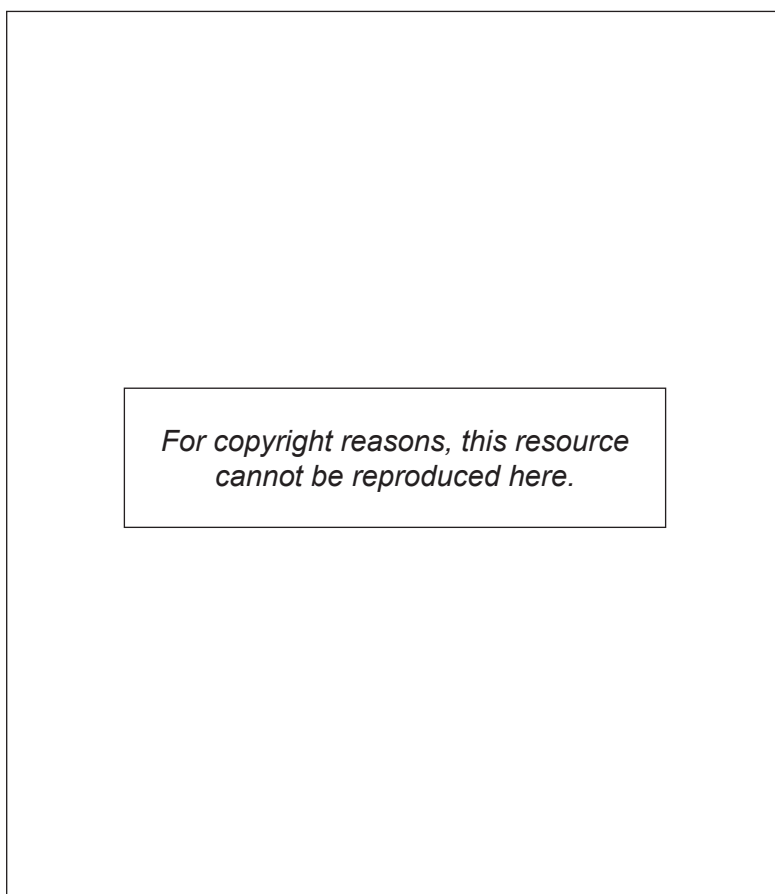
**OR: QUESTION SIX**

Refer to Plate 11 and Plate 12 to answer this question.

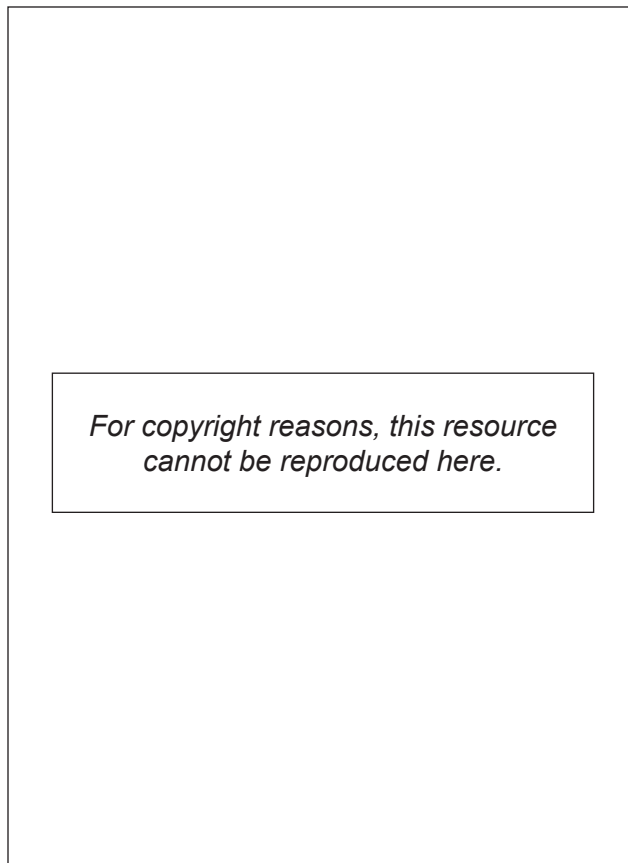
**Plates**     **11**   Orator chief and family, 1880s, Palauli, Savai'i, Western Samoa

**12**   Young women in tapa dresses, c 1900s, Apia, Western Samoa

- (a) Describe the cultural and geographical contexts that have influenced the characteristics and production of housing, clothing, and personal adornment in Polynesia.
- (b) Explain how these contexts show how cultural exchange has influenced traditional art in Polynesia.



**Plate 11** Orator chief and family, 1880s, Palauli, Savai'i, Western Samoa



**Plate 12** Young women in tapa dresses, c 1900s, Apia, Western Samoa

## References

- Plate 1 Frederick Harrt and David G. Wilkins, *History of Italian Renaissance Art: Painting, Sculpture, Architecture* (5th ed.) (New York: Pearson Inc., 2003), p 146.
- Plate 2 (Wendy Beckett, *Sister Wendy's 1000 Masterpieces* (London: Dorling Kindersley, 1999), p 269.) Image Used = <http://www.oxpal.com/?p=1006>
- Plate 3 *The Medieval World Complete* (London: Thames and Hudson, 2012), p 84.
- Plate 5 Robert Rosenblum, *Art of the Nineteenth Century: Painting and Sculpture* (London: Thames and Hudson, 1984), p 226.
- Plate 6 Linda Bolton, *Degas* (Royston, Hertfordshire: Eagle Editions, 2003), p 54.
- Plate 7 Stephen Eisenman, *Nineteenth Century Art: A Critical History* (4th ed.) (London: Thames and Hudson, 2011), p 347.
- Plate 8 *Seurat* (London: Phaidon Press, 1965), plate 34.
- Plate 9 Iain Sharp, *Heaphy* (Auckland: Auckland University Press, 2008), p 53.
- Plate 10 Michael Dunn, *New Zealand Painting: A Concise History* (Auckland: Auckland University Publishing, 2003), p 72.
- Plate 11 Roger Neich and Mike Prendergast, Krzysztof Pfeiffer, *Pacific tapa* (Auckland, NZ: D. Bateman Publishing, Auckland Museum, 1997), p 20.
- Plate 12 *Ibid*, p 20.