

91182Q



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

Level 2 Art History, 2013

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

9.30 am Wednesday 13 November 2013

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.

You should attempt ONE question from this booklet.

Write your answer 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.

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You are advised to spend one hour answering your chosen question from 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.

Answer ONE question from ONE area of study. Answer BOTH parts of your chosen question.

Support your answer with evidence from the plates provided.

The definition below may help you.

Write your answer in Answer Booklet 91182A.

DEFINITION

Contexts 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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The examination continues on the following page.**

ASPECTS OF GOTHIC ART 1120–1420

EITHER: QUESTION ONE

Refer to Plates 1 and 2 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the religious and economic contexts that gave rise to the cult of relics.
- (b) Explain how these contexts influenced the characteristics and production of art works associated with the cult of relics.

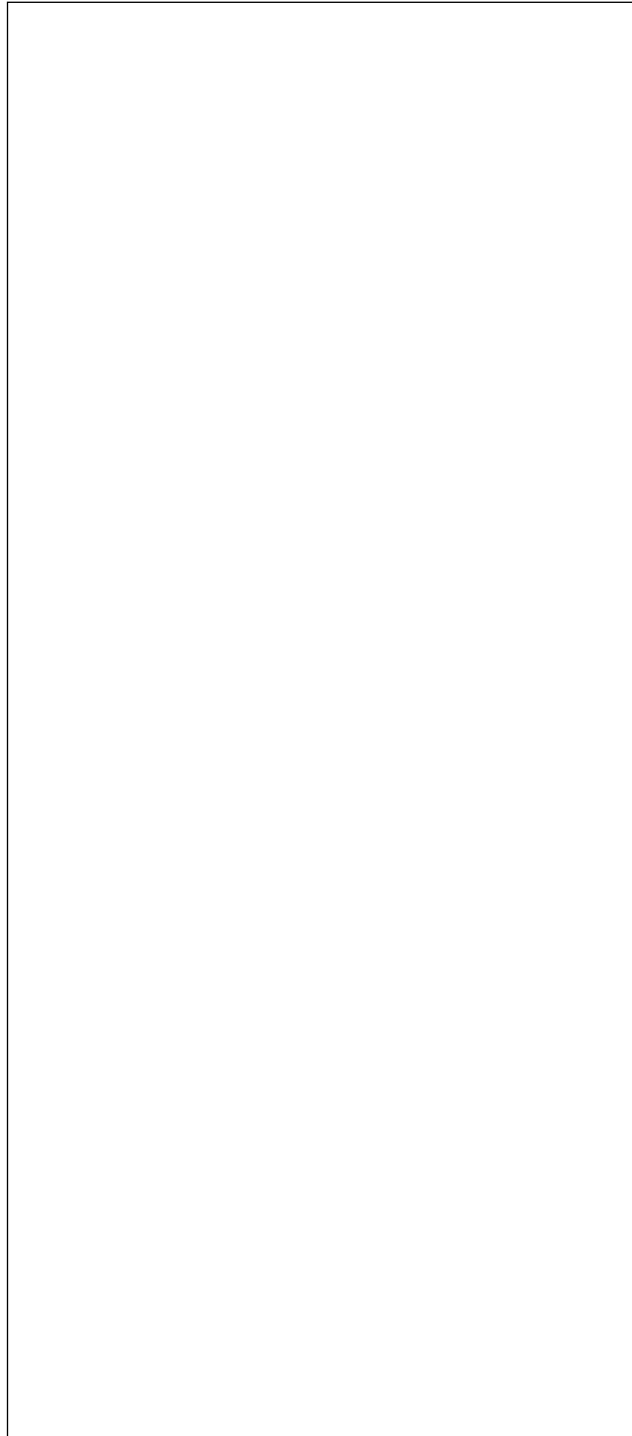


Plate 1 Reliquary of Mary Magdalene's tooth, c. 14th–15th century, gilded copper, gilded silver, rock crystal, painted glass, 56 × 24 × 22 cm

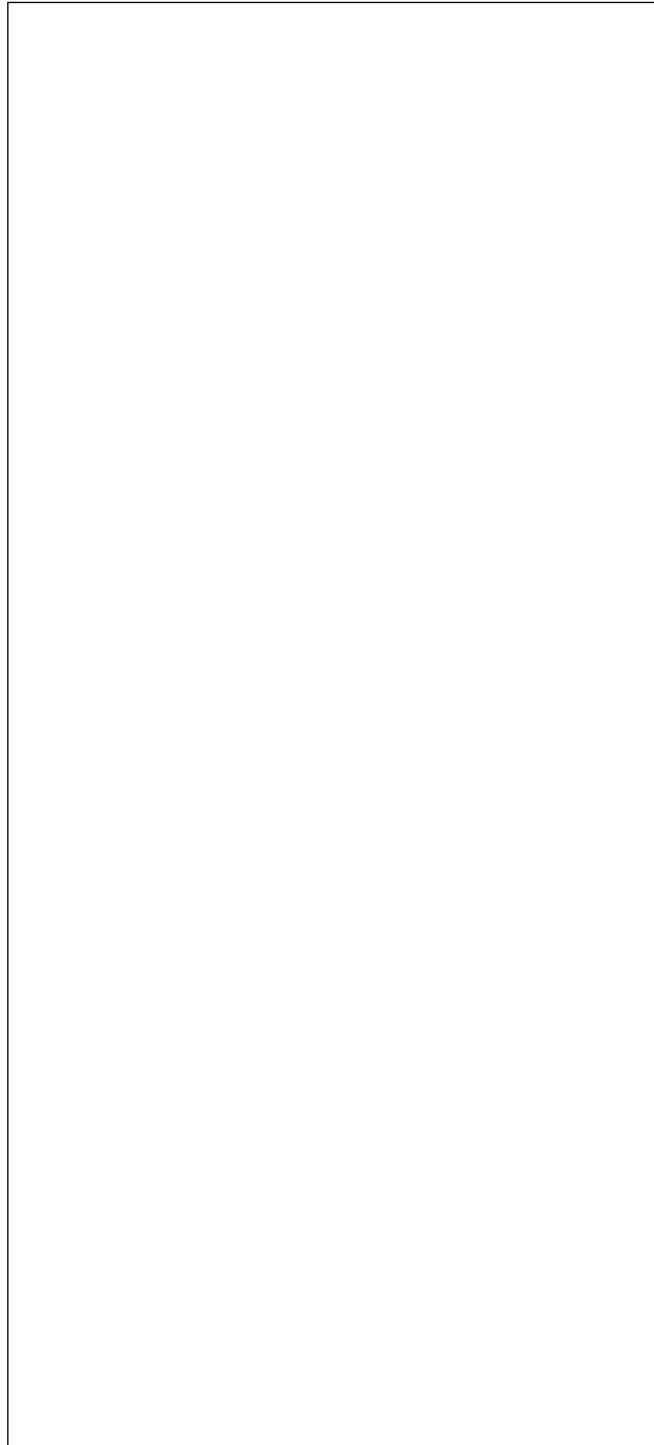


Plate 2 Floorplan of the Abbey of St Madeleine, Vézelay, 12th century

OR: QUESTION TWO

Refer to Plates 3 and 4 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the social and civic contexts of Siena during this period.
- (b) Explain how these contexts influenced the characteristics of public spaces and buildings in Siena.



Plate 3 Siena, Piazza del Campo, c. 1292–1355

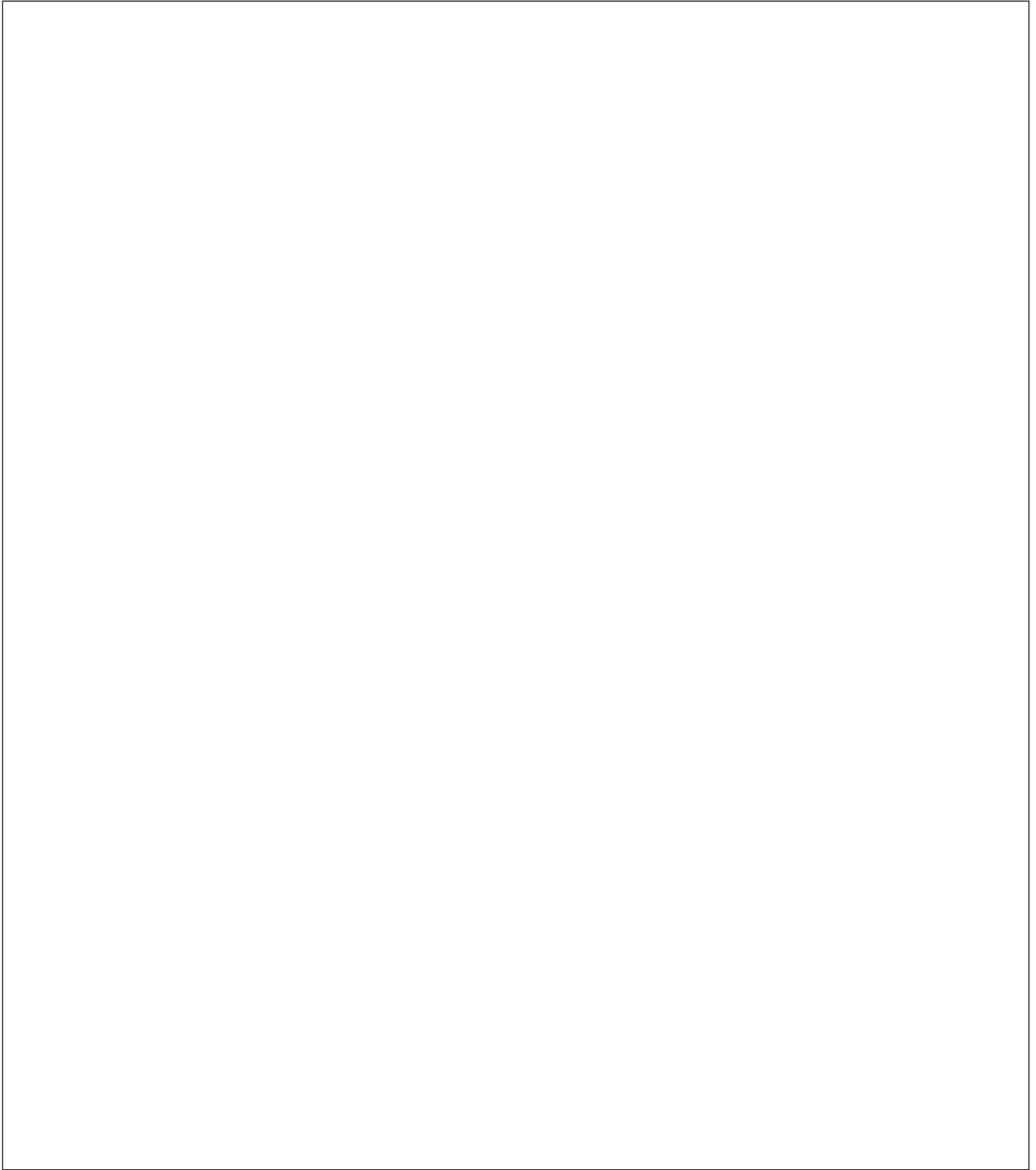


Plate 4 Siena, Palazzo Pubblico, 1297–1344

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

Refer to Plates 5 and 6 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the romantic and political contexts of the period during which Delacroix was depicting oriental subjects.
- (b) Explain how these contexts influenced the characteristics and production of art works depicting oriental subjects during this period.



Plate 5 Delacroix, *Massacre at Chios*, 1824, oil on canvas, 419 × 354 cm



Plate 6 Delacroix, *Lion Hunt*, 1855, oil on cardboard, 54 × 74 cm

OR: QUESTION FOUR

Refer to Plates 7 and 8 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the technological contexts that influenced nineteenth-century architects.
- (b) Explain how these contexts influenced the characteristics and production of new types of buildings during the nineteenth century.

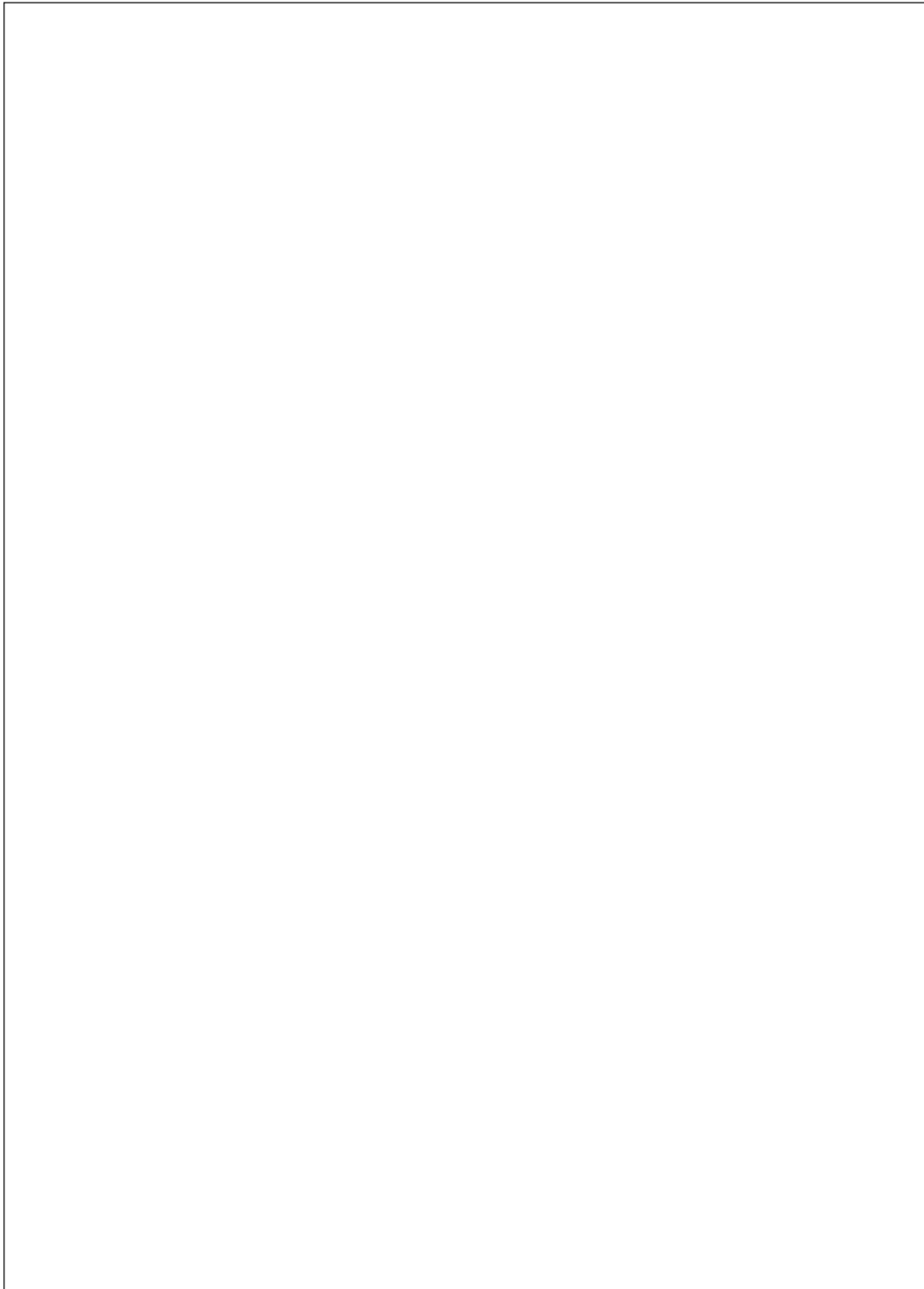


Plate 7 Joseph Paxton, Crystal Palace, 1851, iron and glass

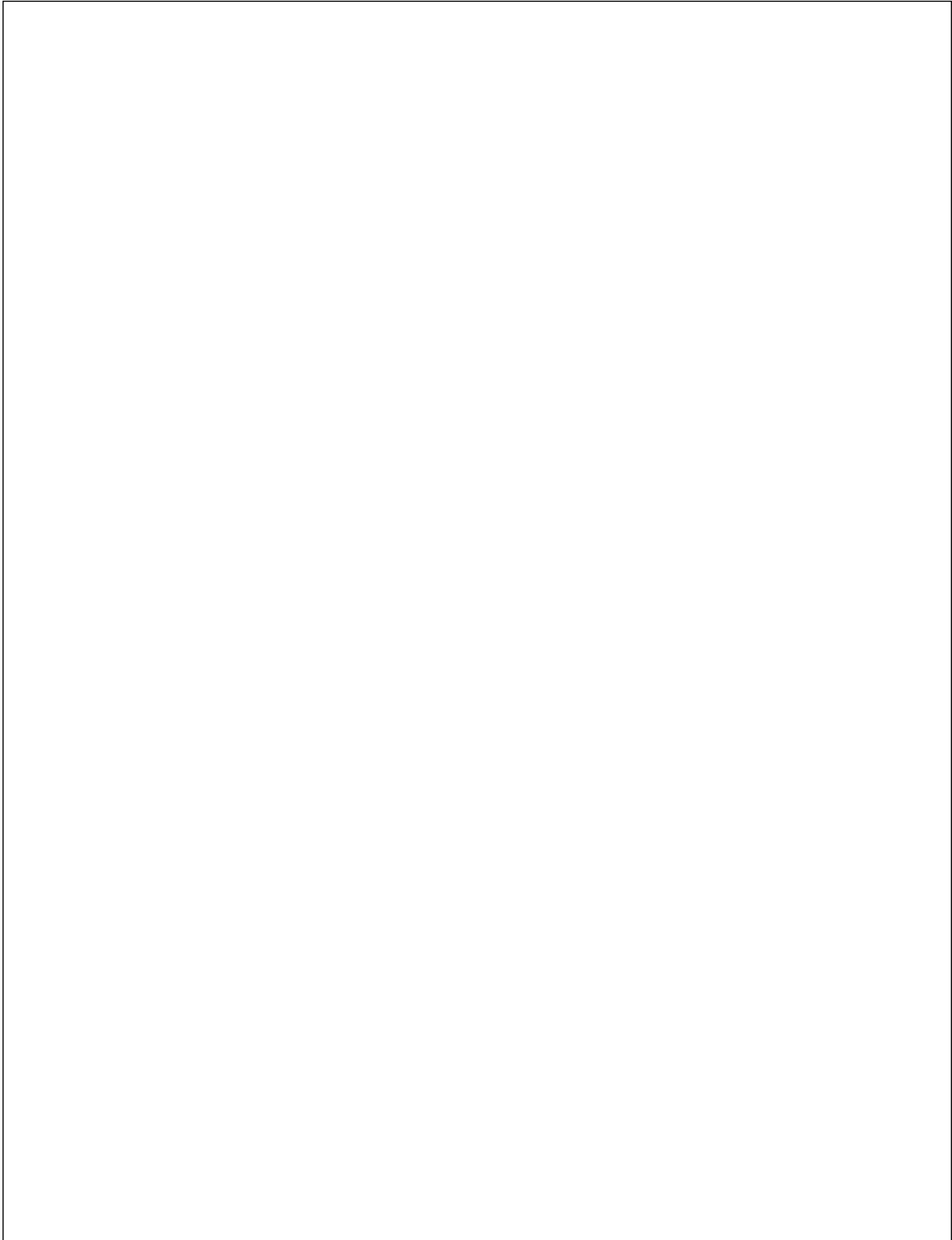


Plate 8 Guimard, Metro entrance, 1899, iron and glass

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

Refer to Plates 9 and 10 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the cultural and technological contexts in which Māori and Pacific artists created tattoos.
- (b) Explain how these contexts influenced the characteristics and production of personal adornment in Aotearoa and the Pacific.

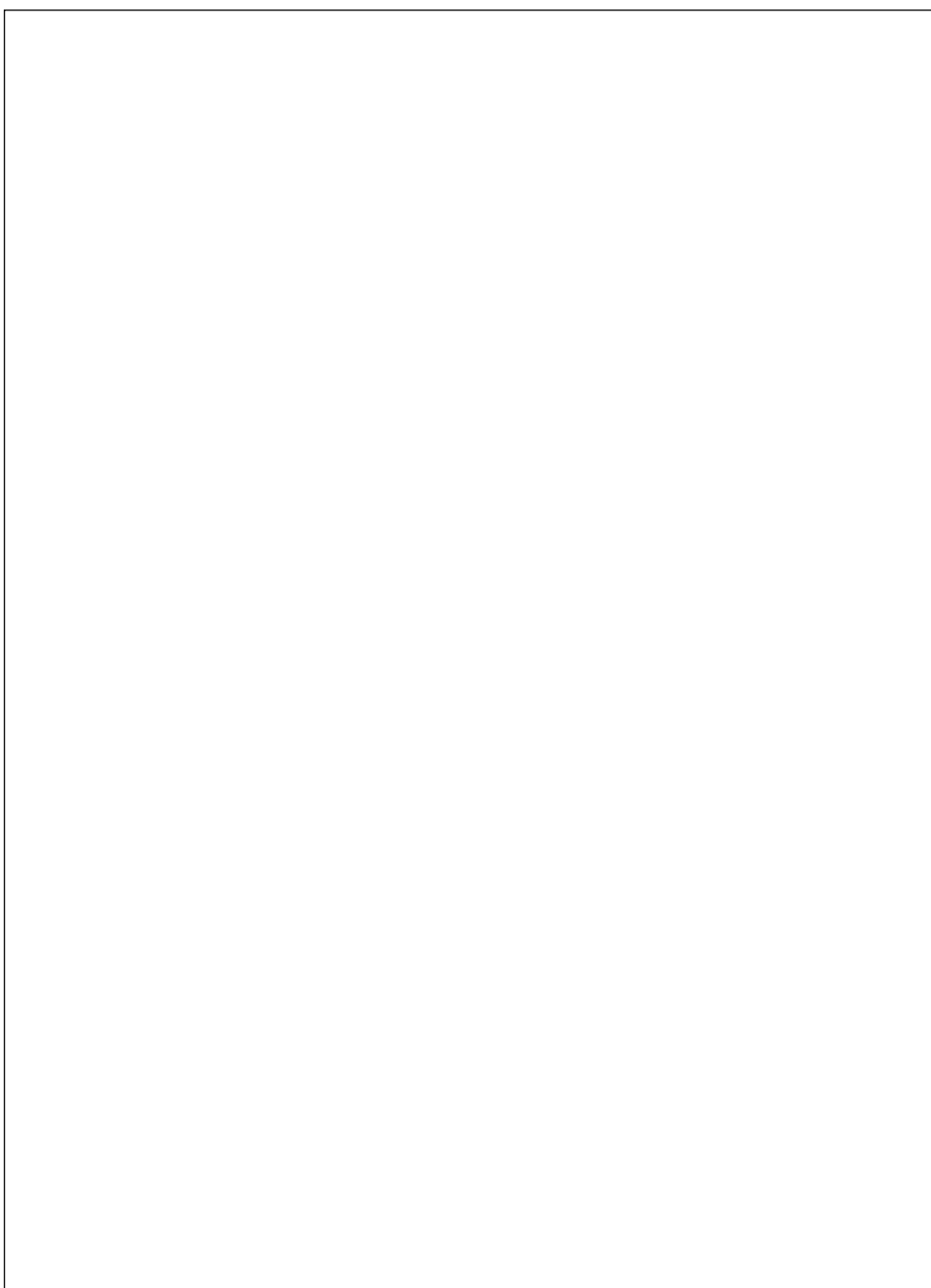


Plate 9 Thomas Andrew, back view of a man with pe'a, photograph, 1890

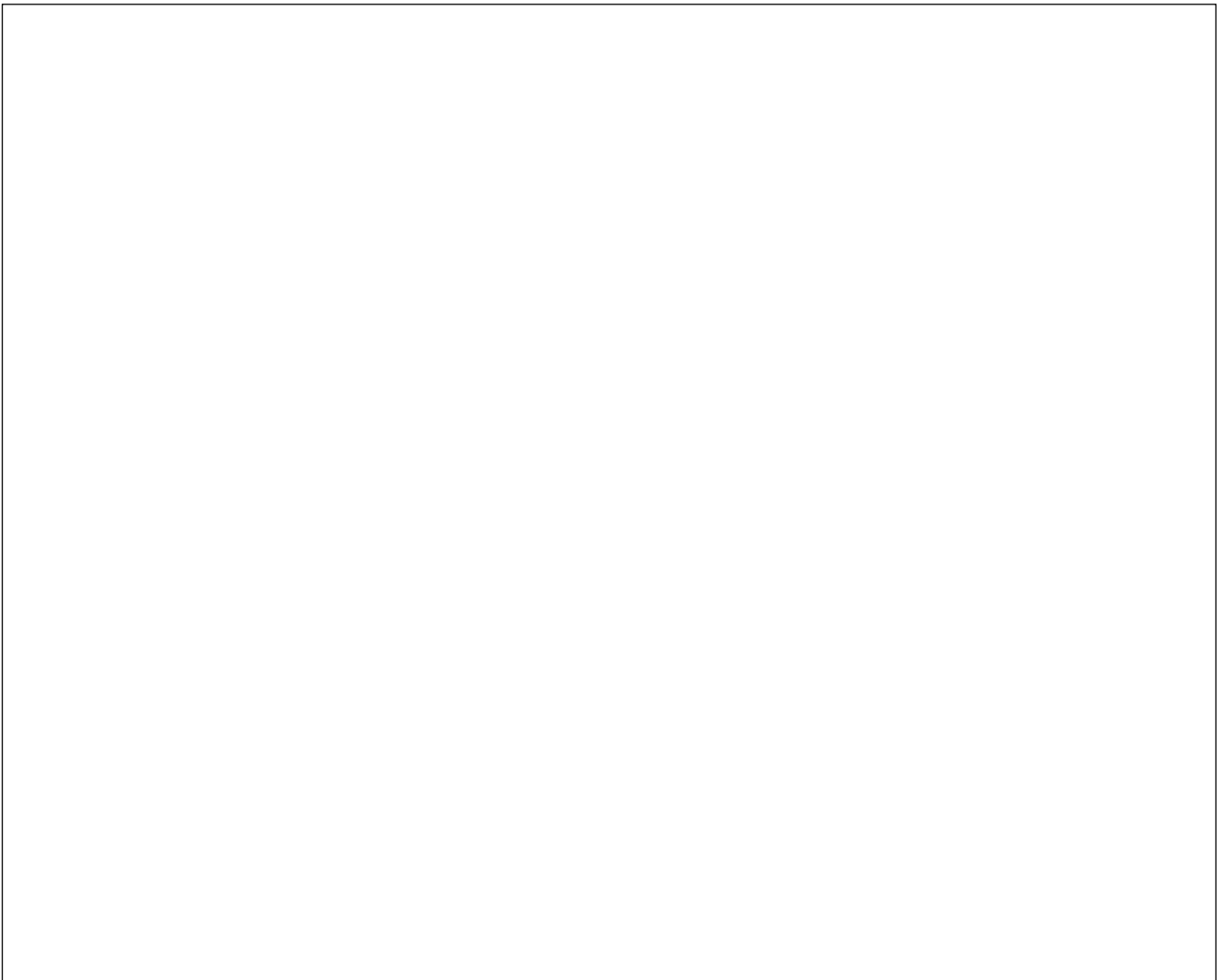


Plate 10 Gottfried Lindauer, *The Tohunga-ta-moko at Work*, 1915, oil on canvas,
189 × 234 cm

OR: QUESTION SIX

Refer to Plates 11 and 12 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the cultural contexts in which churches were built in late nineteenth and early twentieth-century New Zealand.
- (b) Explain how these contexts influenced the characteristics and production of buildings for religious worship in New Zealand.



Plate 11 F.W. Petre, St Patrick's Basilica, Oamaru, Roman Catholic Church, 1893–1903

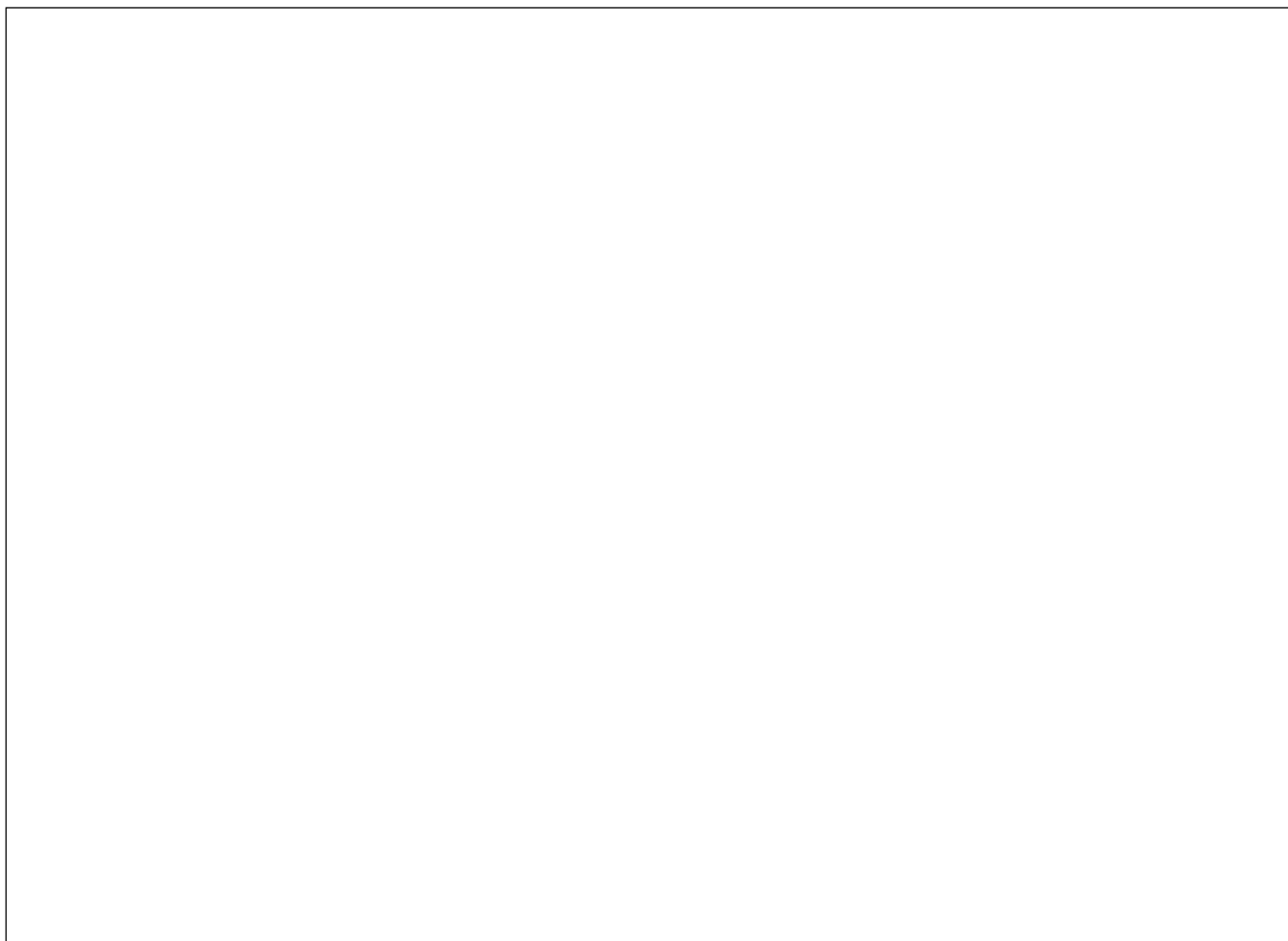


Plate 12 Clifford Hood, Te Temepara o Ihoa (The Holy Temple of Jehovah), Ratana Temple, 1926

ACKNOWLEDGEMENTS

- Plate 1** Martina Bagnoli, *Treasures of Heaven: Saints, Relics, and Devotion in Medieval Europe* (Cleveland: Cleveland Museum of Art; Baltimore: Walters Art Museum; London: The British Museum, 2010), p 110.
- Plate 2** Kevin D. Murphy, *Memory and Modernity: Viollet-le-Duc at Vézelay* (Pennsylvania: Pennsylvania State University Press, 2000), p 5.
- Plate 3** Rolf Toman (ed.), *The Art of the Italian Renaissance: Architecture, Sculpture, Painting, Drawing* (Köln: Könemann, 1995), p 32.
- Plate 4** <http://static.panoramio.com/photos/large/86933953.jpg>
- Plate 5** Rolf Toman (ed.), *Neoclassicism and Romanticism: Architecture, Sculpture, Painting, Drawing 1750–1848* (Köln: h.f.ulmann, 2007), p 381.
- Plate 6** Arlette Serullaz et al., *Delacroix: the late work* (London: Thames and Hudson, 1998), p 99.
- Plate 7** Neil Parkyn (ed.), *The Seventy Wonders of the Modern World* (London: Thames and Hudson, 2002), p 137.
- Plate 8** Jurgen Tietz et al., *The Story of Architecture of the 20th Century* (Köln: Könemann, 1999), p 11.
- Plate 9** Sean Mallon, *Samoan Art and Artists: O Measina a Samoa* (Nelson: Craig Potton, 2002), p 109.
- Plate 10** Briar Gordon, *Gottfried Lindauer: His Life and Maori Art* (Auckland: Collins, 1985), p 47.
- Plate 11** Peter Shaw, *A History of New Zealand Architecture* (Auckland: Hodder Moa Beckett, 1997), p 127.
- Plate 12** *Ibid.*, p 76.