

91182Q



NEW ZEALAND QUALIFICATIONS AUTHORITY
 MANA TOHU MĀTAURANGA O AOTEAROA

Level 2 Art History, 2014

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

9.30 am Tuesday 18 November 2014
 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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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 medieval religious context in which these buildings were created.
- (b) Explain how these contexts influenced the characteristics and production of religious buildings in this period.



Plate 1: *Santa Maria Novella*, Florence, Italy, c. 1250–1470, brick and marble



Plate 2: *Chartres Cathedral*, Chartres, France, c. 1190–1250, masonry and glass

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 contexts depicted in these paintings.
- (b) Explain how these contexts influenced the characteristics and production of images of society in this period.



Plate 3: Lorenzetti Brothers, *The Effects of Good Government in the City*, detail from *The Allegory of Good and Bad Government*, Palazzo Pubblico, Siena, Italy, 1338–1339, fresco



Plate 4: *Windmill* (detail), The Luttrell Psalter, c. 1320–1340, illuminated manuscript

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 social contexts of the period for women in late nineteenth-century France.
- (b) Explain how these contexts influenced the characteristics and production of art works depicting women in this period.

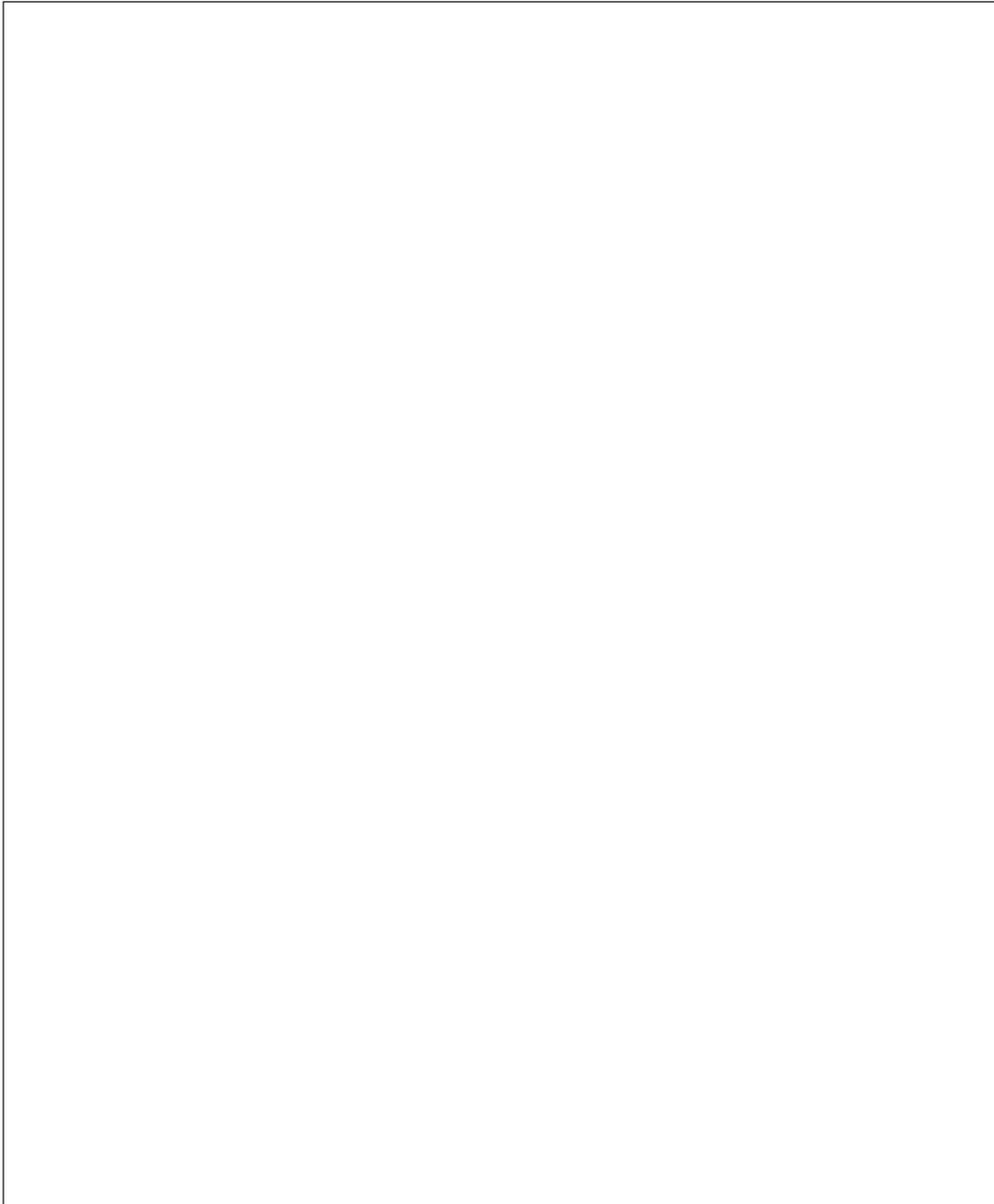


Plate 5: Berthe Morisot, *The Cradle*, 1872, oil on canvas, 56 × 46 cm

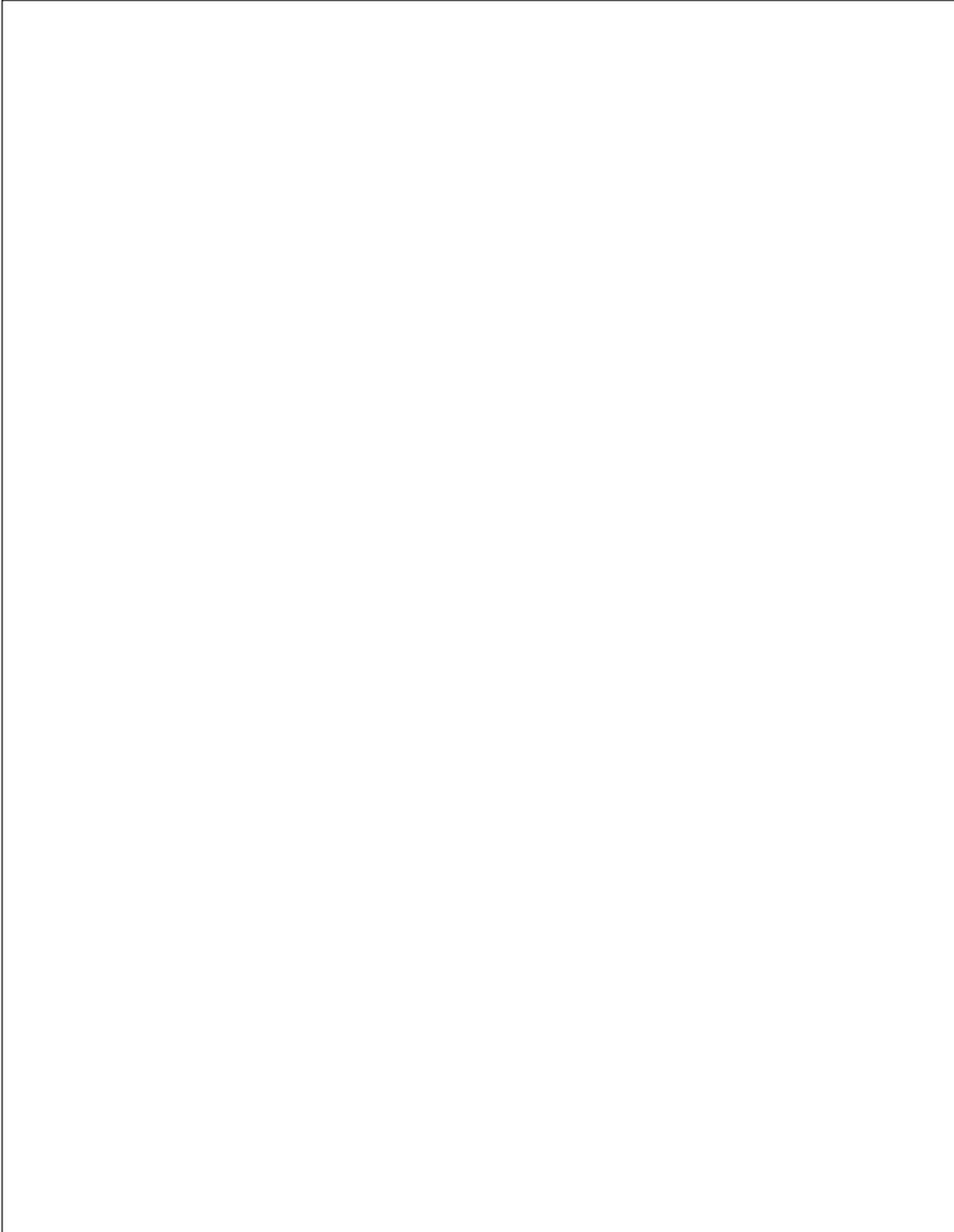


Plate 6: Paul Gauguin, *Haymaking*, 1889, oil on canvas, 92 × 73.3 cm

OR: QUESTION FOUR

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

- (a) Describe the political and artistic contexts that influenced artists creating images of Napoleon.
- (b) Explain how these contexts influenced the characteristics and production of images of imperialism in nineteenth-century France.

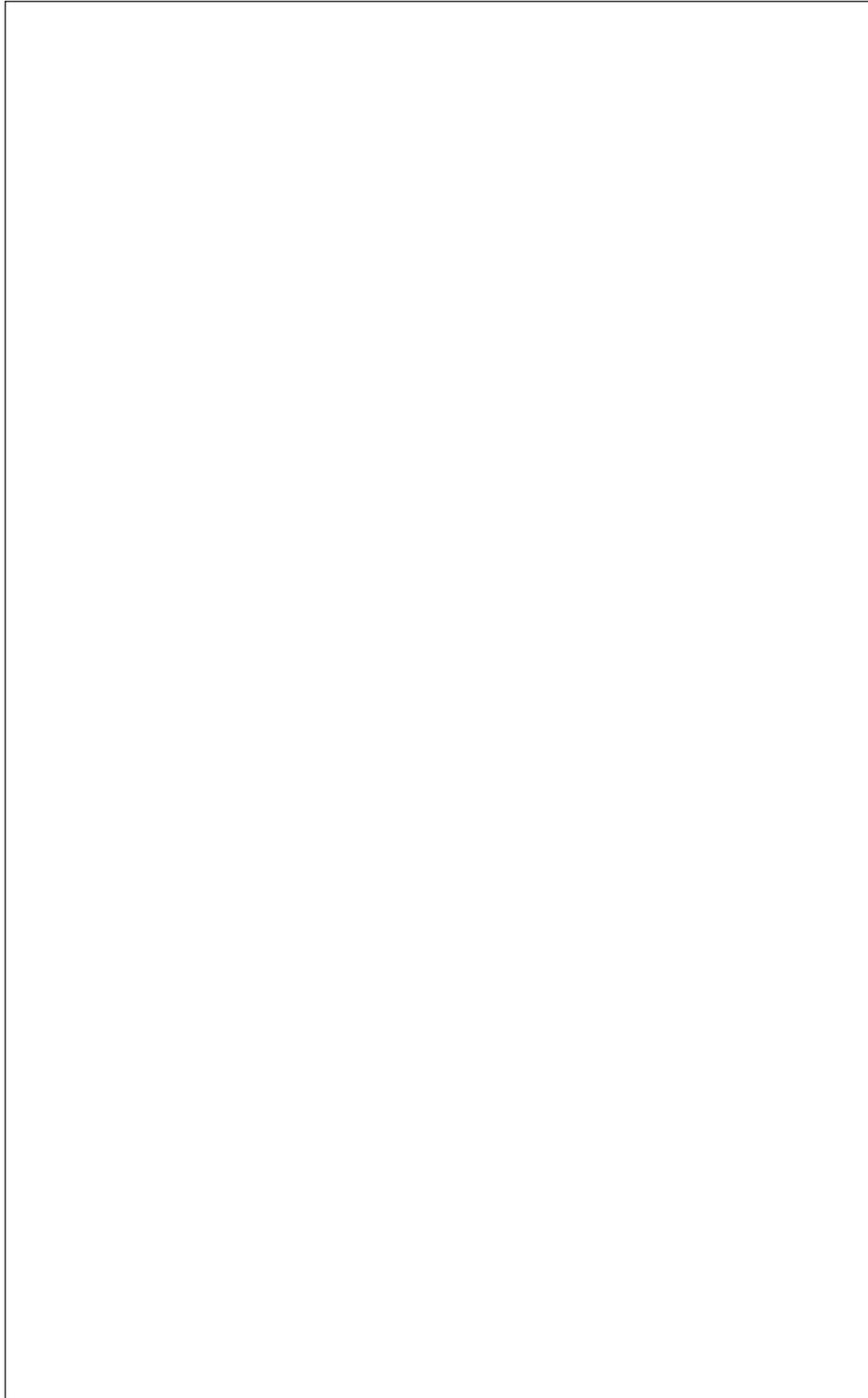


Plate 7: J. A. D. Ingres, *Napoleon I on his Imperial Throne*, 1806, oil on canvas, 259 × 162 cm

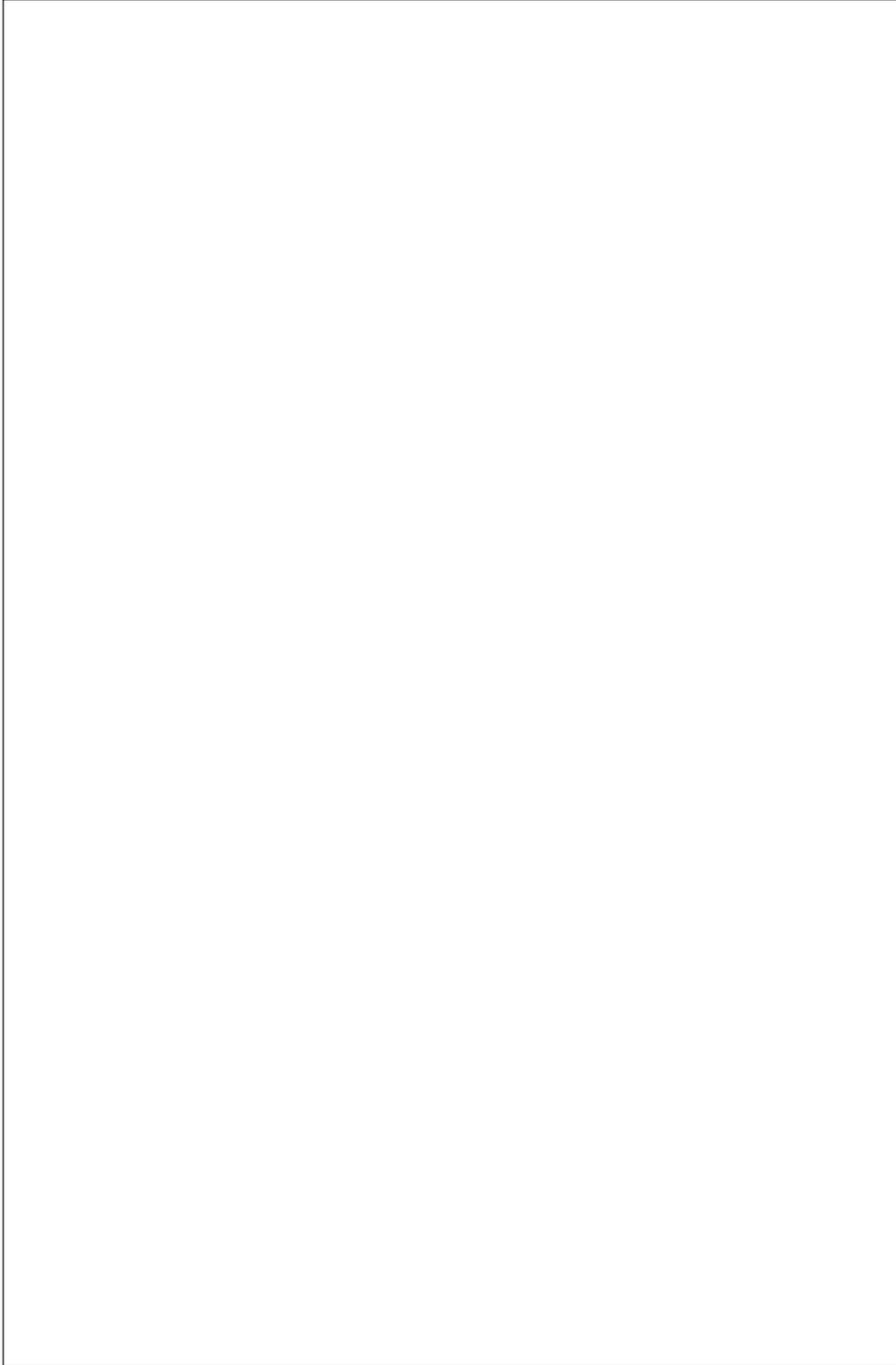


Plate 8: Jean-Pierre Cortot, *The Triumph of Napoleon I 1810*, 1833, east façade of the Arc de Triomphe, Paris, France, limestone, height c. 127 cm

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 contexts in which these buildings were created.
- (b) Explain how these contexts influenced the characteristics and production of meeting places in Aotearoa and the Pacific during this period.

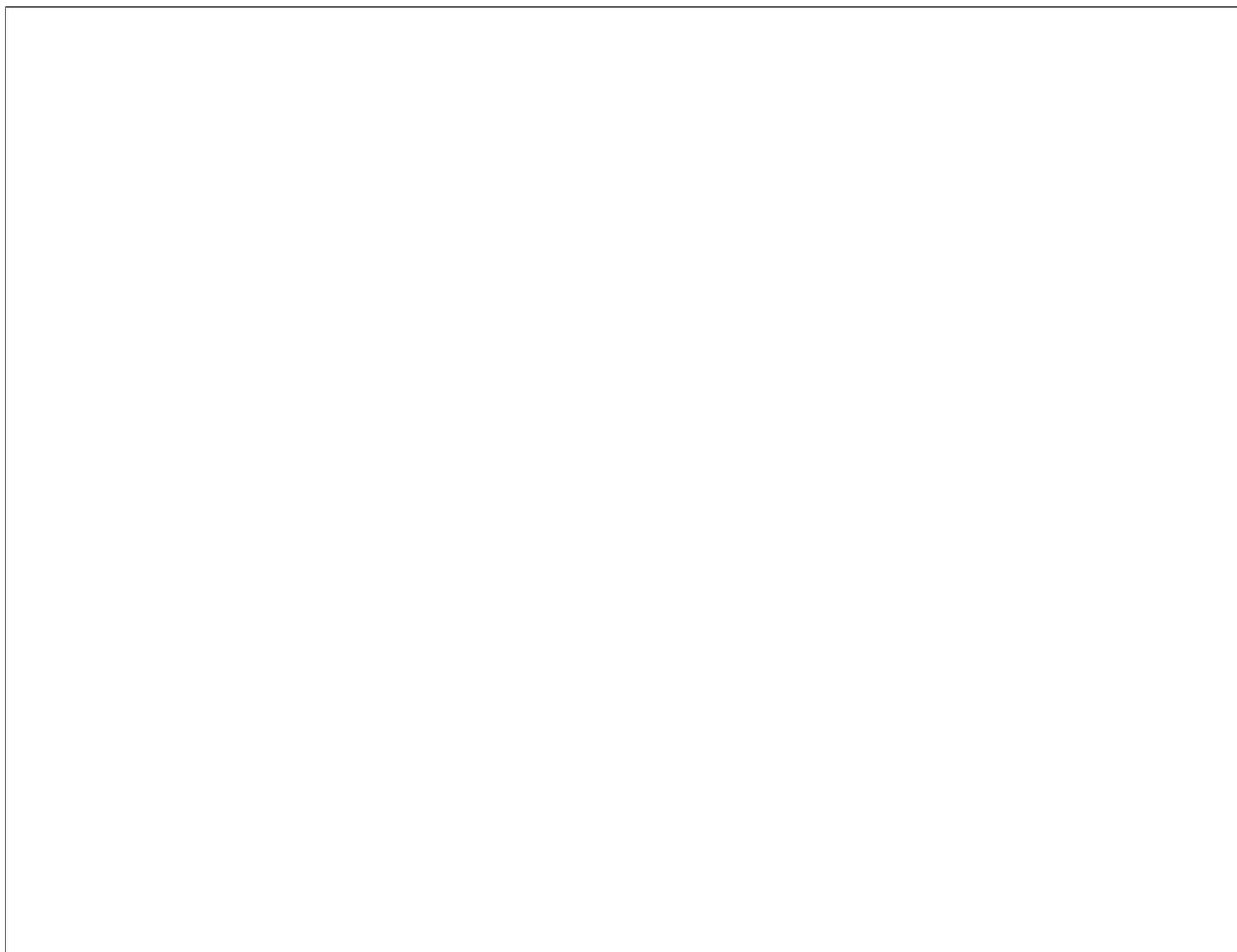


Plate 9: *Falatele* (Samoaan meeting house) c. 1900, timber and thatch



Plate 10: E. R. Wilson, *Town Hall and Civic Theatre*, Invercargill, c. 1905, brick, masonry, and plaster

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 these artists are depicted.
- (b) Explain how these contexts influenced the characteristics and production of depictions of artists at work in this period.

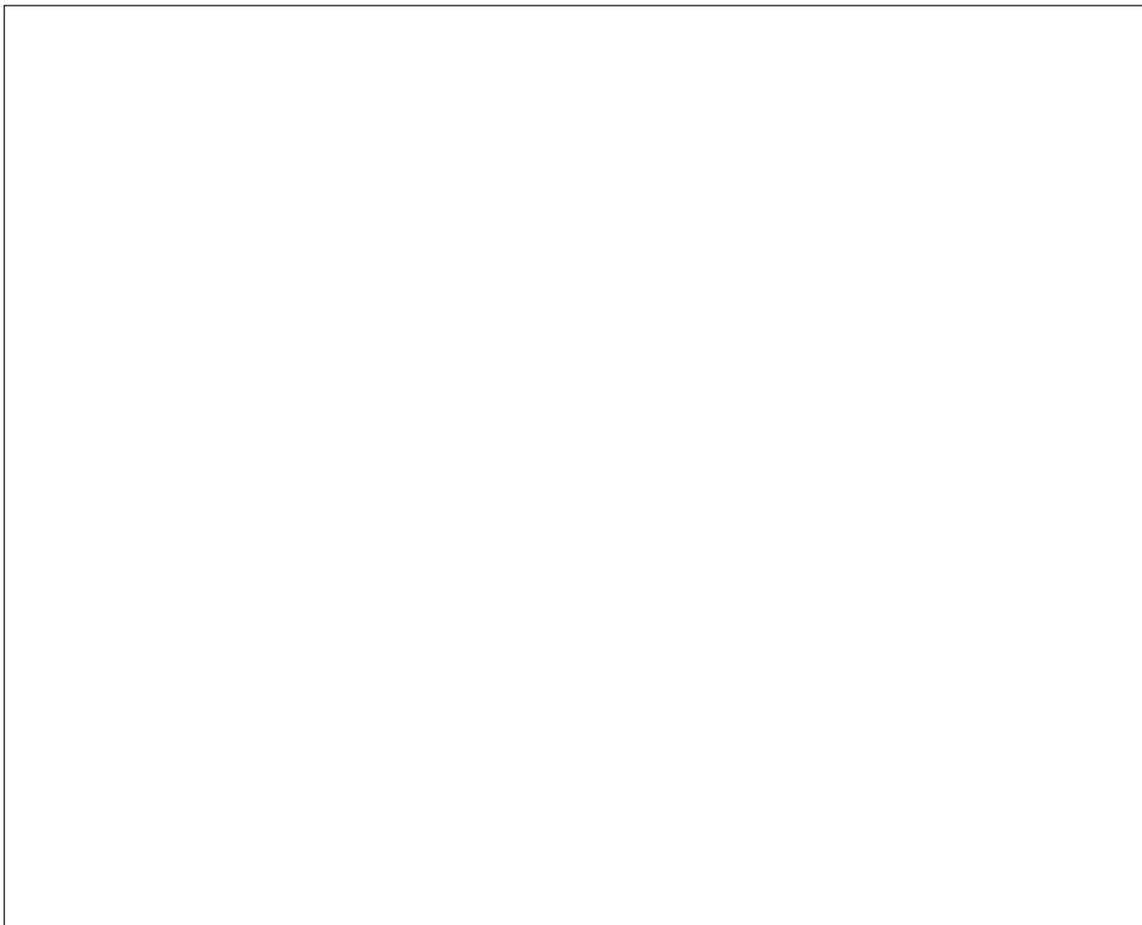


Plate 11: Gottfried Lindauer, *Maoris Plaiting Flax Baskets*, 1903, oil on canvas, 217.5 × 265 cm

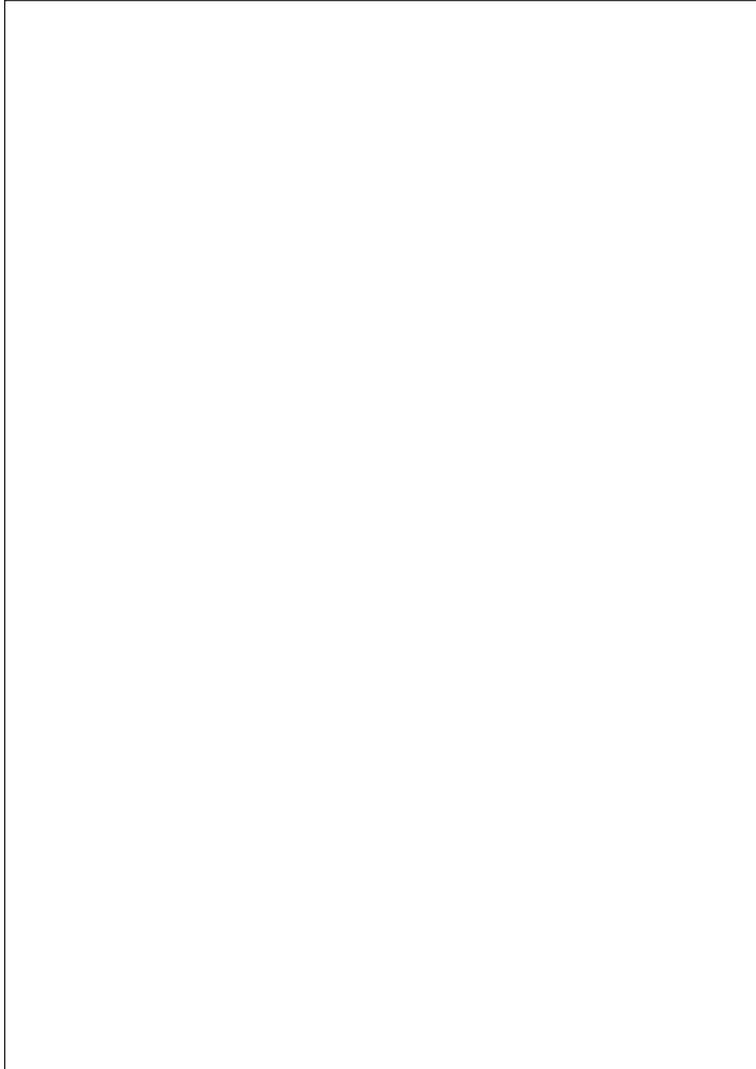


Plate 12: Petrus van der Velden, *Self Portrait with Otira background*, 1913, charcoal drawing, 26 × 36.7 cm

ACKNOWLEDGEMENTS

- Plate 1:** http://ca.wikipedia.org/wiki/Santa_Maria_Novella
- Plate 2:** http://commons.wikimedia.org/wiki/File:Notre_Dame_de_Chartres.jpg
- Plate 3:** http://www.kingsacademy.com/mhodes/11_Western-Art/13_Early-Renaissance/Lorenzetti/Lorenzetti_1338_The-effects-of-good-government.jpg
- Plate 4:** <http://www.medievalhistories.com/luttrell-psalter-4/>
- Plate 5:** http://commons.wikimedia.org/wiki/File:Berthe_Morisot_-_The_Cradle_-_Google_Art_Project.jpg
- Plate 6:** <http://www.wikiart.org/en/paul-gauguin/haymaking-1889>
- Plate 7:** http://en.wikipedia.org/wiki/Napoleon_I_on_his_Imperial_Throne
- Plate 8:** <http://www.loc.gov/pictures/item/91722187/>
- Plate 9:** <http://village.1samoana.com/profiles/blogs/samoan-history-the-ways-of-our-ancestors>
- Plate 10:** <http://ultima0thule.blogspot.co.nz/2013/12/invercargill-last-great-city-of-south.html>
- Plate 11:** <http://www.aucklandartgallery.com/the-collection/browse-artwork/339/maoris-plaiting-flax-baskets>
- Plate 12:** <http://christchurchartgallery.org.nz/exhibitions/van-der-velden-otira/>