

91182Q



911822



NEW ZEALAND QUALIFICATIONS AUTHORITY  
 MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD  
 KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

## Level 2 Art History, 2015

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

2.00 p.m. Friday 27 November 2015  
 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.**

*For copyright reasons, these resources cannot be reproduced here.*

**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 the spaces provided in Answer Booklet 91182A.

**DEFINITION**

Contexts include the circumstances within which art works are created, e.g. personal, social, historical, cultural, geographical, environmental, economic, political, religious, artistic (e.g. art historical, art movement), philosophical factors, gender, and class.

**This page has been deliberately left blank.  
The examination continues on the following page.**

## ASPECTS OF GOTHIC ART 1120–1420

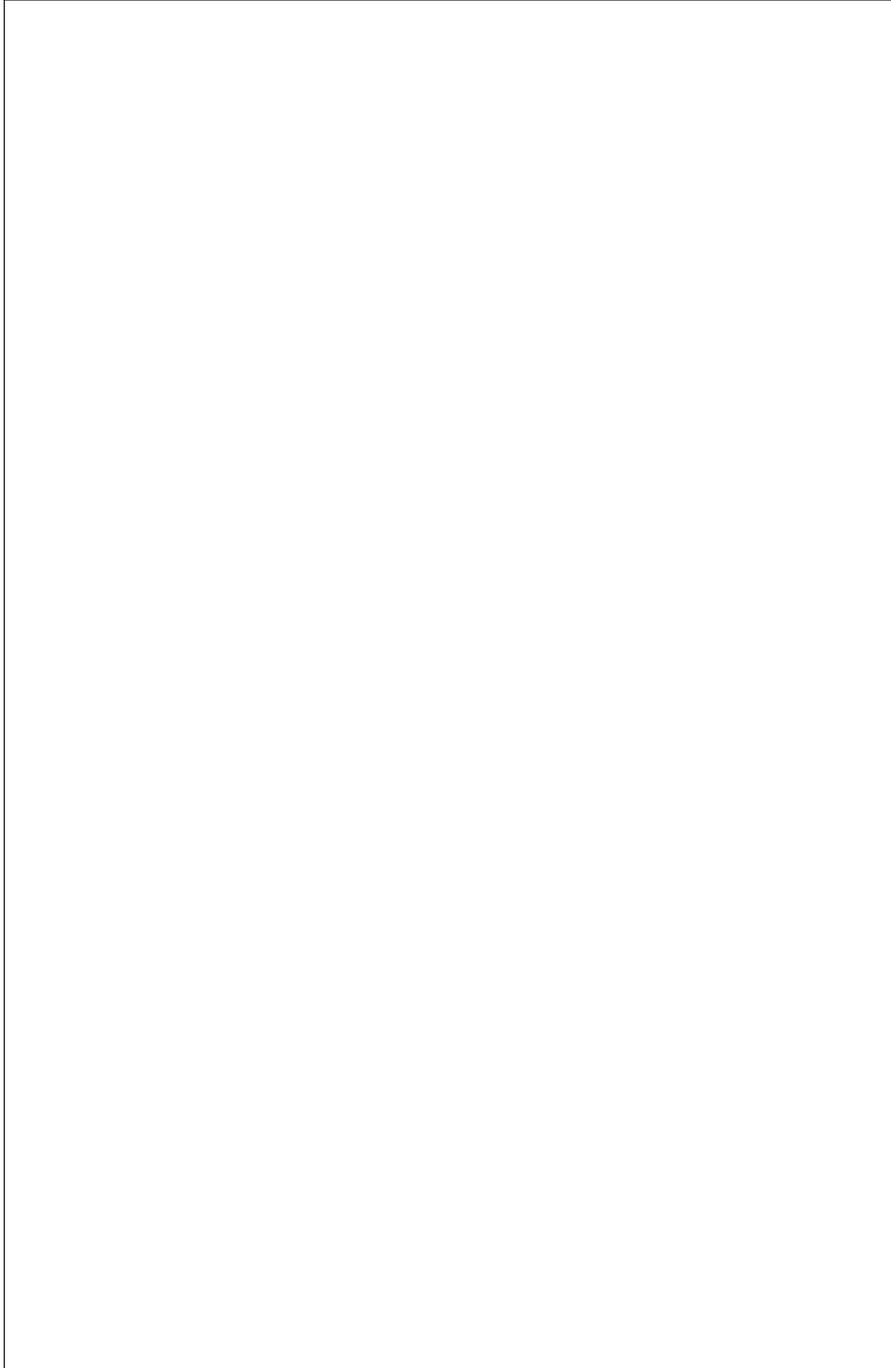
### ***EITHER:* QUESTION ONE**

Refer to Plates 1.1 and 1.2 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the medieval social contexts in which these art works were created.
- (b) Explain how these contexts influenced the characteristics and production of buildings and art works for the wealthy.



**1.1** *Caernarfon Castle*, view of the ward, 1283–1333, masonry, Caernarfon, Gwynedd (Wales)



**1.2** Limbourg Brothers, *January, Très Riches Heures du Duc de Berry*, 1412–1416, illuminated manuscript, painting on vellum, 29 × 21 cm

**OR: QUESTION TWO**

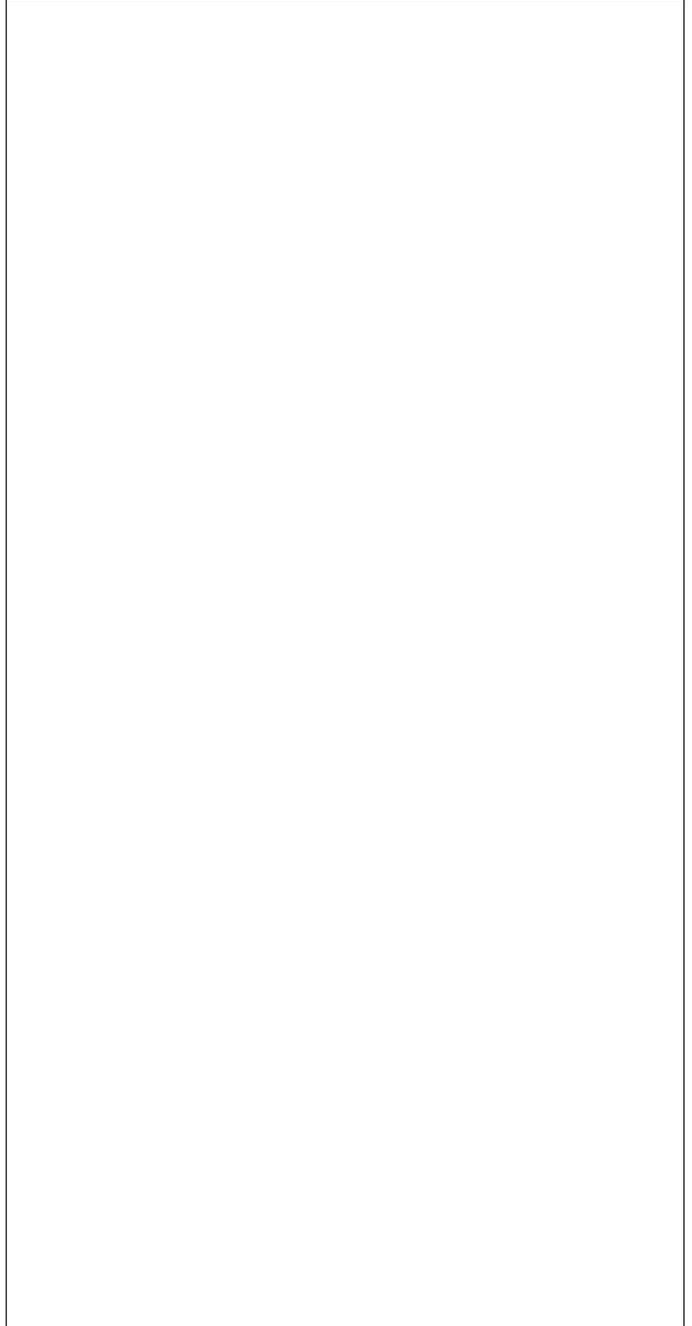
Refer to Plates 2.1 and 2.2 to answer this question. Support your answer with evidence from the plates.

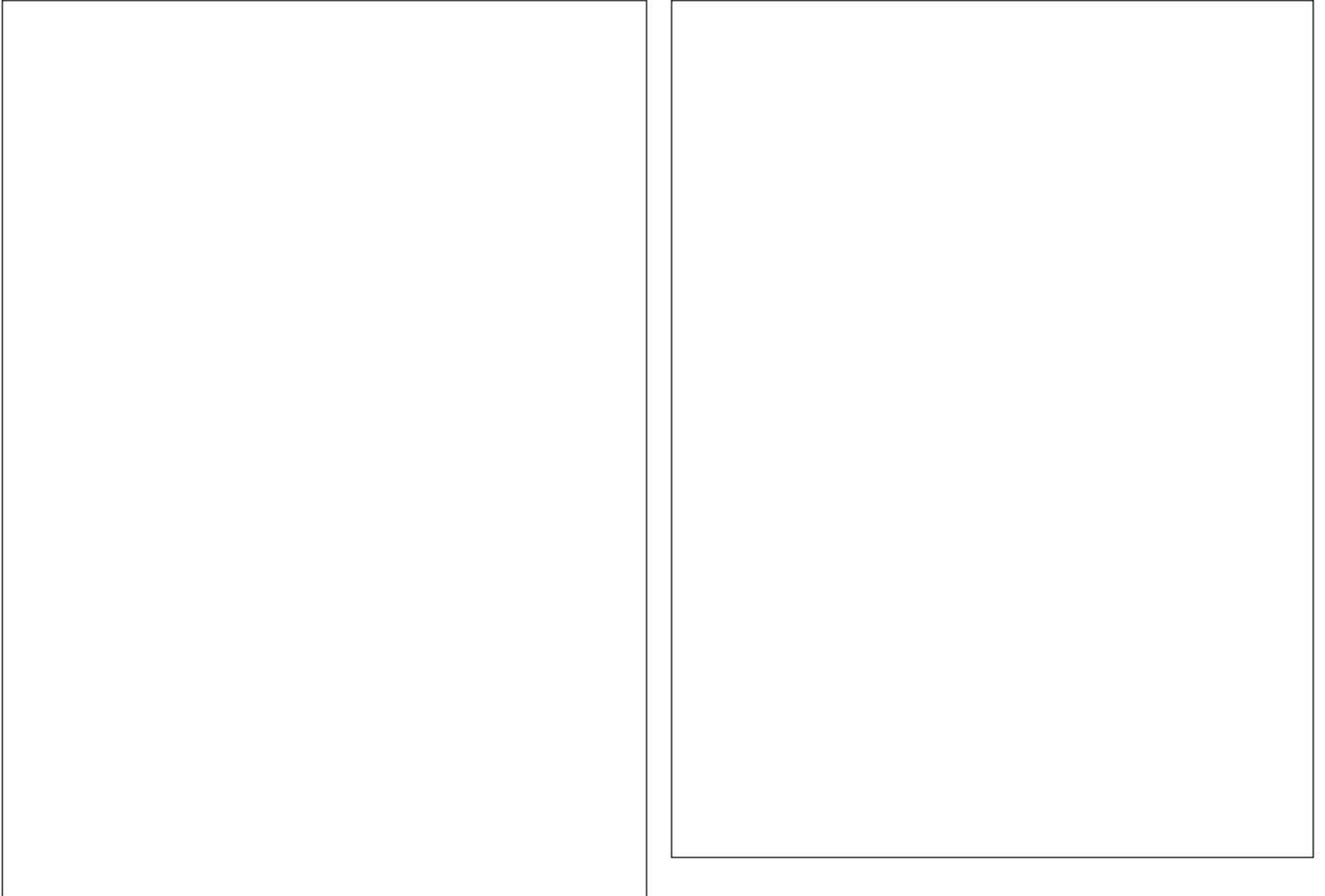
- (a) Describe the medieval religious and economic contexts in which these art works were created.
- (b) Explain how patronage influenced the characteristics and production of religious buildings and their art works.



**2.1** *Sainte Chapelle*, c.1239–1248, masonry, stained glass, lead, gilding, Île de la Cité, Paris, France.

Exterior (above) and interior (right).





**2.2** Giotto, *The Last Judgement*, 1305, fresco, Arena (Scrovegni) Chapel fresco cycle, Padua, Italy.  
Interior of chapel facing west front (left) and detail (right).

## TOWARDS MODERNISM 1780–1900

### OR: QUESTION THREE

Refer to Plates 3.1 and 3.2 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the artistic and philosophical contexts behind these Romantic art works.
- (b) Explain how these contexts influenced the characteristics and production of Romantic and Neo-Gothic art works.



**3.1** C. Barry and A. W. N. Pugin, *Houses of Parliament*, 1840–1870, masonry, glass, lead, Westminster, London



**3.2** Eugène Delacroix, *Death of Sardanapalus*, 1827, oil on canvas, 392 × 496 cm

**OR: QUESTION FOUR**

Refer to Plates 4.1 and 4.2 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the social and economic contexts of life in Paris in the second half of the nineteenth century.
- (b) Explain how these contexts influenced the characteristics and production of art works depicting urban life in Paris.



**4.1** Honoré Daumier, *Laundress*, c. 1863, oil on wood panel, 49 × 33.5 cm

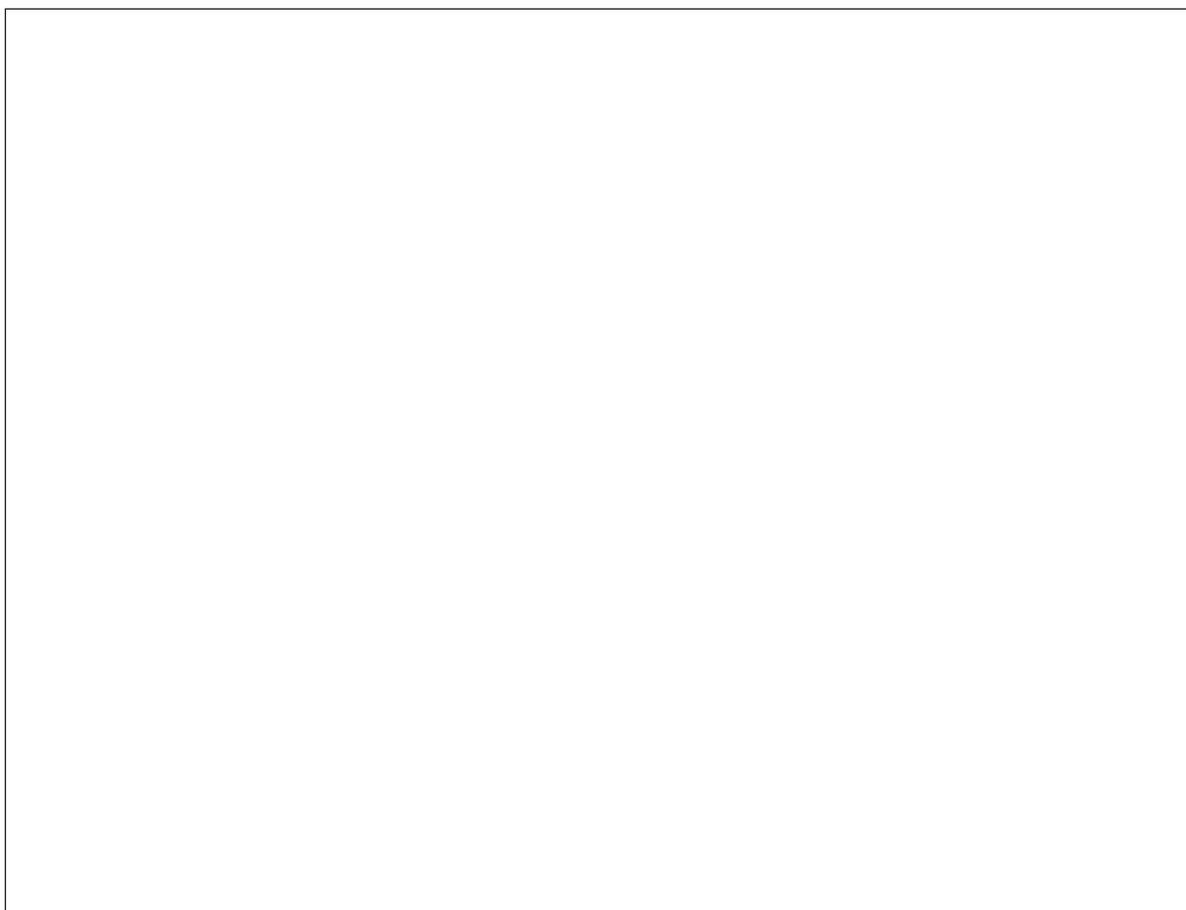


**4.2** Auguste Renoir, *Pont Neuf*, 1872, oil on canvas, 75.3 × 93.7 cm

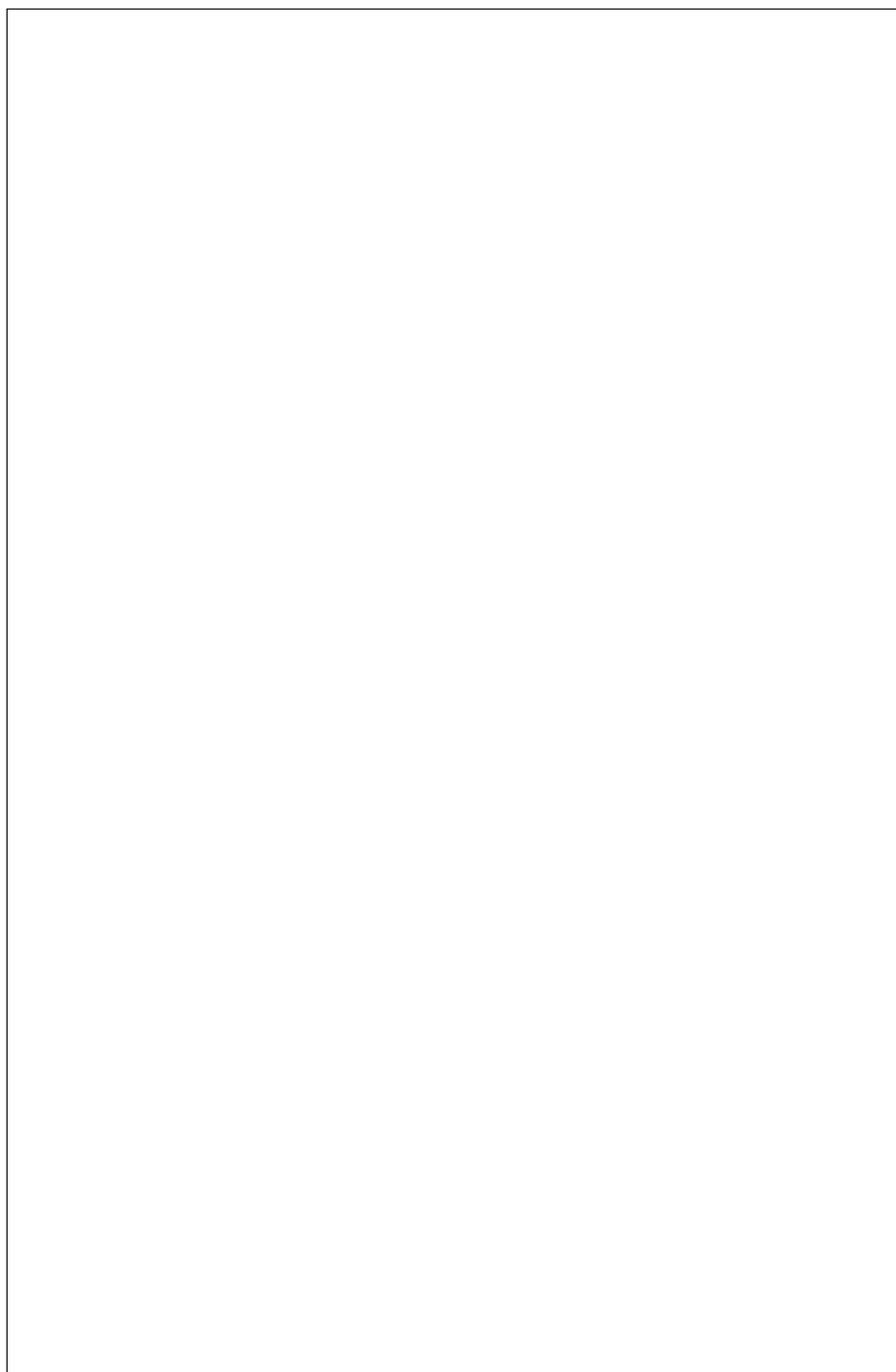
**AOTEAROA AND THE PACIFIC 1800–1950****OR: QUESTION FIVE**

Refer to Plates 5.1 and 5.2 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the political and technological responses to colonisation as seen in these meeting houses.
- (b) Explain how those contexts influenced the characteristics and production of meeting houses.



**5.1** Raharuhi Rukupō, *Te Hau-ki-Tūranga*, whare whakairo, c. 1842, interior, totara, raupo

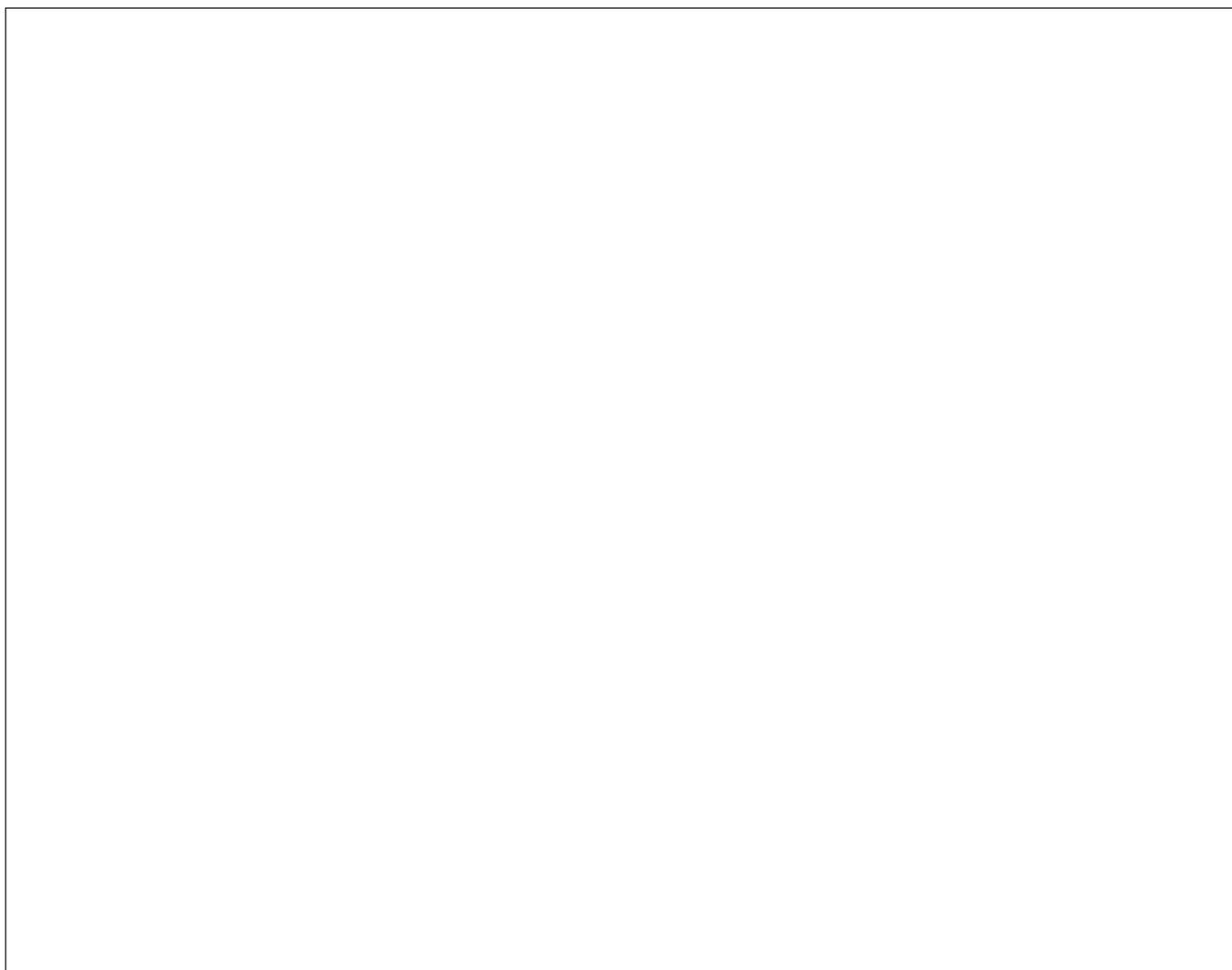


**5.2** *Rongopai*, 1888, totara, pukatea, tukutuku, paintwork, Waituhi, East Coast

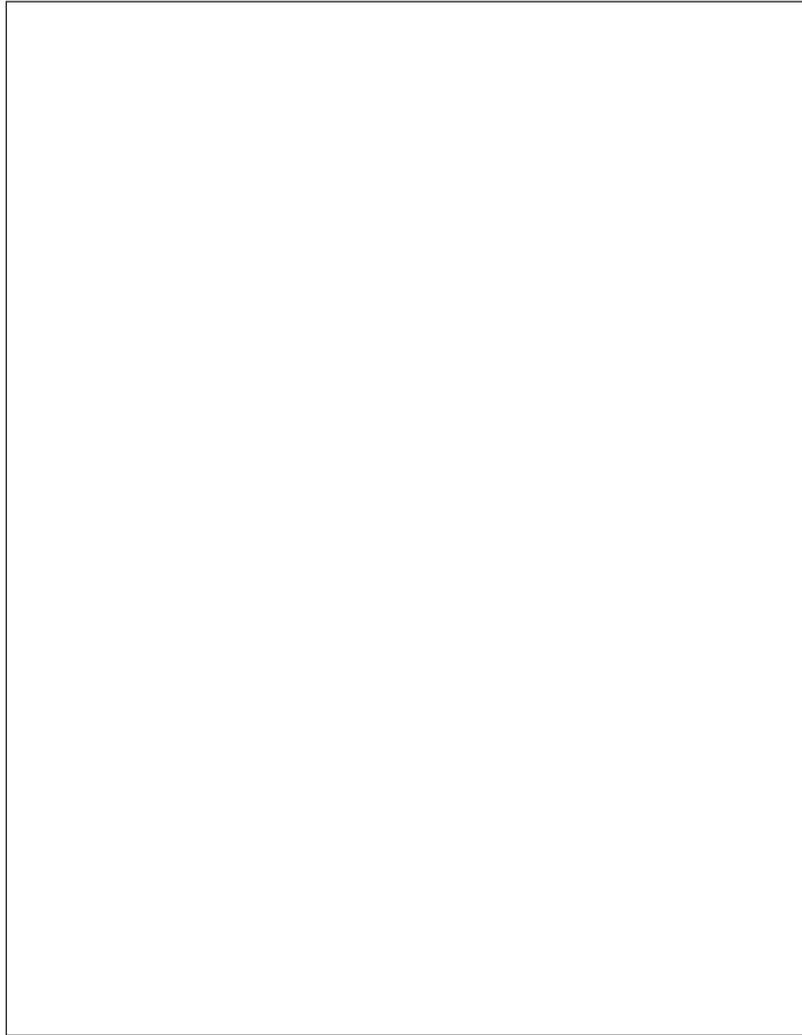
**OR: QUESTION SIX**

Refer to Plates 6.1 and 6.2 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the influence of international art contexts on New Zealand painting in the first half of the twentieth century.
- (b) Explain how these contexts influenced the characteristics and production of paintings during this period.



**6.1** Rita Angus: *Cass*, 1936, oil on canvas on board, 56 × 65 cm



**6.2** Christopher Perkins, *Meditation*, 1931, oil on canvas, 90.8 × 71.1 cm

## Acknowledgements

- 1.1 [http://upload.wikimedia.org/wikipedia/commons/e/e5/Caernarfon\\_castle\\_interior.jpg](http://upload.wikimedia.org/wikipedia/commons/e/e5/Caernarfon_castle_interior.jpg)
- 1.2 <http://uploads0.wikiart.org/images/limbourg-brothers/january-banquet-scene.jpg>
- 2.1 <https://classconnection.s3.amazonaws.com/739/flashcards/652053/jpg/25.jpg>  
[http://upload.wikimedia.org/wikipedia/commons/7/70/Sainte\\_Chapelle\\_-\\_Upper\\_level\\_1.jpg](http://upload.wikimedia.org/wikipedia/commons/7/70/Sainte_Chapelle_-_Upper_level_1.jpg)
- 2.2 <https://klimtlover.files.wordpress.com/2012/12/arena-chapel.jpg>  
<https://soffits.files.wordpress.com/2012/06/scrovegna-chapel.jpg>
- 3.1 <http://free-stock-illustration.com/parliament+house+london+visiting?image=1332117402>
- 3.2 [http://en.wikipedia.org/wiki/The\\_Death\\_of\\_Sardanapalus#mediaviewer/File:Eug%C3%A8ne\\_Delacroix\\_-\\_La\\_Mort\\_de\\_Sardanapale.jpg](http://en.wikipedia.org/wiki/The_Death_of_Sardanapalus#mediaviewer/File:Eug%C3%A8ne_Delacroix_-_La_Mort_de_Sardanapale.jpg)
- 4.1 [http://upload.wikimedia.org/wikipedia/commons/a/a2/Honor%C3%A9\\_Daumier,\\_The\\_Laundress\\_-\\_The\\_Metropolitan\\_Museum\\_of\\_Art.jpg](http://upload.wikimedia.org/wikipedia/commons/a/a2/Honor%C3%A9_Daumier,_The_Laundress_-_The_Metropolitan_Museum_of_Art.jpg)
- 4.2 [http://upload.wikimedia.org/wikipedia/commons/thumb/0/09/Auguste\\_Renoir\\_-\\_Pont\\_Neuf,\\_Paris\\_-\\_Google\\_Art\\_Project.jpg/1280px-Auguste\\_Renoir\\_-\\_Pont\\_Neuf,\\_Paris\\_-\\_Google\\_Art\\_Project.jpg](http://upload.wikimedia.org/wikipedia/commons/thumb/0/09/Auguste_Renoir_-_Pont_Neuf,_Paris_-_Google_Art_Project.jpg/1280px-Auguste_Renoir_-_Pont_Neuf,_Paris_-_Google_Art_Project.jpg)
- 5.1 D. C. Starzecka, *Maori art and culture* (Auckland: David Bateman, 1996), p. 59.
- 5.2 <http://www.nzhistory.net.nz/files/images/rongopai-2.jpg>
- 6.1 <http://christchurchartgallery.org.nz/collection/objects/69-74/>
- 6.2 <http://www.aucklandartgallery.com/the-collection/browse-artwork/3410/meditation>