

91182Q



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NEW ZEALAND QUALIFICATIONS AUTHORITY
 MANA TOHU MĀTAURANGA O AOTEAROA

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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

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.

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.

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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 social and economic contexts behind these images of peasants farming.
- (b) Explain how these contexts influenced the characteristics and production of images of daily life in medieval Europe.



1.1 *Harrowing*, manuscript illumination from the *Luttrell Psalter*, c. 1320–1340, ink and paint on parchment.

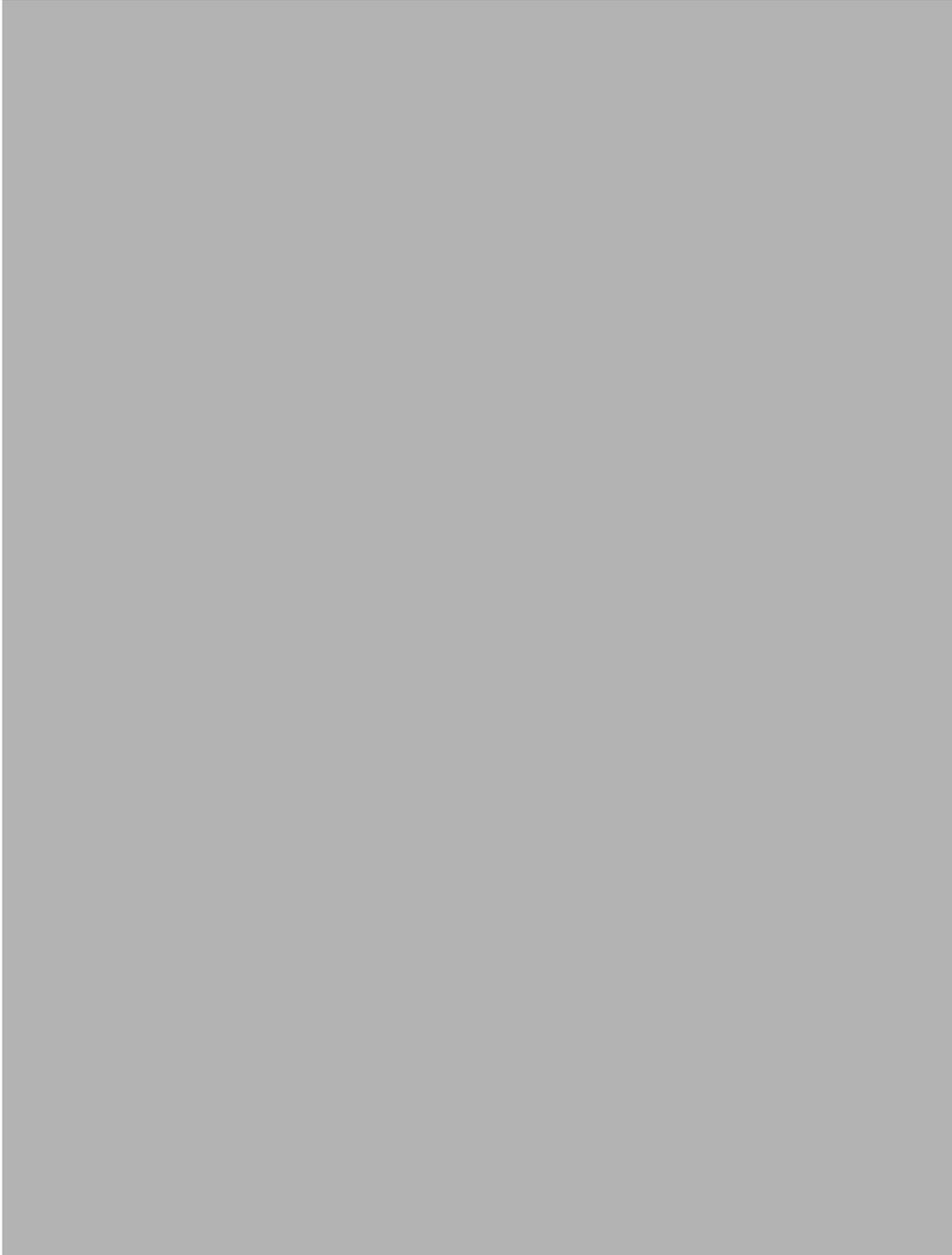


1.2 August, *Threshing Grain*, Labours of the Months and Zodiac Window, c. 1217, painted glass and lead, south ambulatory, Chartres Cathedral, France

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 artistic and social contexts in which these buildings were created.
- (b) Explain how these contexts influenced the characteristics and production of medieval cathedrals and monasteries.



2.1 Basilica of St Denis, 1135–1144, limestone, Paris, France



2.2 Plan of the Abbey of Cluny, c.1088–1190, masonry and tile, Saone-et-Loire, France

TOWARDS MODERNISM 1780–1900

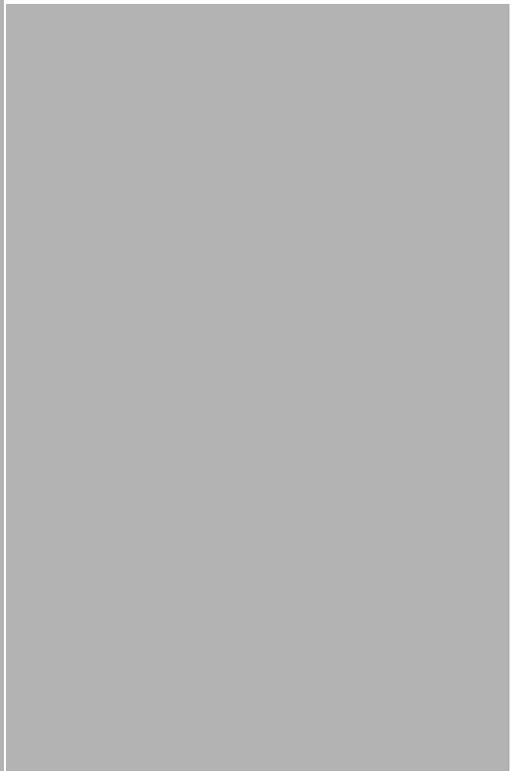
OR: QUESTION THREE

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

- (a) Describe the technological and artistic contexts behind nineteenth-century European architecture.
- (b) Explain how these contexts influenced the characteristics and production of buildings for the transport industry.



3.1 (Above) Barlow and Ordish, Train Shed, St Pancras Station, 1864–1868, brick, masonry walls, iron-frame roof and glass, 74 metres clear span, London, England
(Left) Detail.





3.2 Hector Guimard, Metro Entrance, 1899, painted cast iron, metal panel, and glass, Porte Dauphine, Paris, France

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 economic and artistic contexts behind these paintings of patrons.
- (b) Explain how these contexts influenced the characteristics and production of images of patrons of art in nineteenth-century France.



4.1 Jacques-Louis David, *Le Sacre (The Coronation of Napoleon)*, 1805–1807, oil on canvas, 6.21 × 9.97 m



4.2 Gustave Courbet, *Bonjour Monsieur Courbet* [Gustav Courbet being greeted by his patron, Alfred Bruyas], 1854, oil on canvas, 129 x 149 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 cultural and technological contexts reflected in the clothing being worn in these images.
- (b) Explain how these contexts influenced the characteristics and production of clothing that was designed to show the status of the wearer.



5.1 Gottfried Lindauer, *Mrs Paramena*, 1885, oil on canvas, 85.2 × 67.5 cm



5.2 Orator chiefs, c.1930s, Western Samoa

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 artistic and geographic contexts in which these art works were created.
- (b) Explain how these contexts influenced the characteristics and production of art works depicting the New Zealand landscape.



6.1 Charles Heaphy, *Mount Egmont [Taranaki] from the Southward*, 1839, watercolour, 46 × 66 cm



6.2 William Sutton, *Dry September*, 1949, oil on canvas, 67 × 79.5 cm

Acknowledgements

- 1.1 <http://www.bl.uk/learning/timeline/english/all/1330-Harrowing-I.jpg>
- 1.2 <https://mikejklug.files.wordpress.com/2014/06/ch-august.jpg>
- 2.1 https://upload.wikimedia.org/wikipedia/commons/2/2c/Saint-Denis_-_Basilique_-_Ext%C3%A9rieur_fa%C3%A7ade_ouest.JPG
- 2.2 https://classconnection.s3.amazonaws.com/118/flashcards/2685118/png/abbey_church_of_cluny_iii__france__1088-11301359694711415.png
- 3.1 <https://classconnection.s3.amazonaws.com/263/flashcards/2418263/png/untitled51362869297107.png>
- 3.2 [https://upload.wikimedia.org/wikipedia/commons/8/82/Metro_station_entrance_\(%C3%A9dicule_Guimard\)_Porte_Dauphine_Paris_16e_002.jpg](https://upload.wikimedia.org/wikipedia/commons/8/82/Metro_station_entrance_(%C3%A9dicule_Guimard)_Porte_Dauphine_Paris_16e_002.jpg)
- 4.1 https://upload.wikimedia.org/wikipedia/commons/0/08/Jacques-Louis_David,_The_Coronation_of_Napoleon_edit.jpg
- 4.2 <http://www.wga.hu/art/c/courbet/1/courb109.jpg>
- 5.1 <http://www.lindaueronline.co.nz/maori-portraits/mrs-paramena>
- 5.2 Roger Neich, Mick Pendergrast, Krysztof Pfeiffer, *Auckland Institute and Museum Pacific Tapa* (Auckland: David Bateman, 1997), p. 19.
- 6.1 <http://www.nzhistory.net.nz/files/styles/fullsize/public/images/charles-heaphy-mt-egmont-from-the-southward.jpg?itok=op80o-j7>
- 6.2 https://images.ehive.com/accounts/3270/objects/images/1vg6ja_1i0_l.jpg