

91182A



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

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

2

SUPERVISOR'S USE ONLY

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

ANSWER 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.

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

Answer ONE question from Question Booklet 91182Q. Write your answer in this booklet.

If you need more room for any answer, use the extra space provided at the back of this booklet.

Check that this booklet has pages 2–8 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Low Merit

TOTAL

5

ASSESSOR'S USE ONLY

Question Number: THREE

(a) In 1780 France was a mostly urban landscape, a large majority of the population were peasants and workers that tended to farms, everything was hand-made and took a lot of time and hard work to create. However, when the people of France revolted against the Monarchy in 1789 new changes began to take place. In particular the industrial Revolution. The industrial revolution opened new pathways for technological advancements, particularly for the production of buildings.

No longer were things having to be hand-made, mass production became the new craze in France. Due to the introduction of factories, whole buildings could now be put together like kit-sets, making the whole process easier and faster. //

Iron became a popular material as it was cheap, durable and easily shaped, so it was used as the prime material by architects and artists alike. //

With the new technological advancements a man named Baron Haussman managed to rebuild the whole of Paris in 1860, instead of the run-down peasants homes, there was now wide-open boulevards and large decorated buildings, many of which were

inspired ~~to~~ by the new Art Nouveau craze.

ASSESSOR'S
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- (b) Art Nouveau meaning 'new art' was a style that began with the mass production of everyday objects. These objects were considered ugly and with no artistic flair, and so the public demanded a new style, thus art nouveau was created. The style was intended to replicate the beauty of nature. As you can see from Hector Guimard's Metro Entrance, he used the easily bendable iron to create vine-like shapes and curves. The metal was shaped and painted at one of the many factories inhabiting France, it was then brought to 'Porte Dauphine' in Paris, and assembled on site, as was the new norm. Art Nouveau became the style

for the public - as everybody could see it on the streets, not just the wealthy bourgeoisie. Iron was also a popular material used in the production of 'The Crystal Palace' and 'St Pancras Station' in London. As you can see from the template above, the iron was rounded and slotted into place to create a dome-like structure, where it was then used to hold the glass in place - allowing for much sunlight to filter through, making the building appear more open //

So, due to the industrial revolution and the technological advancements that led to a new art style, mass production of building parts and iron allowed for buildings to be put together quickly and efficiently like-kit-sets, iron was used in particular to showcase the art Nouveau style as it was a cheap and bendable material.

The transport industry in particular used the new ways of building production as it was the best way for France to showcase its advancements to the public and to tourists. Or for 'St Pancras Stations' case, ^{for} the people of England. //

Annotated Exemplar Template

Excellence exemplar 2016

Subject:	Art History	Standard:	91182	Total score:	05
Q	Grade score	Annotation			
1					
2					
3	05	This answer explains the influence of technological and artistic context on Guimard's Metro entrance, using supporting evidence from the art works. While St Pancras is mentioned it is only given a brief discussion , therefore it cannot be awarded a higher grade.			

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High Merit

TOTAL

6

ASSESSOR'S USE ONLY

Question Number: FOUR

(a) In 1804, Napoleon Bonaparte crowned himself Emperor of France and during his time in power, this was one of the many artworks that he commissioned for Jacques-Louis David to do. At the time *Le Sacre* (the coronation of Napoleon) was painted (1805-1807) Napoleon had been very popular among the people of France by giving that nation some sort of stability* and glory that it once had. ~~He~~ From 1805 he was leading his great army to victory, conquering far away lands such as parts of the middle east and Africa. This of course opened up more resources and trade to occur, more jobs and places for the French people to live and most of all a wealthier France. Neo Classicism at ~~the~~ the beginning of the 18th Century was the most prized style as it represented the strong stoic and heroic that the French people believed in. All art at this time was also only shown by the Academy in the salon. The Academy being the one place where artist could learn from a young age, how to paint in the Neo-Classical style and the salon is where this art would be shown and sold. So artist at this time would have to ~~either~~ earn a living through the salon and also through commissions from the rich and famous such as Napoleon. //

In 1854 when Gustave Courbet painted 'Bojone Monsieur Corbet' the way that art was being shown was beginning to change. Napoleon had been defeated in 1815, and replaced by a King, Charles X, who was then replaced in 1830 by King Louis-Phillipe who there was a second revolution against in 1848. So around this time in the 1850s, the people of France //

* after the first revolution of 1789

~~were~~ had had enough were beginning to have enough of the people with power and money, in parallel the artists were beginning to have enough of the Academy. ~~But~~ Because of the change of power and constant unrest, the low working class had been neglected and were suffering the most. This is why Realism was created. And Courbet was one of the first artists to move away from the Academy and hire a patron to sell and exhibit his artwork independently. //

(b)

In the painting "La Sagesse" Napoleon is shown at the very centre of the painting, crowning someone as a large crowd of all of the other rich and powerful people watch. The current style of Neo-classicism in 1805 is what shows this still and noble scene. For the people of France, Napoleon was a hero and also because Napoleon is the one who is buying the painting, Jacques Louis David has highly idolised the Emperor, and even though he is crowning someone else, ~~that~~ he is the centre of attention. The strict rules and expectations of Art at the time from the Academy meant that paintings such as this had to be extremely life like and detailed and would have a message of heroism (Napoleon) and patriotic ideals and of course links back to the classical world depicted in the Architecture.

Because Napoleon himself was buying this artwork, it meant that it had to be of the highest standard and would make others think he was a great leader and ~~for~~ make him feel like a great leader. //

Courbet's painting ~~is~~ 'Bonjour Monsieur Courbet' is a painting that shows a friendly interaction between an artist and his ~~patron~~ patron while both are out walking. The artist has depicted himself and his art dealer as simple men in a simple, natural setting. This depicts a more realistic scene, which is then also more relatable for the majority of French people which are middle or lower class at this time in the 1850s. ~~In~~ In the other painting the patron of the painting is glorified in the centre of a ~~massive~~ massive painting where as in this Courbet work, the artist and his patron are depicted more as equals and maybe even friends. This is because they were now both a team working outside of the Establishment, trying to sell Courbet's art. This depiction of a patron is probably what got other artists at the time to consider working outside of the Academy and with their own patron, which could potentially be more accessible and more affordable. //

Annotated Exemplar Template

Merit exemplar 2016

Subject:	Art History	Standard:	91182	Total score:	06
Q	Grade score	Annotation			
1					
2					
4		The influence of economic and artistic contexts on both art works for is explained, using supporting evidence from the art works. The importance of relationship between artist and patron has been explained briefly.			