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3

91484A



914841



NEW ZEALAND QUALIFICATIONS AUTHORITY  
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## Level 3 Art History, 2016

### 91484 Examine the relationship(s) between art and context

9.30 a.m. Wednesday 23 November 2016  
Credits: Four

#### ANSWER BOOKLET

Achievement	Achievement with Merit	Achievement with Excellence
Examine the relationship(s) between art and context.	Examine, in depth, the relationship(s) between art and context.	Examine, perceptively, the relationship(s) between art and context.

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

Use this booklet to answer ONE question from Question Booklet 91484Q.

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.**

**High Achievement**

**TOTAL**

**4**

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Question number: QUESTION SEVEN.

Art work (1): JACKSON POLLOCK, PAINTING NUMBER 27, 1950

Art work (2): BARBARA KRUGER, UNTITLED, 1991.

JACKSON POLLOCK AND BARBARA KRUGER BOTH ARE TWO DIFFERENT ARTIST WHO WERE FROM DIFFERENT PERIODS OF TIME. THE TWO ARTIST CONVEYED DIFFERENT ARTWORKS, WITH DIFFERENT MEANINGS AND REASONS BEHIND THEM. BOTH ARTISTS WOULD HAVE EXPERIENCED DIFFERENT BACKGROUNDS BECAUSE OF THE PERIOD THEY WERE BORN IN AS WELL AS THEIR DIFFERENT SETS OF MUSIC.

~~JACKSON POLLOCK IN "PAINTING NUMBER 27"~~

~~DURING THE 1950'S, THE GREAT DEPRESSION HAD JUST ENDED~~  
AND THE VIETNAM WAR SEEMED TO BE AT ITS LAST STAGES TOO. JACKSON POLLOCK 'PAINTING NUMBER 27' WAS AN OIL ON CANVAS WORK, WITH ENAMEL AND ALUMINIUM PAINTING TOO. THE ART WORK IS FILLED WITH SLASHING GESTURAL STROKES, WHEN POLLOCK RECOVERED PAINTING WITHOUT THE PAINT BRUSH TOUCHING THE CANVAS. POLLOCK UPON MOVING TO THE COUNTRY SIDE IN THE LATE 1940'S STARTED USING LARGE CANVAS'S TO EXPLORE AND PAINT ON. AT ONE STAGE, POLLOCK MOVED HIS PAINTINGS OUTSIDE WHERE HE PAINTED ON THE GROUND, ~~WHICH~~ ALLOWING HIM TO STEP AND WALK ALL OVER HIS PAINTING CANVAS. THIS IS WHY MOST OF HIS ARTWORKS HAS FOOT PRINTS, ALONG WITH BURN MARKS OR CLUMPS OF ~~BRICKS, STONES, AND OTHER THINGS~~ ASH ON THEM, BECAUSE HE WAS OFTEN LEANING FORWARD OVER HIS ARTWORK. POLLOCK DIDN'T BELIEVE IN PAINTING BEING PERSONAL, INSTEAD ALLOWED HIS MIND AND HAND/ARM TO DO THE

WORK, INSTEAD OF MIXING HIS FEELINGS IN WITH IT.

'PAINTING NUMBER 27' IS A WORK THAT WAS  
ORIGINALLY HORIZONTAL, HOWEVER IN RECENT EXHIBITIONS  
SUCH AS "AMERICA IS HARD TO SEE" THE PAINTING IS  
HUNG UP VERTICALLY, INTERPRETING A WHOLE DIFFERENT MEANING.

~~Pollock~~ POLLOCK WAS AN ALCOHOLIC WHO SUFFERED FROM  
DEPRESSION, AND WAS SAID TO HAVE DIFFERENT STYLES AND  
LOOKS OF PAINTING WHEN IN TWO DIFFERENT STAGES (SOBER  
AND DRUNK). JACKSON WHO DEPENDED ON HIS BROTHER ALOT  
DECIDED TO JOIN THE MILITARY, WHICH CAUSED POLLOCK  
TO GO THROUGH A VERY DARK TIME IN HIS ART,  
HOWEVER WHEN POLLOCK AND HIS WIFE LEE KRUGER MOVED  
TO THE COUNTRY SIDE, AND POLLOCK STOPPED DRINKING,  
HE (POLLOCK) WAS ABLE TO PRODUCE WORK LIKE FULL  
PANTOM FIVE, PAINTING NUMBER 27 AND ETC. DUE TO POLLOCK  
BELIEVING ART SHOULD BE DISATTACHED FROM HUMANS,  
HE WOULD OFTEN SAY "I AM NATURE", SHOWING HIS  
CONTENTMENT WITH NOT MAKING ART PERSONAL. THE  
REFLECTION OF HIS COMMENT ON HIS WORK OF ART  
WOULD USUALLY MAKE HIS WORK VERY BROAD, WITH NO  
FIX MEANING BEHIND THE WORK, IT WAS SIMPLY <sup>WHAT</sup> ~~WHAT~~  
PEOPLE WANTED IT TO BE, HOWEVER, POLLOCK NO MATTER  
HOW DISATTACHED COULDN'T STAND PEOPLE'S CRITICISM ON HIS  
WORK, HE KNEW/ FELT THAT HE WAS BEST IN WHAT HE  
DID BY CREATING ART PEOPLE WOULD LOVE TO SEE, UNDERSTAND  
(THE SIMPLICITY) AND WANT.

COMPARED TO POLLOCK, KRUGER BELIEVED ART  
WAS NOTHING BUT PERSONAL. KRUGER BEING AN ARTIST



DURING THE SECOND WAVE OF FEMINISM, OFTEN (IF NOT ALWAYS) MADE HER ART ABOUT WHAT WAS GOING ON IN SOCIETY AND WHAT SHE BELIEVE SHOULD BE SHOWN TO THE PUBLIC. KRUGER WITH UNTITLED SHOWED VIEWERS ANOTHER FEMINIST WORK TO SHOW HER STANCE AGAINST WHAT SHE FELT WAS WRONG ON SOCIETAL PART (MALES BEING GIVEN MORE RIGHTS, FREEDOM AND RESPECT THAN FEMALES). ~~BE~~ FIGHTING WITH HER ART WAS SOMETHING KRUGER DID, MAKING STATEMENT PIECES FOR EVERYONE TO SEE (E.G. UNTITLED: YOUR BODY IS A BATTLEGROUND, UNTITLED: YOUR GAZE HITS THE SIDE OF MY FACE). THROUGH ALL KRUGER'S WORKS VIEWERS CAN SEE SHE AS AN ARTIST ~~TAKEN~~ MAKE EACH AND EVERY WORK PERSONAL.

"POLITICAL IS PERSONAL", KRUGER WAS ONE TO BELIEVE THAT EVERYTHING THAT WAS A POLITICAL ISSUE AFFECTED A PERSON TOO. AS AN ARTIST, KRUGER BELIEVED SHE HAD A DUTY TO SHOW PEOPLE THE ERRORS OF SOCIETY AND THE MISUNDERSTANDINGS SOME MEMBERS OF SOCIETY ARE MAKING DUE TO THE TIME, PLACE THEY (THE PEOPLE) WERE BROUGHT UP IN. ART IS ABLE TO BE CHANGED FROM SOMETHING VERY PERSONAL AND RELATABLE TO SOMETHING VERY BROAD, GENERAL AND 'COOL TO LOOK AT', KRUGER WITH NONE OF HER WORK SHOWED ANY SIGN OF DISCONNECTION AND BROAD GENERAL IDEAS BECAUSE OF HOW INVOLVED OF AN ARTIST SHE WAS.

KRUGER'S POLITICAL IS PERSONAL <sup>SOMETHING</sup> IS A LOT OF FEMINIST ARTIST BELIEVE, AND WORKED ON SHOWING POLITICAL JUSTICE WITH THEIR ART AND THE

PROTEST AND UNANSWERED QUESTIONS THEY (THE ARTIST) GET ANSWERED BECAUSE OF THEIR WORK, AND THE PERSONAL POLITICAL STATEMENT, BEHIND EACH QUESTION.

BARBARA KRUGER AND JACKSON POLLOCK WERE 2 COMPLETELY DIFFERENT ARTISTS WHO HAD DIFFERENT VIEWPOINTS ON HOW AN ARTIST SHOULD BE WITH THEIR PAINTINGS. WHILE KRUGER IS VERY CONNECTED, PERSONAL AND MOUNT IN HER WORKS, WHICH MAKE VIEWERS UNDERSTAND HER, KNOW MORE ABOUT THE WORK AND THE MEANINGS BEHIND THE WORKS, (THE MOVEMENTS)

POLLOCK IS COMPLETELY OPPOSITE TO HER, POLLOCK THROUGH HIS ART SHOWS THAT ALTHOUGH ONE IS NOT PERSONALLY INVOLVED, ART CAN STILL BE REFLECTED AND UNDERSTOOD. POLLOCK BELIEVED THAT LIKE THE EARLY RENAISSANCE ARTISTS THE ARTIST IS NOT IMPORTANT, THE ARTWORK AND ITS ABILITY TO MAKE PEOPLE FEEL THINGS IS. THE ARTIST AND HIS/HER ~~OWN~~ CIRCUMSTANCES WHILE PAINTING THE ART WORK HAS A SIGNIFICANT EFFECT, BECAUSE OF THE WAY A PIECE OF ART LOOKS DURING ITS IN PRODUCT. FOR EXAMPLE WHEN POLLOCK WAS DRINKING, IAP AND DECREASED, HIS ARTWORK WAS VERY BAD, NO ONE WANTED TO BUY IT, HOWEVER, WHEN HE HAD SOBERED UP, AND STAYED AWAY FROM ALCOHOL, POLLOCK WAS ABLE TO MAKE WORK AND REACH A LEVEL OF FAME MANY ARTIST AT THAT TIME WANTED.

BOTH KRUGER AND POLLOCK ARE AMAZING ARTISTS WHO CREATED CHANGE IN THE ART WORLD, HAVING A SIGNIFICANT INFLUENCE ON UP AND COMING ARTIST THEN AND NOW.

## Achievement

<b>Subject:</b>		<b>Art History</b>	<b>Standard:</b>	<b>91484</b>		
<b>Q</b>	<b>Grade score</b>	<b>Annotation</b>				
<b>7</b>	<b>A4</b>	The candidate reaches A4 by including sufficient evidence that clearly explains relationship(s) between art and the personal circumstances of the selected artists. To reach M5, they needed to directly address the requirements of the selected question, focusing on information relevant to the question and supporting their explanations with appropriate evidence from the identified art works and/or other sources.				