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91484A



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Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 3 Art History 2025

91484 Examine the relationship(s) between art and context

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.

Write your answers in this booklet.

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

Check that this booklet has pages 2–10 in the correct order and that none of these pages is blank.

Do not write in the margins (🚫). This area will be cut off when the booklet is marked.

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

Merit

TOTAL 06

SELECTED QUESTION

Copy and paste the question you have chosen into the space below.

explain the relationship(s) between art and modernity during the period of 1900 to 1940, and evaluate the impact of these relationship(s) on the development of modern art during this time.

Name your chosen art works:

Art work (1):

Fate of the Animals 1913

Art work (2):

Mechanical Head 1920

PLANNING

Fate of the Animals 1913 (Franz Marc)

Movement: De Blau Reiter

- Franz Marc created the group Blau Reiter along with Wallis Khadinsky
- Franz believed that animals were the representation of purity and spirituality as they were closely connect with nature, while humans were corrupt by materialism that plagues modern society and industrialisation

Mechanical Head 1920 (by Raoul Huassman)

Movement: Dada

ANSWER SPACE

Type your answer in the space below. You should aim to write a concise response of no more than 800–900 words. The quality of your writing is more important than the length of your answer. (The counter will change colour when you reach the recommended word limit.)

B I U     

The 20th century was one of the most technological advancements and achievements in human history, as it created industrialization around the country, the evolution of auto-mobiles, weaponry, and would significantly impact how the first world war came about. It also had its impact towards the history of arts, many movements were created as a reaction of this new modernity the world has shift, varying from positive to negative. Two art movements in particular perceive this rise of industrialization very negatively, especially in its play in creating one of the most devastating events, World War I. Before the events of World War I, De Blau Reider a group that follow the movement of German Expressionism, rejected the nature of modernity with one its member, Franz Marc, displaying his rejection through many paintings of animals link to spirituality. In the midst of the war, a movement had risen up with their unconventional and chaotic art, being Dada, to challenge the standards and oppression set by modernity. Through this essay, we will see how these two different time movements from different periods has challenge the notion of modernity and how it later impact later art movements.

Before diving in into these two movements, it's important to look back to the 20th century to understand the time period of these movements and their context. In later 18th century, the rise of industrialization had begun with the creation of factories, auto-mobiles, and the economic evolution of Western and European countries. The people at the time had optimist outlook towards what these changes would bring towards the future, but it wasn't all perfect. The environment would be significantly effect by the deforestation cause by companies to build factories, and the pollution cause by set factories. It increase the military power, as weaponry became more and more advance, deadlier, and easier to manufacture. It would all break out in the beginning of World War 1. Propaganda were spread by fascist regimes to incentivize the common man to join the military to fight for their nationalism. In the midst of the war, many soldiers would have missing limbs of severe scars cause by the new weaponry, and more and more man were being drafted to this war, against their own will. In the aftermath of the war, dozens of soldiers were left traumatize by the experiences, many European countries (especially Germany) would surfer economic downfall, and dozens of cities were destroy by the battlefield.

Through the period of early modernism, many movements were created as a response to the constant change of modernist. One of the most prominent one were German Expressionism, more specifically the artistic group of De Blau Reiter. De Blau Reiter was created in 1910 by two well known artists, Wallis Khadisnky and Franz Marc, and they were known for their believe that colour is an universal tool of expression and symbolism that can be understood by everyone. Franz Marc heartily believed in this idea of colour, as he himself was fixated on the aspect of the blue horse in De Blau Reiter, as he saw the animal as a symbol of purity and rebirth. One of the major aspects in each of Franz Marc work is conveying his spiritual beliefs into them. He saw animals as pure spiritual beings because of their connection to nature, while humans were instead corrupted by materialism, industrialization, and the modern society. That's why in his early works, Marc only painted animals in utopian like settings, with vibrant colours, abstract forms, and calm compositions. Even his symbolism of primary colours reflect his beliefs. Blue being purity, spiritual and masculine, yellow being gentleness and femineity, red being violence and chaos cause by humanity.

However, Marc would had to challenge his beliefs when World War 1 has began to surface, as it was everything he was against towards modernity. In 1913, Franz Marc would showcase his new painting call, The Fate of the Animals, to foretold the aftermath the world war would cause to the humanity. Unlike his previous works, Marc puts his beloved animals that were once a symbolism for spirituality, into a nightmarish violent scenario. Edged lines travel across the painting, with sharp diagonal lines and sharp shapes to depict form, similar to Futurism. Into the right side of the painting, blood red travels across the painting, a metaphor for the violence that the war will bring by the rise of industrialization. Many of the animals looked afraid, trying to escape their inevitable demise, as in the background a tree falls towards them, clashing into the foreground. The entire composition is chaotic, with the only sense of structure being the single blue deer that stands in the center of the foreground, with a pained expression as a sharp diagonal line pierces its throat. The choice of colour of blue was deliberate, as it symbolizes that the destruction cause by industrialization will not only affect humanity, but nature itself. This work would be praised by critics in its sincere outlook towards the war and the rise of technology, not long before Franz Marc himself being killed at the beginning of World War 1.

Despite his death, Franz Marc would influence many members of the Blau Reiter, even if the group disbanded after the war. Not to mention the impact him and German Expressionism would have on later art movements like Abstract Expressionism because of their radical visual vocabulary and colour intensity.

Amidst World War 1, it would become more clear to the general population of countries the devastation the war was causing across the world. As it became clearer each day, a group of Europeans who have avoided drafts from the war joined together in America to create a new art movement that would be known for its unconventional and rebellious nature, Dada. Dada was a response to World War 1 and the current modernity that was being controlled oppression and people who benefit from the hierarchy system. Dadaists were against the belief of "higher art" and preconceived standards, as they believed it limited the creativity of artists and that past renaissance art was now apart of capitalism. They also held many anarchist beliefs, like anti-authoritarianism, anti-capitalism, anti-fascism, and anti-hierarchy. Many Dada artists crafted their own art that didn't fit any other movement, and challenge the previous set standards, and one of them was Raoul Hausman.

Raoul Hausman had previously dodged being drafted into war by being an Austrian born living in Germany, and came to America to create one of his most thought provoking work in reaction to the war, The Mechanical Head, 1920. The Mechanical Head is an art piece that is serve as a commentary of how fascists governments like Germany, France, and Britain, see their soldiers not as humans but toys or numbers to use for their own benefit, and also an remark on how industrialization has change humanity forever. To convey this message, Hausman use a wooden mannequin head and various unusual other items, such as many mechanical parts, ruler, a wallet, and etc, all serving a specific purpose towards the art piece. By looking at the sculpture it becomes clear that the mannequin head is not wearing those objects, but they're engraved into it to represent how those items have become a part of their life. The mannequin head itself portrays no expression, with its eyes carrying no emotion whatsoever as if it posses no individualism. A metaphor for not only how the governments in power saw their soldiers as not people, but it connects to the context that many soldiers that were changed by the traumatic experience cause by the war. On the left side of the head, there are mechanical parts attached to the head along with a ruler, a metaphor for the disfigurement of soldiers by the industrialize weapons of the war. It's also a symbolism to the very fact that industrialization has become a significant part into people's life in the 20th century. On the right side of the head is a wallet attached, a symbolism for capitalism and the main factor many Dadaists believe the war began in the first place, greed. This sculpture would later be praise by its creative use of commentary, and it along with Dada would leave a significant impact on into a later early modernist movement such as Surrealism, and postmodernism, Pop Art. Dada has also inspire many other types of medias outside of art, such as photography, filming, and poetry in order to challenge conceived beliefs and oppression.

The 20th century is known for creating a new period of art, early modernism, that would create many prominent art movements as of reaction towards the rise of modernity and industrialization around the world. Shaping movements that would decades later. There is no denial that German Expressionism (De Blau Reiter) and Dada allowed artist to shared their worries and pessimism towards the effects that the rise of technology, modernity, and world war 1 would have in our world through their own creative ways despite being years apart. Franz Marc in De Blau Reiter foretelling the aftermath that the world war will cause with Fate of the Animals before it even started. And Raoul Hausman from Dada, showcasing the impact industrialization has on soldiers and how they're perceive by the countries they're fighting for with The Mechanical Head. Showing how the rise of modernity heavily impacted this period of art.

Merit

Subject: Art History

Standard: 91484

Total score: 06

Grade score	Marker commentary
M6	The candidate begins by directly addressing the question and setting up an argument, making it clear that there are other approaches to the problem from the outset. The outline of the context allows for an explanatory response, integrating a range of aspects for both art works and the context that supports and contributes to the analysis overall.