

SECTION A

Answer only **ONE** question on **ONE** option from this Section.

OPTION 1: Towards Abstraction

- Q.1 With reference to the work of both Picasso and Braque discuss how the early and analytical cubist styles showed a new approach to subject, colour, form and space.
- Q.2 Explain how the new technologies of the early twentieth century had an impact on the production of ONE painting and ONE sculpture by modern artists.
- Q.3 Compare the progression towards abstraction of TWO of the following twentieth century artists: Kandinsky, Mondrian, Brancusi.

OPTION 2: Fauvism and Expressionism

- Q.4 Discuss the treatment of colour and form in Fauvist painting. Refer to the work of TWO artists in your answer.
- Q.5 How important were religious themes in German Expressionist art? Refer to the work of TWO artists in your answer.
- Q.6 Discuss the importance of printmaking in the development of the Expressionist style in Germany. Refer to the work of TWO artists in your answer.

OPTION 3: American Art Since 1945

- Q.7 Compare and contrast the work of Jackson Pollock and Willem de Kooning in terms of style and content. Refer to specific works in your answer.
- Q.8 List what you think were THREE key works of the Pop art movement in America and assess their significance.
- Q.9 Compare and contrast ideas and techniques in ONE work by Judy Chicago with ONE work by EITHER Barbara Kruger OR Cindy Sherman.

OPTION 4: Aspects of Modern New Zealand Art

- Q.10 Assess the impact of international movements on the work of TWO of the following artists: McCahon, Mrkusich, Hotere, Albrecht. Refer to specific examples in your answer.
- Q.11 Compare the treatment of landscape in the work of TWO New Zealand artists. Refer to specific works in your answer.
- Q.12 Choose THREE works by a Maori artist and use these to discuss how major themes in their work are explored. Refer to specific works in your answer.

SECTION B

Answer only **ONE** question on **ONE** option from this Section.

Make a careful and comparative analysis of the two plates provided and attempt to place them in their appropriate historical and cultural contexts. Refer to stylistic features and content in your discussion. Refer to the photograph images provided for these questions.

Q.13 Option 1

Figure A Fernand Léger, *Contrast of Forms*, oil on canvas, Museum of Modern Art, New York, 100.3 x 81.1 cm, 1913.

Figure B Mondrian, *Composition 1916*, oil on canvas, Solomon R. Guggenheim Museum, New York, 119 x 75.1 cm, 1916.

Q.14 Option 2

Figure C Henri Matisse, *The Blue Nude (Souvenir of Biskra)*, oil on canvas, Baltimore Museum of Art, Baltimore, 92.1 x 140.1 cm, 1907.

Figure D Ernst Kirchner, *Milly Sleeping*, oil on canvas, Kunsthalle Bremen, Bremen, 64 x 90.5 cm, 1911.

Q.15 Option 3

Figure E Pollock, *Autumn Rhythm (Number 30)*, enamel on canvas, Metropolitan Museum of Art, New York, 266.7 x 525.8 cm, 1950.

Figure F Robert Rauschenberg, *Estate*, oil and silkscreen ink on canvas, Philadelphia Museum of Art, Philadelphia, 243.8 x 177.8 cm, 1963.

Q.16 Option 4

Figure G Robyn Kahukiwa, *Te Rangimarie (Peace)*, oil on material mounted on hardboard, collection Mia Kahukiwa, 880 x 600 cm, 1971.

Figure H Robyn Kahukiwa, *Nau i whatu te kakahu he tāniko taku (The cloak is woven before the ornamental border is added)*, oil on loose canvas, collection C. Pountney, 1145 x 1345 cm, 1985.

End of Questions

Acknowledgements

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From www.moma.org

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From www.wikimedia.org

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Q.16 Robyn Kahukiwa, *Te Rangimarie (Peace)*, oil on material mounted on hardboard, collection Mia Kahukiwa, 880 x 600 cm, 1971.

From *The Art of Robyn Kahukiwa*, Hilliard, et al., Reed Publishing (NZ) Ltd, 2005.

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