

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
in collaboration with
ASSOCIATION OF CAMBRIDGE SCHOOLS IN NEW ZEALAND
Advanced Subsidiary Level

HISTORY OF ART (School-based Assessment)

8285/02

Paper 2 Modern Art

October/November 2007

1 hour 30 minutes

Mark Total 50 marks

Additional Materials: Answer Booklet/Paper
 Photographic Images

READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.
Write your Centre number, index number and name on all the work you hand in.
Write in dark blue or black pen on both sides of the paper.
You may use a soft pencil for any diagrams or rough working.
Do not use staples, paper clips, highlighters, glue or correction fluid.
At the end of the examination, fasten all your work securely together.

Answer **TWO** questions.
Answer **ONE** ESSAY question from **Section A**.
Answer **ONE** PHOTOGRAPH question from **Section B**.

All questions in this paper carry equal marks.
You should not repeat material or make use of identical material in your answers to separate questions.
You are reminded of the need for good English and clear presentation in your answers.
Remember that all questions require you to focus on art works.
Artists other than those listed may be discussed in the essay questions in Section A.
Only listed artists are to be used for the comparative analysis in Section B.

This paper consists of 4 printed pages and 8 photographic images.

SECTION A

Answer only ONE question on ONE option from this Section.

OPTION 1: Towards Abstraction

- Q. 1 Picasso said “I paint objects as I think them not as I see them”. Discuss the evolution of the Cubist styles in relation to this statement.
- Q. 2 How did the rapid innovations of machine technology in the late 19th and early 20th Centuries impact on the development of Modernist painting and sculpture?
- Q. 3 Evaluate the development to abstraction of **ONE** of the following artists:

Kandinsky, Mondrian, Malevich, Brancusi

In your answer explain clearly the philosophical outlook of the selected artist and how their ideas were expressed in their works.

OPTION 2: Fauvism and Expressionism

- Q. 4 Discuss the importance of Matisse in the rise and development of Fauvism. Support your answer by reference to at least **THREE** works.
- Q. 5 How did the concept of “primitivism” help to define the different ideas and imagery in Die Brücke and Der Blaue Reiter styles? Make reference to specific artists and works in your answer.
- Q. 6 Evaluate approaches to Expressionism in the work of 20th Century European artists. Support your discussion by reference to at least **TWO** Expressionists.

OPTION 3: American Art Since 1945

- Q. 7 “Harold Rosenberg described the painter’s canvas in Abstract Expressionism as “an arena to act in” (“The American Action Painters”, Artnews, 1952). Evaluate this statement by reference to at least **ONE** gestural painter and **ONE** colour field painter.
- Q. 8 In what ways was Pop Art a celebration of post Second World War consumerism? Refer to specific artists and works in your answer.
- Q. 9 Analyse the characteristics of the Women’s Art Movement in America. Refer to the specific works of at least **TWO** artists.

OPTION 4: Aspects of Modern New Zealand Art

- Q. 10 Discuss the development of abstract style in the work of **ONE** of the following New Zealand artists:

Colin McCahon, Ralph Hotere, Milan Mrkusich

Refer to specific key works by the selected artist in your answer to show the distinctive characteristics of their style.

- Q. 11 Evaluate the extent to which feminist philosophy influences modern New Zealand women's art. Refer to specific artists and their works in your answer.
- Q. 12 In what ways can modern and contemporary Maori art be described as "bi-cultural"? With reference to **TWO** modern or contemporary Maori artists, discuss aspects of their work that reflects Maori tradition and aspects that reflect Western art.

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

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|----------|----------|--|
| Figure A | Delaunay | <i>"Homage to Bleriot"</i> , 1914
oil on canvas, 76.5 x 50.5 inches
Kunstmuseum, Basle, Emanuel Hoffman Foundation |
| Figure B | Balla | <i>"Speeding Car"</i> , 1913
oil and mixed media on paper and pasteboard
73 x 104 cm, Private Collection |

Q. 14 OPTION 2

- | | | |
|----------|----------|--|
| Figure C | Vlaminck | <i>"Houses at Chatou"</i> , 1905/06
oil on canvas, 32.5 x 39.25 inches
The Art Institute, Chicago |
| Figure D | Klee | <i>"Rose Garden"</i> , 1920
oil on cardboard, 49 x 42.5 cm
Städtische Galerie im Lenbachhaus, Munich |

Q. 15 OPTION 3

- | | | |
|----------|--------|--|
| Figure E | Johns | <i>"Flag"</i> , 1955
encaustic, oil and collage on canvas, 107.3 x 153.8 cm
Museum of Modern Art, New York |
| Figure F | Warhol | <i>"Soup Can"</i> , 1961/2
synthetic polymer paint on canvas, 50.8 x 40.6 cm
National Gallery of Art, Washington, DC |

Q. 16 OPTION 4

- | | | |
|----------|----------|--|
| Figure G | Fahey | <i>"Self Portrait: Artist as Warrior"</i> , 1957
oil on board, 850 x 480 mm
Private Collection |
| Figure H | Kahukiwa | <i>"Self Portrait/Ethnicity"</i> , 1999
mixed media, life size
Collection of the Artist |

End of Questions

Acknowledgements

- Q. 13 Delaunay “*Homage to Bleriot*”, 1914
oil on canvas, 76.5 x 50.5 inches
Kunstmuseum, Basle, Emanuel Hoffman Foundation
From *The Shock of the New*, page 41, Robert Hughes, Alfred A. Knopf, New York, 1987
- Q. 13 Balla “*Speeding Car*”, 1913
oil and mixed media on paper and pasteboard
73 x 104 cm, Private Collection
From *Futurismo: Futurism and Futurisms*, page 85, Pontus Hulton, Thames & Hudson, 1987
- Q. 14 Vlaminck “*Houses at Chatou*”, 1905/06
oil on canvas, 32.5 x 39.25 inches
The Art Institute, Chicago
From *The Fauves: The Reign of Colour*, page 88, J L Ferrier, Pierre Terrail, Paris, 1992
- Q. 14 Klee “*Rose Garden*”, 1920
oil on cardboard, 49 x 42.5 cm
Städtische Galerie im Lenbachhaus, Munich
From *Paul Klee: 1879 – 1940*, page 44, Susanna Partsch, Benedikt Taschen, Köln, 1990
- Q. 15 Johns “*Flag*”, 1955
encaustic, oil and collage on canvas, 107.3 x 153.8 cm
Museum of Modern Art, New York
From *Jasper Johns*, page 38, Georges Boudaille, Ediciones Poligrafa, 1989
- Q. 15 Warhol “*Soup Can*”, 1961/2
synthetic polymer paint on canvas, 50.8 x 40.6 cm
National Gallery of Art, Washington, DC
From *The Twentieth Century Art Book*, page 484, Phaidon Press Ltd, 1996
- Q. 16 Fahey “*Self Portrait: Artist as Warrior*”, 1957
oil on board, 850 x 480 mm
Private Collection
From *This Thing in the Mirror: Self Portraits by New Zealand Artists*, page 31, Claire Finlayson, Craig Potton Publishing, 2004
- Q. 16 Kahukiwa “*Self Portrait/Ethnicity*”, 1999
mixed media, life size
Collection of the Artist
From *The Art of Robin Kahukiwa*, page 134, Reed Publishing (NZ) Ltd, 2005

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