

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 2008

**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 Outline the evolution of the Cubist styles and explain the key differences between them. Refer to artworks by Picasso and Braque to support your discussion.
- Q. 2 “The world has changed less since the time of Jesus Christ than it has in the last thirty years”, (*Charles Peguy, 1913, From “Shock of the New”, by Robert Hughes, Thames and Hudson, 1963.*)  
Explain how the technological innovations of the late 19<sup>th</sup> century that Peguy was referring to affected development of early 20<sup>th</sup> century art.
- Q. 3 “I try to apply colours like words that shape poems, like notes that shape music”, (*From “Joan Miro: Selected Writings and Interviews”, M.Rowell, Thames and Hudson, 1987.*)  
How is the above statement about abstraction reflected in the development of the style of **ONE** of the following artists:

**Kandinsky OR Mondrian**

### OPTION 2: Fauvism and Expressionism

- Q. 4 Why did the French art critic Louis Vauxcelles coin the term “Fauve” (wild beast) as a derogatory stylistic label for the artists grouped around Matisse?  
Refer to the work of at least **TWO** Fauvist artists in support of your answer.
- Q. 5 Why were the styles of Die Brücke and Der Blaue Reiter regarded as radical and revolutionary in their time? Make reference to specific artists and works in your answer.
- Q. 6 “Imagination is more important than knowledge”, (*Albert Einstein.*)  
Evaluate this statement in relation to approaches to Expressionism in the work of 20<sup>th</sup> Century European artists. Support your discussion by reference to at least **TWO** Expressionists.

### OPTION 3: American Art Since 1945

- Q. 7 “Abstract Expressionism may perhaps be summed up as imageless and anti formal painting, improvisatory, dynamic, energetic and free in technique, tending to stimulate vision rather than gratify established conventions of good taste”, (*H.Osborne, The Oxford Companion to Art, Oxford University Press, 1970*)  
Evaluate this statement in relation to post 1945 American gestural and colour field painting.
- Q. 8 In what ways was Pop Art concerned with post Second World War “mass produced urban culture”? (*Lawrence Alloway, “The Arts and Mass Media”, Architectural Design, 1958.*)  
Refer to specific artists and works in your answer.
- Q. 9 Discuss the impact of feminist philosophy in modern American art. Refer to specific artists, styles and artworks in your answer.

### OPTION 4: Aspects of Modern New Zealand Art

- Q. 10 “Strictly speaking New Zealand doesn’t exist yet, though some possible New Zealands glimmer in some poems and on some canvases. It remains to be created – should I say invented – by writers, artists, architects, publishers; even a politician might help...” (*Allen*

*Curnow, Year Book of the Arts in New Zealand, Harry Tombs, 1945.)*

Evaluate to what extent **ONE** of the following artists has contributed to the “invention of New Zealand” .

**Colin McCahon, Ralph Hotere, Milan Mrkusich, Gretchen Albrecht**

Refer to specific key works in your answer.

- Q. 11 Realism has been an enduring style in Modern New Zealand Art. Discuss the origins and development of realism in New Zealand painting up to the contemporary period. Refer to the work of at least **TWO** key artists in your answer.
- Q. 12 Why is the term “bi-cultural” used to describe recent Maori art? With reference to **TWO** modern or contemporary Maori artists, discuss aspects of their work that reflect 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

Figure A Sonia Delaunay “*Prismes électriques*”, 1914, Oil on canvas, 250 x 250 cm, Centre Pompidou, Paris

Figure B Umberto Boccioni “*Dynamism of a Soccer Player*”, 1913, Oil on canvas, 193 x 201 cm, Museum of Modern Art, New York.

### Q. 14 OPTION 2

Figure C Henri Matisse “*The Conversation*”, 1909, oil on canvas, 117 x 217 cm, The Hermitage Museum, St Petersburg

Figure D Oscar Kokoschka “*The Tempest (The Bride of the Wind)*”, 1914, Oil on canvas, Kunstmuseum, Basel.

### Q. 15 OPTION 3

Figure E Roy Lichtenstein “*Thinking of Him*”, 1963, magna on canvas, 170 x 170 cm, Yale University Gallery.

Figure F Barbara Kruger “*Not Stupid Enough*”, 1997, silkscreen ink on vinyl, 272 x 272 cm, Private Collection.

### Q. 16 OPTION 4

Figure G Gordon Walters “*Blue on Yellow*”, 1967, pva and acrylic on canvas, 1825 x 1365 cm, Jennifer Gibbs Trust, Auckland.

Figure H Michael Parakowhai “*Kiss the Baby Goodbye*”, 1994, powder coated steel, 400 x 400 x 20 cm, Chartwell Collection, Auckland.

*End of Questions*

## **Acknowledgements**

- Q.13 Sonia Delaunay            *"Prismes électriques"*, 1914, Oil on Canvas, 250 x 250 cm, Centre Pompidou, Paris.  
  
From [www.centrepompidou.fr](http://www.centrepompidou.fr)
- Q.13 Umberto Boccioni        *"Dynamism of a Soccer Player"*, 1913, Oil on canvas, 193 x 201 cm, Museum of Modern Art, New York.  
  
From [www.artchive.com](http://www.artchive.com)
- Q.14 Henri Matisse            *"The Conversation"*, 1909, Oil on canvas, 117 x 217 cm, The Hermitage Museum, St Petersburg.  
  
From [www.mcs.csuhayward.edu](http://www.mcs.csuhayward.edu)
- Q.14 Oscar Kokoschka        *"The Tempest (The Bride of the Wind)"*, 1914, Oil on canvas, Kunstmuseum, Basel.  
  
From [www.sodeni.it/erasmus/kokoschka](http://www.sodeni.it/erasmus/kokoschka)
- Q.15 Roy Lichtenstein        *"Thinking of Him"*, 1963, Magna on canvas, 170 x 170 cm, Yale University Gallery.  
  
From [www.lichtensteinfoundation.org](http://www.lichtensteinfoundation.org)
- Q.15 Kruger                    *"Not Stupid Enough"*, 1997, photo silkscreen ink on vinyl, 272 x 272 cm, Private collection.  
  
From [www.thecityreview.com](http://www.thecityreview.com)
- Q.16 Gordon Walters        *"Blue on Yellow"*, 1967, pva and acrylic on canvas, 1825 x 1365 cm,  
From *"A Concise History of New Zealand Painting"*, M.Dunn, Craftsman House, 1985.
- Q.16 Michael Parakowhai    *"Kiss the Baby Goodbye"*, 1994, powder coated steel, 400 x 400 x 20 cm.  
From *"A Concise History of New Zealand Sculpture"*, M.Dunn, Craftsman House, 1991.

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