

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 2009

**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 Choose three artworks that represent the three main phases of Cubism. Use the three artworks to build a discussion on the development of the Cubist styles between 1906 and the early 1920s.
- Q.2 Outline the key aspects of the period known as “The Machine Age” in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. How did these key aspects impact on the artworks produced during this time? Refer to a range of artworks in your response.
- Q.3 Select three key works by either Brancusi or Kandinsky and use these works to track that artist’s progress towards abstraction. Refer to the ideas behind the artworks in your discussion.

### **OPTION 2: Fauvism and Expressionism**

- Q.4 What are the key characteristics of Fauvism? Explain how these characteristics are evident in the work of TWO artists.
- Q.5 With reference to works by ONE artist from Die Brücke and ONE artist from Der Blaue Reiter, outline the differences in style, content and aims of the two groups.
- Q.6 In what ways can Max Beckmann be considered an “Expressionist”? Refer to specific artworks in support of your answer.

### **OPTION 3: American Art Since 1945**

- Q.7 Compare and contrast the work of ONE gestural and ONE colourfield painter in post-war America. Make reference to ONE work by each artist in your answer.
- Q.8 What ideas and processes characterise Pop art? Refer to the work of at least TWO artists in your answer.
- Q.9 Outline the aims and strategies of the Women’s Art Movement in America with reference to the work of TWO artists.

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

- Q.10 Select three key works by either McCahon, Hotere or Albrecht and use these works to track that artist’s progress towards abstraction. Refer to the ideas behind the artworks in your discussion.
- Q.11 Outline the development of the realist tradition in NZ painting with reference to specific works by at least TWO artists.
- Q.12 Discuss both traditional and contemporary influences in the work of TWO of the following artists: Kahukiwa, Parekowhai, Cotton. Refer to specific artworks 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 Umberto Boccioni, *The City Rises*, oil on canvas, Museum of Modern Art, New York, 199.3 x 301 cm, 1910-11.

Figure B Fernand Léger, *The City*, oil on canvas, Philadelphia Museum of Art, 231.1 x 298.4 cm, 1919.

### Q.14 Option 2

Figure C Henri Matisse, *The Dance*, oil on canvas, Hermitage, Léningrad, 260 x 391 cm, 1909-10.

Figure D Emil Nolde, *The Dance Around the Golden Calf*, Staatsgalerie moderner Kunst, Munich, 65 x 82 cm, 1910.

### Q.15 Option 3

Figure E Willem de Kooning, *Marilyn Monroe*, oil on canvas, Neuberger Museum of Art, New York, 127 x 76.2 cm, 1954.

Figure F Andy Warhol, *Gold Marilyn*, oil and silkscreen ink on canvas, Museum of Modern Art, New York, 211 x 114 cm, 1962.

### Q.16 Option 4

Figure G Rita Angus, *Central Otago*, Auckland Art Gallery, 450 x 530 cm, 1940.

Figure H Shane Cotton, *Artificial Curiosities*, Jim and Mary Barr Loan Collection, 1650 x 2000 cm, 1993.

*End of Questions*

### **Acknowledgements**

Q.13 Umberto Boccioni, *The City Rises*, oil on canvas, Museum of Modern Art, New York, 199.3 x 301 cm, 1910-11.

From [www.moma.org](http://www.moma.org)

Q.13 Fernand Léger, *The City*, oil on canvas, Philadelphia Museum of Art, 231.1 x 298.4 cm, 1919.

From [www.vr.theatre.ntu.edu.tw](http://www.vr.theatre.ntu.edu.tw)

Q.14 Henri Matisse, *The Dance*, oil on canvas, Hermitage, Léningrad, 260 x 391 cm, 1909-10. Museum, St Petersburg.

From [www.artchive.com](http://www.artchive.com)

- Q.14 Emil Nolde, *The Dance Around the Golden Calf*, Staatsgalerie moderner Kunst, Munich, 65 x 82 cm, 1910.  
From [www.vr.theatre.ntu.edu.tw](http://www.vr.theatre.ntu.edu.tw)
- Q.15 Willem de Kooning, *Marilyn Monroe*, oil on canvas, Neuberger Museum of Art, New York, 127 x 76.2 cm, 1954.  
From [www.neuberger.org](http://www.neuberger.org)
- Q.15 Andy Warhol, *Gold Marilyn*, oil and silkscreen ink on canvas, Museum of Modern Art, New York, 211 x 114 cm, 1962.  
From [www.picasaweb.google.com](http://www.picasaweb.google.com)
- Q.16 Rita Angus, *Central Otago*, Auckland Art Gallery, 450 x 530 cm, 1940.  
From [www.collection.aucklandartgallery.govt.nz](http://www.collection.aucklandartgallery.govt.nz)
- Q.16 Shane Cotton, *Artificial Curiosities*, Jim and Mary Barr Loan Collection, 1650 x 2000 cm, 1993.  
From "Shane Cotton", published for the exhibition *Shane Cotton: Survey 1993-2003*, City Gallery Wellington, 2003

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