



## SECTION A

Answer only ONE question on ONE option from this Section.

### OPTION 1: Towards Abstraction

- Q. 1 Discuss the evolution of the Cubist styles from approximately 1906 to the 1920's. Select and analyze specific works that indicate the characteristics of each phase of Cubism.
- Q. 2 The late 19<sup>th</sup> and early 20<sup>th</sup> Centuries are often referred to as "The Machine Age". How did the context of this period impact on the development of Modernist painting and sculpture?
- Q. 3 Evaluate the development to abstraction of ONE of the following artists:  
Delaunay, 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 Explain the historical context, aims and methods of the Fauves. Support your answer by reference to at least THREE Fauvist works.
- Q. 5 Discuss the difference between Die Brücke and Der Blaue Reiter by reference to the aims, content and styles of the two movements. Refer to specific artists and works in your answer.
- Q. 6 "Expressionists proclaimed the direct rendering of emotions and feelings as the only true goal of art; line, form and colour were to be used entirely for their expressive possibilities." (H Osborne, *The Oxford Companion to Art*, Oxford University Press, 1970)
- Discuss the above statement in relation to twentieth century Expressionism. Refer to the work of at least TWO artists in your answer.

### OPTION 3: American Art Since 1945

- Q. 7 "Abstract Expressionist works do generally fit into one of two categories: 'calligraphic', with freely scribbled marks covering the whole surface, or 'iconic', where the composition is dominated by a single, usually centralized, form." (E Lucie-Smith, *Dictionary of Art Terms*, Thames and Hudson, 1984)
- Discuss the statement with reference to at least ONE gestural painter and ONE colour field painter.
- Q. 8 How did popular culture and imagery influence the development of American Pop Art? Refer to specific artists and works in your answer.
- Q. 9 Discuss the development 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 ONE major modern or contemporary abstract New Zealand painter. Refer to specific works by the artist to show stylistic characteristics.
- Q. 11 To what extent can modern New Zealand women's art be described as being feminist? Refer to specific artists and their works in your answer.
- Q. 12 Modern and contemporary Maori art is often described as being "bi-cultural". By 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

Mondrian *Composition with Red, Blue and Yellow*, 1930, oil on canvas, 20 x 20 inches  
Collection of Mr and Mrs Armand P Bartos, New York

Kandinsky *Klamm Improvisation*, 1914, oil on canvas, 162.5 x 92.1 cm  
Museum of Modern Art, New York

##### Q. 14 Option 2

Matisse *Harmony in Red/La desserte rouge*, 1908, oil on canvas, 178 x 219 cm  
Hermitage Museum, St Petersburg

Beckmann *Still Life with Yellow Roses*, 1937, oil on canvas, 110 x 66 cm  
Museo Thyssen-Bornemisza, Madrid

##### Q. 15 Option 3

Rothko *Red on Maroon*, 1959, oil on canvas, 266 x 239 cm  
Tate Gallery, London

Pollock *One: No: 31 detail*, 1950, oil on canvas, 42.4 x 83.6 cm  
Museum of Modern Art, New York

##### Q. 16 Option 4

McCahon *The Five Wounds of Christ, No. 3: Veronica*, 1977/78, acrylic on unstretched canvas, 242 x 187.5 cm, Dunedin Public Art Gallery, New Zealand

Hotere *Aramoana nineteen-eighty-four*. 1984, oil on unstretched canvas, 2450 x 1825 cm, Chartwell Collection, New Zealand

*End of Questions*

## **Acknowledgements**

- Q. 13 Mondrian. *Composition with Red, Blue and Yellow*, 1930, oil on canvas, 20 x 20 inches  
Collection of Mr and Mrs Armand P. Bartos, New York

From ***A History of Art, Plate 116. H W Janson. Thames and Hudson, London. 1962***

- Q. 13 Kandinsky. *Klamm Improvisation*, 1914, oil on canvas, 162.5 x 92.1 cm  
Museum of Modern Art, New York

From ***Kandinsky, Plate 66. F Le Target. Ediciones Poligrafa, Spain. 1986***

- Q. 14 Matisse. *Harmony in Red/La desserte rouge*, 1908, oil on canvas, 178 x 219 cm  
Hermitage Museum, St Petersburg

From ***The Fauves: The Reign of Colour, page 47. J L Ferrier. Editions Pierre Terrail, Paris. 1992***

- Q. 14 Beckmann. *Still Life with Yellow Roses*, 1937, oil on canvas, 10 x 66 cm  
Museo Thyssen–Bournemiza, Madrid

From ***Beckmann, page 149. R Spieler. Taschen, Koln. 1995***

- Q. 15 Rothko. *Red on Maroon*, 1959, oil on canvas, 266 x 239 cm  
Tate Gallery, London

From ***The 20<sup>th</sup> Century Art Book, page 398. Phaidon Press Ltd, London. 1996***

- Q. 15 Pollock. *One: No: 31 detail*, 1950, oil on canvas, 42.4 x 83.6 cm  
Museum of Modern Art, New York

From ***The 20<sup>th</sup> Century Art Book, page 372. Phaidon Press Ltd, London. 1996***

- Q. 16 McCahon. *The Five Wounds of Christ, No. 3: Veronica*, 1977/78, acrylic on unstretched canvas, 242 x 187.5 cm, Dunedin Public Art Gallery, New Zealand

From ***Colin McCahon: A Question of Faith, page 143. M Bloem/M Browne/Craig Potton Publishing, New Zealand. 2002***

- Q. 16 Hotere. *Aramoana nineteen-eighty-four*, 1984, oil on unstretched canvas, 2450 x 1825 cm  
Chartwell Collection, New Zealand

From ***Home and Away: Contemporary Australian and New Zealand Art from the Chartwell Collection, page 37. W McAloon. Auckland Art Gallery/David Bateman Ltd, New Zealand***

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