

91484A



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

3

SUPERVISOR'S USE ONLY

Level 3 Art History, 2013

91484 Examine the relationship(s) between art and context

2.00 pm Wednesday 20 November 2013
Credits: Four

ANSWER BOOKLET

Achievement	Achievement with Merit	Achievement with Excellence
Examine the relationship(s) between art and context.	Examine, in depth, the relationship(s) between art and context.	Examine, perceptively, the relationship(s) between art and context.

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

Use this booklet to answer ONE question from Question Booklet 91484Q.

If you need more room for any answer, use the extra space provided at the back of this booklet.

Check that this booklet has pages 2–8 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

**High
Excellence**

TOTAL

8

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You are advised to spend one hour answering your chosen question in this booklet.

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Question number: 3

Art work (1): Swinging - Kandinsky.

Art work (2): Unique forms of Continuity in Space - Boccio

(A) The start of the Twentieth century was a period of perpetual flux. Artists were aware that they were living in rapidly evolving times and were thus posed with the challenge of translating and rendering the dynamism of the early 1900's onto canvas. This juncture in Art history ~~exemplifies~~ ^{exemplifies} arts metamorphosis from the perceptual to conceptual. Two artists that typify this transformation in modern thought are Umberto Boccioni and Wassily Kandinsky. Both producing works that exemplify and play on the themes of what it meant to be modern.

As art reflects society we are presented in the juxtaposition of Boccioni's Unique Forms of Continuity in Space and Kandinsky's Swinging as two distinctly different aesthetics. Art has always been reflective of an artist's interpretation of their society's values. It is when we examine the relationship between art and modern thought ~~that~~ in the early years of the 1900's we see a collective preoccupation with self expression. ^{experimentation} These artists broke free from the shackles of naturalistic art. Imbuing their works with the question of; Does

art have to be representational to be successful?

Both responding with a defiant no as they explore internal relationships, and art as a means of expression. Recent innovations in technology namely the photograph, motor car, synthetic colours and electric light all played an imperative part of the modern artists ~~reformation~~ shaping of a new pictorial language. The photograph in particular had huge ramifications on art's traditional aesthetics. ~~As~~ The photograph rendered an artists ability to capture reality void in that it could never meet ^{the} accuracy captured instantaneously by a camera. Artists now had to look elsewhere for purpose in their works. They were no longer ^{commonly} commissioned to capture the likeness of a person or scene. They instead were placed on the frontiers of modern thought as they devised new ways to depict the tumultuous, exciting and diverse moral climate they lived in. Both Boccioni and Kandinsky created works that were a celebration of modernity, self-expression and a new progressive mindset.

Modern thought in the early twentieth century was heavily if not wholly influenced by appeal of the new. Boccioni did not hypocritically ~~enjoy~~ enjoy the comforts and conveniences of technology whilst

publicly denouncing the forces that made it possible. Belonging to the artistic movement futurism he revelled in the sights, sound and speed of this newly illuminated world. Producing art that was an encapsulation of the insatiable energy of Italy's new metropolis landscape. His sculpture "Unique Forms of Continuity in Space" depicts not human movement, but the essence of the energy behind it. It is through this study of energy that we see the parallels in context and art. These relationships were evolving at the same rate as the locations they derived from.

Kandinsky took the relationship further in that it went into himself. Art and location became less physically intertwined and more metaphysically. This is because artists were no longer bound by the rules of traditional art.

The context of Kandinsky's swinging is of an intellectually and emotionally questioning nature. Iconic figures of the day like Einstein were ~~promoting~~ creating a platform on which artists could question & experiment with their works without the confines and rigours of expectation. "The world has changed less ~~in the~~ since the time of Christ than it has in the last thirty years" puts into perspective the flux ~~the~~ Kandinsky and Boccioni alike were immersed in. The relationship between art and

location was a dynamic, challenging and explorative one at this time, making it a true reflection of the nature of Europe in the early twentieth century.

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B) The impact of this relationship is as previously stated the development of a plethora of new aesthetics. Boccioni's 'Unique Forms of Continuity in Space' embodies the development from perceptual to conceptual. This work strives to denote the simultaneous evolution of a temporal action. The forceful lines suggest but do not describe human movement. The figure lunges and the swirling streamlined shapes evoke an awe of human might. Monumental and larger than life on its base the armless figure vehemently strides forward into what Boccioni no doubt saw as a liberated future. It is not a study of anatomy it is the breaking open of it. Unleashing the energy and essence of motion. A motion that engulfed the development of society and consequently art.

The development of art ~~from~~ ~~was~~ ^{is} depicted even more profoundly in 'Swinging'. The relationship impacts Kandinsky's total immersion into abstraction. The natural development from Boccioni's works Kandinsky twelve years on produces a work that completely abandons form. With the relationship between art and context allowing more room

emotive

~~emotive~~ emphasis, Kandinsky disregards form in favour of ^{the} expressive potency of pure colour. Kandinsky ~~self~~ was afflicted with a condition that allowed him to strongly connotate colours with sound. His works to him are literally a symphony of colour and sound. The sharp black and white triangles in the central area of the painting signify their sound equivalent sharp, heavy notes ring as the rich blood red they ~~colors~~ plunge through holds ~~meanings~~ ^{themes} of drama. The mustard yellow triangles sing softly at the top in a warm and sunny hue.

A viewer can only guess the musical items created in Kandinsky's imagination. ~~part~~ Part of the appeal of this work stems from that freedom to interpret for ourselves the meaning of the work. Kandinsky was despite his condition interested in colour theory and the scientific theories behind them. This can be seen in the contrasting use of green and blue directly ~~both~~ beside each other. The green circle makes the red seem redder and the red making the green more prominent. Kandinsky plays off these sets of contrasting colour as also seen in the juxtaposition of yellow and blue in the top left corner. This is composed so that the uses of certain colours whilst having meanings of their own also heighten the sensations of the ones they

positioned beside. The impact of the relationship ~~between~~ on the development of art hence being proven in the complete ~~concepts~~ conceptuality of Kandinsky's colourful ~~compositions~~ compositions.

Art and thought have always been coexistent in that the craft itself ^{through} demands purpose. It is the modern thought that redefined and redirected the development of art. By looking at the unique context in which both works were produced we can clearly deduce the impact of a more free-thinking and progressive society. Art's transition from the perceptual to varying degrees of conceptual is clearly exemplified by two respectively modern and engaging artworks - "Unique Forms of Continuity in Space" and "Singing."