Art in Aotearoa  
(Nineteenth century to the present)

What this is:  
These pages are part of a framework for students studying NCEA Level 2 Art History. It is by no means a definitive document, but a work in progress that is intended to sit alongside internet resources and all the other things we normally do in class. Unfortunately, illustrations have had to be taken out in order to ensure that copyright is not infringed. Students could download and print their own images by doing a Google image search.

How to use it:  
All tasks and information are geared to the three external Achievement Standards. I have found that repeated use of the charts reinforces the skills required for the external standards and gives students confidence in using the language.

It is up to you how you use what is here. You can print pages off as they are, or use the format idea and the templates to create your own pages.

You will find pages on:
• Colonial Landscape painting
• Later Victorian Landscape
• Images of Maori
• revision charts
• vocabulary for discussing art works
• glossary
• references
• templates
Hoping this helps in some way.

Acknowledgements

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• by the suggestions of Art History students at Christchurch Girls’ High School,
• in consultation with Diane Dacre & Robyn Peers,
• using the layout and printing skills of Chris Brodrick of Verve Digital, Christchurch

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While every attempt has been made to reference sources, many of the resources used in this workbook were assembled as teaching notes and their original source has been difficult to find. Should you become aware of any unacknowledged source, please contact me and I will happily rectify the situation.

Sylvia Dixon  
sylviadx@xtra.co.nz

More information:

If you find this useful, you might be interested in the full workbook. Have a look at the commercial section through the link:

http://arts.unitec.ac.nz/resources/commercial/Art+History/
Why was there no art market in New Zealand in the 1840s and 1850s?

Watercolour was used more than oil at this period because
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- 

These early works were byproducts of what process?

View painting aimed to provide the intending settler with information about
- 
- 
- 

(p 5) Why was the focus of this early painting on the coastline?

Heaphy: Coastal Profiles from Mt. Egmont to Queen Charlotte Sound c1842 watercolour, 38.5 x 49.5cm, Alexander Turnbull Library

New Zealand had long been important to Britain for supplies of seals, whales, flax for rope and tall, straight timber for ship building. The need for secure supply encouraged the expansion of settlement in the 19th century and the New Zealand Company was formed in 1838 by a group of London capitalists. They adhered to the principles of Edward Gibbon Wakefield which espoused systematic colonisation based on agriculture.

Port Nicholson, now Wellington, was the first stop in 1839 for the exploratory vanguard of what would be more than nine thousand emigrants over seven years. Charles Heaphy was on that first voyage as artist and draughtsman for the New Zealand Company, employed to produce favourable visual records of land already sold to buyers in England. So his images of New Zealand would be biased in favour of what his employers wanted to be able to use to encourage further settlement:
- a large, fertile, flat land waiting for settlement
- suggestions of future prosperity
- large stands of timber for housing
- happy natives

Heaphy worked for the New Zealand Company for seven years. In 1842

‘he also published a Narrative of a Residence in Various Parts of New Zealand. As both painter and writer, Heaphy showed skills as a propagandist, in his text exclaiming over the fertile abundance of New Zealand (especially in those areas controlled by the company) and in his watercolours celebrating the landscape and the industry of New Zealand’s colonists that was rapidly transforming it. The claims of his Narrative were often inflated, and the charms of his carefully edited landscape vistas were intended to lure additional settlers to the islands. To judge from the thousands who enlisted in the company’s programme, he succeeded.’

Pacific Parallels (p 21)
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Charles Heaphy: *Mount Egmont* 1839  
watercolour, 37.5 x 61 cm, Alexander Turnbull Library, Wellington

Charles Heaphy: *Kauri Forest, Wairoa River, Kaipara* 1839  
watercolour, 28.5 x 45.8 cm, Alexander Turnbull Library, Wellington

New Zealand Painting (p 5)
What was Heaphy’s job?

What was the role of that Company in the settlement of New Zealand?

What was the purpose of these painted views?

What were the ideas/themes suggested by these paintings?
Kahu-Kahu was a port on the Hokianga Harbour used for loading kauri logs. Timber had been logged in New Zealand since the late 18th century, but the industry grew in the 1820s once the suitability of kauri for topmasts and spars had been established. Previously these timbers had to be imported from North America and the Baltic. Kauri logs from New Zealand were shipped to New South Wales.

The presence of European style buildings - the store and house of the timber dealer - complete with flag, would have reassured viewers that colonisation was working.
Fox was an explorer and politician and became Premier of New Zealand four times. Before he arrived in New Zealand in 1842, he was an enthusiastic follower of the ideas of Edward Gibbon Wakefield - New Zealand was to be the 'Better Britain'. His own promotional pamphlet, *Colonization of New Zealand*, was written before he had even left England.

He described the colony as fertile, balmy, free of dangerous wildlife, with a well educated, intelligent native population, and a better class of immigrant.

His work also reflects a social ideal based on English ideals of colonisation, showing Europeans imposing order on the land.

In 1843 he explored the Wairarapa district and became agent for the NZ Company settlement, succeeding Wakefield. He often painted with Heaphy.

In 1843 he was appointed Nelson agent to NZ Company settlement, succeeding Wakefield. He often painted with Heaphy.

In 1846 Fox, Heaphy, Brunner and a Maori guide set off west in search of new farming land.

In 1849 he was seeking George Grey's permission to settle people in Canterbury.

In 1851 he returned to England as a political agent for the Wellington Settlers' Constitutional Association and published *The Six Colonies of New Zealand*, a less idealised view of New Zealand.

'By this time, he believed, correctly, that the Maori population was declining and, incorrectly, that the Maori people would be exterminated within his lifetime ... [he thought] the best way forward was by integrating Maori and European into one economy and one workforce. The government should proceed as rapidly as possible with the purchase of Maori land, making it available for European farmers ...'

_Dream Collectors_ (p 76)
Port Lyttelton Immigrants’ Luggage Disembarking is dated 1851, only a few months after the landing of the first party of 782 Christchurch settlers in December 1850. After disembarking, the immigrants were housed in barracks previously erected for them. They then made their way up the Bridle Path and over the Port Hills to the new Anglican settlement of Christchurch, named by John Robert Godley, one of its founders, after his Oxford college.

While Fox was in England from 1851 to 1852, he contributed to the production of a set of prints promoting the Canterbury settlement. Fox had been in Lyttelton in early 1851, and had executed several sketches of the pilgrims. When these sketches reached London, however, the sparsely populated harbour was transformed by the printmaker into a busy port.
How does he lead the eye into the middle distance?

(p 10 - 11) Stylistic features of the picturesque:

• High extended view
  Effect:

• Irregularity / asymmetry
  Effect:

• Sunrise/sunset
  Effect:

(p 11) Favourite subjects of early landscape painting:

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(p 11 - 12) Why were Maori generally included in minor roles in colonial paintings?
Reverend John Kinder came to New Zealand in 1855 to take up a position, offered to him by Bishop Selwyn, as master at a new Anglican grammar school in Auckland. For Kinder, painting was a hobby, although there is some evidence to suggest that he may have intended that some of his paintings be reproduced as prints. The existence of a map and careful inscriptions on some of his drawings suggest this.

Michael Dunn’s book, *John Kinder’s New Zealand*, makes interesting reading, particularly the section holding many of Kinder’s photographs which show clearly the extent to which he simplified, or tidied up the landscape, in the process of painting it.

*Keri Keri Falls* reflects Kinder’s nostalgia for the English landscape. It is still and domesticated, the bush tidied and regular, evidence of God’s presence in the land. His composition follows the rules for painting the picturesque.

The darker toned foreground ridge acts as a framing device and establishes the lighter midground of the water. The background is misty and indistinct in a way that is more typical of England than New Zealand.

‘This is not a view of a dangerous frontier country but of one where Europeans can enjoy a pleasant lifestyle. Kinder’s many views of picturesque subjects, like waterfalls, relate to this dimension of colonial life... [They] could be enjoyed by the cultivated viewer with knowledge of art, for their beauty and their associations with the famous cascades and waterfalls of Europe that were so well known to Kinder and his friends... He created an image of Auckland and colonial New Zealand that is idealised, utopian and appealing. It has a mesmerising charm that invites us to look back at a golden age of hope and optimism.’

*John Kinder’s New Zealand* (p 59)
Kinder combines close observation with a selective representation of the British colonisation process.

‘As a Church of England minister, Kinder frequently included an Anglican ecclesiastical building in his topographical views. For example, in his view of Auckland: Looking over the Harbour from Judges Bay c 1866, the small chapel of St Stephens stands out on a rise overlooking the harbour. He did not include the chapel simply because it introduced a picturesque feature to his view of Auckland harbour with Rangitoto Island in the background. He included it because it had specific meaning for the establishment of Christianity in the settlement. Unlike the ancient and historic churches Kinder sketched while he was a young man in England, St Stephen’s was, when he painted it, newly built. Instead of having the associations of age and accumulated centuries of Christianity behind it, the small wooden chapel symbolised a beginning. For Kinder the theologian, St Stephen’s had added importance as the place where the constitution of the Anglican Church in New Zealand was signed in 1857. For him the chapel was a symbol of progress for the Anglican Church in a country that previously had been pagan and beyond the reach of the Christian gospel.’

*John Kinder’s New Zealand* (p 49)
Colonial Landscape 1840-70
Discuss Art Works

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Contexts for Colonial Landscape painting
(reasons why)
John Gully came to New Zealand in 1852 and had a number of occupations before 1860 when he became drawing master at Nelson College. He was later appointed draughtsman at the Land Survey Office.

In 1874, Gully had accompanied Governor Fergusson on a trip to Milford Sound. In 1876, the Union Steamship Company began to offer trips around the area. Milford Sound and the more southern inlets were part of a number of scenic tourist routes frequented by those with a taste for adventure and sublime scenery. The sublime has been defined by a British critic as producing:

‘a sort of internal elevation and expansion; it raised the mind much above its ordinary state; and fills it with a degree of wonder and astonishment, which is certainly delightful; but it is altogether of the serious kind; a degree of awfulness and solemnity, even approaching to severity, commonly attends it when at its height.’

Art New Zealand 47 (p 99)
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watercolour, 571 x 851, Auckland Art Gallery Toi o Tamaki
Later Victorian Landscape 1870-90
Eugene Von Guerard

Von Guerard: Milford Sound 1877-79
oil on canvas, 99.2 x 176cm, Art Gallery of New South Wales

New Zealand Painting (p 20) Milford Sound
Subject:

Theme/ideas:

Techniques used:
• sombre colours
• lack of narrative prettiness
• evening light

What effect do they create?

(p 21) By 1880 the sublime landscape was old fashioned in Australia and replaced by what?

In New Zealand, however, the Romantic sublime landscape style continued until the 1880s and beyond in some instances.
19th Century Landscape Painting

There was a formula for Romantic landscape painting:
- Large landform or tree side foreground as framing device & draws viewer in
- Water in mid distance
- Misty landscape background – aerial perspective
- Land in the foreground
- Peaceful little people dwarfed by sublime landscape
- Muted misty colours
- Background lit by glowing sky
- Darker foreground area bathed in gentle light
- Use of diagonal heightened tension & sense of emotion

Characteristics of Romantic Landscape Painting
- Sense of grandeur – landscapes selected for their dramatic qualities eg Milford Sound
- Nature shown as sublime with man insignificant
- Atmospheric effects eg stormy weather
- Chiaroscuro effects
- Oil paints enabling texturing to convey landscape elements

‘There is no innocent eye. Nature is always seen through the frames of culture. All painting here is a ‘cultivated activity’, carried from Europe: all painting takes place in the light of previous painting, represents as much a response to the world of art as to the world of nature. And this is as true of topographical painting as it is of any other... Even so called ‘realistic’ painting, even nineteenth century topographical painting (allegedly the most realistic style of all), far from being transparent, is on the contrary heaped with the most flagrant signs of fabrication. One example here will have to suffice. Look at the innumerable Claudian repousoir trees that so artistically, so artificially frame our topographical landscapes; and see how, in fact, even topographical painting is structured according to a simplified Claudian ideal...

The topographers did seek to show a specific place in New Zealand with its specific qualities, as the genre of topography required: but, just the same, they sought in nature for a simplified version of the Claudian Ideal from a high viewpoint, a darkened foreground, and framing trees or rocks, through a midground, through overlapping planes parallel to the picture plane, to golden distances ending in mountains blue as cigarette smoke...

For the genres in the nineteenth century were not necessarily seen as contradictory - one right and one wrong - but as co-equal possibilities, all theoretically valid. This remains true, even if sometimes they were arranged in a hierarchy of moral worth, with Ideal landscape at the top, and topography, that ‘tame delineation of a given spot’ at the bottom.

Art New Zealand 25 (p 43-44)
Discuss Art Works

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### Examine Subjects & Themes

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<th>Subject</th>
<th>Ideas/Themes</th>
<th>How the subject matter conveys these ideas</th>
<th>How important were these ideas?</th>
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<tr>
<td>Heaphy: View of Kahu-Kahu, Hokianga River 1839</td>
<td>watercolour, 30.7 x 43cm, Alexander Turnbull Library, Wellington</td>
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<td>Van Guerard: Lake Wakatipu with Mount Earnslaw, Middle Island, New Zealand 1877-79</td>
<td>oil on canvas, 99 x 176.5cm, Auckland Art Gallery Toi o Tamaki</td>
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Maori had first been drawn by artists accompanying explorers such as Abel Tasman and Captain Cook, but Augustus Earle was the first European artist to take up residence here, although only for a period of 9 months during 1827. He horrified many early missionaries by befriending local Maori whom he saw as like Homer’s ‘gallant band of warriors, cast in beauty’s perfect mould’ – their children as models of the ‘infant Hercules’. In fact he is said to have preferred the company of Maori to that of the missionaries.

*Artist’s Meeting with Hongi* was painted in England from sketches. The artist is at the centre of the painting with a gun, powder, a Bible and alcohol. The wounded Hongi Hika can be seen with huia feathers in his hair. The main action takes place in the lit midground as is consistent with the picturesque style.

By using a diagonal composition he divided the painting, grouping the action in the right foreground, over which the presence of a carved Maori god figure presides; to the left, the painting drifts into a lyrical landscape of misty valley with rugged cliffs rising from a quiet bay. Before a background of rocks the tapu person of the wounded Hongi is attended by his wife and daughter; but Earle himself seems to hold the spotlight of attention, for all eyes are upon him as he entertains Hongi and his warriors.

This painting is not only a beautifully romanticised record of the meeting but is likewise a visual summary of Earle’s character and philosophy of life - of his somewhat egotistical nature, of his literary and classical inclinations and powers of observation, of his egalitarianism and supposition to be mentally stimulated by acts of ferocity contrasted with peaceful scenes. These elements he found in the Maori and his environment.

Earle appreciated Maori skill in canoe building, carving and moko design. He commented on his friend Te Rangi, the moko expert:

“So unrivalled is he in his profession, that a highly-finished face of a chief from the hands of this artist, is as greatly prized in New Zealand as a head from the hands of Sir Thomas Lawrence amongst us. It was most gratifying to behold the respect these savages pay to the fine arts.”

*Two Hundred Years of New Zealand Painting* (p 24)
Images of Maori 1840-1914
Augustus Earle

In his article in *Art New Zealand* 23, Francis Pound points out that the European figure with his back to the viewer in *Distant View of the Bay of Islands, New Zealand c1827*, is representing a European idea of landscape in contrast to the Maori figures, who are shown in the role of beasts of burden. The mere act of standing still to look at the landscape, comes from the European tradition. He states that

‘the Maori to Europeans was ‘natural man’, and so part of nature. In Earle’s pictures...he is nature’s representative, nature personified.’

*Art New Zealand* 23 (p 41)

In 1832 Earle published his illustrated *Narrative of a Residence in New Zealand* which excited considerable interest in Europe and America. Some of his paintings were made into lithographs and included in the book *Sketches Illustrative of the Native Inhabitants of New Zealand* 1838, National Library of Australia.

The book was sponsored by the New Zealand Association and Earle’s illustrations provided good propaganda for them in their promotion of a positive view of New Zealand for intending settlers.

Earle’s paintings were typical of his day. His skills had been fostered in the grand tradition of British watercolour, and his ‘tinted drawings’ were typical of records of the gentleman’s grand tour from the late eighteenth century in Europe. These were usually done in watercolour because of ease of transport and quick drying, and some were worked up in oil at a later time. The engravings and lithographs in his published books were selected and further tidied up by the printer to reflect contemporary ideas about the picturesque and exotic people of foreign countries.
Images of Maori 1840-1914
Gottfried Lindauer

Why did figure painting lag behind the landscape in New Zealand until the 1890s?

Why was painting of Maori popular?

New Zealand Painting (p 25)
Why did figure painting lag behind the landscape in New Zealand until the 1890s?

New Zealand Painting (p 31)
Lindauer came to New Zealand from Europe in 1873 where he had been trained in portraiture. Under the patronage of the Auckland businessman, Henry Partridge, and Maori Land Court judge, Sir Walter Buller, he specialised in portraits of Maori. He had a number of paintings exhibited in London’s Colonial Exhibition 1885.

Subjects:

Ana Rupene & Huria 1880
oil on canvas, Christchurch Art Gallery Te Puna o Waiwhetu

(p 32) Ana Rupene and Child
When did Lindauer begin painting this subject?

How many versions did he make of this painting?

He often used to project photographs onto his canvas. What was the effect of this technique?

What was Lindauer’s aim?

How is this shown in his work?

When Lindauer began painting in New Zealand, the Maori population was falling. His patron, Sir Walter Buller, stated in 1884

‘It is a fact that the Maori race is dying out very rapidly; that, in all probability, five and twenty years hence there will only be a remnant.’

The Maori in European Art (p 62)

Maori population statistics
1769 estimates = 100,000
1858 = 56,000 (59,000 Pakeha) = 50% of total pop
1881 = 46,000 (470,000 Pakeha) = 10% total pop
1921 = 56,000

The Penguin History of New Zealand (p 169 & 231)

However, whatever Lindauer himself thought, he still treated many of his portrait subjects as individuals. Others, such as Ana Rupene, he treated as examples of the exotic or as examples of genre paintings.
Lindauer’s paintings of Maori customs and traditions have a frozen, posed quality. They are a part of an increasing interest among artists in painting genre scenes from the 1890s, although engravings of the subject exist from the 1860s and were published in newspapers. Francis Hodgkins also painted this subject around 1900. They relate to the type of genre painting common in Europe since the 17th century.

The emphasis is on the exotic or picturesque rather than an attempt at anthropological accuracy. There was definitely no attempt at depicting the social problems associated with land loss and population decline.

Judging by the growth in publications, including the establishment of the Journal of the Polynesian Society, interest in Maori myths and legends also grew at around the same time. Lindauer’s work also proved popular overseas. The India and Colonial Exhibition held in London in 1885 showed a collection of his paintings and the New Zealand Government sent some to the St Louis World Fair in 1904, where he was awarded the grand prize for Anir Rupene and Child.
Images of Maori 1840-1914
CF Goldie

Goldie: Memories, Ena Te Papatahi, a Chieftainess of the Ngapuhi Tribe 1906
oil on canvas, 127 x 101.6cm, Auckland Art Gallery Toi o Tamaki

Main subject:

Theme:

New Zealand Painting (p 34 - 36)
Stylistic characteristics:

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How does Goldie’s painting compare with 19th century French art?

Goldie’s View of Maori
• Photo-realist academic style based on the traditions of 19th century European art - also romanticised
• Set out to record for posterity what was then believed to be a noble but doomed race
• Some works were life sized
• Worked for largely Pakeha clients
• Created mood rather than historical accuracy
• Pensive faces imply defeat
• Little attempt to include aspects of contemporary Maori society
• No portrayal of younger Maori who were adapting to the changes forced on them

In the early 20th century, Goldie was rated as one of New Zealand’s best artists, with Lindauer well behind. While New Zealand audiences became bored with his repetition of subjects by the 1930s, he received an OBE in 1935. However, Maori have always regarded them as taonga because they are portraits of individual ancestors. They also provide an important record of the time when ta moko was worn.

Context: What was the attitude to Maori in the 1890s?

(p 37) How does Goldie’s work differ from Lindauer’s?

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'These images were not ‘windows on the world’; unmediated ‘snapshots’ of actual scenes simply observed by Goldie. He worked from models posed by him in the studio and/or from photographs, the figures in which may have been directed how to look, what pose to assume by the photographers. As was usually the case in Goldie’s works, the paintings are characterized by a meticulous attention to detail in the rendering of dress, artefacts, physiognomy and moko—a realism of surface appearances, that might provide useful ethnological information. But this sort of realism and the fact that the models were identifiable should not obscure the essential point that Goldie’s depictions of Maori were carefully calculated constructs, each element of which carried social and emotional connotations. Consider the poses, expressions, gestures of the figures; their body language. They are either slumped, sagging or weighted downwards; their expressions far away, daydreaming or dejected, miserable.'

‘His favourite mode of presentation of his subjects…mostly elderly, eyes averted, with passivity, sadness or resignation, sleepiness or dreaminess in mood prevailing, correlated with the notion, popular among European New Zealanders in the early twentieth century, of a distinct Maori people and culture as bound to die out, either literally or through eventual complete assimilation into European culture…Whether ‘dying Maori’ constituted a fiction or a credible prognosis is not difficult to determine. By the early nineteen hundreds the Maori population was increasing. There was plenty of evidence of vigorous activity and vitality among Maori, and resistance, collective and individual, to the colonial programme, particularly over land ownership and usage and parliamentary representation.'

Art New Zealand 59 (p 91)
### Examine Subjects & Themes

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<th>Subject</th>
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<th>Dimensions</th>
<th>Venue</th>
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<td>Oil on canvas</td>
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<td>Oil on canvas</td>
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<th><strong>How the subject matter conveys</strong></th>
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<th><strong>How important were these ideas?</strong></th>
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1. Choose 2 19th century New Zealand paintings that deal with the theme of progress. For each painting describe the subject and explain its theme. (Achieved)

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2. Explain how the subject matter of each work is used to convey those ideas. (Merit)

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3. Evaluate the importance of this theme in 19th century New Zealand art. (Excellence)

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Discuss Art Works

1. Choose 2 19th century paintings of Maori. For each painting describe 3 key characteristics and their effects. (Achieved)

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<tr>
<th>key characteristics (choose 3)</th>
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2. Compare the 2 paintings to explain the effects of these characteristics. (Merit)

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3. Evaluate the significance of the different effects. (Excellence)

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1. Describe 3 contexts that influenced the development of landscape painting in 19th century New Zealand. (Achieved)

•

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•

2. Identify 3 characteristics of 19th century landscape painting in New Zealand. (Achieved)

•

•

•

3. How do 2 landscape paintings show evidence of the context? (Merit)

• Painting 1

• Painting 2

(For Excellence you will need to add any other contexts you can think of that had an influence on the development.)
### Revision
**Discuss Art Works**

<table>
<thead>
<tr>
<th></th>
<th>3 key characteristics</th>
<th>effects of those characteristics</th>
<th>significance of those characteristics</th>
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### Revision

**Examine an Art Movement**

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<th></th>
<th>context</th>
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Revision
Discuss Art Words

**Form** – the object/s in the painting can be defined by line or tone or colour
  • outlined
  • flat colour
  • juxtaposed colours
  • tonal modelling/ chiaroscuro/sfumato/light
  • abstracted
  • curved/sinuous
  • straight
  • dissolved
  • brushstrokes/textures can be important
  • distorted/exaggerated
  • angular
  • fractured

**Light**
  • directional
  • heavenly/divine/symbolic
  • spotlit / theatrical
  • backlit
  • soft
  • outdoor/atmospheric
  • dramatic
  • diffused
  • chiaroscuro/sfumato
  • unifying
  • fleeting

**Composition** – how the window of the picture surface/plane is organised
  • rule of thirds / golden section
  • foreground / midground/ background
  • vertical/horizontal/diagonal
  • symmetrical / asymmetrical
  • grid format
  • scale or proportion
  • leading the viewer around/across
  • cut off by frame/cropping
  • focal point
  • horizon line
  • triangular
  • circular
  • pyramidal
  • hierarchical

**Brushstrokes / Techniques**
  • licked/smoothly applied/polished
  • loose
  • energetic
  • flowing
  • impasto
  • short dabs
  • spontaneous
  • sketchy
  • dots
  • follow the form
  • palette knife
  • directional
  • gestural
  • thinned paint
  • dappled

**Spatial Devices**
  • aerial perspective
  • linear perspective
  • diagonals
  • overlapping
  • shallow
  • deep
  • flattened
  • recession
  • changes in scale
  • vanishing point
  • tonal modelling
  • foreshortening
  • advancing or receding colours
  • viewpoint
  • illusionistic

**Colour**
  • complementary
  • local
  • harmonious
  • flat areas
  • limited palette
  • accents
  • earth colours
  • bitumen
  • warm/cool
  • low keyed
  • high keyed
  • symbolic
  • advancing or receding
  • arbitrary
  • balanced
**Glossary**

*allusion:* an indirect or passing reference
*amortisation:* gradually reduce a debt
*androgynous:* neither male nor female
*anthropomorphically:* attribution of human characteristics to an inanimate object
*appropriation:* the use of images, motifs or ideas from another culture
*assemblage:* art work constructed by putting together existing objects or parts
*autonomous:* having self-government or ability to act independently
*benign:* mild, favourable
*chiaroscuro:* light and shade
*collaboration:* an arrangement in which two or more artists work together on a single project
*constructs:* according to a theory
*diptych:* a painting with two panels set side by side
*ethnography:* study of ethnic groups/cultures
*figurative:* representational art
*formalism:* where formal elements - line, colour, shape - are sufficient for appreciation without content or context
*genre paintings:* paintings of everyday life
*hierarchy:* ranking one art form or medium higher or as more important than another
*hinterland:* the surrounding, rural, area of a city or port
*iconography:* the use of symbols
*kaupapa:* the cultural base of Maori
*Kiwiana:* the folk art and artefacts of Aotearoa New Zealand
*kowhaiwhai:* painted patterns found on the rafters (heke) of a whare
*manaia:* a bird-like creature in Maori carving (whakairo)
*masquerade:* a false show or pretence
*metaphysical:* beyond the objective and tangible
*painterly:* where the texture of the paint is clearly visible on the surface
*panoramic:* a wide view
*paradigm:* an example, pattern or model
*pastiche:* an imitation
*patriarchy:* a male-ruled organisation
*patu:* club
*poutokomanuwa:* carved interior pillar - usually an ancestor figure
*repoussoir:* a figure or object in the foreground, usually at the side, used to push back the main scene - thus creating depth
*schematise:* to outline or present diagrammatically, simplistically
*sublime:* awesome, powerful nature
*taonga:* Maori cultural treasures
*tau cross:* a T shaped cross based on ancient Egyptian sources
*topography:* map-like representation
*transcendental:* visionary, subjective, otherworldly, metaphysical
*triptych:* a painting with three panels set side by side
*whakapapa:* genealogical table or family tree
*whare nui:* meeting house
*whenua:* land or placenta
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<th>subject</th>
<th>ideas/themes</th>
<th>how the subject matter conveys these ideas</th>
<th>how important were those ideas?</th>
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1. Choose 2 paintings that deal with the theme of
   For each painting describe the subject and explain its theme. (Achieved)

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<th>Painting 2:</th>
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<tbody>
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<td>theme</td>
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2. Explain how the subject matter of each work is used to convey those ideas. (Merit)

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3. Evaluate the importance of this theme in New Zealand art. (Excellence)

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1. Describe 3 contexts that influenced the development of

   (Achieved)
   
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   •

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2. Identify 3 characteristics of this type of painting in New Zealand. (Achieved)

   •

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   •

3. How do 2 paintings of this type show evidence of the context? (Merit)

   • Painting 1

   • Painting 2

(For Excellence you will need to add any other contexts you can think of that had an influence on the development.)