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91483A



914831



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD  
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## Level 3 Art History, 2016

### 91483 Examine how meanings are communicated through art works

9.30 a.m. Wednesday 23 November 2016  
Credits: Four

## ANSWER BOOKLET

Achievement	Achievement with Merit	Achievement with Excellence
Examine how meanings are communicated through art works.	Examine, in depth, how meanings are communicated through art works.	Examine, perceptively, how meanings are communicated through art works.

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 91483Q.

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.

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**Low Excellence**

**TOTAL**

**7**

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Question number: QUESTION TWO: LATE RENAISSANCE

Art work (1): Portrait of a Man with a Medal of Cosimo the Elder

Art work (2): Portrait of Pope Julius II

The Late Renaissance (c. 1470-1540) was the peak of a period of time in which there had been a 'rebirth' as such of classical culture, ideologies and philosophies. This changed society as a whole, and changed the way in which individuals viewed themselves. Humanism was an interest in man and his place in relation to this world, and with this ideology, interest in man grew in Renaissance Italy. This was reflected in artwork of the time. Naturalism increased in Christian artworks, and many patrons commissioned portraits of ~~every~~ men and women or themselves, ~~so~~ which reflected the societal shift in how man was viewed - ~~the~~ the idea that man was God's ultimate and most divine creation reigned, which is reflected through artworks such as Sandro Botticelli's 'Portrait of a Man with a Medal of Cosimo the Elder' (1474-75) and ~~Raff~~ Raphael Sanzio's 'Portrait of Pope Julius II' (1511-12).

Portrait of a Man with a Medal of Cosimo the Elder is a direct example of rich members of society of the time wanting to show off their riches and self-worth. The young man is depicted wearing expensive clothes and certainly reflecting the fashion of the time. He brandishes a big gold medal of Cosimo the Elder, member of



the ~~the~~ family that ruled Florence for much of the Renaissance, the Medici. The addition of this medallion into the artwork represents the young man's own association with the Medici Family, ~~probably a medal~~ <sup>whose symbol was a round medal</sup> Medici himself. The ring on his pinky and the gold medal are purposely added in by Botticelli as a way to show the social status and wealth of this young man, forever immortalised through this naturalistic portrait that flaunts all his best aspects.

The construction of these meanings gives us a clear indication of the importance of the individual in Renaissance society. It shows how the Renaissance had sparked an interest in self, a huge contrast to the Middle Ages where man's main concern was repenting his sins. His brandishing of Cosimo de Medici's medal, which also refers to the Medici Family symbol of a round medal or coin represents the Medici involvement in the banking world; they owned the biggest European bank of the time. They were the most powerful family in Florence of the time and loved to be ~~reg~~ recognised for this ~~the~~ so it is understandable why their symbol is included. This self-portrait represents how the Renaissance ~~viewed man as one of the most important~~ used humanism to look back at themselves and view themselves as the peak of God's creations, and therefore flaunted this, if they had the money, through portraiture.



Raphael Sanzio's 1511 portrait of Pope Julius II conveys once again the societal surge in humanism at the time, and the way in which the representation of an individual could reflect the society in which he lived. This is primarily represented through this portrait of the Pope as a whole, as no other pope in the history of the ~~Christian~~ Catholic Church had ever chosen to represent themselves in such an intimate way, representing how society and the surge in humanism had its effects everywhere. Pope Julius II, also known as 'The Warrior Pope', manages to show a more ~~personal~~ <sup>personal sensitive</sup> side to him. He is dressed in rich colours and materials, undoubtedly to remind the public of his power and prestige and the way in which Raphael captures his wealth through the paint: his robes, the chair he sits in, the many rings on his fingers, also draw back to the idea that it wasn't a cheap painting to commission. He wears a beard in mourning for the loss of city-state Bologna to another rival, contextually relevant for anyone of the time viewing the portrait, and the acorns on the back of his chair represent his family name ~~as~~ a play on the Italian word 'acero' for oak tree. NEW PARAGRAPH The amount of symbols and emblems Pope Julius II has chosen to include in his papal portrait clearly represents the societal shift in how man chose to view himself with the rise of humanistic ideas in the Renaissance. ~~and show his personality through the artwork~~ Even within the Church, the ~~idea that~~ worth of man as a whole had risen, and the commissioning of this portrait is a direct representation of this shift in

society. ~~It also shows~~ The portrait itself as a whole goes to show the fact that the ~~the~~ person was one of importance if they had the money to create a portrait of themselves by one of the Renaissance artistic masters of the time.

The growth in portraits of 'regular', rich people in society at the time, and the way in which they ~~now~~ chose to be represented: in a naturalistic way, flaunting their positive sides and maintaining a link to ~~cultural~~ aspects of society such as family or current trends or affairs ~~also~~ paid homage to their place in society. and the growth of importance of individuality And ultimately, the sheer action of commissioning a portrait instead of a religious or classical subject matter shows to the audience both then and now, the rise of humanism and interest in individuality, displaying personality and charisma through the talents of some of the greatest artists of all time, in ~~this~~ this case through Alessandro (Sandro) Botticelli and Raffaello Sanzio d'Urbino.

## **QUESTION 2 – E7**

From the beginning the script has a focus on context and linking meanings of the art works using relevant features to create a considered discussion, with more emphasis on the second art work with richer referencing to relevant contextual points.



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Question number: 3

Art work (1): Lyrical (Rider), Kandinsky

Art work (2): The Great Masturbator, Salvador Dali

Lyrical (The Rider), by Kandinsky is an artwork influenced by the ~~philosophy~~ philosophies of Nietzsche and Richard Wagner. Nietzsche believed ~~that~~ that industrialisation and modernisation had left many artists a feeling of loss and isolation. He also believed that society became corrupt, thus bringing about the age of the corrupt and gluttonous bourgeois society. Nietzsche believed that ~~the~~ the only solution was the destruction of the bourgeois society. Kandinsky was influenced by these ideas which led to his abstracted artworks.

Kandinsky's 'Lyrical' is an abstracted artwork inspired by Nietzsche ~~philosophy~~ philosophies. Kandinsky often used colour to express his emotions as can be seen by the clear use of primary colours. ~~He believed that colour could express~~ Within 'Lyrical' a ~~light~~ light yellow dominates the painting. Yellow was known ~~as~~ as a symbol of hope, which Kandinsky ~~expresses~~ <sup>thought</sup> would be present after the destruction of the bourgeois



Society. The use of purple on the bottom right symbolizes grief and sickness which is <sup>already</sup> present within bourgeois society.

Kandinsky was also influenced by Richard Wagner. Richard Wagner states that spirituality was the <sup>to industrialisation</sup> solution which had been lost in industrialisation <sup>to</sup> and can be found in nature. Richard Wagner's ideas of spirituality influenced Kandinsky which led to spirituality becoming the main concept of Kandinsky's works. This idea is shown within 'Lyrical' through ciphers, which Kandinsky often used. His most common cipher was horses which can be shown in the upper left of the artwork. The horse was a reference to the 4 great horsemen in Revelation as well as a symbol of St George, ~~the~~ rescuing innocents from materialism. St George also became the cover of the Der Blaue Reiter movement's almanac, which best represented their rejection of modernisation. There are also black ~~outline~~ lines which may represent oars, symbolising Noah's ark, in which God ~~sends~~ creates a flood to rid the sinful people away and in this case the flood is an apocalypse causing the destruction of bourgeois society. The idea of a flood is reinforced by a blue, wave like image at the



bottom.

The philosophies of Nietzsche and Richard Wagner also led to the creation of the Der Blaue Reiter movement in which Kandinsky was part of. They were very much inspired by their ideas of spiritualism which was the solution to industrialisation. The Der Blaue Reiter was also based on horses, as Wagner states that that animals were a symbol of spirituality which can be found in nature. As part of the Der Blaue movement, Kandinsky aimed to spread the idea of spiritualism through colours and the expressive potential of colour. They wanted their art to be universally understood. ~~as they~~ They thought it was their task to prophesise about the corrupt industrialisation through art. ~~as Nietzsche also states~~ The overall process of urbanisation left many artists such as Kandinsky a feeling of loss. They turned to Nietzsche and Wagner's spiritual ideas and incorporated them within their artworks.

Salvador Dali's, *The Great Masturbator* is influenced the philosophical ideas of Freudian theory. Freud's psychoanalytical ideas greatly influenced society at the time, especially the surrealist. Freud's main theory is the idea that the subconscious holds all the repressed emotions and desires and the only way to release these emotions in a safe way was through sublimation in which they could release these ~~the~~ desires through art. This idea influenced many artists at the time. Freud also theorizes that dreams were the 'Royal road' to the consciousness in which dream revealed all the inner desires and ~~the~~ repressed thoughts that could not be seen within the consciousness. Dali, in particular incorporated Freud's ideas within *The Great Masturbator*.

*The Great Masturbator* was heavily influenced by Freud's dream theory. The artwork is set in a dreamscape through the fantasy like imagery as well as ~~the~~ biomorphic forms. In the centre is a ~~large rock~~ for biomorphic rock formation based on a rock formation in Dali's hometown - Catalonia. This shows that the artwork was personal, containing Dali's deep rooted past and perhaps his repressed emotions from his childhood. On the upper right, is a female figure



faced with a male's ~~both~~ crotch, perhaps symbolising Dali himself. The female figure is a representation of Gala (Dali's muse). This is relevant to Freud's tripartite personality theory in which every human had an id which was the natural impulse and desires, the super ego, which was a heightened sense of morality and the ego which was a balance of both. The female figure (Gala) facing the male's crotch symbolises Dali's repressed sexual desire or otherwise his id which is repressed by his super ego. This is ~~sup~~ connected with Dali's past as when he was a child, his father had given him a book of people with venereal disease (damaged genitalia) in order to educate him. This permanently traumatised Dali and since then ~~start~~ he started associating sex with death and decay. Dali's sexual desires are repressed by his super ego and supposedly Gala helped Dali overcome his fears of sex.

Freud's theories certainly influenced the creation of the Surrealist movement. They were very much interested in the shocking and new ideas of the human mind. The idea that there was another whole new

world within their subconsciousness led to the Surrealist broadening their range of art. They started expressing these repressed emotion as did Salvador Dali, through abstracted form, non local colour and little care for aesthetics. It was the meaning within their subconscious that they wished to convey. 11

E7

### **QUESTION 3 – E7**

References a range of contextual information related to a variety of meaning mainly concerning philosophical beliefs and linking these to the features in both art works. To meet criteria E8 – perceptive understanding discussion would need to include greater discussion of relevant historical and cultural for the time.