

91181Q



NEW ZEALAND QUALIFICATIONS AUTHORITY  
 MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD  
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## Level 2 Art History, 2016

### 91181 Examine the meanings conveyed by art works

9.30 a.m. Tuesday 22 November 2016  
 Credits: Four

#### QUESTION BOOKLET

Achievement	Achievement with Merit	Achievement with Excellence
Examine the meanings conveyed by art works.	Examine in depth the meanings conveyed by art works.	Examine critically the meanings conveyed by art works.

**You should attempt ONE question from this booklet.**

Write your answer in Answer Booklet 91181A.

Check that this booklet has pages 2–16 in the correct order and that none of these pages is blank.

**YOU MAY KEEP THIS BOOKLET AT THE END OF THE EXAMINATION.**

**INSTRUCTIONS**

There are six questions in this booklet, two for each of the following areas of study:

- Aspects of Gothic Art 1120–1420
- Towards Modernism 1780–1900
- Aotearoa and the Pacific 1800–1950.

Answer ONE question from ONE area of study. Answer BOTH parts of your chosen question.

Support your answer with evidence from the plates provided.

The definition below may help you.

Write your answer in the spaces provided in Answer Booklet 91181A.

**DEFINITION**

Meanings may include, but are not limited to, the ideas, messages, subject matter, or themes conveyed by art works.

**This page has been deliberately left blank.  
The examination continues on the following page.**

## ASPECTS OF GOTHIC ART 1120–1420

### ***EITHER:* QUESTION ONE**

Refer to Plates 1.1 and 1.2 to answer this question. Support your answer with evidence from the plates.

- (a) Describe at least TWO symbols or motifs used to convey meaning in EACH art work.
- (b) Explain the meanings conveyed by these symbols or motifs, and the importance of these meanings in depicting the lives of saints.



**1.1** Giotto, *St Francis Receiving the Stigmata*, 1325–1328, fresco, 390 × 370 cm, Bardi Chapel, Santa Croce, Florence



**1.2** Simone Martini, *The Blessed Agostino Novello Altarpiece*, 1324, tempera on wood, 198 × 257 cm

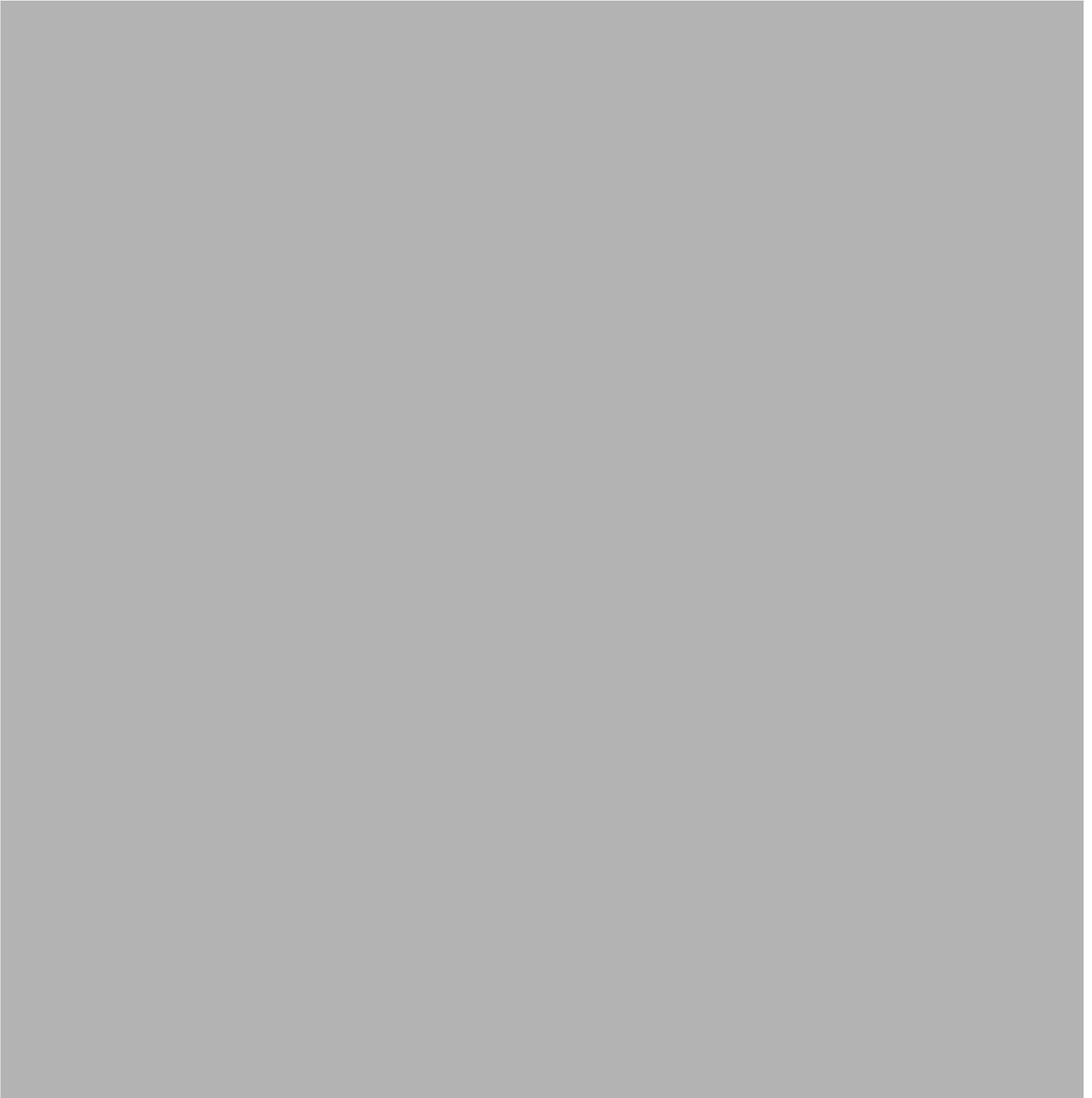
**OR: QUESTION TWO**

Refer to Plates 2.1 and 2.2 to answer this question. Support your answer with evidence from the plates.

- (a) Describe at least TWO symbols or motifs used to convey meaning in EACH art work.
- (b) Explain the meanings conveyed by these symbols or motifs, and the importance of these meanings in depicting the roles of women in the medieval period.



**2.1** Limbourg Brothers, *June, Très Riches Heures du Duc de Berry*, c.1412–1416, illuminated manuscript, painting on vellum, 21.5 × 13.6 cm



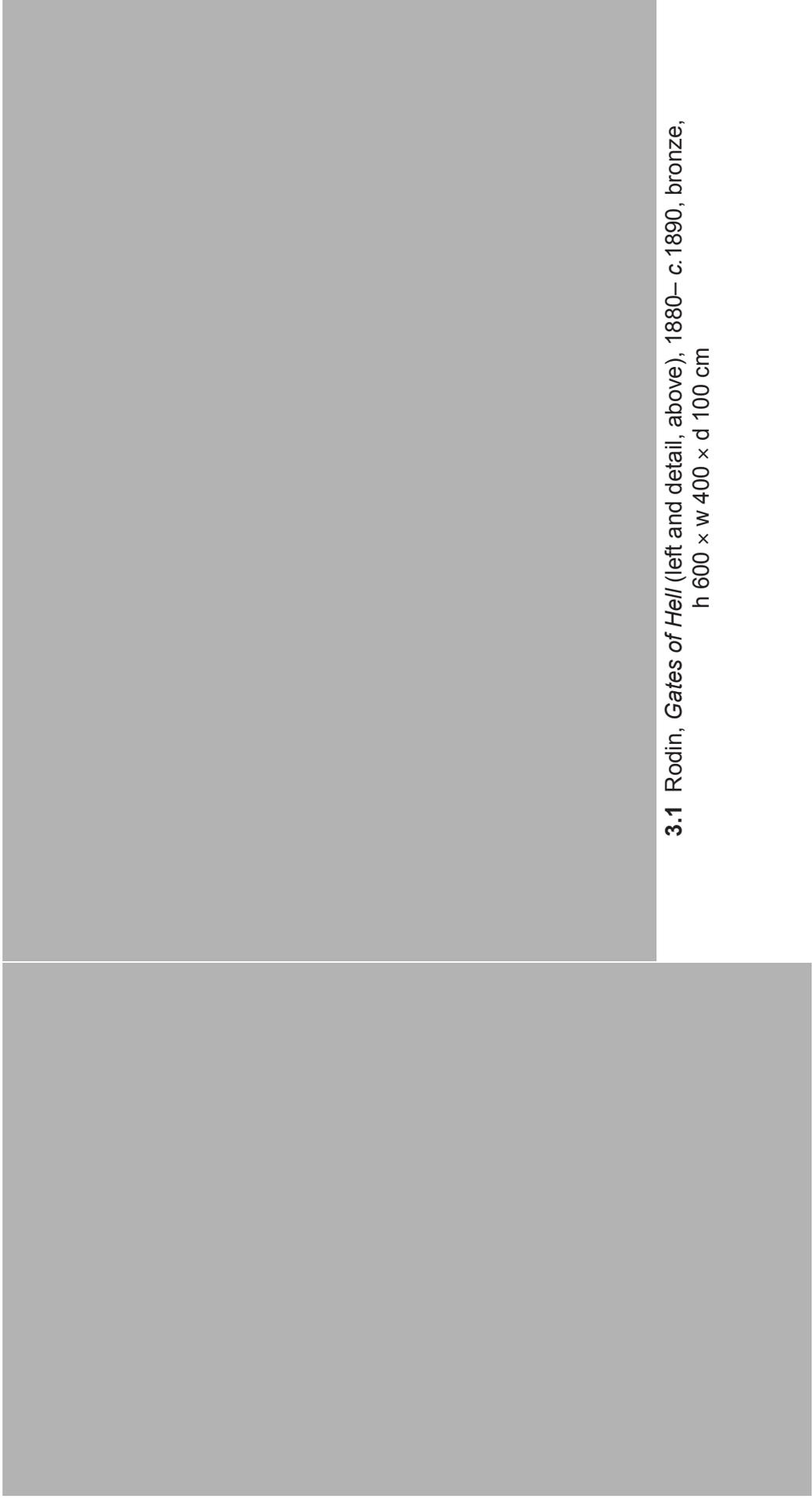
**2.2** Pietro Lorenzetti, *Birth of the Virgin*, c.1335–1342, tempera on wood, 182 × 187 cm

## TOWARDS MODERNISM 1780–1900

### OR: QUESTION THREE

Refer to Plates 3.1 and 3.2 to answer this question. Support your answer with evidence from the plates.

- (a) Describe at least TWO symbols or motifs used to convey meaning in EACH art work.
- (b) Explain the meanings conveyed by these symbols or motifs, and the importance of these meanings in depictions of human suffering.



**3.1** Rodin, *Gates of Hell* (left and detail, above), 1880–c. 1890, bronze,  
h 600 x w 400 x d 100 cm



**3.2** Gericault, *Raft of the Medusa*, 1819, oil on canvas, 491 x 716 cm

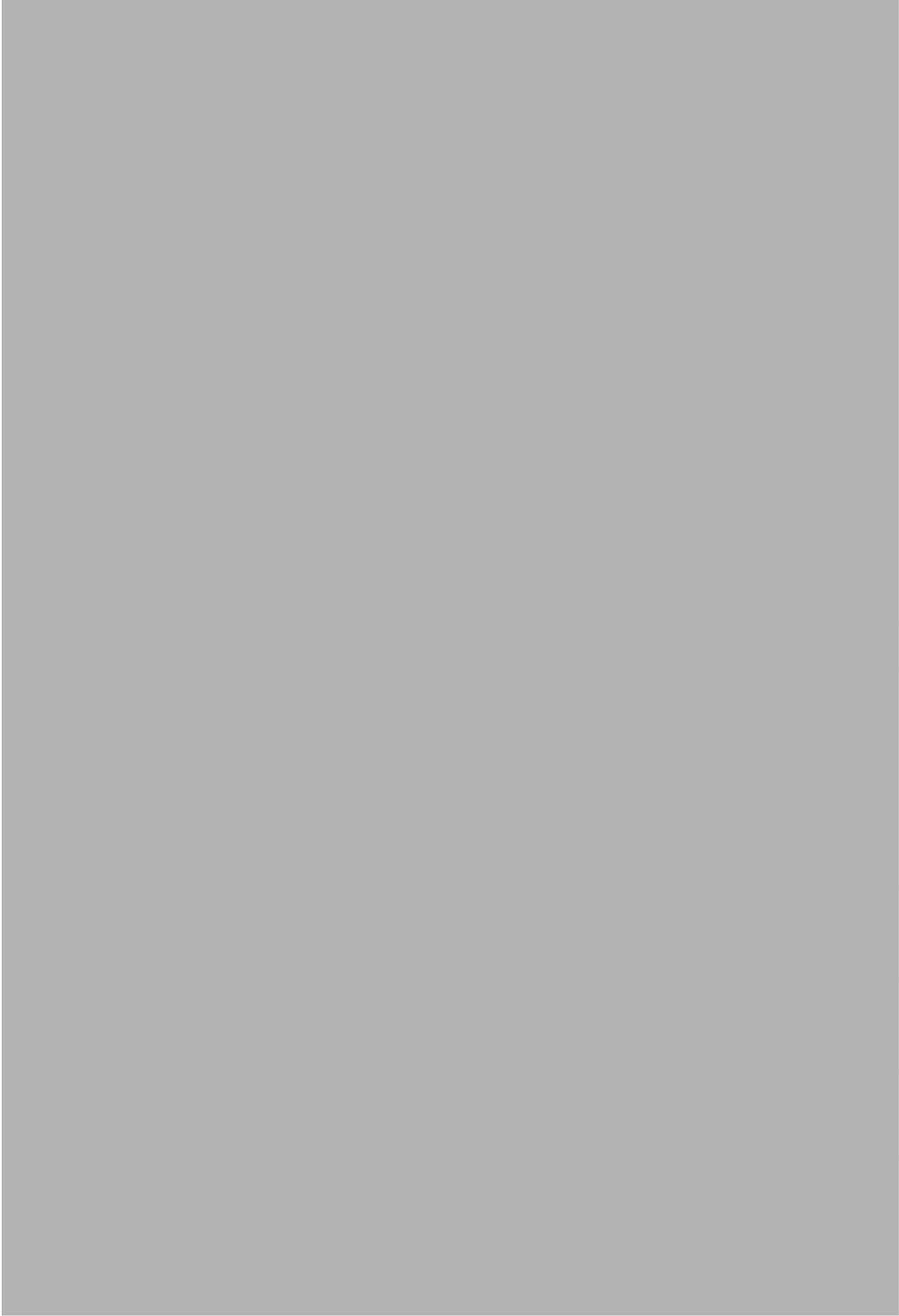
**OR: QUESTION FOUR**

Refer to Plates 4.1 and 4.2 to answer this question. Support your answer with evidence from the plates.

- (a) Describe at least TWO symbols or motifs used to convey meaning in EACH art work.
- (b) Explain the meanings conveyed by these symbols or motifs, and the importance of these meanings in depictions of leisure in late nineteenth-century French paintings.



**4.1** Mary Cassatt, *Woman with a Pearl Necklace in a Loge* [a private box at the theatre], 1879, oil on canvas, 81.3 × 59.7 cm



**4.2** Georges Seurat, *A Sunday Afternoon on the Island of La Grande Jatte*, 1884–1886, oil on canvas 207.6 x 308 cm

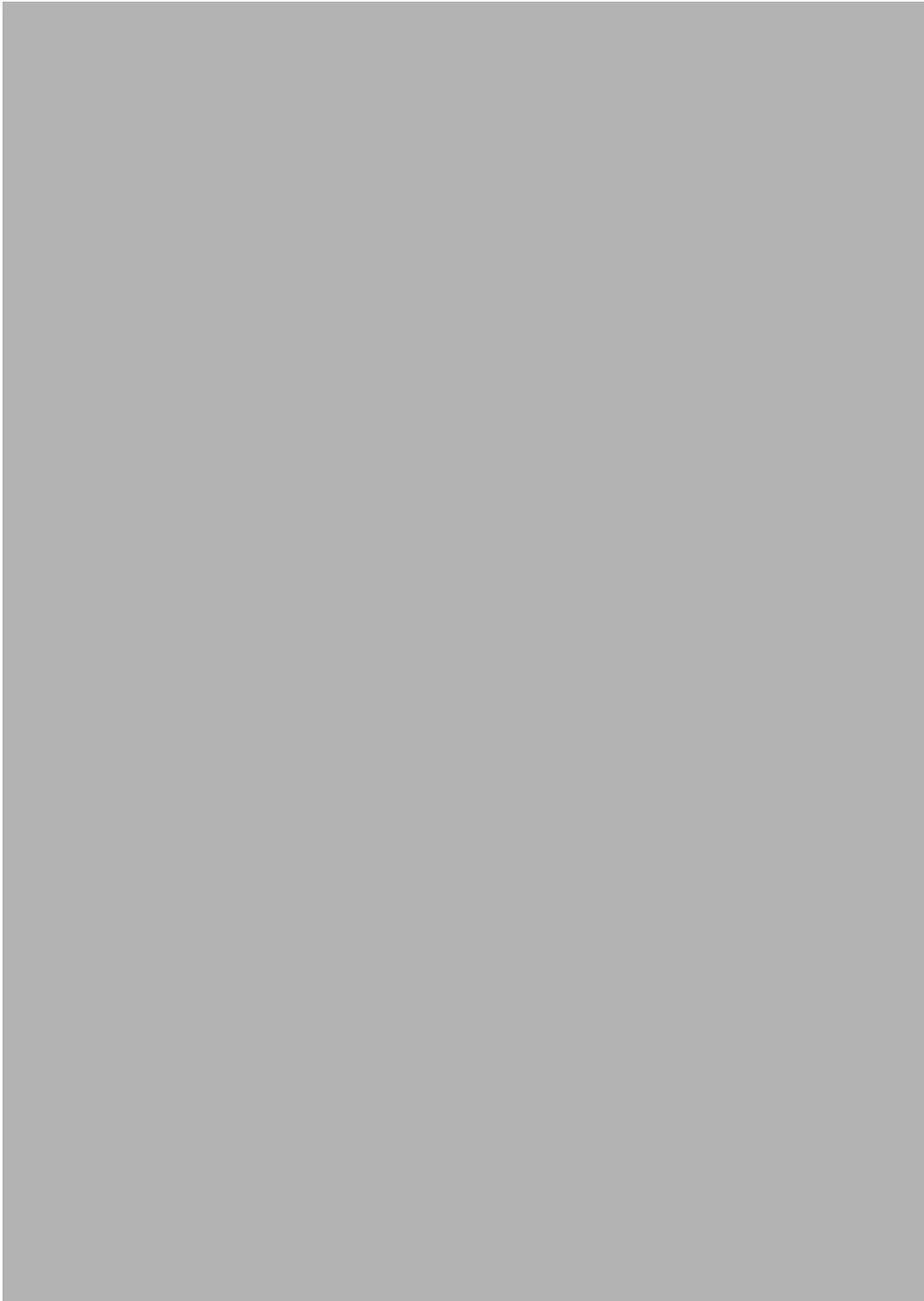
**AOTEAROA AND THE PACIFIC 1800–1950****OR: QUESTION FIVE**

Refer to Plates 5.1 and 5.2 to answer this question. Support your answer with evidence from the plates.

- (a) Describe at least TWO symbols or motifs used to convey meaning in EACH art work.
- (b) Explain the meanings conveyed by these symbols or motifs, and the importance of these meanings in expressing ideas about family /whanau.



**5.1** Rita Angus, *Portrait of Betty Curnow*, 1942, oil on canvas, 78 × 65 cm



**5.2** Sir Āpirana Ngata and carvers of the Rotorua School, Te Whare Rūnanga, Waitangi, 1934, timber

(Above) Interior pou  
(Left) Interior

**OR: QUESTION SIX**

Refer to Plates 6.1 and 6.2 to answer this question. Support your answer with evidence from the plates.

- (a) Describe at least TWO symbols or motifs used to convey meaning in EACH art work.
- (b) Explain the meanings conveyed by these symbols or motifs, and the importance of these meanings in expressing the function of each building.



**6.1** R. A. Lawson, National Bank (formerly the Bank of Otago), 1871, Oamaru, Oamaru limestone



**6.2** R. A. Lawson, First Church Presbyterian, 1861–1873, Dunedin, brick faced with Oamaru limestone

## Acknowledgements

- 1.1 [http://www.wga.hu/art/g/giotto/s\\_croce/2bardi/franc0.jpg](http://www.wga.hu/art/g/giotto/s_croce/2bardi/franc0.jpg)
- 1.2 <http://www.wga.hu/art/s/simone/4altars/5agostin/1agostin.jpg>
- 2.1 [https://upload.wikimedia.org/wikipedia/commons/e/e9/Les\\_Tr%C3%AAs\\_Riches\\_Heures\\_du\\_duc\\_de\\_Berry\\_juin.jpg](https://upload.wikimedia.org/wikipedia/commons/e/e9/Les_Tr%C3%AAs_Riches_Heures_du_duc_de_Berry_juin.jpg)
- 2.2 [https://upload.wikimedia.org/wikipedia/commons/5/53/Pietro\\_Lorenzetti\\_-\\_The\\_Birth\\_of\\_Mary\\_-\\_WGA13553.jpg](https://upload.wikimedia.org/wikipedia/commons/5/53/Pietro_Lorenzetti_-_The_Birth_of_Mary_-_WGA13553.jpg)
- 3.1 [https://en.wikipedia.org/wiki/The\\_Gates\\_of\\_Hell](https://en.wikipedia.org/wiki/The_Gates_of_Hell)  
Detail: [https://upload.wikimedia.org/wikipedia/commons/9/96/Le\\_penseur\\_de\\_la\\_Porte\\_de\\_lEnfer\\_\(mus%C3%A9e\\_Rodin\)\\_4528252054.jpg](https://upload.wikimedia.org/wikipedia/commons/9/96/Le_penseur_de_la_Porte_de_lEnfer_(mus%C3%A9e_Rodin)_4528252054.jpg)
- 3.2 [http://uploads1.wikiart.org/images/theodore-gericault/the-raft-of-the-medusa-1819\(1\).jpg](http://uploads1.wikiart.org/images/theodore-gericault/the-raft-of-the-medusa-1819(1).jpg)
- 4.1 [https://upload.wikimedia.org/wikipedia/commons/6/62/Mary\\_Stevenson\\_Cassatt,\\_American\\_-\\_Woman\\_with\\_a\\_Pearl\\_Necklace\\_in\\_a\\_Loge\\_-\\_Google\\_Art\\_Project.jpg](https://upload.wikimedia.org/wikipedia/commons/6/62/Mary_Stevenson_Cassatt,_American_-_Woman_with_a_Pearl_Necklace_in_a_Loge_-_Google_Art_Project.jpg)
- 4.2 [https://upload.wikimedia.org/wikipedia/commons/thumb/6/67/A\\_Sunday\\_on\\_La\\_Grande\\_Jatte,\\_Georges\\_Seurat,\\_1884.png/1280px-A\\_Sunday\\_on\\_La\\_Grande\\_Jatte,\\_Georges\\_Seurat,\\_1884.png](https://upload.wikimedia.org/wikipedia/commons/thumb/6/67/A_Sunday_on_La_Grande_Jatte,_Georges_Seurat,_1884.png/1280px-A_Sunday_on_La_Grande_Jatte,_Georges_Seurat,_1884.png)
- 5.1 <http://www.the-athenaeum.org/art/full.php?ID=42747>
- 5.2 (Interior pou) Damien Skinner: *The Carver and the Artist: Maori art in the twentieth century* (Auckland: Auckland University Press, 2008), p. 35.
- 5.2 (Interior) <https://gohemiantravellers.files.wordpress.com/2013/02/l1140136.jpg>
- 6.1 [https://commons.wikimedia.org/wiki/File:The\\_National\\_Bank\\_Oamaru\\_1.jpg](https://commons.wikimedia.org/wiki/File:The_National_Bank_Oamaru_1.jpg)
- 6.2 [https://en.wikipedia.org/wiki/First\\_Church\\_of\\_Otago#/media/File:First\\_Church\\_Dunedin.jpg](https://en.wikipedia.org/wiki/First_Church_of_Otago#/media/File:First_Church_Dunedin.jpg)