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# 3

91482



914820



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## Level 3 Art History 2020

### 91482 Demonstrate understanding of style in art works

9.30 a.m. Wednesday 9 December 2020  
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate understanding of style in art works.	Demonstrate in-depth understanding of style in art works.	Demonstrate perceptive understanding of style in 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.

**There is ONE question to answer in this booklet.**

Make sure that you have Resource Booklet L3–ARTR.

If you need more room for your 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.**

**Merit**

**TOTAL**

**05**

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## INSTRUCTIONS

There is ONE question that covers all six Level 3 Art History areas of study. Answer BOTH parts of the question.

Use Resource Booklet L3-ARTR to answer the question. The definition below may help you.

Write your answer in this booklet.

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## DEFINITION

*Style* refers to the characteristics of an art work that, when combined, distinguish the style of an artist, art movement, period or place. These characteristics may include ways of using line, colour, tone, light, form, composition, space, scale, shape, mass, texture, ornament and media.

## QUESTION

Select and name TWO art works from Plates 1–30 in the resource booklet. These art works may be from the same area of study, or from two different areas of study.

Plate 1: Giovanni Belli, Holy Allegory

Plate 2: Raphael Santi, Sistine Madonna

Choose TWO of the following stylistic characteristics. Circle each characteristic you have chosen.

Line

Space

Colour

Light

Texture

Shape

- Using supporting evidence from your two selected art works and their contexts, explain the treatment of the circled characteristics in each of the two art works.
- Explain the reasons for the similarities and differences between the styles of the two art works, with reference to the time and place in which each artist was working.

You should aim to write a concise essay of no more than 5–6 pages in length. The quality of your writing is more important than the length of your essay.

Renaissance artists ~~work~~ such as in Giovanni Belli's 'Holy Allegory' and Raphael's Sistine Madonna used space and colour to depict a naturalism and realism in their depictions of biblical narrative, ~~as well as the~~ but they had stylistic differences in these aspects due to their geographical locations Raphael being a Florentine artist and Titian a Venetian artist. //



In Raphael's ~~Saint's~~ 'Sistine Madonna' his use of colour and space give the ~~sent~~ figures a truly realistic and human portrayal.

He uses warm, vibrant colours for the figures, draperies - Mary in blue - reflecting purity, and she is surrounded by warmer vibrant textiles, in the green curtains above her, and the figures around her's green, yellow, blue, red draperies. ~~As well as that~~

(ix) The vibrancy and warmth ~~renders~~ rendered by Raphael the drapery, hair ~~and~~ skin of the central figures as well as the textiles ~~sent~~ around them, contrasts with the cool cloudy background, ~~creating the illusion of space~~ that bringing them to the fore ground - creating the illusion of spatial depth. The ~~cool~~ <sup>cool</sup> cloudy background is a naturalistic, expression of heaven, and divinity, rather than the golden altarpieces of the middle ages, and the warm yellow-~~and~~ gold tones used to depict light illuminating Mary <sup>and Jesus</sup> from behind expresses this subtle and naturalistic portrayal of ~~the~~ divinity and heaven. Through use of colour - Raphael is able to create depth and symbolism while ~~giving~~ expressing the naturalistic setting as well as the humanising realism he achieves in his paintings through techniques such as sfumato; ~~and~~ used in the application of colour. Through space Raphael not only creates depth and symbolism but gives the figures a truly human connection.



creating  
physical  
intensity

The figures occupy the central space, taking up most of the space. They are arranged in a pyramidal composition, Mary holding Jesus ~~to the~~ slightly behind the other figures but at the apex, communicating their importance as well as the maternal bond she has with Jesus. Not depicted in biblical art of the middle ages. There are two figures crouching beside her as well as two angels at the bottom centre, and they gaze at each other at angles which creates the illusion of space as well as depicts the connection between the figures. They are not all in line, creating illusion of 3d space, also foreshortening ~~the~~ such as in the pointing hand of the figure beside her creates depth - <sup>illusion that</sup> the figures are existing in space not on canvas.

Raphael's ability to create spatial depth as well as his use of colour gave the painting a sense of naturalism, ~~and~~ realism, and connection which humanised the figures, which was a revolutionary part of the Renaissance which reflected humanistic ideals rather than the use of art as religious propaganda - Raphael's Sistine Madonna showed a human, emotive work the responders could connect with. //



which limited him to oil paint.

Giovanni Bellini's ~~'Holy Allegory'~~ the use  
 of colour is evident used rich earthy tones  
 in the landscape, ~~surrounding~~ creating an ~~at~~  
 atmospheric effect and depth, as well as  
 the vibrant blue sky, the vibrant red,  
 blues of draperies showing his rich colour  
 palette. He lived in the humid seaside climate  
 of Venice\* but had access to such a wide  
 range of <sup>rich</sup> pigments as it was the hub of trade.  
 This use of colour and <sup>rich</sup> pigment <sup>through refined paint application</sup> allowed him to  
 create the atmospheric landscapes, sumptuous  
 textiles, furs, draperies and warm, vibrant  
 depictions of flesh, that Venetian artists are  
 known for - evident in this painting. Venetian  
 artists used technique of 'glazing' (building up  
 transparent layers of paint) and overlapping to  
 create depth which they achieved through  
 this application of pigment. ~~that~~ Depth and  
 space was achieved through the paint handling  
 of rich pigments to create this depth and detail,  
 as well as the contrast of the rich vibrant colours  
 used to depict the central figures with the more  
 muted earthy tones of the rocky background  
 and lake. Also through use of linear  
 perspective - angled lines of river, ~~recede~~  
 mountains, rocky cliffs. creating a receding  
 effect which creates the illusion of spatial  
 depth. The central figures are small in  
 such a large landscape but they take up



the space in the foreground and the responder's eye is immediately drawn to the figures part of the religious scene. They are spread out, arranged in various positions and varying closeness to the foreground/background creating ~~visions~~ <sup>illusions</sup> of space - but are connected through ~~the angles~~ their gaze and gesture. //

Bellini's 'Holy Allegory' creates a realism and naturalism ~~which is a key~~ through his use of colour and space which ~~not only adds to the~~ creates the humanistic portrayal of biblical narrative that the great artists of the Renaissance are known for. //

### naturalism

Raphael achieved this realism and spatial depth through his accurate depiction of form, linear perspective and use of space to create spatial depth and ~~the~~ symbolism, relying less on colour and more on the scientific approach of Florentine artists like himself - evident in his work 'Sistine Madonna'.

On the other hand Bellini achieved this ~~realism~~ <sup>naturalism and</sup> relying more on ~~the~~ use of rich pigments, colour palette and paint application\* to create depth and realism ~~as~~ seen in his work: 'Holy Allegory'. Both artists ~~at~~ reflected this ~~used~~

Use Veridian  
artists did



naturalism and realism - ~~creating~~ through colour and space - ~~not only create~~ reflecting humanist ideals such as the divinity of nature, the excellence of man to complete such masterpieces as well as humanising biblical figures and creating more realistic, emotive religious narratives. ~~This was the marker~~  
 This was <sup>one of</sup> ~~the~~ the Renaissance artists such as Bellini and Raphael's truly defining characteristics - in their religious works - as art shifted from religious propaganda of the middle ages to the art of the Renaissance which ~~showed~~ showed such human, natural, real and beautiful depictions of religious scenes which evoked emotion and connection. //

Their stylistic differences such as in their use of colour and depiction of space ~~like~~ <sup>especially</sup> in their backgrounds is a result of the differences in technique, materials ~~and culture~~  
~~how the~~ due to the geographic differences between Florence and Venice, which also influenced the purpose and the stylistic approaches of the artists in such works. //

M5



## Merit Exemplar 2020

Subject	Level 3 Art History		Standard	91482	Total score	05
Q	Grade score	Annotation				
	M5	<p>This script is a very solid example of a Merit-level script. The student has discussed both stylistic features of space and colour with confidence of understanding. There are specific comparisons, particularly on Page 6 where the candidate has discussed Raphael's focus on linear perspective to create spatial depth whereas Bellini creates depth through layering of pigments and colour, with reference to Venetian painting techniques. For this response to show more Excellence-level thinking the candidate needs to provide more contextual reference to the context and/or purpose of each art work and how this is a contributing factor to stylistic differences.</p>				