

91181Q



NEW ZEALAND QUALIFICATIONS AUTHORITY  
 MANA TOHU MĀTAURANGA O AOTEAROA

## Level 2 Art History, 2012

### 91181 Examine the meanings conveyed by art works

9.30 am Wednesday 14 November 2012

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.

There are SIX questions in this booklet, two for each area of study. You should answer ONE question.

Write your answers 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.**

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

## **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.

Select ONE question from ONE area of study.

Answer BOTH parts of your chosen question.

Support your answer with evidence from the art works.

The definition below may help you answer your chosen question.

Write your answer 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.**

## ASPECTS OF GOTHIC ART 1120–1420

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

Refer to Plate 1 and Plate 2 to answer this question.

- Plates**
- 1** Robert Fitzhamon in Armour, stained-glass window in Tewkesbury Abbey, England, c 1340
  - 2** Carnarvon Castle, Wales, 1283–1330

- (a) Describe at least TWO symbols or motifs used to convey meaning in EACH art work.
- (b) Explain the meanings conveyed by the symbols or motifs you have chosen, and what each art work conveys about knights in medieval Europe.

*For copyright reasons, this resource cannot be reproduced here.*

*For copyright reasons, this resource cannot be reproduced here.*

**Plate 2** Carnarvon Castle, Wales, 1283–1330

**OR: QUESTION TWO**

Refer to Plate 3 and Plate 4 to answer this question.

- Plates**
- 3** Nicola Pisano, *Annunciation and Nativity* (detail of pulpit), Baptistery Pulpit, Pisa, Italy, 1259–1260, marble, 85 × 113 cm
  - 4** Simone Martini, *The Annunciation with Two Saints*, 1333, tempera and gold leaf on wood, approx. 265 × 305 cm

- (a) Describe at least TWO symbols or motifs used to convey meaning in EACH art work.
- (b) Explain the meanings conveyed by the symbols or motifs you have chosen, and how these symbols or motifs are important in conveying spiritual ideas about the Virgin Mary.

*For copyright reasons, this resource cannot be reproduced here.*

**Plate 3** Nicola Pisano, *Annunciation and Nativity* (detail of pulpit), Baptistery Pulpit, Pisa, Italy, 1259–1260, marble, 85 × 113 cm

*For copyright reasons, this resource cannot be reproduced here.*

**Plate 4** Simone Martini, *The Annunciation with Two Saints*, 1333, tempera and gold leaf on wood, approx. 265 × 305 cm

## TOWARDS MODERNISM 1780–1900

### OR: QUESTION THREE

Refer to Plate 5 and Plate 6 to answer this question.

- Plates**
- 5** Eugène Delacroix, *Liberty Leading the People*, 1830, oil on canvas, 261 × 325 cm
  - 6** Honoré Daumier, *Rue Transnonain, April 15, 1834*, 1834, lithograph, 29.2 × 44.8 cm

- (a) Describe at least TWO symbols or motifs used to convey meaning in EACH art work.
- (b) Explain the meanings conveyed by the symbols or motifs you have chosen, and how these symbols or motifs are important in depicting politics and revolution in nineteenth-century France.

*For copyright reasons, this resource cannot be reproduced here.*

**Plate 5** Eugène Delacroix, *Liberty Leading the People*, 1830, oil on canvas, 261 × 325 cm



*For copyright reasons, this resource cannot be reproduced here.*

**Plate 6** Honoré Daumier, *Rue Transnonain, April 15, 1834*, 1834, lithograph, 29.2 × 44.8 cm

**OR: QUESTION FOUR**

Refer to Plate 7 and Plate 8 to answer this question.

- Plates**
- 7** Antonio Canova, *Paolina Borghese as Venus Victrix*, 1804–1808, marble, life size
  - 8** Jacques-Louis David, *Portrait of Madame Recamier*, 1800, oil on canvas, 174 × 224 cm

- (a) Describe at least TWO symbols or motifs used to convey meaning in EACH art work.
- (b) Explain the meanings conveyed by the symbols or motifs you have chosen, and how these symbols or motifs are important in depicting women in the classical tradition.

*For copyright reasons, this resource cannot be reproduced here.*

**Plate 7** Antonio Canova, *Paolina Borghese as Venus Victrix*, 1804–1808, marble, life size

*For copyright reasons, this resource cannot be reproduced here.*

**Plate 8** Jacques-Louis David, *Portrait of Madame Recamier*, 1800, oil on canvas, 174 × 224 cm

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

Refer to Plate 9 and Plate 10 to answer this question.

- Plates**     **9**     Petrus van der Velden, *Otira Gorge*, 1912, oil on canvas, 184.5 × 132.8 cm  
                 **10**     William Sutton, *Nor'Wester in the Cemetery*, 1950, oil on canvas, 151.7 × 182.2 cm

- (a) Describe at least TWO symbols or motifs used to convey meaning in EACH art work.
- (b) Explain the meanings conveyed by the symbols or motifs you have chosen, and how these symbols or motifs are important in conveying a sense of spirituality in the New Zealand landscape.

*For copyright reasons, this resource cannot be reproduced here.*

*For copyright reasons, this resource cannot be reproduced here.*

**Plate 10** William Sutton, *Nor'Wester in the Cemetery*, 1950, oil on canvas, 151.7 × 182.2 cm

**OR: QUESTION SIX**

Refer to Plate 11 and Plate 12 to answer this question.

**Plates**     **11**   Frederick Thatcher, St Mary's Church, New Plymouth, 1845–1846

**12**   Benjamin W. Mountfort, St Bartholomew's Church, Kaiapoi, 1854

- (a) Describe at least TWO symbols or motifs used to convey meaning in EACH art work.
- (b) Explain the meanings conveyed by the symbols or motifs you have chosen, and how these symbols or motifs are important in conveying the tradition of the church in nineteenth-century New Zealand.

*For copyright reasons, this resource cannot be reproduced here.*

**Plate 11** Frederick Thatcher, St Mary's Church, New Plymouth, 1845–1846

*For copyright reasons, this resource cannot  
be reproduced here.*

**Plate 12** Benjamin W. Mounfort, St Bartholomew's Church, Kaiapoi, 1854

## References

- Plate 1 *The Medieval World Complete* (London: Thames and Hudson, 2012), p 109.
- Plate 2 <http://blog.travelpod.com/travel-photo/dee4diesel/5/1270053728/carnarvon-castle.jpg/tpod.html>
- Plate 3 Mary Marien, *Arts & Ideas* (Belmont, CA, USA: Thomson/Wadsworth, 2005), p 227.
- Plate 4 *Ibid*, p 230.
- Plate 5 Robert Rosenblum, *Art of the Nineteenth Century: Painting and Sculpture* (London: Thames and Hudson, 1984), p 132.
- Plate 6 Stephen Eisenman, *Nineteenth Century Art: A Critical History* (4th ed.) (London: Thames and Hudson, 2011), p 237.
- Plate 7 *Neoclassicism and Romanticism: Architecture, Sculpture, Painting, Drawing 1750–1848* (Köln Princes Risborough: Ullmann & Könemann John Wilson Distributor, 2007), p 270.
- Plate 8 [http://en.wikipedia.org/wiki/File:Madame\\_Récamier\\_by\\_Jacques-Louis\\_David.jpg](http://en.wikipedia.org/wiki/File:Madame_Récamier_by_Jacques-Louis_David.jpg)
- Plate 9 Michael Dunn, *New Zealand Painting: A Concise History* (Auckland: AUP, 2003), p 42.
- Plate 10 *Ibid*, p 92.
- Plate 11 Peter Shaw, *A History of New Zealand Architecture* (Auckland: Hodder Moa Beckett, 1997), p 25.
- Plate 12 *Ibid*, p 29.