

91180Q



NEW ZEALAND QUALIFICATIONS AUTHORITY  
 MANA TOHU MĀTAURANGA O AOTEAROA

## Level 2 Art History, 2013

### 91180 Examine the effects of formal elements of art works

9.30 am Wednesday 13 November 2013

Credits: Four

## QUESTION BOOKLET

Achievement	Achievement with Merit	Achievement with Excellence
Examine the effects of formal elements of art works.	Examine in-depth the effects of formal elements of art works.	Examine perceptively the effects of formal elements of art works.

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

Write your answer in Answer Booklet 91180A.

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.**

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You are advised to spend one hour answering your chosen question from 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.

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 Answer Booklet 91180A.

### **DEFINITION**

Effects of formal elements of art works may include, but are not limited to:

- expressive effects, effects of texture, effects of movement, effects related to scale
- effects on the viewer – effects on the viewer's thoughts and/or emotions and/or senses.

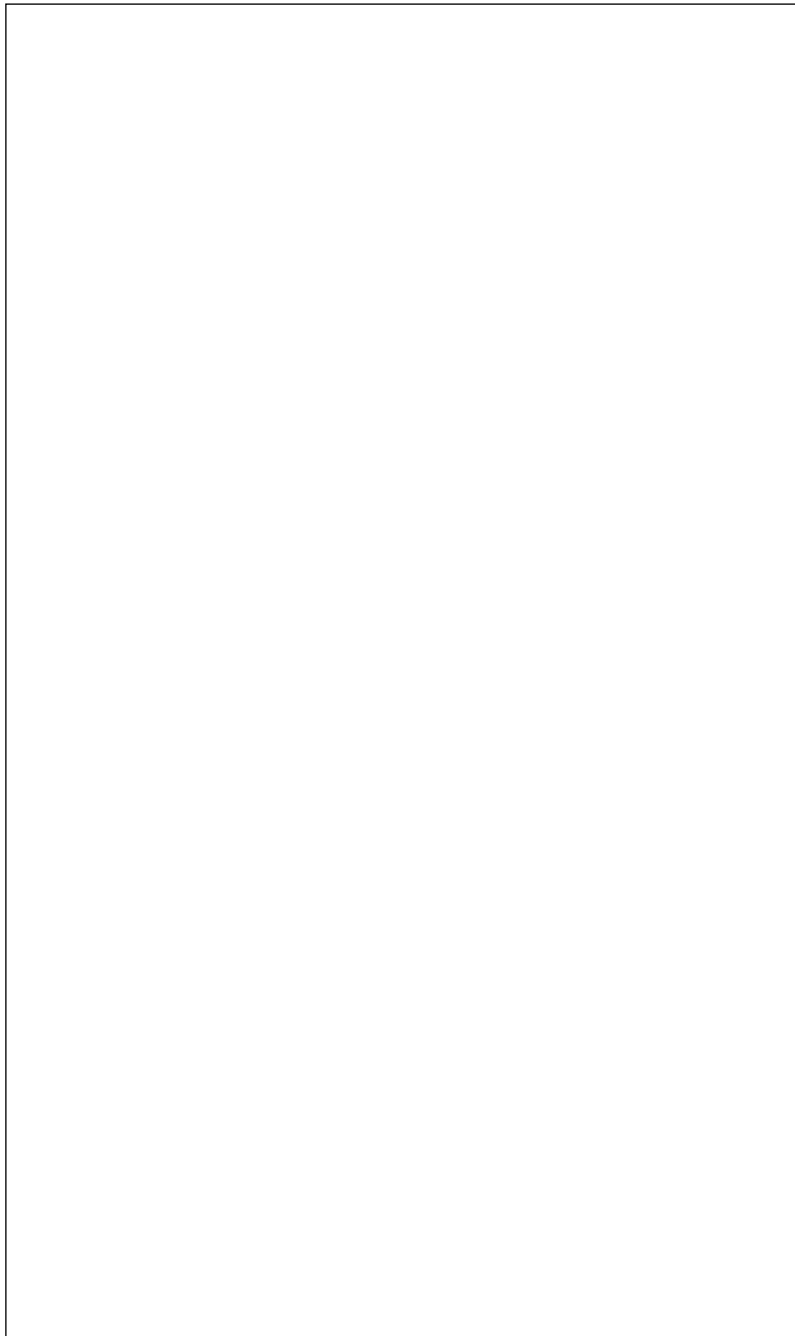
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The examination continues on the following page.**

## ASPECTS OF GOTHIC ART 1120–1420

### *EITHER:* QUESTION ONE

Refer to Plates 1 and 2 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the effects created by the materials used and by the treatment of space in each of these buildings.
- (b) Explain the importance of these effects in creating a spiritual atmosphere in Gothic churches.



**Plate 1** Duomo, Siena, Italy, 1215–1263, interior, marble, tile, glass, lead

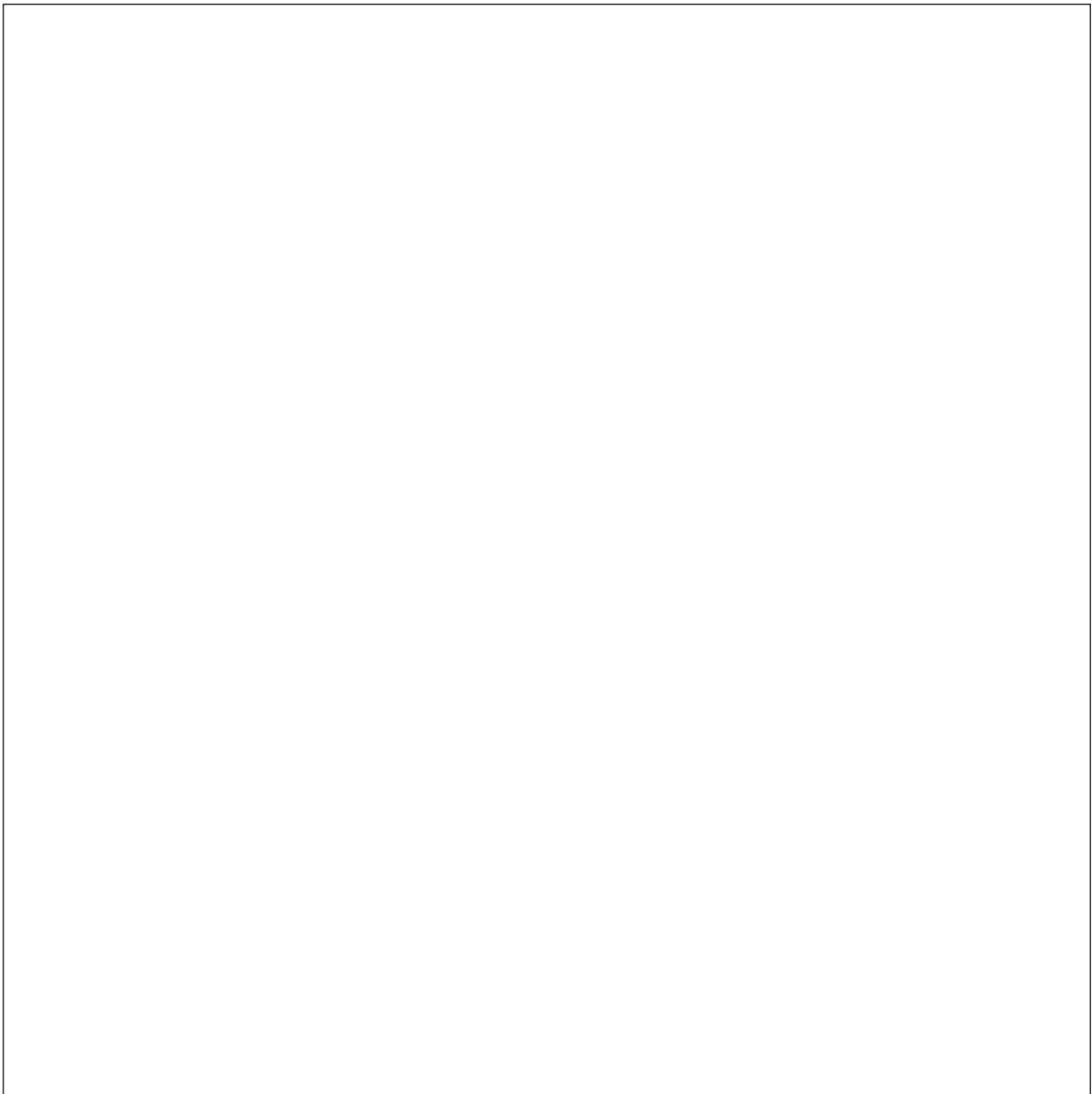


**Plate 2** Sainte Chapelle, Paris, France, c. 1239–1248, interior, limestone, glass, lead, gilding

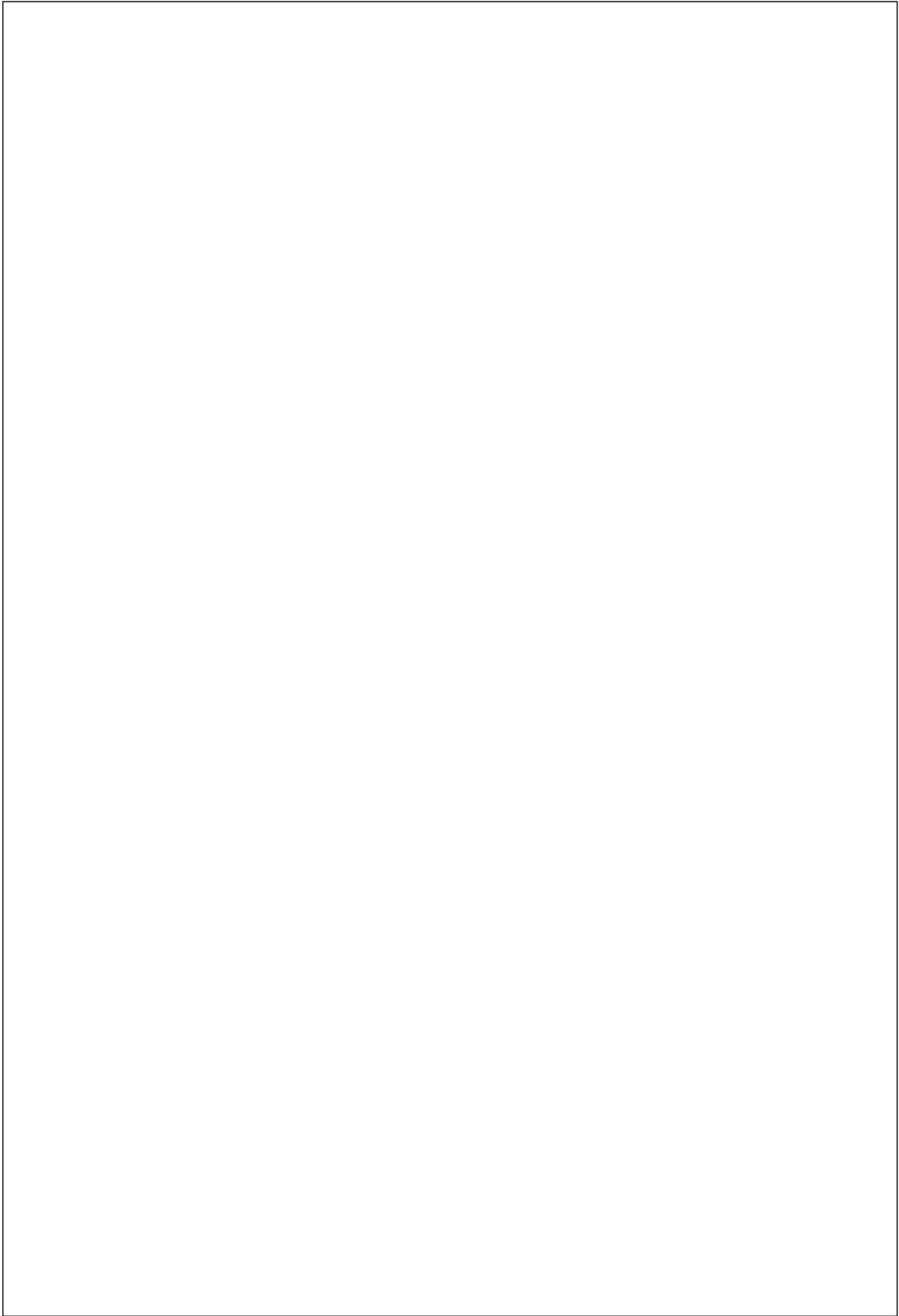
**OR: QUESTION TWO**

Refer to Plates 3 and 4 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the effects created by the composition and by the depiction of space in each of these art works.
- (b) Explain the importance of these effects in telling Christian stories in art of this period.



**Plate 3** Giotto, *Presentation of Christ at the Temple*, Arena Chapel, 1305,  
fresco, 200 × 185 cm



**Plate 4** Ambrogio Lorenzetti, *Presentation of Christ at the Temple*, 1335–1342, tempera on panel, 267 × 167 cm

**TOWARDS MODERNISM 1780–1900****OR: QUESTION THREE**

Refer to Plates 5 and 6 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the effects created by paint application and by the treatment of the figure in each of these art works.
- (b) Explain the importance of these effects in each artist's depiction of people at leisure.



**Plate 5** Renoir, *Dance at the Moulin de la Galette*, 1876, oil on canvas, 131 × 175 cm





**Plate 6** Toulouse-Lautrec, *Ball at the Moulin de la Galette*, 1889, oil on canvas, 88 × 101 cm

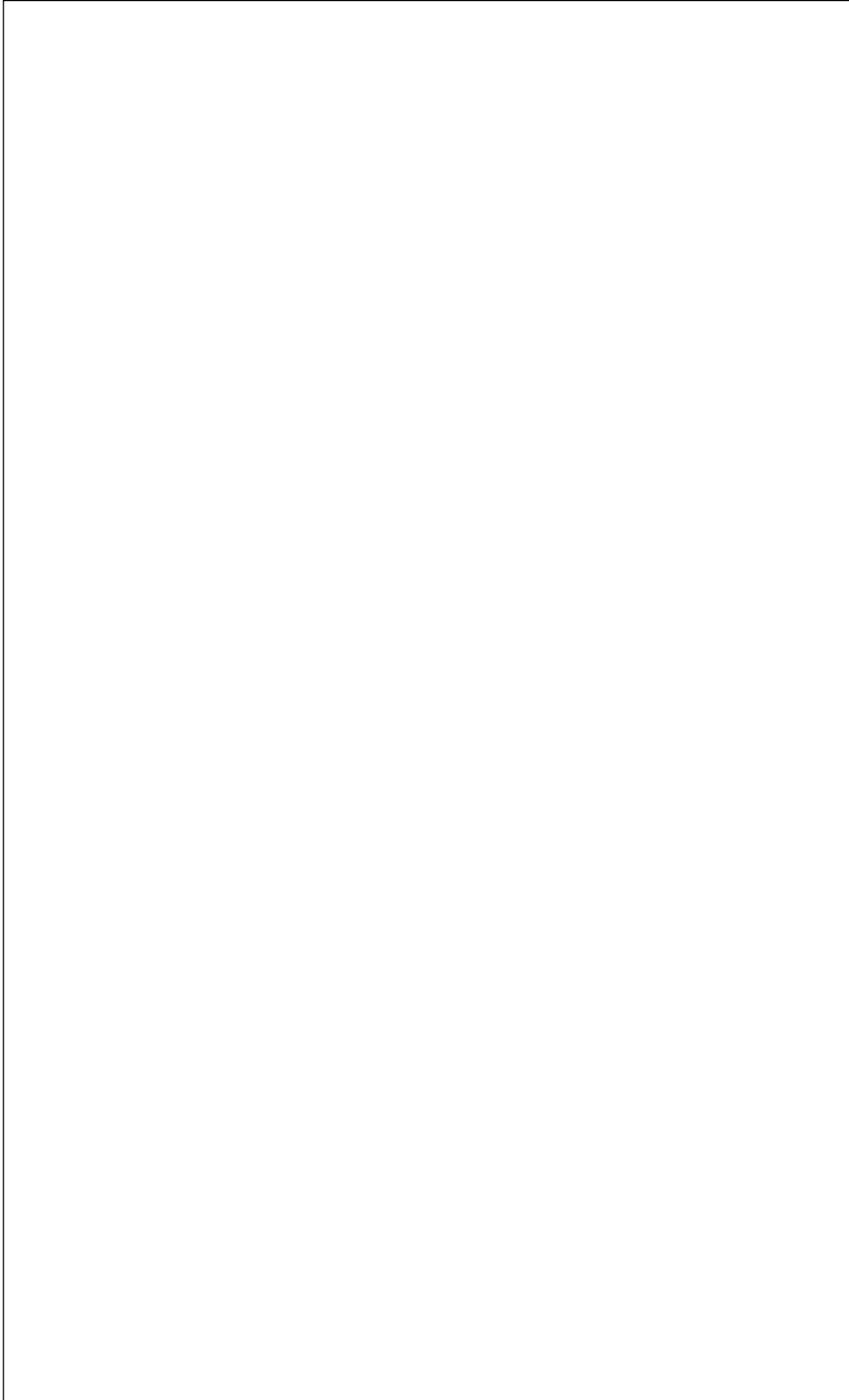
**OR: QUESTION FOUR**

Refer to Plates 7 and 8 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the effects created by the sculptural technique used by each artist and by their treatment of the figure in each of these art works.
- (b) Explain the importance of these effects in each artist's depiction of an important Frenchman.



**Plate 7** Canova, *Napoleon as Mars the Peacemaker*, 1803–1806, marble, 345 cm high

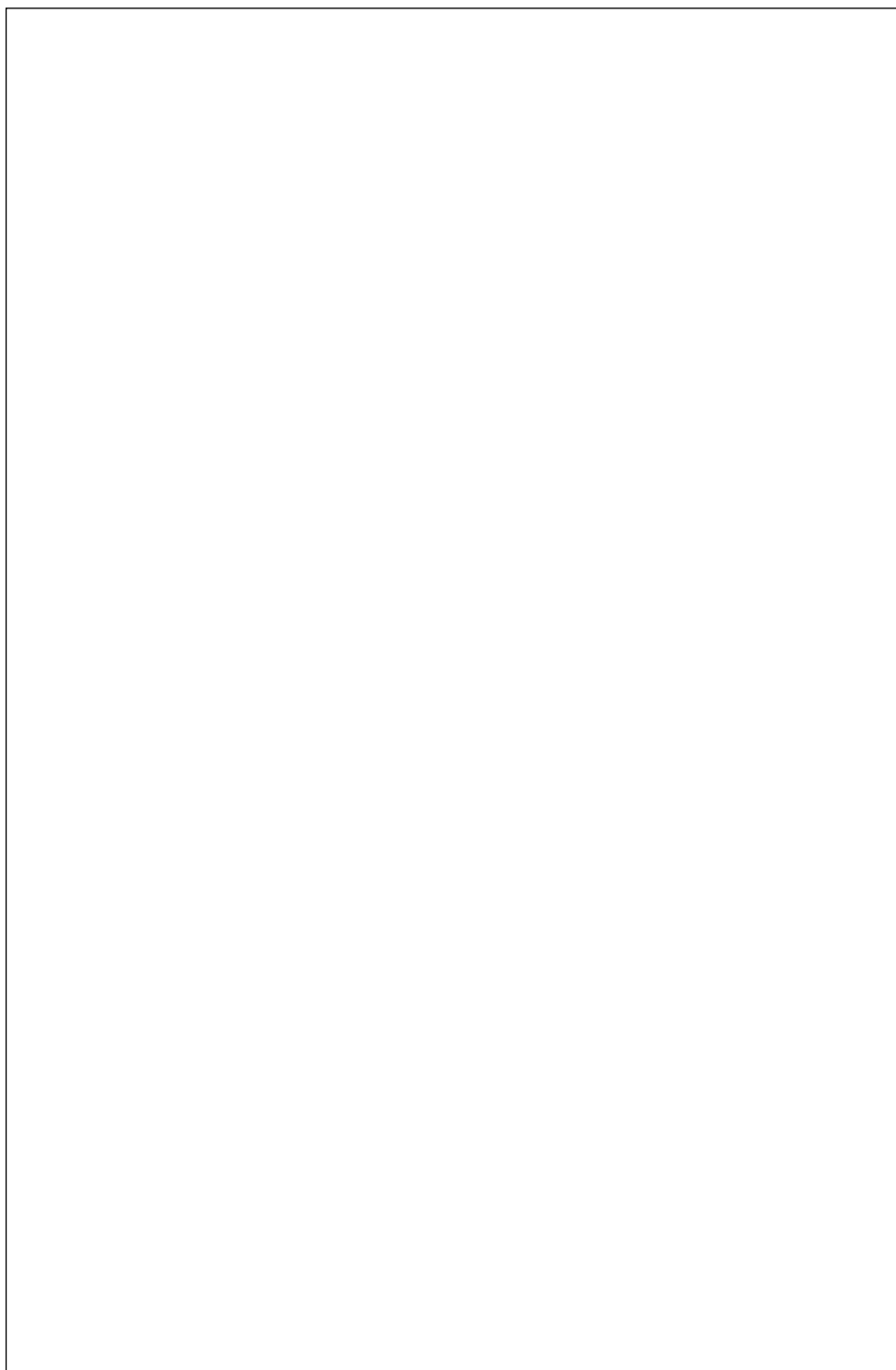


**Plate 8** Rodin, *Balzac*, 1898, bronze, 282 cm high

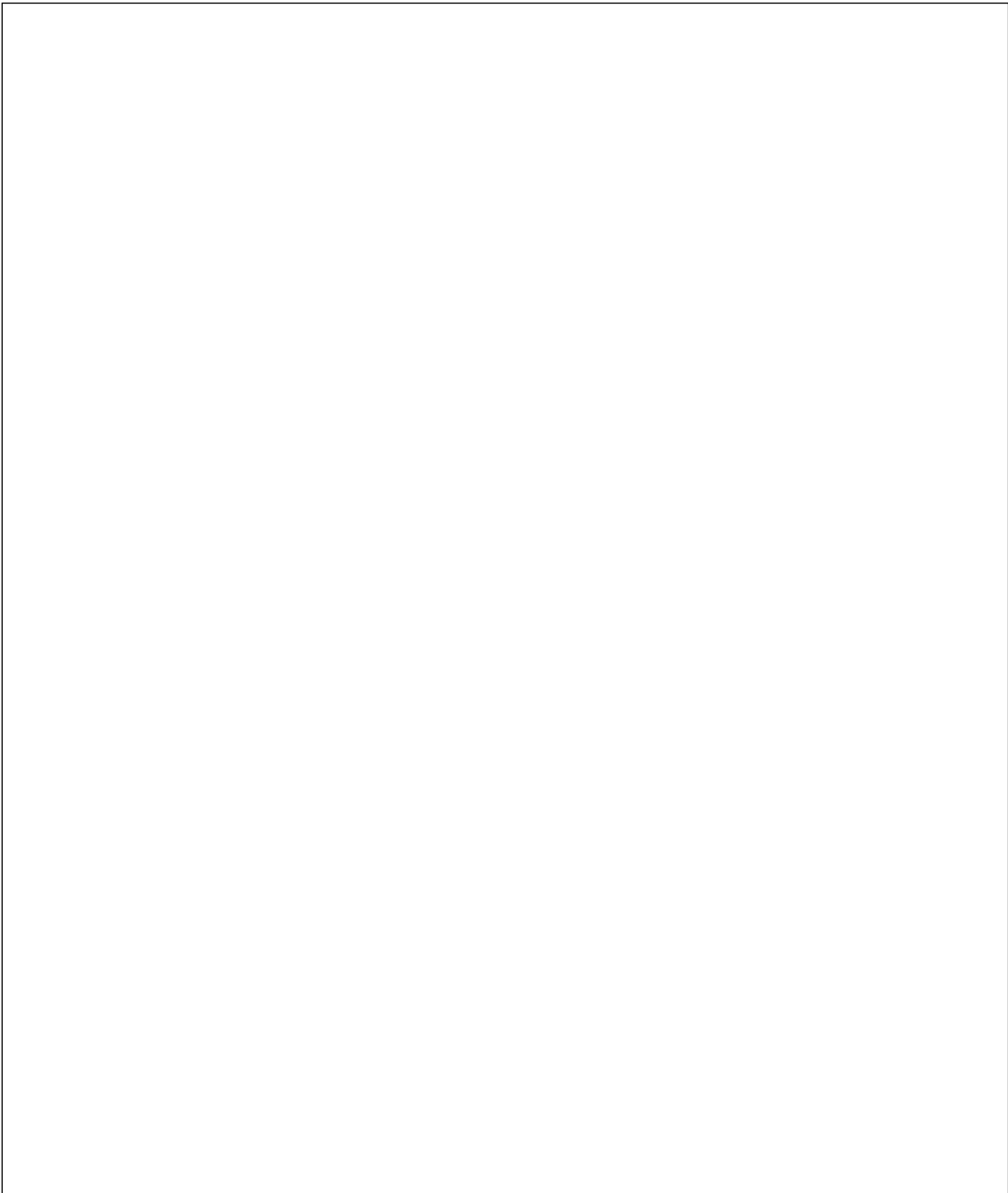
**AOTEAROA AND THE PACIFIC 1800–1950****OR: QUESTION FIVE**

Refer to Plates 9 and 10 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the effects created by light and by paint application in each of these art works.
- (b) Explain the importance of these effects in each artist's depiction of their subject.



**Plate 9** Petrus van der Velden, *Old Jack*, 1893, oil on canvas, 93 × 60 cm

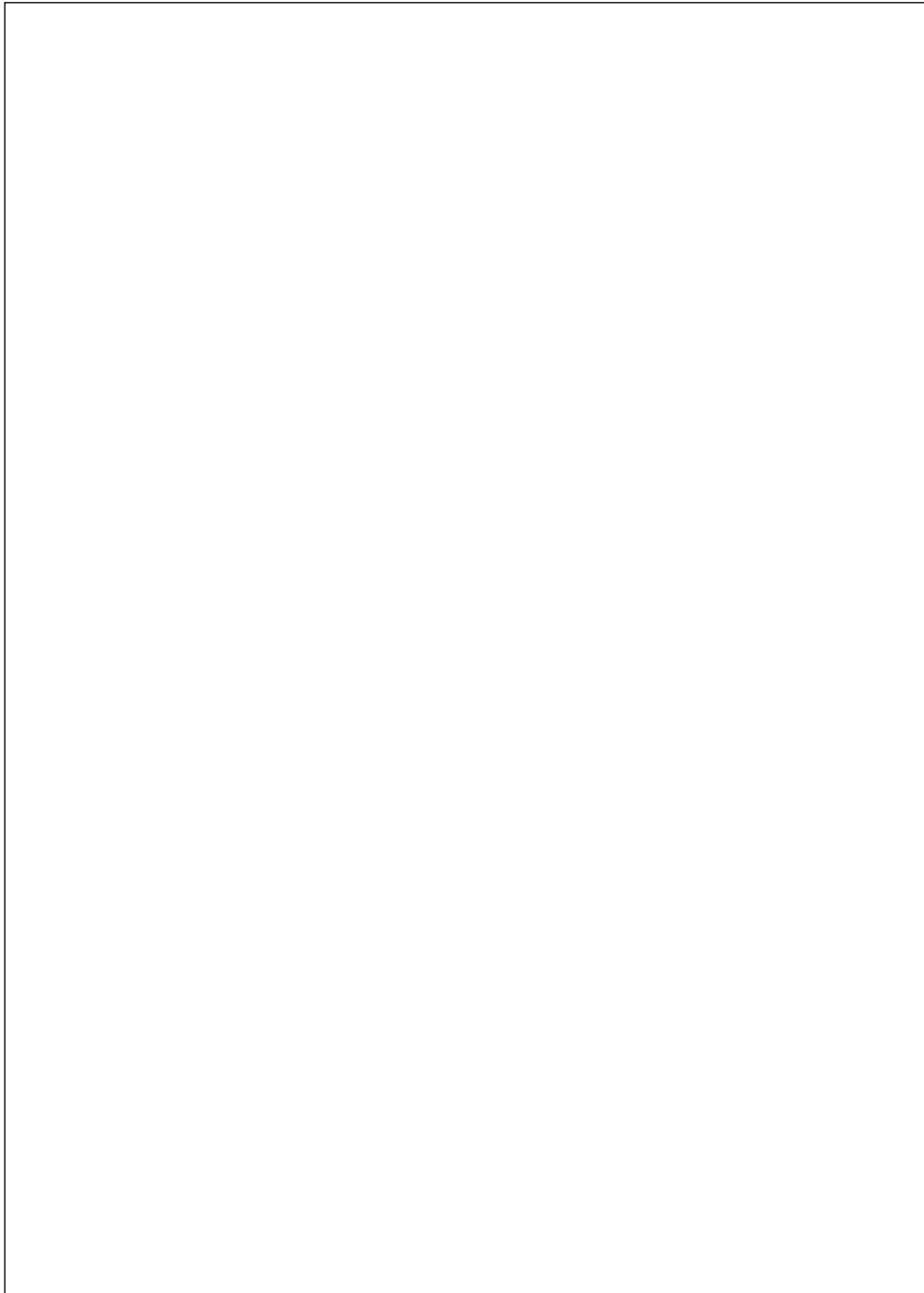


**Plate 10** Rita Angus, *Portrait of Leo Benseman*, 1938, oil on canvas, 36 × 30 cm

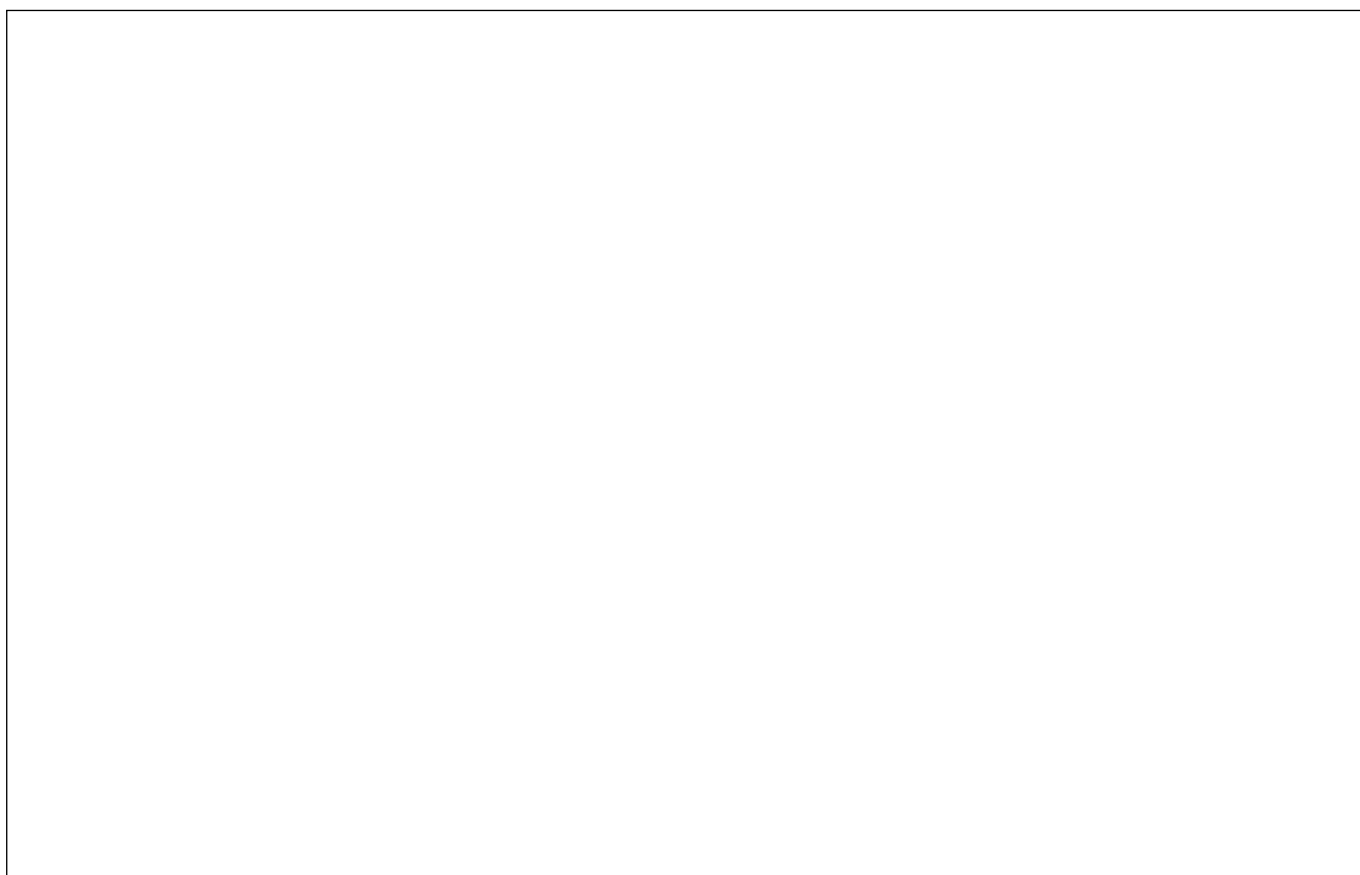
**OR: QUESTION SIX**

Refer to Plates 11 and 12 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the effects created by form and by ornamentation in each of these buildings.
- (b) Explain the importance of these effects in creating a positive image for the insurance company that commissioned these buildings.



**Plate 11** John Campbell, Public Trust Building, Wellington 1905–1909



**Plate 12** Hyland and Philips, Public Trust Building, Napier, 1922

## ACKNOWLEDGEMENTS

- Plate 1** John T. Paoletti and Gary M. Radke, *Art in Renaissance Italy* (London: Laurence King, 2005), p 101.
- Plate 2** Michelle P. Brown, *The Lion Companion to Christian Art* (Grand Rapids, Michigan: Kregel Publications, 2008), p 165.
- Plate 3** John T. Paoletti and Gary M. Radke, *Art in Renaissance Italy* (London: Laurence King, 2005), p 109.
- Plate 4** Laurie Schneider Adams, *Italian Renaissance Art* (Boulder, Colorado: Westview Press, 2001), p 32.
- Plate 5** Laurence Madeline, *Musée d'Orsay 100 Impressionist Masterpieces* (Paris: Scala, 1999), p 91.
- Plate 6** Gilles Néret, *Toulouse-Lautrec* (Köln: Taschen, 2009), p 49.
- Plate 7** Christopher Johns, *Antonio Canova and the Politics of Patronage* (Berkeley: University of California Press, 1998), cover image.
- Plate 8** Musée Rodin, *Rodin at the Musée Rodin* (Paris: Scala, 1999), p 62.
- Plate 9** Michael Dunn, *New Zealand Painting: A Concise History* (Auckland: Auckland University Press, 2003), p 43.
- Plate 10** Jill Trevelyan, *Rita Angus: An Artist's Life* (Wellington: Te Papa Press, 2008), p 85.
- Plate 11** Peter Shaw, *A History of New Zealand Architecture* (Auckland: Hodder Moa Beckett, 1997), p 66.
- Plate 12** Robert McGregor, *The Art Deco City* (Napier: Art Deco Trust, 1998), p 16.