

91181Q



NEW ZEALAND QUALIFICATIONS AUTHORITY  
 MANA TOHU MĀTAURANGA O AOTEAROA

## Level 2 Art History, 2013

### 91181 Examine the meanings conveyed by art works

9.30 am Wednesday 13 November 2013

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.**

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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 91181A.

### **DEFINITION**

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

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The examination continues on the following page.**

## ASPECTS OF GOTHIC ART 1120–1420

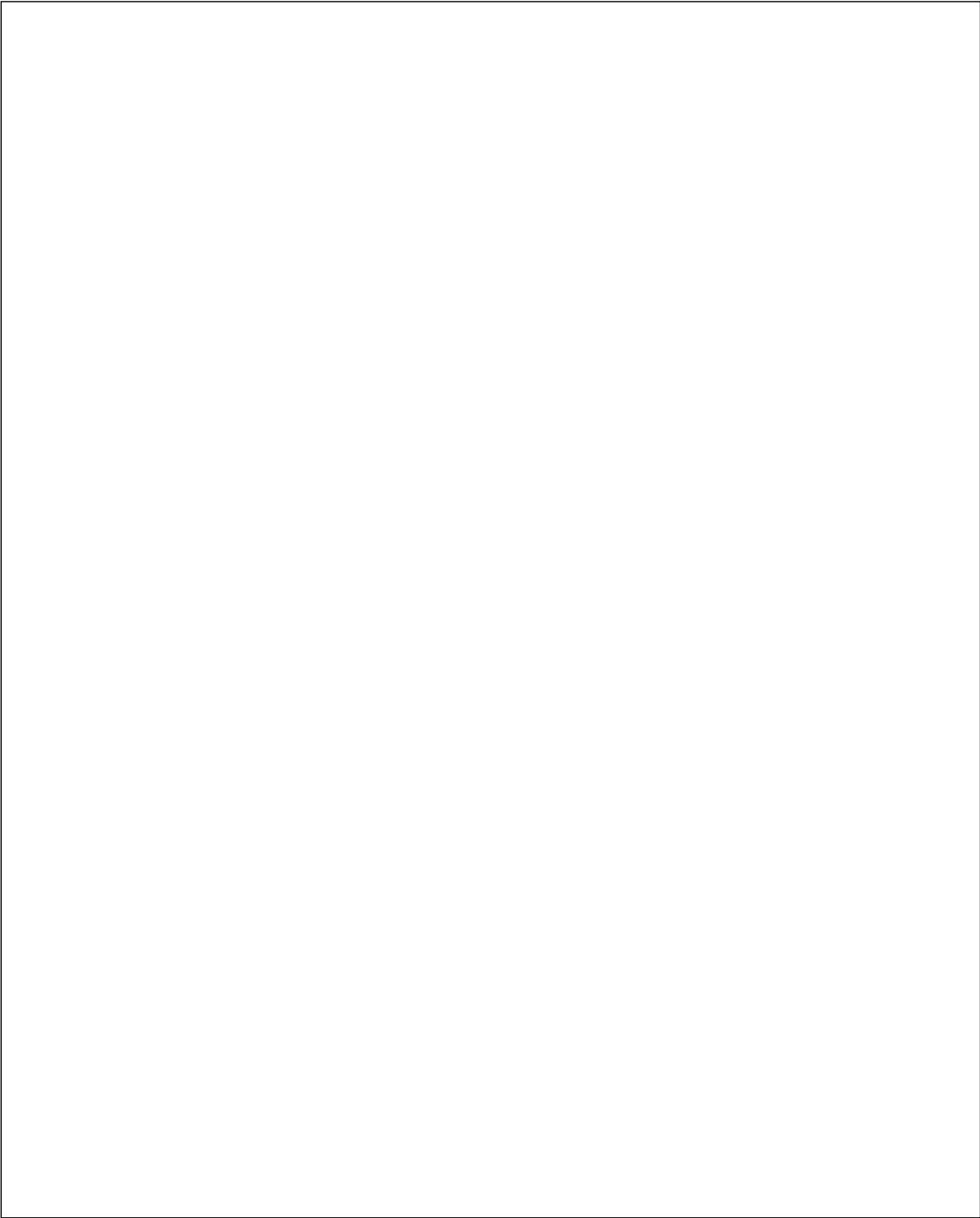
### ***EITHER:* QUESTION ONE**

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

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



**Plate 1** Chartres Cathedral, *Christ in Judgement*, main door of the Royal Portal, c.1145–1155, liais de Paris limestone



**Plate 2** Giotto, *Last Judgement*, Scrovegni Chapel, 1305–1306, fresco

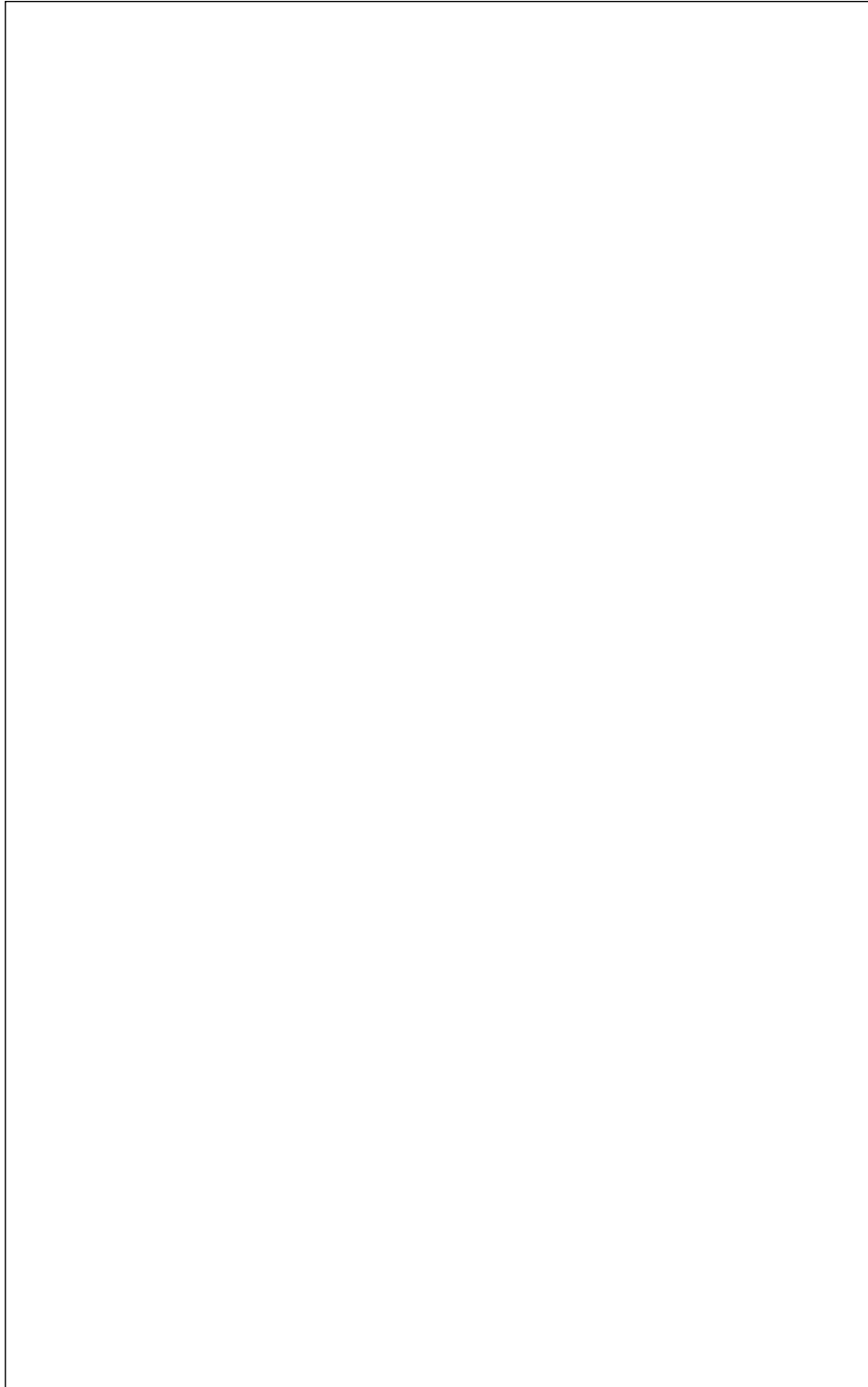
**OR: QUESTION TWO**

Refer to Plates 3 and 4 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 your chosen symbols or motifs, and the importance of these symbols or motifs in portraying rural life in medieval Europe.



**Plate 3** Luttrell Psalter, *Woman feeding a hen and chickens*, c. 1320–1340, illuminated manuscript detail

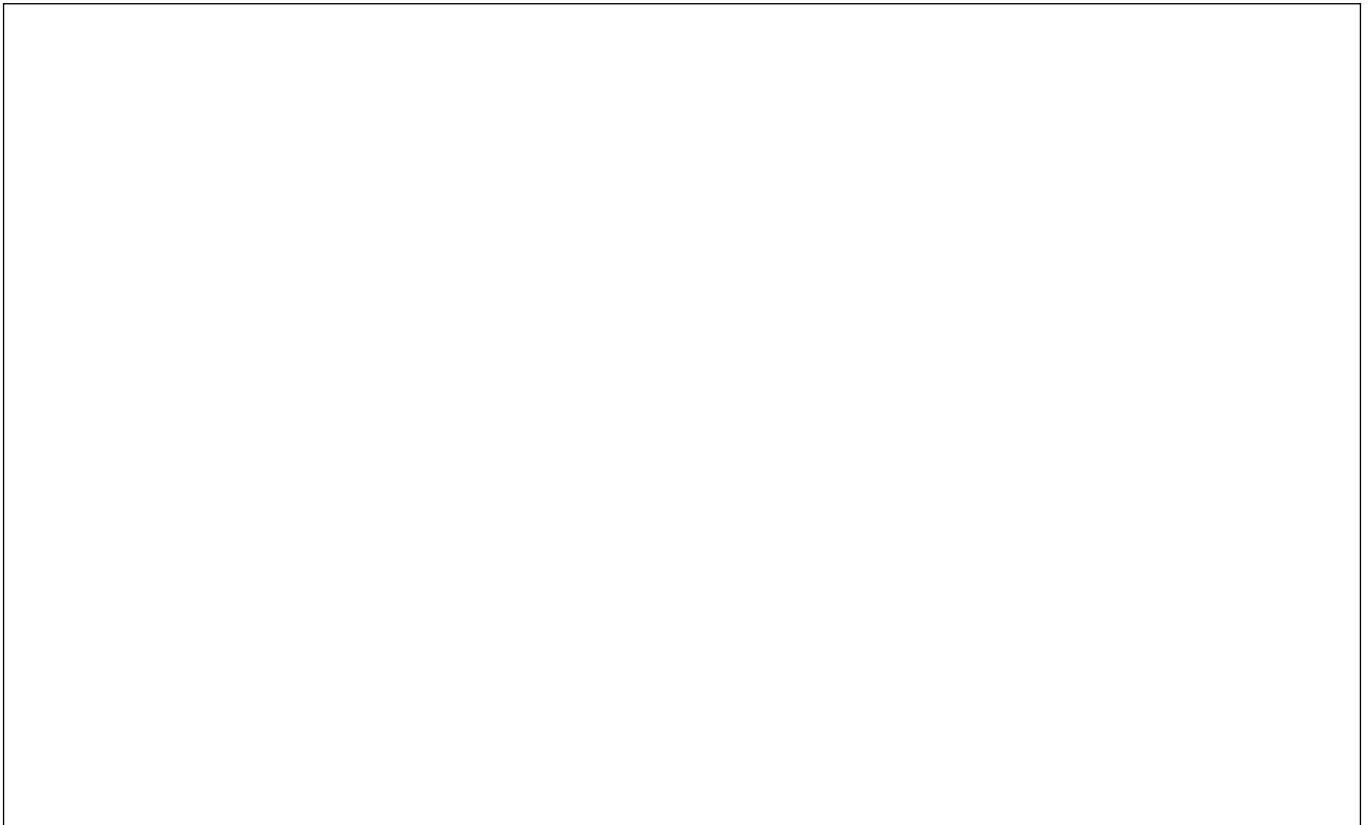


**Plate 4** Limbourg Brothers, *Très Riches Heures (March)*, 1412–1416, illuminated manuscript, painting on vellum, 22.5 × 13.6 cm

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

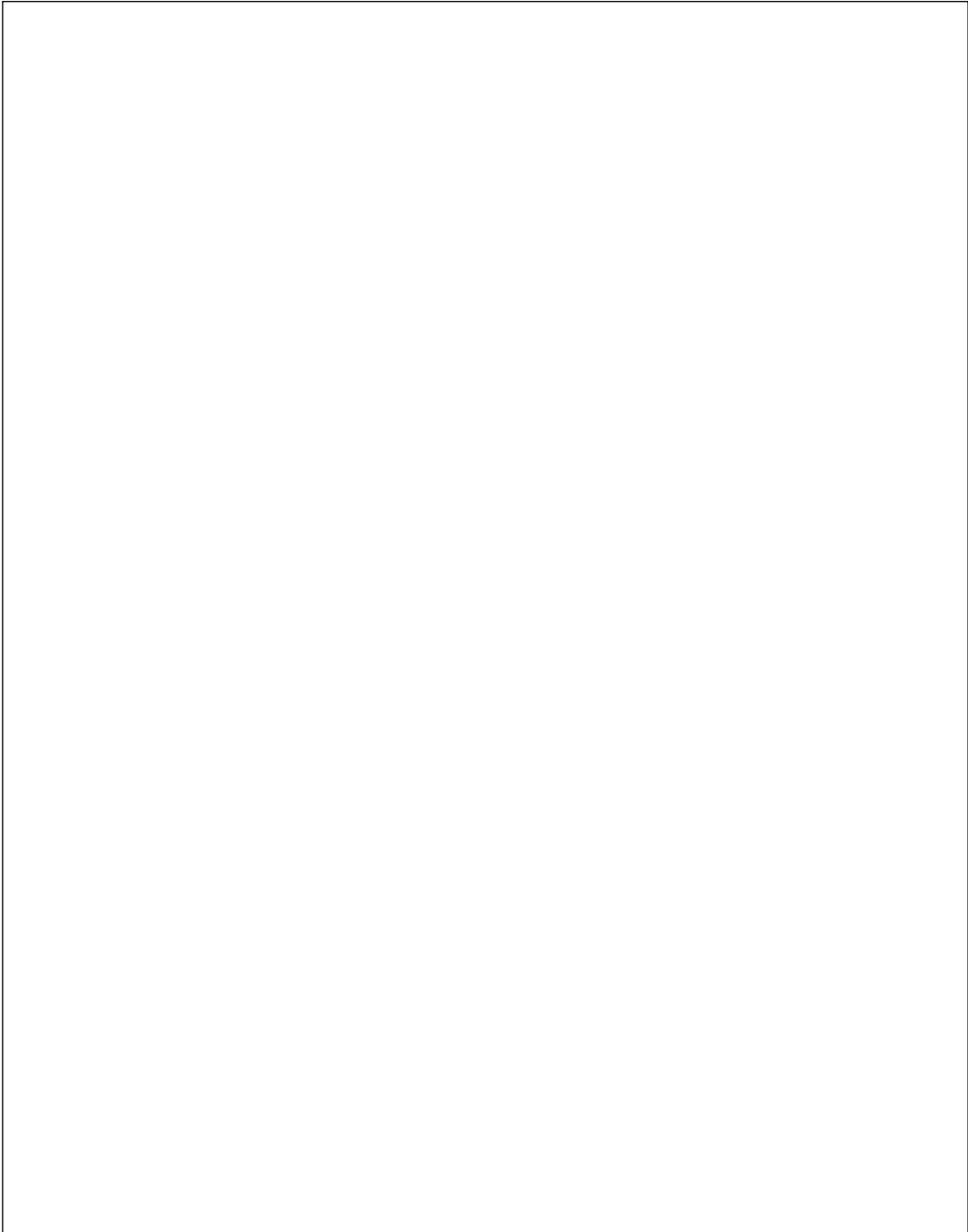
Refer to Plates 5 and 6 to answer this question. Support your answer with evidence from the plates.

- (a) Describe at least TWO symbols or motifs used to convey meaning in each art work.
- (b) Explain the meanings conveyed by your chosen symbols or motifs, and the importance of these symbols or motifs in depicting different social classes in nineteenth-century France.



**Plate 5** Courbet, *Stone Breakers*, 1849, oil on canvas, 165 × 257 cm



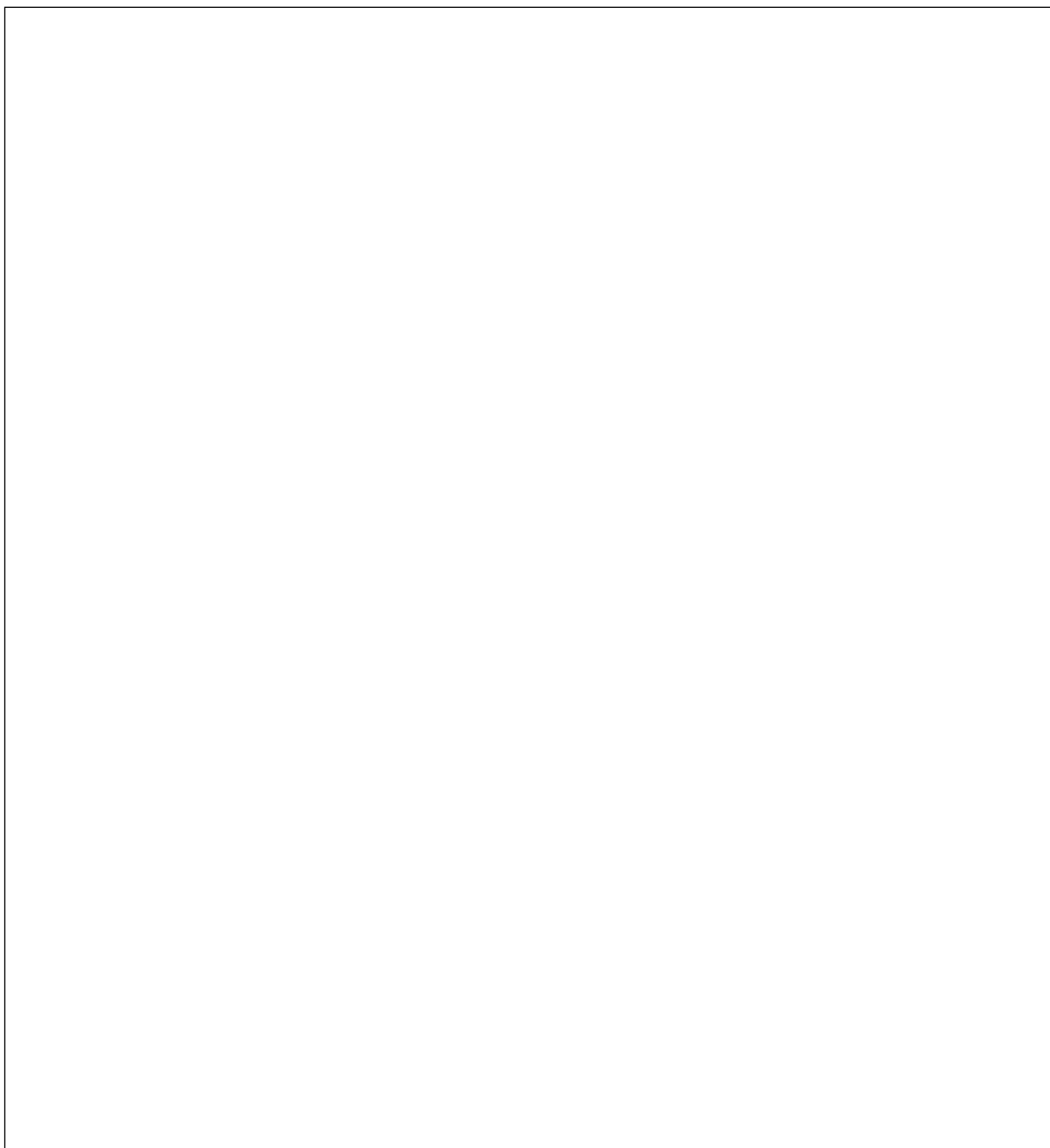


**Plate 6** Manet, *Portrait of Emile Zola*, 1867, oil on canvas, 146.5 × 114 cm

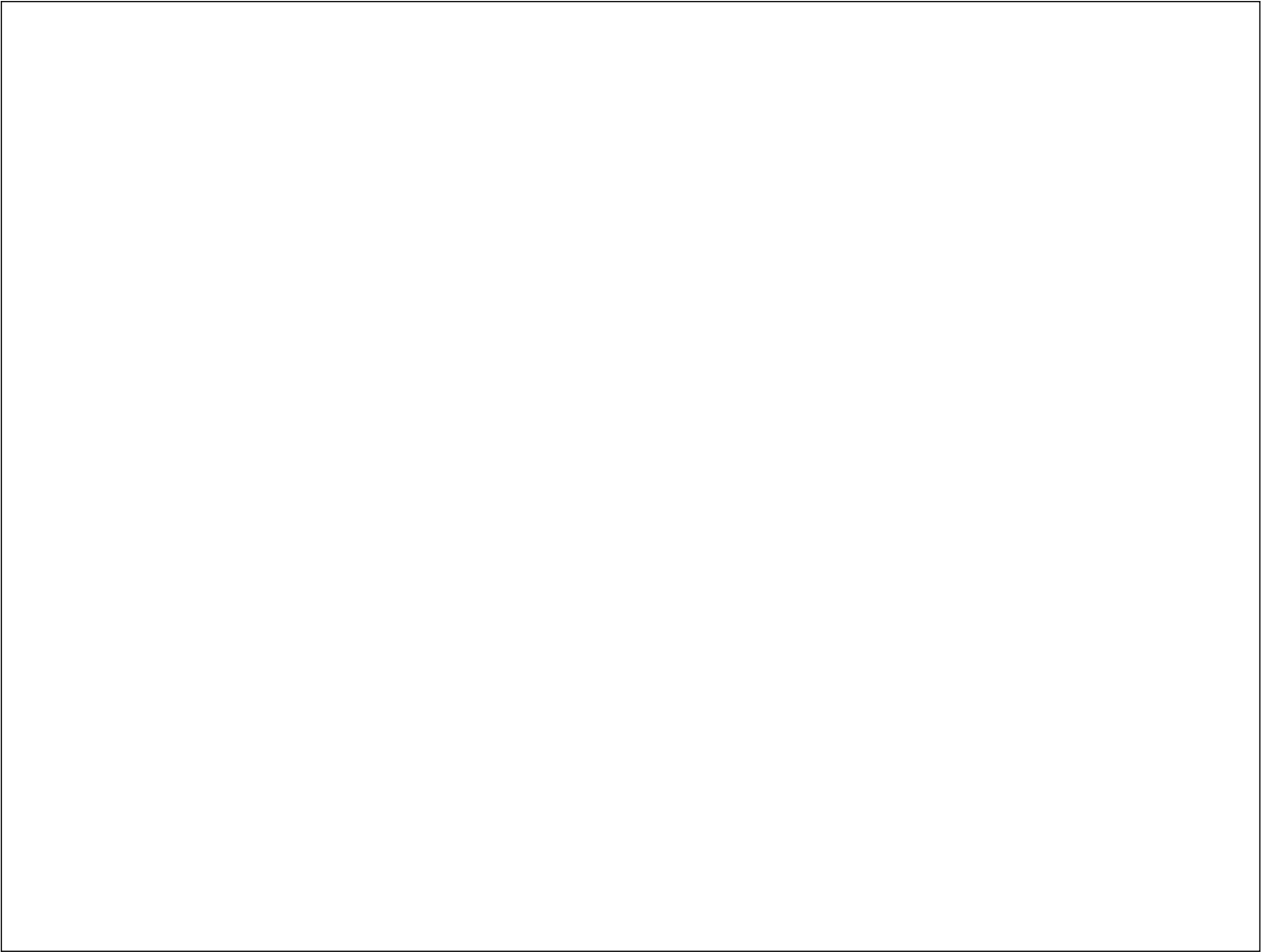
**OR: QUESTION FOUR**

Refer to Plates 7 and 8 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 your chosen symbols or motifs and the importance of these symbols or motifs in depicting modern life in nineteenth-century Europe.



**Plate 7** Barlow and Ordish, Train Shed, St Pancras Station, 1864–1868,  
brick walls, iron frame roof with glass



**Plate 8** Monet, *Gare St Lazare*, 1877, oil on canvas, 75 × 104 cm

**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 at least TWO symbols or motifs used to convey meaning in each art work.
- (b) Explain the meanings conveyed by your chosen symbols or motifs, and the importance of these symbols or motifs in representing the identity of the whānau.



**Plate 9** Raharuhi Rukupo, Te Hau-ki-Tūranga, whare whakairo, c. 1842, exterior

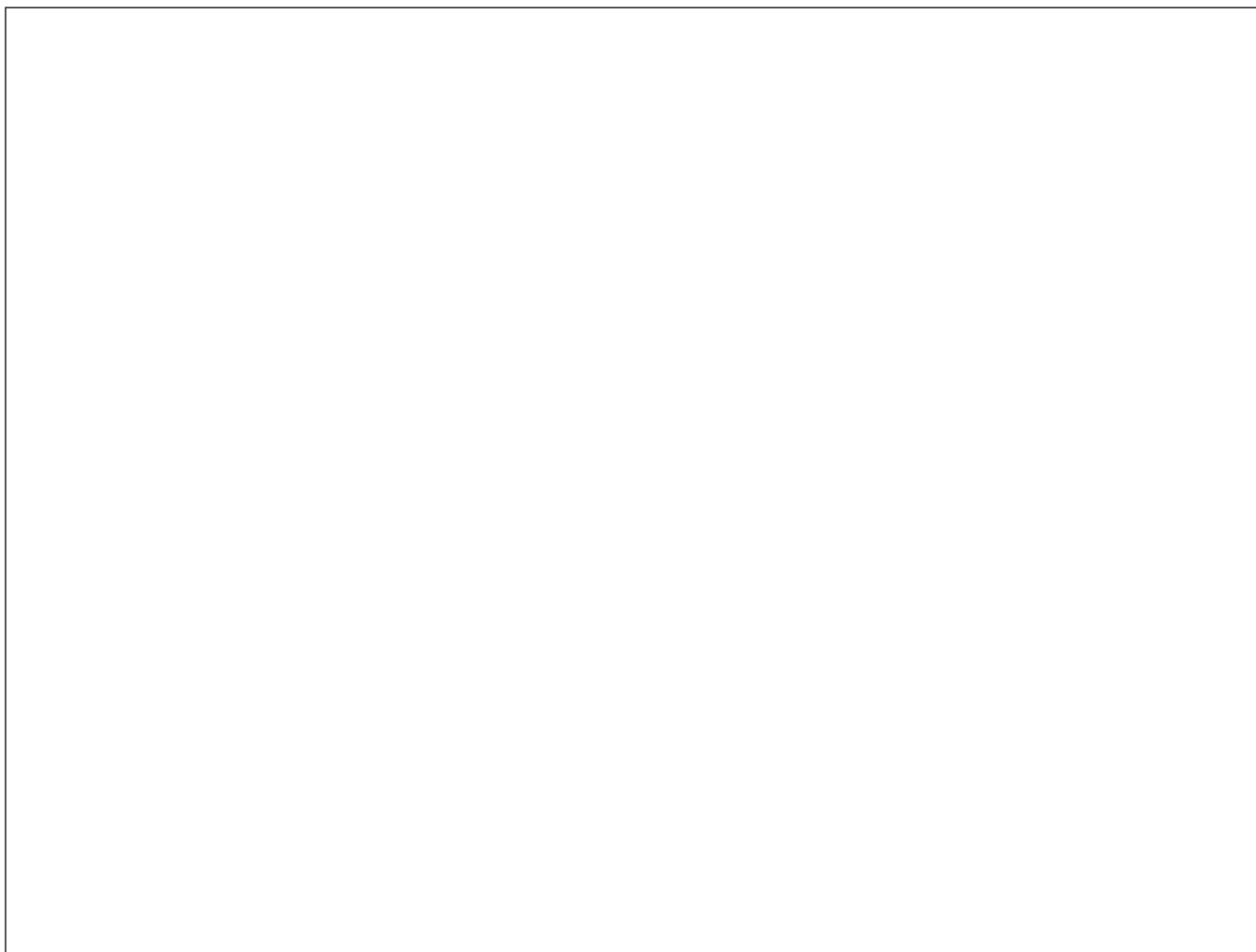


**Plate 10** Raharuhi Rukupo, Te Hau-ki-Tūranga, whare whakairo, c. 1842, interior

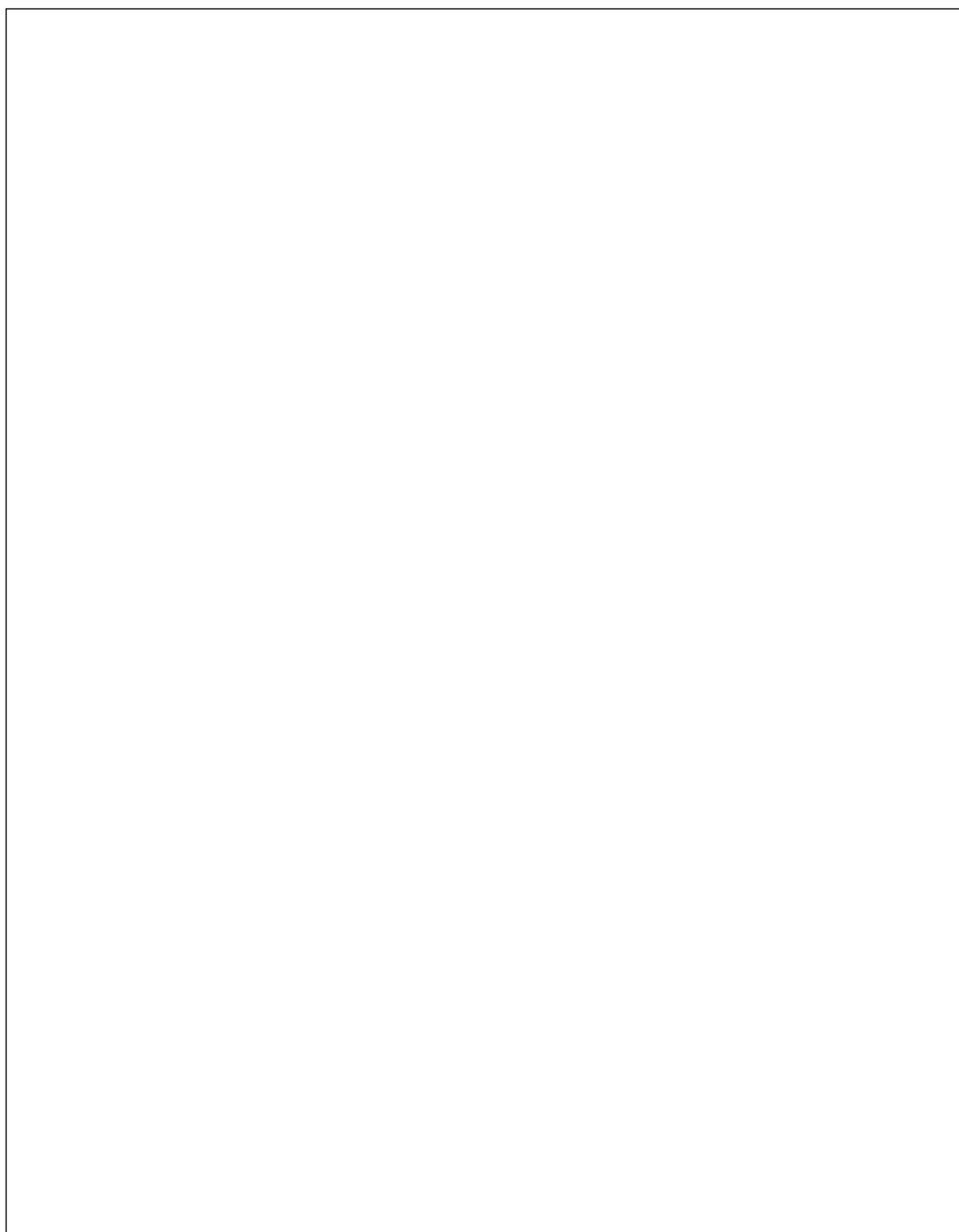
**OR: QUESTION SIX**

Refer to Plates 11 and 12 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 your chosen symbols or motifs, and the importance of these symbols or motifs in depicting people's relationship with the New Zealand landscape.



**Plate 11** John Gully, *In the Southern Alps*, 1881, watercolour, 46 × 60 cm



**Plate 12** Doris Lusk, *Tahunanui, Nelson*, 1947, oil on board, 79 × 64 cm

## ACKNOWLEDGEMENTS

- Plate 1** [http://upload.wikimedia.org/wikipedia/commons/c/ce/Chartres\\_-\\_portail\\_royal,\\_tympan\\_central.jpg](http://upload.wikimedia.org/wikipedia/commons/c/ce/Chartres_-_portail_royal,_tympan_central.jpg)
- Plate 2** Laurie Schneider Adams, *Italian Renaissance Art* (Boulder, Colorado: Westview Press, 2001), p 35.
- Plate 3** Janet Backhouse, *Medieval Rural Life in the Luttrell Psalter* (Toronto: University of Toronto Press, 2000), p 29.
- Plate 4** *Les Très Riches Heures du Duc de Berry* (facsimile) (London: Thames and Hudson, 1973), plate 11.
- Plate 5** Fabrice Masanes, *Gustave Courbet, Unsentimental Realism* (Köln: Taschen, 2006), p 33.
- Plate 6** <http://uploads2.wikipaintings.org/images/edouard-manet/portrait-of-emile-zola-1868.jpg>
- Plate 7** Alastair Lansley et al., *The Transformation of St Pancras* (London: Laurence King, 2012), p 13.
- Plate 8** Laurence Madeline, *Musée d'Orsay 100 Impressionist Masterpieces* (Paris: Scala, 1999), p 86.
- Plate 9** Deidre Brown, *Maori Architecture, From Fale to Wharenui and Beyond* (Auckland: Raupo, 2009), p 50.
- Plate 10** Ibid., p 52.
- Plate 11** [http://upload.wikimedia.org/wikipedia/commons/4/48/John\\_Gully\\_-\\_In\\_the\\_Southern\\_Alps\\_-\\_Google\\_Art\\_Project.jpg](http://upload.wikimedia.org/wikipedia/commons/4/48/John_Gully_-_In_the_Southern_Alps_-_Google_Art_Project.jpg)
- Plate 12** Michael Dunn, *New Zealand Painting: A Concise History* (Auckland: Auckland University Press, 2003), p 85.