

91180Q



NEW ZEALAND QUALIFICATIONS AUTHORITY
 MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
 KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

Level 2 Art History, 2016

91180 Examine the effects of formal elements of art works

9.30 a.m. Tuesday 22 November 2016
 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.

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. Ensure you use appropriate art terminology in your answer.

The definition below may help you.

Write your answer in the spaces provided 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 1.1 and 1.2 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the effects created by **sculptural techniques** and the **treatment of the figure** in EACH of these art works.
- (b) Explain the importance of these effects in developing naturalism in art during the Gothic period.



1.1 Old Testament Kings and Queens, c.1145–1155, limestone jamb figures, Royal Portal, (west door), Chartres Cathedral, France



1.2 Old Testament figures including Melchizedek, Abraham and Isaac, Moses, Samuel (Aaron), and David, 1204–1210, limestone jamb figures, central portal, north transept, Chartres Cathedral, France

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 the effects created by the **treatment of materials** and **space** in EACH of these cathedrals.
- (b) Explain the importance of these effects in expressing the function of the buildings.



2.1 Wells Cathedral, 1175–1490,
Doulting limestone, Somerset,
England

(Above) Interior
(Left) West front



2.2 Duomo (Cathedral),
1215–1263, polychrome
marble, Siena, Italy

(Above) Interior
(Left) Exterior



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 the effects created by the **treatment of the figure** and **space** in EACH of these art works.
- (b) Explain the importance of these effects in Neoclassical and Impressionist paintings.



3.1 Jean Auguste Dominique Ingres, *Valpinçon Bather*, 1808, oil on canvas, 146 × 97.5 cm



3.2 Claude Monet, *Bathers at La Grenouillère*, 1869, oil on canvas, 73 × 92 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 the effects created by **form** and the **use of materials** in EACH of these structures.
- (b) Explain the importance of these effects in the creation of monuments in nineteenth-century France.



4.1 Jean Chalgrin, Arc de Triomphe, 1806–1836, limestone, h 50 × w 45 × d 22 m



4.2 Gustave Eiffel, Eiffel Tower, 1887–1889, wrought iron, concrete and limestone foundations, h 324 × w 125 m

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.

- Describe the effects created by **composition** and **structure** in EACH of these commercial buildings.
- Explain the importance of these effects in New Zealand commercial buildings in the early twentieth century.



5.1 & detail (left and below) Alfred & Sidney Luttrell, MFL Mutual Fund Building, Dunedin, 1908, pre-cast concrete with internal steel frame





5.2 Gummer & Ford, State Insurance Building, Wellington, 1938–1941, concrete reinforced with steel

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 the effects created by the **colour** and **painting techniques** used in EACH of these art works.
- (b) Explain the importance of these effects in each artist's representation of urban scenes.



6.1 John Kinder, *Dunedin from Queen's Drive*, 1890, watercolour, 23.5 × 34.2 cm



6.2 Girolamo Nerli, *Dunedin Street Scene*, c.1894, oil on panel, 11 × 20 cm

Acknowledgements

- 1.1 <https://s-media-cache-ak0.pinimg.com/736x/56/8e/89/568e895f3357379511c3610bbd1e91.jpg>
- 1.2 http://2.bp.blogspot.com/-Rx_ia_rgdNY/U-aSkNIV-al/AAAAAAAAAXqQ/fV5dtskVU48/s1600/P1060926.JPG
- 2.1 (Interior) <http://i48.tinypic.com/6rlvkx.jpg>
- 2.1 (West front) http://www.paradoxplace.com/Photo%20Pages/UK/Britain_South_and_West/Wells_Cathedral/Images/800/Wells-Facade-Sep05-D3487sAR900.jpg
- 2.2 (Interior) http://img07.deviantart.net/d846/i/2012/332/8/6/duomo_di_siena_by_littlestar-d5md2rr.jpg
- 2.2 (Exterior) https://upload.wikimedia.org/wikipedia/commons/0/0e/File-_The_facade_of_the_Cathedral_in_Siena.jpg
- 3.1 http://www.wikiart.org/en/jean-auguste-dominique-ingres/the-bather-of-valpin%C3%A7on?utm_source=returned&utm_medium=referral&utm_campaign=referral
- 3.2 https://upload.wikimedia.org/wikipedia/commons/9/95/Monet_-_Bathers_at_La_Grenouill%C3%A8re.jpg
- 4.1 https://c2.staticflickr.com/4/3343/3618726053_d6f9d2a81c_b.jpg
- 4.2 http://cdn.history.com/sites/2/2015/04/hith-eiffel-tower-iStock_000016468972Large.jpg
- 5.1 Peter Shaw, *A History of New Zealand Architecture*, (Hodder Moa Beckett, 2003), p. 71.
- 5.2 https://wysiwygpurple.files.wordpress.com/2013/03/img_3400.jpg
- 6.1 Ron Brownson, *John Kinder's New Zealand* (Auckland Art Gallery: Godwit, 2004), p. 14.
- 6.2 *The Big Picture: A History of New Zealand Art from 1642* (Auckland: Random House, 2007), p. 99.