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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.

Excellence

TOTAL

07

ASSESSOR'S USE ONLY

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.

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: Giotto, Ognissanti Madonna.

Plate 2: Donatello, David.

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.

The differences that span the Crevasse between Giotto's "Ognissanti Madonna" and Donatello's "David" are also what create a bridge between the two in the growing movement of humanism in Early Renaissance art. Giotto's tempera on wood painting endowed with rich Golds and lapis Blues stands out as starkly extravagant when placed in relation to Donatello's ~~stipped~~ stark "David." Yet both artists share an affinity for the representation of realistic figures, or in Giotto's case,

the masterful and well applauded attempt. In discussing the uses of light and Space within the two artworks, the application of the formal elements serve to highlight the shift in over a century of art, and the different purposes of the two works. But whilst the two on the one hand appear to be starkly different, in truth they only represent different stations in the continuum of Humanism at the time. //

Donatello's c. 1440 Bronze Statue of David, is a ^{tangible} biblical representation of the Story of David and Goliath found in the book of Samuel. It depicts a triumphant young victor standing on the head of his enemy - Goliath - and the very nature of it's three dimensional essence, contrasts it from Giotto's "Ognissanti Madonna". 'David' was the first free standing bronze nude since the Classical Greek period of art, more than a millenium of artistic growth separating the two. The process of Wax casting was predominantly only used for Statuettes, yet donatello ~~made~~ cemented himself as a renaissance master by stepping into the unknown of much larger works. Whilst many greek statues today are Marble, their original form was Bronze, having been melted and replicated in marble to fund Greek wars. The sheer size of David is domineering - whilst not being particularly tall, the space it holds power over; impressive. Being able to be viewed from all angles, a 360° scope, the Statue becomes interactive to the viewer, and the physicality of it lends to suggesting power,

and prowess. Interestingly however is Donatello's decision to represent David in a semi-erotic way, the Contrapposto aiding a serpentine feminine form. Because of the physical space the Statue controls, the viewer likens the work to that of a real boy and not one of a myth. Each individual viewer can see within the curve of the back and muscle of the thigh, a brother or son which deeply connects them to the work. In totality, the work is an ode to Classicism, the resurgence of ancient literature, art and philosophy highlighted in the essential replication of Greek skill and space.

In complete contrast, Giotto's painting is neither spatially tangible or a classical opera, yet for its time period, the attempt is profound. The enthroned Madonna holds her son in her left arm, the hōdōgetēs pose, where an enclosure above their head separates them from the other religious figures. Giotto places the viewer slightly below and to the left of where Jesus sits blessing them, but the perspective representation within the work is not consistent. With multiple vanishing points and inconsistency with the space creation, Giotto's attempt ~~and~~ at falsely creating depth doesn't work. The foreshortening of the Madonna's knees would make her a ~~big~~ giant if she stood, and her thighs seem to merge into her torso. The perspective of the throne is off, as is the naturalistic representation of the two central figures. This isn't aided by the flattening of the religious figures behind the throne, seemingly painted directly onto each other, without even an

attempt at representing space. The more than 100 years that separates the two works however enlightens both the viewer and the art historian as to why Donatello was successful with space and Giotto wasn't. The rediscovery of Perspective mathematically by Brunelleschi in 1415, was not something Giotto could ~~discover~~ study. His attempts at rendering a 3D world he saw were grounded in visual application onto the wood rather than the conventions ~~exp~~ discovered by Brunelleschi and explained by Alberti in 1435. The illusion of space would have been immensely hard with the constraints of guess work and the particularly flat and praised Byzantine style prevalent at the time. Donatello had it much easier in the sense that he had a physical medium to work with, and classical influence. The ^{initial} sculpting of "David" in clay before being cast in bronze only ~~made~~ made it easier for Donatello to use space effectively within a medium that both required space, and reflected it accurately.

The second formal element that distinguishes the two is the use of light, and how Giotto's work was stagnant in comparison to Donatello's ever moving "David". Being made out of such a ^{shiny} ~~highly~~ alloy, "David" is incredibly responsive to changing light. The light is reflected off the luminescent ~~metal~~ metal which is sculpted with depth and Chiaroscuro. The changing light of

the clay and depending on the angle of view, the sculpture has multiple representations. The light and dark contrast of the lights seen in the Museo Nazionale del Bargello for instance, brings forward the high points of David's body, his chest and thighs strong with victory. Yet Donatello took it a step further by using the helmet to cast a slight shadow over the face. Deliberately molding a shadow onto the face is deliberate to show the slight sadness and guilt of taking another person's life. Where Donatello prevails, Giotto can only attempt. //

To his credit, the shading seen in the clothing and faces of the human figures in "Ognissanti Madonna" ~~are~~^{is} a step forward from similar Byzantine art, but the manipulation of light doesn't in any way match the skill of Donatello. The depth achieved in the bottom left and right angels' clothing is indeed a brilliant use of light, but whilst each individual figure has a degree of shading, there is no one discernable light source. The ^{bottom} left angel's depiction implies a frontal/right light source, whereas the corresponding ^{bottom} right angel shows only a frontal light source. In complete contrast the light representation in the depiction of baby Jesus, is coming from the left of the canvas. These different points of light make for a confusing ~~real~~ sense of reality, which isn't aided by the flatness of the Gold leaf. Intrinsically very reflective and bright, the Gold leaf is not able to

be totally manipulated. This flattens the Saints at the back into one clump which blends into the background due to their halos. As detailed as some of the rendering is on the clothing of each individual, the painting lacks consistency and harmony which leads to a less powerful impression of Naturalism. But this is where the difference lies; Giotto was not wholeheartedly attempting a perfectly accurate and natural depiction of the Madonna and child. Purposefully made to be beautiful within a church, the work is compositionally balanced and rich with colour and wealth. Representative of the Church's wealth, the artwork plays into separating the ~~spheres~~^{spheres} of mankind and the divine, with a not so Naturalistic appearance. The flat Gold background transcends space and time for the purpose of devotion and religious iconography. This is not a convention of Donatello's work - to represent a biblical story using established church motifs, colours, and iconography.

So whilst the two works are innately different in their representation of space and light, it is clear they share an appreciation and curiosity for humanism. The scholarly field of humanism had for a long time in the Medieval period been attributed and accessible only to top academics and philosophers, but as interest in Classicism rolled into the everyday life sphere, all domestic people and artists alike became interested in the discussion of mankind as being central to science and philosophy. Giotto is often

Extra space if required.
Write the question number(s) if applicable.

ESTION
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attributed as being the first renaissance humanist with his ability to individualize each character, and his curiosity is represented also in the Ognissanti Madonna. The slight expression of Mary and Jesus, and the more realistic looking faces show the viewer he had taken a step forward from traditional Byzantine and Medieval art. Given 180 more years to refine this humanist movement, with Greek scholars influencing Italian philosophy, Donatello represents David as a human, a person more than a biblical divine story. Both share the elements of humanism in the careful use of light and space to make works which allow for individuality. //

Donatello's "David" and Giotto's "Ognissanti Madonna" both use the formal elements of space and light to create stirring works of depth and passion. But where Donatello succeeds, Giotto falls short. The harder medium of painting with tempera on wood and the lack of perspective conventions only hindering the great early renaissance master. But whilst they have many differences in the applications of light and space, both artists use the two conventions in a very similar way in order to express the depth and curiosity of humanism. //

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Excellence Exemplar 2020

Subject	Level 3 Art History		Standard	91482	Total score	07
Q	Grade score	Annotation				
	E7	<p>This script is a strong example of an Excellence-level response. The essay immediately starts with a comparison between Donatello and Giotto. There is a strong understanding of the stylistic elements (i.e. space and colour) being analysed. There is contextual reference to the influence of antiquity on the Donatello. The candidate shows in-depth analysis in their discussion on Page 4 where they discuss Giotto's work, making the evaluative statement "<i>Giotto's attempt at falsely creating depth doesn't work. The foreshortening of the Madonna's knees would make her a giant if she stood up.</i>" For this response to show greater insight the candidate needs to focus on the function that each art work would have served within the time period it was made and why this is important to the development of stylistic characteristics.</p>				