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91180



Draw a cross through the box (☒) if you have NOT written in this booklet

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Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 2 Art History 2023

91180 Examine the effects of formal elements of art works

Credits: Four

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.

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

You should attempt ONE of the questions in this booklet.

Make sure that you have Resource Booklet L2-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 2–11 in the correct order and that none of these pages is blank.

Do not write in any cross-hatched area (⊘). This area will be cut off when the booklet is marked.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Excellence

TOTAL 07

Page 1

Make sure you have the paper Resource Booklet L2-ARTR.

INSTRUCTIONS

Answer ONE question from ONE area of study.

Answer BOTH parts of your chosen question, with reference to **TWO art works from Resource Booklet L2-ARTR** and TWO formal elements chosen from the list below.

Support your answer with evidence from your chosen plates. Ensure you use appropriate art terminology in your answer.

FORMAL ELEMENTS

- colour
- composition
- decorative features
- form
- light
- line
- media / materials
- scale
- space
- technique
- tone

ASPECTS OF GOTHIC ART (c.1120–1420)

EITHER: QUESTION ONE

Select and name TWO art works from Plates 1–6 in the resource booklet that feature **different styles**, and TWO formal elements from the list provided.

- In each of your chosen art works, describe the formal elements and the effects they create.
- Explain the importance of these effects in creating different styles in this period.

OR: QUESTION TWO

Select and name TWO art works from Plates 1–6 in the resource booklet that feature **buildings**, and TWO formal elements from the list provided.

- In each of your chosen art works, describe the formal elements and the effects they create.
- Explain the importance of these effects in buildings in this period.

TOWARDS MODERNISM (c.1780–1900)

OR: QUESTION THREE

Select and name TWO art works from Plates 7–12 in the resource booklet that feature **different styles**, and TWO formal elements from the list provided.

- In each of your chosen art works, describe the formal elements and the effects they create.
- Explain the importance of these effects in creating different styles in this period.

OR: QUESTION FOUR

Select and name TWO art works from Plates 7–12 in the resource booklet that feature **architecture and / or outdoor scenes**, and TWO formal elements from the list provided.

- In each of your chosen art works, describe the formal elements and the effects they create.
- Explain the importance of these effects in architecture and / or outdoor scenes in this period.

ART IN AOTEAROA (c.1800–1980)

OR: QUESTION FIVE

Select and name TWO art works from Plates 13–18 in the resource booklet that feature **different styles**, and TWO formal elements from the list provided.

- (a) In each of your chosen art works, describe the formal elements and the effects they create.
- (b) Explain the importance of these effects in creating different styles in this period.

OR: QUESTION SIX

Select and name TWO art works from Plates 13–18 in the resource booklet that feature **portraiture**, and TWO formal elements from the list provided.

- (a) In each of your chosen art works, describe the formal elements and the effects they create.
- (b) Explain the importance of these effects in portraiture in this period.

SELECTED QUESTION

Copy and paste the question you have chosen into the space below.

Question Three
 Select and name two art works from Plates 7–12 in the resource booklet that feature different styles, and two formal elements from the list provided.
 (a) In each of your chosen art works, describe the formal elements and the effects they create.
 (b) Explain the importance of these effects in creating different styles in this period.

Select your first plate:

Select your second plate:

Select your first formal element:

Select your second formal element:

PLANNING

B I U

Mademoiselle Caroline Riviere - Jean-Auguste-Dominique Ingres
 Composition:

- two horizontals that make up the background
- darker in the foreground - 3quarter caroline riviere gives a sculptural - monumental feeling as if shes coming out of the page
- the two panels and the almost triangluar form nearly adheres to neoclassical training
- arch over the head, over really circular shaped head curved shoulders and body
- boa snakes around her body giving more of a continuous flow rather than static
- this is when ingres studied in rome and found inspiration from the high renaissance and great influence in raphael santi
-

Form:

- face- smooth rendered fine brushstrokes - adolescence
- however body gives helenistic reference from ancient grece - a body of a young woman or how she will be
- arms reminiscent St catherine of alexandria - 1502
- texture- romanticism
- work was criticized in the salon for distorted body features that didnt adhere with neoclassical traits
-

COmposition
 assymetrical

Form:

- flat space
- not the real subject
- alla prima

1798

ANSWER SPACE

Type your answer in the space below. You should aim to write a concise response of no more than 750-800 words. The quality of your writing is more important than the length of your answer. (The counter will change colour when you reach the recommended word count.)

B *I* U    

The artwork "Mademoiselle Caroline Riviere" painted by Jean-Auguste-Dominique Ingres was finished in 1806 in the Neoclassical period. The other artwork Edouard Manet's "Portrait of Emile Zola" was painted in the realism period and finished in 1868. Both paintings explore strikingly different formal elements of composition and form, describing important effects from both periods.

In the artwork: "Mademoiselle Caroline Riviere" by Jean-Auguste-Dominique Ingres, Ingres use of geometric form to define the image of the landscape and viewer in his composition. The composition demonstrates a slightly off triangle-shaped Caroline Riviere, on top of the two rectangle panels. Behind Riviere we can see two almost symmetrical rectangles, the first one making up the hazy blue/green back ground and the second depicting a very dark mid-ground, this making Riviere's three-quarter profile stand as though she is statuesque, almost monumental and coming out of the work into the viewers space. This would almost adhere to Neoclassical standards, if Riviere was centred in the middle, creating a more harmonious, symmetry and balance, as Ingres would've been trained in, in Neoclassical art. The composition centres around many harmonious, almost sensual ellipses and curves, the arch seen over the rounded shape Riviere's head, sitting upon her arching shoulders and combined with boa twining around her empire-styled dress. The snaking of the boa around her rounded body gives the painting a more continuous rather than static flow, as we visually follow the boa around her waist. Ingres went to Rome where he studied high Renaissance and found great inspiration in Raphael Santi, and this artwork could be a link between the soft rounded arching of the Madonna collection.

The use of form in this artwork centres around the main interest in this painting, Caroline Riviere. Ingres has rendered Riviere's circular face with a smooth finish done with small brushstrokes. It almost looks as if Ingres was trying to paint Riviere's face rendering it a "boneless beauty", which is demonstrated more in the Romantic Movement compared to the chiselled, idealised faces of the Neoclassical Movement. Paired with her rounded face, her rosy cheeks demonstrate that she is in her adolescence. However, upon looking closer at her body, we see a much more filled out body, referencing a more Hellenistic statuesque quality to her form, reinforcing the classical order of ancient Greco/Roman that was followed closely by the neoclassicist's. In contrast to her face, her body is one of a young woman, referencing the idea of what she would be and her face she who she is. This could be due to the fact that this artwork is a speculative marriage portrait, advertising the body of a woman and the face of an adolescent. At her shoulders, there is a soft almost semi-circle in the shoulders. Again the curve in them is reminiscent of Raphael's "St Catherine of Alexandria" - 1502, Ingres taking further inspiration from Raphael during his time spent in Rome. However, this portrait was highly criticised in the Salon for it's anatomical distortions. In taking a closer look we see that her eyes are abnormally large, her head sits upon an extremely long neck and her arms look as if they are reaching down to her knees. The effect of Ingres doing this was to accentuate the girls beauty by giving her lengthy limbs. This is so odd for a Neoclassical work rather more of a romantic theme.

In Edouard Manet's "Portrait of Emile Zola", at first glance can be seen a very confusing composition. In this composition we can see a man sitting on a chair- Emile Zola. He is asymmetrical in this painting sitting slightly off to the left. This effect creates more dynamic tension in the work, and in relation to the realist movement it shows that creating there was no bound set of rule to do with composition, unlike neoclassicism, however rather there to depict real life scenes of the working-class. Starting in the right-hand corner of the composition the bottom corner of the picture frame creates a right angle, this is followed by the right-angle of Zola's legs and back, and following on from that the right angle of the chair. This effects creates the eye to follow all these angle to the bottom of the painting form the frame. There is almost no formal composition in this artwork, however upon taking a look further, one can see that the painting is made up of empty space and gridding of rectangles, similar to the way Japanese wood-block prints were set up. The first rectangle that catches your is the frame is the book that Zola is holding and could be seen as a focal point, this book is brightly lit therefore making it the first rectangle the eyes go to. The second and third in the composition is the picture frame and the Japanese screen door, both of these items drawing from the Japonisme influence in Western artist in the realist period. The rest of the rectangles can be seen on the desk all jutting out at different angles, this gives the work a more spontaneous effect rather than a moment that is set in stone like the previous work before.

Manet depicts Zola's form as very flat and two-dimensional. In this image our eyes immediately go to his face, because it is just so brightly contoured however upon looking down at Zola's jacket there is no definition and it feels like you are looking at a blob of black. Continuing down we can see that Zola's leg that is closest to us is not actually on the chair and he almost seems as if her is perched there. However, this is another connection that the artwork's focus isn't actually on Zola, as previously stated in the paragraph above "book that Zola is holding and could be seen as a focal point". Like many realists Manet wanted to depict real life, therefore this artwork is demonstrating an image of all rising literist, at the time, as the realism movement was not just contained to artists but to new literary ideas including the most famous: Karl Marx "Communism Manifesto". Another techniques Manet uses to describe form is through his use of brush work. This work can be seen as Alla-Prima or wet-on-wet painting technique, which had began in the realism movement. It is shown here through the sketchy almost unfinished looking work of Manet. The pants and the clutter on the desk are where it can be seen as the most sketchy, this gives a sense of immediacy, as if he is not just capturing the current moment however a series of moments in the fluidity of his brushstrokes.

Excellence

Subject: Art History

Standard: 91180

Total score: 07

Q	Grade score	Marker commentary
Three	E7	The candidate describes formal elements evenly and in detail for the selected art works. They have convincingly explained the effects using specific and pertinent evidence from the art works, and also made some perceptive interpretation of both Ingres' and Manet's portrait painting, using a depth of contextual knowledge. The quality of this response stood out despite its lack of conciseness.