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91482



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Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 3 Art History 2023

91482 Demonstrate understanding of style in art works

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.

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.

Achievement

TOTAL 03

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.

PLANNING

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: 'The Lamentation over the dead Christ' Adrea Mantegna

Plate 2: 'Virgin of the Rocks' Leonardo da Vinci

Choose and circle TWO of the following stylistic characteristics:

Space

Composition

Form

Line

Colour

Modernist design

- (a) 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.
- (b) 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 response of no more than 5–6 pages in length. The quality of your writing is more important than the length of your answer.

'The Lamentation over the dead Christ' by Adrea Mantegna was a tempera painting made in 1490 in Milan. It is a powerful work, depicting the crucified corpse of Jesus Christ. However, it shows a common treatment of space for the time, which is that the proportions are unrealistic. The perspective the viewer takes is from the foot of the bed, looking up at Jesus, which makes his body appear shorter in the image, more compact, but in this painting, the legs of the figure are disproportionately shorter than they should realistically be in comparison to the length of his arms and torso. It's as if the artist had used separate references of bodies for the legs than for the rest of the body, and the two perspective angles they were being viewed from didn't line up.

The artist used different levels of space in this image, and it appears awkward and a little out of place because the artist was basing the spacing of the body off of what they thought or saw, rather than using maths or anatomical logic. Since it was 1490, there wasn't as many conventions in place for depicting accurate space, until a mathematician released a treatise on art, called *De Pictura*, which later got immensely popular in the art world and contains some ideas still being used today, over 500 years later. One of these ideas is referred to as 'Alberti's grid' and is a mathematical discovery made to measure accurate space in paintings. It is a grid which ~~is~~ where two lines go towards each other until they meet at a single point, called the vanishing point, forming a triangular shape. There are horizontal lines called orthogonal which run up through this triangle shape, getting closer and closer ~~as~~ as they reach the vanishing point, forming ~~to~~ rectangles within the triangle shape that get gradually smaller ~~as~~ the further back it goes. This invention is used to convert proportions of things based off where they are in the space of an image. While 'The Lamentation over the Dead Christ' doesn't appear to have used this technique, with Jesus's shortened body, and no real space in the background.

past the wall behind him, a technique used to get the viewer to focus on the figure). One painting that does display a good use of space is 'Virgin of the Rocks' by Leonardo da Vinci. The figures ^{body} are appropriate sizes and lengths, along with the background going far into the distance. To achieve this affect, along with spending ~~many~~ time studying anatomy, da Vinci used Alberti's grid to display space accurately. you can see a vanishing point behind the ~~the~~ head of the Virgin Mary, indented into the rock wall, and her arms forming that triangular shape used for the grid. you can see how this builds the illusion of space in the image, with the four figures being convincingly sized according to their positioning. The background also shows more space, with a view of a body of water, the distance obscured by mist and rocks. The painter made the decision to hide further distance with mist because it helps to show there is likely more out there without just putting up a wall to cut off where the viewer could see. The mist also helps to give the painting more of a hazy, mysterious feel to it. just looking ~~at~~ at how the rocks get gradually smaller out of the hole in the cave wall shows how impressive Da Vinci's knowledge and application of space and perspective really was.

While 'Lamentation over the dead Christ' had some faults in the limbs department, the painting had an interesting composition due to where the viewer was positioned in the image, looking down at the body. The bed he's ~~laid~~ laid on has ~~its~~ sides that go inward, lining up with his head and hair to form a triangular composition. The arms increase this triangular effect, by mirroring the sides of the bed. The artist may have made the decision to paint this composition for a couple of reasons. The triangular composition has a steady, stable effect, which could help to utilize to give Jesus a sense of both dignity and strength, even in death, which also fits with the religious worship themes in art and society at the time.

Another reason for using this composition is that both the vertical slanted lines of the bed, and the ~~the~~ slightly outstretched arms of the corpse guide the viewer's eye to the face of Jesus. His face is tense, as if still feeling pain. We can see this sorrow in the tightness of his brow and lips. The faint yellow halo around his head also draws us to his expression. These ~~both~~ both create a morose and melancholy effect in the painting, along with the weeping mourners by his side. 'Virgin of the Rocks'

also has a triangular composition, although this painting has an entirely different energy to it. The virgin mary's head makes the head of the triangle, with her arms outstretched to her younger companions forming the sides. The two infants and girl make up the base of the triangle. Like the previous painting, 'The Lamentation of the dead christ', this also gives an affect of stability, but the difference is how in this painting, the compositional triangle feels nurturing and caring, whereas the previous painting was cold and sad. The virgin mary sets the atmosphere of this painting with her caring gaze and hands protecting the youths. The way she appears to hover over them in that particular formation ~~is~~ was chosen by the artist to give the painting more of a gentle and caring feel. This is also probably because of how centralized the church and religion was at the time, and how they would commission artists to make art that appealed to people, which is why both of these paintings are of religious events as they were created at around the same time. The cloak of the virgin mary aligns with the back of the infant she has her hand on, making the triangle wider and more stable. This could be a statement to people at the time to say that

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

QUESTION
NUMBER

if they practiced their religion enough, they too could feel that kind of protection and care.

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Achievement

Subject: Art History

Standard: 91482

Total score: 03

Grade score	Marker commentary
A3	<p>In this response, the candidate tends to be very descriptive of the works stating what they can see and pointing out observations about Mantegna's ability to foreshorten, although they only discuss as 'the viewer's perspective'. The discussion on Alberti is not entirely accurate and shows knowledge but not necessarily understanding. On Page 6 there are comparisons made between the two art works and the candidate uses words like 'also' when discussing similarities. This helps show that they are working between two art works and that they need to relate the two.</p>