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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.**

Excellence

TOTAL 07

## Page 1

Make sure you have the paper Resource Booklet L3-ARTR.

### 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.

### 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 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: 1: Simone Martini, Blessed Agostino Novello Altarpiece ▼

Plate 2: 3: Lorenzo Ghiberti, The Creation of Adam and Eve ▼

Choose TWO of the following stylistic characteristics:

- Space
  Form
  Colour
- Composition
  Line
  Modernist design

- (a) Using supporting evidence from your two selected art works and their contexts, explain the treatment of your chosen 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.

### PLANNING

B I U ☰ ☷ ↶ ↷

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### ANSWER SPACE

Type your answer in the space below. You should aim to write a concise response of no more than 800–900 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 ☰ ☷ ↶ ↷

Simone Martini's 'Blessed Agostino Novello Altarpiece', is a three panelled artwork that was created in 1324, in Siena, Italy. In the 1300's, the most frequently observed artwork style would have been Italo - Byzantine, International Gothic, and Sieneese. These styles, although unique to their specifications, are all characterised by similar attributes; elongation of hands, faces, bodies; limited expression in the faces of the subjects, and ornate decorations that would allude to the religious subject matter that appeared most often throughout the 14th century.

The composition of the 'Blessed Agostino Novello Altarpiece' is rather interesting. There is an ornate gold frame that

creates three arches to confine the three panels of Martini's work. Typically, this frame would instruct a boundary for the artwork, but Martini challenges this by having the landscape extend beyond the arches, as if it could go on forever. This is exemplified by the placing of the trees as they grow vertically outside and past the restrictions of the ornate frame. The mountains also expand outside of the frame. Additionally, the main subject, can be seen in the other panels, flying in from different angles coming in from the gold boundaries.

Another characteristic of stylistic methods is the form of the main focal subject and the smaller, less recognizable figures in the left and right panels. Martini adheres to his history with Sieneese style as well as Byzantine and International Gothic, to depict saints and figures in his artwork.

The hands of the man in the robe have been dramatically elongated and his face is expressionless as it tilts to the side. His body is shapeless and entirely covered, as the time period reflected the Mediaeval period of the Renaissance which shunned and looked down upon the exposure of skin and the human form. Thus, his body is cloaked in drapery to remove attention from the body as it was hardly important during this period of time, being an appropriate choice for Martini's depiction of these saints. The bodies of multiple other figures in the side panels can be characterized by elongation too, and are fully clothed. This is representative of the religious subject matter, which concerns the biblical stories that involve could involve a so called 'merchant of death' that appears in the scenes of subjects being attacked and falling off balconies or into rivines.

Additionally, the form of the three panels is flat and there is no dimension. This removes a natural illusion of space, and is most frequently used in this period when depicting figures that are biblical or saintly.

In the years 1425 to 1452, Ghiberti developed a series of bronze panels to decorate the external niche of the of the Florence Baptistery east doors in Florence, Italy. These were named the Gates of Paradise, and the first of ten panels observed a continous narrative of two widely known figures - Adam and Eve. The panel exhibits the Creation of Adam, the Creation of Eve, the Temptation and the Expulsion from Paradise and embody themes of naturalism.

As this is a continuous narrative, the subjects have been arranged according to their place in the story of Adam and Eve. The composition of the angels, who congregate around Eve at the centre of the panel, create a circular shape. This indicates the setting of heaven, although earthly elements have been included in the panel purposefully. There is a diagonal line when Christ offers a hand to Adam, after his creation. This moves the eye towards the Creation of Eve. The viewer can then trace the circle of angels that hover over her body, and extend their gaze backwards into the distance, where Adam and Eve have been tempted by the snake to eat the apple. This composition was purposefully thought out by Ghiberti, who was able to facilitate a coordinating narrative that could explain the story of Adam and Eve in different stages within the same composition.

Ghiberti displays an abundant knowledge with respect to proportion, anatomy and the depiction of realistic forms. It is clear that Ghiberti exhibits a keen discovery of accurate form when developing this panel. This can be seen in the contrasting dimensions and reliefs of the figures, being two dimensional, less detailed and flatter as they appear further away, for example, when Eve is speaking to the snake in 'The Temptation', and more sinuous, defined and three dimensional when they are up close, as seen in the expulsion of Adam and Eve from Paradise. This attention to detail and concentration on the bare forms of both subjects also translates the wills of emerging philosophies from the 15th century, otherwise known as the Humanist Movement. Ghiberti depicts Adam and Eve as nude, in a biblical story and carefully details dimples, muscles and any distinct feature in the smooth bronze skin.

The style of an artwork, usually particular to the artist, can be influenced by great changes in philosophy that sought to bring new subjects and principles to the forefront of Renaissance artwork. Martini's 'Blessed Agostino Novello Altarpiece' uses form and composition appropriately, to reflect the time period of the Mediaeval 1300's. Ghiberti's Adam and Eve panel from the Gates of Paradise, includes stylistic characteristics such as composition and form that are again, accomodative to the changes in philosophical climate and appeal to a new generation of thinking.

884 WORDS / 900 RECOMMENDED



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If you need help during this assessment, please contact the supervisor.

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[Help guide](#)

## Excellence

**Subject:** Art History

**Standard:** 91482

**Total score:** 07

| <b>Grade score</b> | <b>Marker commentary</b>   |
|--------------------|--|
| E7                 | <p>The response works within 800-900 words and still provides perceptive thinking. The candidate shows an understanding of the context of Ghiberti's use of the narrative cycle within the composition of the 'Gates of Paradise'. They discuss both the influence of the Sienese style and tradition and the influence of International Gothic art on Martini's altarpiece. Phrases like 'typically, this frame would instruct a boundary for the artwork, but Martini challenges this by having the landscape extend beyond the arches' are used to show perceptive understanding and confidence of background of the time-period. A higher grade would require more contextual discussion, and comparison to other works by the artists or the time-period. A discussion of either the function and/or purpose of the work or the impact on the viewers, both in a contemporary as well as art historical way would also be expected at a higher level.</p> |