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91482



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 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.**

Merit

TOTAL 05

### INSTRUCTIONS

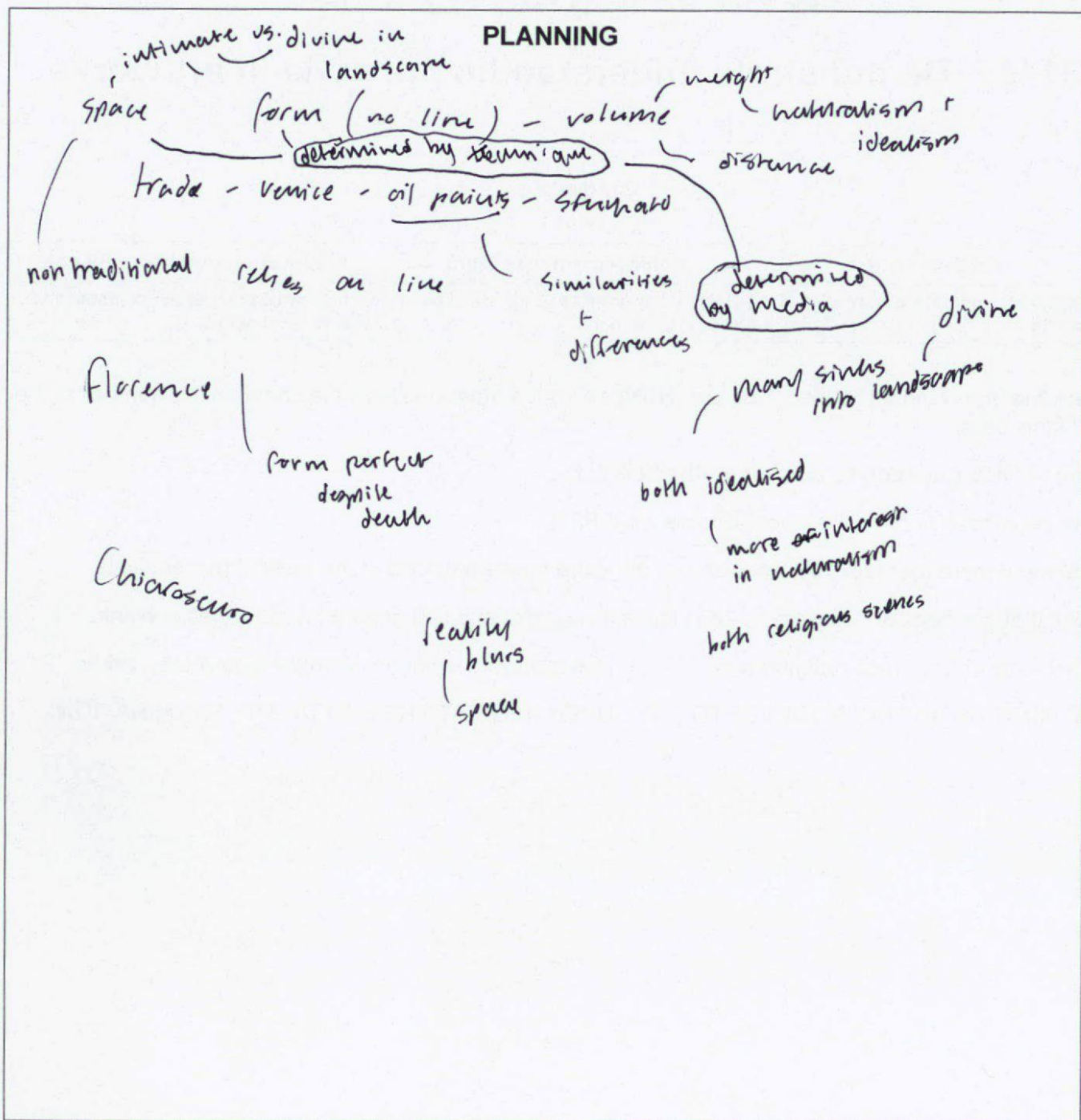
There is ONE question that covers all six Level 3 Art History areas of study. Answer BOTH parts of the question.

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: Mantegna, The Lamentation over the Dead Christ, 1490

Plate 2: Da Vinci, Virgin of the Rocks, 1483–86

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.

Both Mantegna and Da Vinci used space and form in similar and different ways due to technique and access to certain materials. The artistic beliefs of the times were changing dramatically with an approach to naturalism and strong idealisation - only painting the most perfect in nature by the time Da Vinci painted "Virgin of the Rocks". In the Mantegna, a Florentine painter, was heavily influenced by the artistic capital of Florence and their art academies. There was a strong focus on drawing that determined the value of an artist and measured their skill. This Florentine emphasis on line<sup>and drawing</sup> can be seen in its impact on Mantegna's ~~space~~ use of space and form in his painting, "Lamentation over the Dead Christ." Christ's deceased body lays foreshortened on a stone 'bed' as the viewer is forced to view Christ in this way. This unconventional approach to space and normal conventional depictions of 'Christ's Lamentation'



\* ~~the~~ defined abdomen, furrowed brow, defined biceps, laying so gracefully, he is the picture of...

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paintings allows us to view Christ divine form in an intimate setting. Mantegna has not given much space surrounding Christ's body, this highlights how Mantegna wanted this to be solely about Christ, emphasising the emotional intensity the viewer feels when looking at this image. With what little space that surrounds Christ, Mantegna has allowed a large sense of depth to be shown. Through the linear perspective of the edges of the bed that lead to behind Christ's head, to the dark space beyond the scene, we get a gloomy feeling from this. The overlapping forms of Mary and St. John the Baptist also create the space. The dramatic foreshortening on Christ's body highlights the importance that Mantegna places on the poignant wounds from the cross. This foreshadowing foreshortening made major advances in the Renaissance, foreshadowing a greater understanding of mathematical proportion that symbolised divinity in future works, especially in Florence. This aim to strive for mathematical and spatial divinity and perfection can be translated to the ideal, perfect heroic body of the dead Christ. He is clearly cut from his surroundings, each ~~feature~~ feature curved with line, depicting his idealised form of perfection. The use of tonal modelling ~~can~~ can be seen ~~still~~, but there is still an emphasis on ~~the~~ the linear. A sense of depth and volume is starting to come through where Christ's body is covered by cloth, each valley and fold of the cloth emphasising the perfection and weight of his lifeless body.

\* Though there are inaccuracies (size of the feet) Art History 91482, 2023

00373



Mantegna was quite restricted in terms of the media he used. Tempera's ~~slow~~ quick drying time did not lend itself to the subtleties of form and color. The features of Christ's face are modelled with ~~the~~ discernable brushstrokes if one looks closely enough. But stepping back allows for a smoother idealized form. His idealized form and the intimate space in which the viewer looks and moves over it show the divinity of the scene.

Leonardo Da Vinci's Virgin of the Rocks shows a stylistic progression in Florentine art. With new advances in trade between Europe and other Italian city states, oil paint was available to Da Vinci. This new medium's unique properties lent itself to depictions of divine form and accurate space/depth.

~~These~~ Early Florentine art academies relied on <sup>particularly by Venice</sup> drawing and this translated through to the final image, jeopardising the effect of space and ~~the~~ accuracy of form. Leonardo Da Vinci was a pioneer ~~and~~ in science and art and his high skill level and access to new mediums allowed a much more impactful style of art that had an increased interest in naturalism and selecting the most beautiful parts of nature to depict divinity - moving away from early techniques. Da Vinci developed a technique with oil paint called 'sfumato' and its basic principle is to have soft, perfectly blended form with no discernable brushstrokes - creating an illusion, as if it was real life. This ~~placed~~ saw da Vinci place



● Mary's human connection with her baby, her elongated fingers grasp Christ's dimpled <sup>soft</sup> body

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The virgin Mary among a ~~scene~~ landscape theme depicted ~~ing~~ ~~the~~ the world around him. While still mystical, the space that da Vinci had created placed Mary and Baby Jesus in a real world example, ~~not~~ relating to the viewer and questioning what we are seeing. ~~But~~ ~~the~~ Da Vinci's creation of space is far more advanced than that of Mantegna's. His soft blending of oil paint pushes the mystical rock scene into the depth of the painting. The overlapping of the figure grouping adds another layer of depth, the edges of their forms almost melting into the landscape - capturing the divine setting Mary is in. <sup>(Mary's robes)</sup> Aerial perspective is also used to show naturalism as the sky lightens the closer it is to the horizon line.  $\Delta$  Da Vinci's forms interact with each other, one feature morphing into the next, creating soft, smooth and perfect forms. This separates them from normal people, a clarification as they have no obvious religious symbols to identify them. Mary's down turned face, curvilinear features are perfect. They almost look like porcelain. The cloth that drapes her and the ~~figure to the~~ angel Gabriel to the right emphasise the volume and weight of these forms - a similarity to Mantegna. The Jesus child and young John the Baptist have exquisitely soft, voluminous forms, almost as if they are coming out from the picture plane. The tonal modelling that oil paint allows pushes Da Vinci's forms and sense of space far above Mantegna's. The artistic beliefs had also developed during his time, with a far greater understanding of science and creating space.

$\Delta$  details in the shrubbery that cover Christ's feet are defined, in contrast to the <sup>bringing it forward</sup> <sub>Art History 91482, 2023</sub> <sub>00373</sub> smoky rock-scene in the background behind him - creating depth and pushing back.



Overall the <sup>different access to</sup> media and <sup>the</sup> development in science and artistic belief such as naturalism caused the drastic similarities and differences of these two paintings. The ~~the~~ Florentine ideals changed more when Da Vinci created and influenced the techniques available to create realistic scenes. Oil paint and richer pigment became available through trade from other European countries and influence from the Flemish and their techniques contributed to the major artistic development ~~Florentine~~ Florence saw in 15<sup>th</sup> century.

## Merit

**Subject:** Art History

**Standard:** 91482

**Total score:** 05

<b>Grade score</b>	<b>Marker commentary</b>
M5	The candidate has produced a contextual discussion on Mantegna being a Florentine painter and this influence on his unconventional use of space, whereas Da Vinci advanced the Florentine painting style through the use of oils and the teaching of art at the time. The response shows depth but does not quite justify why each style is different. The candidate uses terminology well too, but the response repeats ideas many times and ends with a conclusion that is around the influence of Flemish techniques, etc. More linking back to specific features and referring back to the paintings for support of analysis would be needed for a higher grade.