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91483A



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Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 3 Art History 2023

91483 Examine how meanings are communicated through art works

Credits: Four

ANSWER BOOKLET

Achievement	Achievement with Merit	Achievement with Excellence
Examine how meanings are communicated through art works.	Examine, in depth, how meanings are communicated through art works.	Examine, perceptively, how meanings are communicated through 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.

Write your answers in this booklet.

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 2–10 in the correct order and that none of these pages is blank.

Do not write in any cross-hatched area (☒). This area may 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

Page 1

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

INSTRUCTIONS

Choose ONE of the questions below and answer BOTH parts.

Questions One to Six cover the Level 3 Art History areas of study. Question Seven may be answered with reference to **any** one or two of the areas of study.

Use Resource Booklet L3-ARTR to answer your chosen question. The definition below may help you.

Definition

Meanings refer to ideas, messages, and / or themes conveyed through the features of art works. Features may include: technical devices, formal elements, subject matter, iconographic motifs, symbols, emblems, and action or performance elements.

EITHER: QUESTION ONE: Early Renaissance (c.1300–1470s)

Select and name TWO early Renaissance art works that use nature and landscape to convey meanings. Both art works may be selected from Plates 1–5 in the resource booklet, or they may be art works of your own choice, or a combination of the two.

With reference to your selected art works:

- explain the meanings conveyed through nature and landscape in EACH art work, and
- explain how the construction of these meanings relates to ideas about nature and landscape in the art of this period.

OR: QUESTION TWO: Late Renaissance (c.1470–1540s)

Select and name TWO late Renaissance art works that convey meanings about classical themes during this period. Both art works may be selected from Plates 6–10 in the resource booklet, or they may be art works of your own choice, or a combination of the two.

With reference to your selected art works:

- explain the meanings about classical themes in EACH art work, and
- explain how the construction of these meanings relates to ideas about classical themes during this period.

OR: QUESTION THREE: Early Modernism (1900–1940)

Select and name TWO early Modernist art works that convey meanings about primitivism. Both art works may be selected from Plates 11–15 in the resource booklet, or they may be art works of your own choice, or a combination of the two.

With reference to your selected art works:

- explain the meanings about primitivism in EACH art work, and
- explain how the meanings conveyed through the features of the art works relate to ideas about primitivism in the art of this period.

OR: QUESTION FOUR: Modernist design and architecture (1900–1960)

Select and name TWO Modernist art works and / or buildings that convey meanings about technological and / or scientific change. Both may be selected from Plates 16–20 in the resource booklet, or they may be art works / buildings of your own choice, or a combination of the two.

With reference to your selected art works / buildings:

With reference to your selected art works / buildings.

- (a) explain the meanings about technological and / or scientific change in EACH art work or building, and
- (b) explain how the construction of these meanings relates to ideas about technological and / or scientific change in the art of this period.

OR: QUESTION FIVE: Modernism to Postmodernism (1940s–c.2000)

Select and name TWO Modernist to Postmodernist art works that convey meanings about place or location. Both art works may be selected from Plates 21–25 in the resource booklet, or they may be art works of your own choice, or a combination of the two.

With reference to your selected art works:

- (a) explain the meanings about place or location in EACH art work, and
- (b) explain how the construction of these meanings relates to changing ideas about place or location during this period.

OR: QUESTION SIX: Contemporary diversity (after 2000)

Select and name TWO contemporary art works that convey meanings about reality during this period. Both art works may be selected from Plates 26–30 in the resource booklet, or they may be art works of your own choice, or a combination of the two.

With reference to your selected art works:

- (a) explain the meanings in EACH art work that portray ideas about reality within art, and
- (b) explain how these art works convey meanings about reality during this period.

OR: QUESTION SEVEN: Open choice

Select and name TWO art works from different art movements that convey meanings about the depiction of people in art. Both art works may be selected from Plates 1–30 in the resource booklet, or they may be art works of your own choice, or a combination of the two.

With reference to your selected art works:

- (a) explain the meanings in EACH art work about the depiction of people in art, and
- (b) explain how the construction of these meanings conveys ideas about people in art during these art movements.

SELECTED QUESTION

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

Question Four: Modernist design and architecture (1900–1960)
Select and name two Modernist art works and / or buildings that convey meanings about technological and / or scientific change. Both may be selected from Plates 16–20 in the resource booklet, or they may be art works / buildings of your own choice, or a combination of the two.
With reference to your selected art works / buildings:

(a)

explain the meanings about technological and / or scientific change in each art work or building, and

(b)

explain how the construction of these meanings relates to ideas about technological and / or scientific change in the art of this period.

Name your chosen art works:

Art work (1):

Art work (2):

PLANNING

B I U [bulleted list icon] [numbered list icon] [undo icon] [redo icon]

Dragonfly-Woman:
A) A response to the rise of industrialisation throughout Europe during the late 19th century. Followed the principles

of the style Art Nouveau, which aimed to glorify hand crafted items over mass produced ones.

B) The body of the woman is hand carved out of semi-precious stone, and all of the gold work and coloured enamel is crafted by hand, a stark contrast with the popular simplistic styles of early industrialism. The materials used are still cost effective, however the quality and detail of the piece is increased by its utilisation of hand crafted jewellers techniques.

Bauhaus:

A) The idea behind the instigation of the Bauhaus, was to create a space in which creatives from a wide range of different fields, such as art, design, photography and technology, could collaborate on ideas and work together to merge the techniques of multiple fields.

B) The Bauhaus was specifically laid out by Gropius so that the space would be extremely social. The spaces were very open plan, and each practices segments of the building flowed together so that people of different disciplines did not feel isolated from those outside of their specialised practices. This was emphasised by the use of cantalieverina balconies in the design which would act as social spaces for students.

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 ☰ ☷ ↶ ↷

Introduction:

The works of the modernist movement, both early on and further into the modernist era, can be characterised by the ways in which they individually respond to the advancement of technology. Favoured designs of this time often made their own direct or indirect statements on the artists/architects opinion on the progression of technology at the time of the work's construction; such is the case for Rene Lalique's *Dragonfly-Woman* and Alfred Gropius's *Bauhaus*. In the case of *Dragonfly-Woman*, an indirect expression of Lalique's personal distaste for the rise of industrialism throughout Europe of the time, and in the case of *Bauhaus*, a very direct endorsement on behalf of Gropius towards the progression of innovation in the field of technology, in relation to practices of both art and design. This essay will explain how both *Dragonfly-Woman* and *Bauhaus* express ideas regarding the advancement of technology, and how their individual constructions reflect these ideas.

Dragonfly-Woman:

Though *Dragonfly-Woman* was designed in roughly 1897, the piece became critically acclaimed after being showcased in France's largest art exhibition in 1910, cementing it as a staple of Art Nouveau design and the retaliation of creatives against the rise of industrialisation throughout Europe during the late 19th century and very early 20th century. The idea behind *Dragonfly-Woman* was that it would be a statement to the middle class and upper class consumers of France at the time, that hand-crafted items and designs were far superior to the recently developed designs intended for mass production. The brooch portrays a woman, who, as the work's name suggests, is half dragonfly, her human figure ending roughly midway through her rib cage, before transitioning into the head of a dragonfly. The body of the dragonfly is designed so that it curves to the shape of the torso of the person wearing the brooch, with three sets of wings framing the figure, and largely covering the bust of the wearer. On top of the *Dragonfly-Woman's* head are two Scarab Beetles, which are placed to resemble the anatomically correct placement of a dragonfly's eyes. The design showcases Lalique's impeccable eye for detail, with a consistent use of finely carved elements throughout the work. The face and breasts of the *Dragonfly-Woman* are intricately carved out of semi-precious stone with precise detail, despite the very small scale of the figure. The body of the dragonfly is made out of gold, which holds a multitude of alternating semi precious stones in place. The use of gold extends to the wings, which utilises the material in the small veins decorating the wings. These veins hold fragments of coloured enamel and glass, as well as moonstones, in place, in order to create a mosaic effect which brings the piece to life and adds dimension. All of these fine details were not possible for a machine used in mass production of the time to replicate; a statement by Lalique that hand crafted designs possessed a special sort of authenticity and care which machine made items simply did not have, and that there still very much was a place for hand crafted items in a post-industrialised world.

Bauhaus:

Designed in the mid 1910s and established in 1919 as a institute of design and technology, the *Bauhaus* is an icon of modernist architecture and design; the building itself, a testament to the work created within, which would define it's very own modernist style, and further the incorporation of technology in creative practices. The whole idea behind the creation of the *Bauhaus* was that it would inspire modernist designers who studied there to innovate in their designs, with the average modern consumer in mind. The institute was a direct endorsement of mass production and industrialisation of the time, aiming to inspire and create the designers of the industrialised future. Quite unlike the intentions of Lalique in the design of the *Dragonfly-Woman*, Gropius wanted to bring art and modernist design into the home of average consumers, in accordance with mass production, instead of against it. In a time where design and art were often separated from one another, with design being more in line with technical advancement, and art being more traditionalist, creating an institute in which artists and designers were encouraged to collaborate with one another to further the practices in accordance with technological advancement would ultimately aid in the eventual incorporation of technology into artistic mediums. *Bauhaus* is designed to utilise iconic shapes of modernist architecture, with a geometric exterior, which utilises materials such as reinforced steel and concrete, which were common in modernist structures of the time. The institute is also credited with the standardisation of expansive windows, with many generously placed throughout the building. Besides steel letters

spelling out the *Bauhaus* logo down the side of the building, the composition of the exterior is very minimal; a characteristic iconic to the modernist movement. The interior is designed in such a way that the different specialised segments of the institute flow together and transition seamlessly into one another. This is done to encourage intermingling among different specialisations. The social atmosphere of the building is emphasised by the incorporation of cantilevering balconies, with the intention of them being utilised as collaborative social spaces. Through the construction of the *Bauhaus*, the ideas of collaboration between creatives to further the innovation of design in regards to mass production are encouraged.

Conclusion:

Industrialisation and advancements in technology vastly changed the world of art and design during the modernist movement. Design and art over the course of the European industrial revolution and subsequent rise in corporate mass distribution of products, evolved to fit the changing mindsets of the time regarding the utilisation of technology in the creation and distribution of art and design. *Dragonfly-Woman* and the *Bauhaus* are two examples of art, design and architecture's different reactions and contributions/objections to the furthering of technology.

969 WORDS / 900 RECOMMENDED



Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

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Merit

Subject: Art History

Standard: 91483

Total score: 05

Q	Grade score	Marker commentary
Four	M5	Explains in depth the meaning of the first art work with reference to specific examples but provides a more general discussion on meaning in the second art work.