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NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

Scholarship 2017 Art History

9.30 a.m. Thursday 16 November 2017
Time allowed: Three hours
Total marks: 24

QUESTION BOOKLET

There are THREE sections. Answer ONE question from EACH section.

Write your answers in Answer Booklet 93301A.

Check that this booklet has pages 2 and 3 in the correct order and that neither of these pages is blank.

YOU MAY KEEP THIS BOOKLET AT THE END OF THE EXAMINATION.

INSTRUCTIONS

Answer THREE questions: ONE question from Section A and ONE from Section B, AND the compulsory question in Section C.

You may refer to art works and ideas from a wide range of art historical contexts.

Support your answers with detailed visual analysis of specific art works.

Notes

The terms 'art' and 'art works' are all-encompassing. They include, for example: architecture, sculpture, multimedia, photography, prints, painting, drawing, installation art, performance art, fabric arts, and ceramics.

SECTION A

Answer ONE question from this section.

EITHER: QUESTION ONE

All artists want to open the gates to understanding in their own individual way.
Discuss this statement with detailed reference to specific art works.

OR: QUESTION TWO

The history of art is a series of reactions against established styles.
Discuss this statement with detailed reference to specific art works.

OR: QUESTION THREE

Colour fulfils a range of functions in art works.
Discuss this statement with detailed reference to specific art works.

SECTION B

Answer ONE question from this section.

EITHER: QUESTION FOUR

A picture paints a thousand words.
Discuss this statement with detailed reference to specific art works created in any media.

OR: QUESTION FIVE

Varied social attitudes are revealed through representations of gender in art.
Discuss this statement with detailed reference to specific art works.

OR: QUESTION SIX

The relationship between art and life is never simple.
Discuss this statement with detailed reference to specific art works.

SECTION C

QUESTION SEVEN (COMPULSORY)

Identify and discuss at least two key ideas in the following text with reference to specific art works you have studied and the context of art.

Why is art history important?

There are several possible answers to that question. Lots of [students] take art history simply to fulfil a general education requirement ... For them it's a completely utilitarian undertaking. Others study art history to become more cultivated, to possess some of the knowledge – and polish – that they feel an educated person ought to have. These are both legitimate reasons, as far as they go, but I think there are other answers to the question that are much more interesting ...

Art history gives us unique access to the past, because history cannot be told only through documents, texts, and words. Human lives are short, but the things people make are enduring, and they give us a sense of what those past lives were like. As the poet Robert Browning said, art is a way of telling essential truths – of expressing ideas, emotions, viewpoints that sometimes can't be expressed any other way. If you want to know a culture's "truths", then look at its art.

I think there's another good reason to study art history, although people don't talk about it much. Pleasure. The joy of it. Taking a course is hard work, and there's always the grind of exams and paper deadlines. But I hope that at some point in your study of art history you'll experience the sheer joy of being totally absorbed in a work of art, of feeling that you "get" what Michelangelo or Käthe Kollwitz (1867–1945) or a Native American beadworker was trying to do. That you'll experience the excitement of art history "detective work" as you piece together an interpretation, creating a narrative about a work or an artist or culture. That you'll feel awed by a great example of human creativity – and that you'll be stirred to happiness or anger or sorrow by it. Or that you'll be touched by the sense of humanity conveyed in the trace of an artist's hand in a chisel mark on a stone surface or the stitches on a quilt.

Anne D'Alleva, *Look! The Fundamentals of Art History* (Upper Saddle River, NJ: Prentice Hall, 2006), pp. 16–18.

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