

## Assessment Schedule – 2015

### Subject: Scholarship Art History (93301)

Candidate answers TWO questions, one from Section A and one from Section B. Each response is marked out of 8 against the descriptors for the Art History Scholarship Standard. A third mark out of 8 is awarded across both responses for communication of arguments.

- Schedule 1 relates to the quality required for the two candidate responses.
- Schedule 2 relates to the quality required for communication of argument.
- Schedule 3 gives, for each question, examples of evidence that might be included in a candidate's response.

#### Schedule 1: Quality of candidate response (marked separately for each of TWO responses)

<b>Outstanding Scholarship</b>	<p><b>8 marks</b></p> <p>Response shows, in a sustained manner, highly developed knowledge and understanding of the discipline through aspects of:</p> <p>perception and insight through highly developed visual analysis of specific art works and critical response to contexts and ideas</p> <p><i>and</i> sophisticated integration of evidence demonstrating comprehensive depth and breadth of knowledge relevant to the question</p> <p><i>and</i> independent reflection and extrapolation on evidence from varied sources.</p> <p><i>And</i> the response is original in approach.</p>	<p><b>7 marks</b></p> <p>Response fulfils most of the requirements for Outstanding Scholarship, <i>but</i>:</p> <p>visual analysis / critical response level is less even</p> <p><i>or</i> depth and breadth of knowledge is less consistent</p> <p><i>or</i> independent reflection and extrapolation is more limited</p> <p><i>or</i> the response is less comprehensive / original.</p>
<b>Scholarship</b>	<p><b>6 marks</b></p> <p>Response demonstrates aspects of:</p> <p>high-level visual analysis of specific art works and well-developed critical response to contexts and ideas</p> <p><i>and</i> integration, synthesis, and application of extensive knowledge relevant to the question</p> <p><i>and</i> application of well-developed skills / understanding.</p>	<p><b>5 marks</b></p> <p>Response fulfils most of the requirements for Scholarship, <i>but</i>:</p> <p>visual analysis / critical response is less developed</p> <p><i>or</i> integration, synthesis, and application of knowledge is uneven / less relevant</p> <p><i>or</i> understanding and/or application of skills is less developed, e.g. poor choices of examples.</p>
	<p><b>4 marks</b></p> <p>Response demonstrates aspects of:</p> <p>visual analysis of specific art works and critical response to contexts and ideas</p> <p><i>and</i> integration and application of broad knowledge relevant to the question</p> <p><i>and</i> application of developed skills and understanding.</p>	<p><b>3 marks</b></p> <p>Response shows:</p> <p>uneven visual analysis and critical responses to contexts</p> <p><i>or</i> less relevant / less even integration and application of knowledge</p> <p><i>or</i> less developed skills and understanding</p> <p><i>or</i> repeated material in responses.</p>
	<p><b>2 marks</b></p> <p>Response shows:</p> <p>reference to evidence</p> <p><i>and</i> response to art works / contexts</p> <p><i>and</i> generalised knowledge.</p>	<p><b>1 mark</b></p> <p>Response shows:</p> <p>little reference to evidence</p> <p>minimal knowledge and understanding</p> <p>weak engagement with topic</p> <p><i>or</i> is a descriptive response</p> <p><i>or</i> does not address all parts of each question.</p>
	<p><b>0 marks</b></p> <p>Question not addressed.</p> <p>Response does not demonstrate understanding.</p>	

**Schedule 2: Communication of arguments (marked across both responses)**

<b>Outstanding Scholarship</b>	<b>8 marks</b> Response shows sustained and convincing communication through: mature, confident, cohesive, and focused argument <i>and</i> sustained quality and clarity of ideas / understanding.	<b>7 marks</b> Response fulfils most of the requirements for Outstanding Scholarship, <i>but</i> : argument is less mature, confident, cohesive, and focused <i>or</i> quality of response is not sustained <i>or</i> clarity of thought is less evident in some aspects.
<b>Scholarship</b>	<b>6 marks</b> Response shows aspects of high-level communication through: logical development of argument <i>and</i> precision through cohesive, relevant, and focused argument <i>and</i> clarity of ideas / understanding.	<b>5 marks</b> Response fulfils most of the requirements for Scholarship, <i>but</i> : focus / relevance less even <i>or</i> quality not sustained in both questions <i>or</i> clarity / understanding is less consistent.
	<b>4 marks</b> Response shows effective communication skills through: coherent and relevant argument <i>and</i> clarity of thought.	<b>3 marks</b> Response shows: less effective communication skills <i>or</i> less effective coherent / relevant argument <i>or</i> less clarity <i>or</i> incomplete response.
	<b>2 marks</b> Communication is clear and coherent in both essays, <i>but</i> : argument is generalised / not sustained.	<b>1 mark</b> Communication is unclear <i>and</i> argument is generalised. <i>or</i> one response only.
	<b>0 marks</b> Lacks clarity and / or relevance.	

### **Schedule 3: Evidence Statement (examples only)**

In each response it is expected that detailed visual analysis of specific art works will support the discussion.

#### **SECTION A: QUESTION ONE**

**Line and geometric arrangement play an important role in the composition of art works.**

**Discuss this statement with detailed reference to a range of specific art works.**

*Approaches could include*

Defining space:

- kinetic sculpture using line with moving geometrical forms to define space, e.g. George Rickey.

Arrangement and creation of an illusion of three dimensional space:

- to create and control compositional space, e.g. David – Golden Section
- horizon line used to section compositions and control amount of space – high or low horizon line.

Important role in developing naturalism:

- development of linear perspective to create realistic space and scale in art, e.g. Masaccio, Alberti.

Creation of clarity/harmony in narrative:

- pyramidal compositions to add stability and symbolic meaning e.g. Gericault
- pyramids and tondos used in groupings of Holy Family (Renaissance), in portraits, e.g. van Eyck
- geometry (or geometric structures) used to convey humanist and Neoplatonic ideas and create visual balance and harmony, e.g. the square, circle and pyramid in Piero della Francesca's *Baptism of Christ*.

Key focus for some artists:

- Piero della Francesca was interested in mathematics and geometry as much as art – as seen in the treatises he wrote on mathematics. Geometry and line play a key role in his art works
- Cézanne stated everything is based on geometric shapes, used line to flatten form
- 20th-century Modernist art movements, e.g. Cubism, De Stijl
- reduction to simple repetition of geometric shapes / lines, e.g. Mondrian, Brancusi, Malevich, Minimalism.

Architectural

- ornamentation, aesthetics, and the organisation of space, e.g. Greek and Roman architecture – entablature, arches, columns; where – rafters, kōwhaiwhai panels; 17th century Dutch interiors, Renaissance – geometrical patterning in flooring, paving

Can work to disrupt composition:

- Kandinsky – soft rounded forms cut by aggressive line
- Pollock – content mainly line that refuses the structure of geometrical form.

#### **SECTION A: QUESTION TWO**

**Art involves a variety of relationships.**

**Discuss this statement with detailed reference to a range of specific art works.**

*Approaches could include*

- technical relationships, e.g. media and process, mixed media
- relationship between elements, e.g. colour and line
- medium and message, e.g. gold leaf, lapis lazuli indicating wealth
- spatial relationships, e.g. architecture, sculpture, Richard Estes' photo realism
- interaction of shapes – Cubism, sculpture, architecture
- image and text – Guerrilla Girls' billboards

- compositional relationships, e.g. objects and figures in a painting, windows in architecture
- relationships of people, e.g. in a narrative, in a group portrait
- art and site, e.g. *Reflecting Absence* on the site of the Twin Towers in New York
- viewer and art work
- patron and artist
- people and buildings
- museums, galleries, and art world relationships.

## SECTION A: QUESTION THREE

**Art is subject to powerful influences – economic, cultural, social, religious and political.**

**Discuss the impact of such influences on art works with detailed reference to a range of specific art works.**

*Approaches could include*

Economic:

- the need for patronage as a support, and the impact of this, e.g. medieval times, modern American
- patronage can distort the development of art
- with funding comes controls, e.g. Venice Biennale
- particular art collectors have dictated the canon of art-making, e.g. Bernard Berenson, Charles Saatchi
- the development of the modern art market, which creates distortions / fashions / inflates values, can compromise artistic freedom.

Cultural:

- concerns over appropriation of cultural images, e.g. Moko, Gordon Walters
- art created to commemorate particular cultural incidents / events.

Social:

- devaluing of art work by female artists, and lower subsequent values of collectability compared to art works by male artists
- impact of sexist attitudes on choice of subject matter
- white male control of art world and its impact on the art of women and minorities.

Religious:

- Byzantine limitations on how religious stories could be told
- works honed for didactic purpose to promote Catholic dogma
- limitations on representation of Muhammad – fear of idolatry
- scale and high steeples of medieval churches so they can be seen and attract visitors.

Political:

- France – the French Revolution and the rise of Napoleon influenced subject matter and style e.g. David
- Germany – Degenerate art
- iconoclasm, destruction of iconic art when a country is invaded
- use of art to create political iconography, e.g. photograph of raising the flag on Iwo Jima – becomes repeated icon of the victory of 'freedom'.

## SECTION A: QUESTION FOUR

**Light plays a significant role in art works.**

**Discuss this statement with detailed reference to a range of specific art works.**

*Approaches could include*

- as a medium, e.g. the use of natural light to enhance the painted light in Renaissance works
- stained glass windows use light as an element
- architectural design that opens up buildings to utilise natural light or directs natural light onto focal areas, e.g. the altar in a church
- lighting as an element/medium in work of artists such as Bill Culbert, Paul Hartigan, Jenny Holzer
- use of gold in manuscripts, statues, paintings to indicate not just the Divine, but the spiritual knowledge (illumination) to be gained through the Church
- gold used to enliven manuscripts and altarpieces as it catches the flickering light of candles and is itself illuminated
- the play of light across surfaces as a factor in art works both inside galleries, e.g. Auckland Art Gallery Toi o Tamaki *Light Show*, and outside, e.g. George Rickey *Double L Gyrotory*
- symbolic light indicating divinity, e.g. a halo or ray of light
- the exploration of light and darkness as symbols of hope and despair, e.g. McCahon, Beckman
- as a theme, e.g. the Impressionists
- artists' use of painted light to bleach out subtle details in a work, e.g. Manet
- the impact of light effects in photography
- Leonardo da Vinci controlling the play of light on his models, painting under a canopy
- Rothko stipulating subdued lighting for his work
- controlled lighting in galleries to add an air of mystique to art viewing
- possible damage to particular mediums through light.

## SECTION B: QUESTION FIVE

**'Art – it's a man's world!'**

**Discuss this statement with detailed reference to a range of specific art works.**

*Approaches could include*

Artists:

- historically, predominance of known male artists
- traditionally women artists are little known – principally from artist families or married to an artist
- there have always been female artists e.g. Artemisia Gentileschi, Rosa Bonheur, Frida Kahlo
- since the late 19th century and early 20th century women artists have gained a higher profile, e.g. sculptors – Barbara Hepworth, Maya Lin; painters – Rita Angus; print makers – Kathe Kollwitz
- role of women in Māori society – only women can do certain types of art
- Women's Art Movement by its very existence acknowledges this statement, e.g. Guerrilla Girls
- female architects? – it might be a man's world in architecture.

Patronage:

- male economic power – men are largely the art buyers – principally responsible for purchases for art institutions and private patronage, e.g. commission portraits, and narratives; buy male art and uphold male values; women's art categorised as such and considered to be of less worth
- women involved in art patronage in New Zealand, e.g. Adrienne, Lady Stewart in Christchurch; Dame Jenny Gibbs in Auckland
- civic power largely belongs to men
- Papacy, male – hugely important historically for patronage
- Isabella d'Este as patron
- images of a mistress, e.g. Madame de Pompadour.

Subject matter:

- valued subject matter traditionally was male, i.e. heroic, stories of battles, male leaders; women largely invisible except as decoration
- male position as head of household constantly reinforced in family portraits
- multitude of females in classical art, but it is male rules that say how they can be shown
- female muse / inspiration / model, e.g. *La Fornarina*
- betrothal – Leonardo da Vinci *Ginevra de Benci*; Jan van Eyck *The Arnolfini Portrait*
- Women's Art Movement content, e.g. Miriam Shapiro *Woman House*; Judy Chicago *The Dinner Party*; California Institute of the Arts.

Control of the art world:

- historically, art teaching institutions are male-controlled – females not accepted
- traditionally males make the rules in academies - deny female equality i.e. women are not allowed to work with nude models (even women) when they did manage to get into academies
- male dominance so ingrained that even though contemporary women artists win prizes, people are hard pressed to come up with many names of women artists; monographs on female artists not published very often; fewer solo exhibitions; few in group shows; still categorised as women artists, i.e. 'other'
- gallerists - traditionally a male domain but women in positions of influence in galleries / museums, e.g. Dame Cheryl Sotheran at Te Papa, Rhana Davenport at Auckland Art Gallery Toi o Tamaki, Jenny Harper in Christchurch.

## SECTION B: QUESTION SIX

**Debate and dissension are at the heart of art.**

**Discuss this statement with detailed reference to a range of specific art works.**

*Approaches could include*

Political:

- powerful protests like that of *Guernica* continue to be known / used, e.g. tapestry reproduction covered up during United Nations address by Colin Powell in 2003; Delacroix's *Liberty Leading the People* appears in many guises including *Je Suis Charlie* cartoon by Emmerson 2015
- protest is at the core of Dada works
- memorials remind us of the lives of those destroyed by war / terrorism
- protest about political issues, e.g. Springbok Tour, Ralph Hotere *This is a Black Union Jack*, 1979; Nuclear Free Protest, Ralph Hotere *Dawn Water Poem*, 1981.

Artistic:

- new styles in art are usually reaction against previous movements, e.g. Neoclassicism, Pop Art, Impressionism
- art is constantly pushing boundaries on what is acceptable, e.g. Chapman brothers
- constant debates over what is and is not art, e.g. Tracey Emin *My Bed*, Dane Mitchell *Collateral*
- importance of some works due in part to the violent reactions to them, e.g. Degenerate Art
- in the process of reflecting the world of the time, rule-breaking (i.e. being the first to take art in a new direction) will make art history, e.g. Hirst *The Physical Impossibility in the Mind of Someone Living*,
- Ai Wei Wei destroying an ancient pot in a performance work
- some exhibitions are based on dissension – *Salon des Refuses*, *This is Tomorrow* (Pop)
- art can invite reactions against 'normal' or expected situations / behaviour in a variety of ways, e.g. through theft – Leonardo da Vinci *Mona Lisa*, Tissot *Still on Top*; wartime looting – Nazis, Napoleon; forgery – Karl Sim's forgeries of Charles Goldie's work; vandalism – Rembrandt *Night Watch*, Velazquez *Rokeby Venus*.

Social:

- art that works to keep social issues in the limelight, e.g. Kara Walker *Marvellous Sugar Baby*
- public art works often a focus for debate and dissension, e.g. Serra *Tilted Arc*, Michael Parekowhai proposed a lighthouse in the form of a state house for Auckland waterfront

- re-siting of site-specific works also creates debate / dissension and attracts claims that this destroys the essence of the work, e.g. altarpieces now exhibited in museums
- art that reflects societal dissension in more agitated styles, e.g. Mannerism, German Expressionism.

#### Religious:

- art used to refute dissension, e.g. Raphael *Disputation of the Holy Sacrament*
- also to underline the ultimate results of religious dissension – the many Last Judgement art works, Bosch *Garden of Earthly Delights*
- dissension can be after-the-fact, e.g. Michelangelo's works – seen as ideal in the High Renaissance, seen as inappropriate in the Reformation and consequently fig-leaved.

#### Cultural:

- arguments over appropriation of cultural images, e.g. moko, Gordon Walters' koru works
- destruction of art works that record important figures in a culture's past, e.g. 6th century Buddhas of Bamiyan in Afghanistan; historical sites and antiquities at Mosul and Nimrud; Māori art in the missionary period in New Zealand.

#### Gender

- Feminist art protested the subjugation of women through history while insisting on new recognition of women as artists.

#### Debate and dissension need not be factors:

- genre paintings that aim to decorate or entertain (Rococo, Constable's bucolic landscapes)
- William Morris design, Pre-Raphaelites, Fauves
- utopian architectural plans, Frank Gehry's *Bilbao Guggenheim* built to house art works but used space-age materials such as titanium so seen as the 'most important building of its time' in 1997. Museums are now more clearly art works themselves, e.g. Auckland Art Gallery winning awards – no intention of dissension
- art that focuses on exploration of a particular formal aspect, e.g. Cubism and form, the Impressionists and light.

## SECTION B: QUESTION SEVEN

### Artists are more than just historians.

#### Discuss this statement with detailed reference to a range of specific art works.

##### Approaches could include

- while recording history artists also express personal interpretations through their representation, e.g. Maya Lin *Vietnam Veterans Memorial* cuts into the ground to signal absence and loss
- memorials not only commemorate but also warn
- artists are also creating a commodity which may be bought and sold. Warhol's *Triple Elvis* records an important American icon while also adding to the fame of both Warhol and Elvis, and making history through the price raised at auction \$82 million
- frequently hold the society of the day up for examination, e.g. German Expressionists, Impressionism
- artists have always embellished historical events / figures, e.g. heroicize – Donatello *Gattamelata*; idealize – David *Intervention of the Sabine Women*
- artists learn from the past and put that knowledge into practice, e.g. Johns using encaustic in modern context, architects designing eco-architecture
- artists speak for us / act as social conscience – are often in a privileged position to challenge political decisions / positions, e.g. Feminism, Dada, Banksy's political stencils
- portraits may act as historical documents now but had other roles at the time created, e.g. mementos; images of possible future brides sent to aristocratic suitors; defining the lineage and power of political families
- Vanitas and Memento Mori – also reminders of mortality
- artists often ignore their immediate context which is one of the complaints about Abstract Expressionism; Constable ignores the Agrarian Revolution; Matisse

- whatever an artist does, it will be related to history in some way, e.g. a reflection of previous styles / techniques – even by the act of refusing to engage with the past, the artist is acknowledging the power of history over art-making
- art is constantly creating its own history through new forms, treatment of subjects, materials
- art contributes to changes in attitude through its readiness to push boundaries i.e. in pushing against what is seen as acceptable at the time.
- art is always influenced by the past but forges new styles and techniques from that basis; works that have recorded society at the time but also opened new pathways in art, e.g. Romanticism in French art (Delacroix) seen as 'inaugural moment of modernity' by Robert Hughes in terms of technique, treatment of subject matter.

## **SECTION B: QUESTION EIGHT**

### **Art speaks a universal language**

**Discuss this statement with detailed reference to a range of specific art works.**

*Approaches could include*

- architecture – enclosed spaces – universally, housing and congregating
- all art is about the human condition, therefore universal
- works that incorporate text – viewer needs to know the language, e.g. Russian for Suprematist works, English for Guerilla Girls, Māori for some McCahon works
- Classical and Christian art – need to know the stories to understand the content / theme of the art
- symbolism – symbols mean different things in different cultures; need to know Christian symbolism to understand / interpret traditional Christian art; no images of Muhammad in Islamic art
- it would need a specific audience, an art educated viewer, to understand the intent of artists such as Rothko, Guerrilla Girls
- anyone – or no-one – can understand / interpret what Jackson Pollock is trying to communicate
- anyone – or no-one – can have the spiritual experience Rothko claims his work offers.