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Outstanding Scholarship Exemplar



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

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

Scholarship 2016 Art History

9.30 a.m. Thursday 24 November 2016
Time allowed: Three hours
Total marks: 24

ANSWER BOOKLET

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

Answer TWO questions from Question Booklet 93301Q: ONE from Section A, and ONE from Section B.

Write your answers in this booklet. Start your answer to each question on a new page. Carefully number each question.

Check that this booklet has pages 2–27 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Section	Question	Mark
A		
B		
Communication of arguments		
TOTAL		/24

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SECTION A: QUESTION ONE; styles may change, but themes in art endure.

It is a wonderful thing, the resilience of the human race. Individually and collectively, we continuously ride the waves of adversity stemming from either natural or man-made causes. Somehow we push through the dark times of war, disaster and disease, all the while continuing to innovate and striving to prevent past mistakes. What keeps us going is the hope of a brighter, safer tomorrow. It is no surprise that our art, the creative expression that ~~is~~ echoes our fears, hopes and desires, ~~has~~ throughout history has continued to convey that same hope in humanity, the faith in a better future to console us in the face of our next dark night.

This theme of hope in humanity is clearly present in Giotto's 'Lamentation of Christ', an early fresco of the Italian Renaissance, completed in 1304.

In Medieval and Renaissance Florence, art was used as a vehicle for religious faith, a physical representation of Biblical characters in everyday life. Giotto had been one of the first artists to break from the heavy gold, cold and iconographic images of the Middle Ages and present his figures in full narrative scenes, with breathtaking realism and emotion. 'Lamentation of Christ' was painted to educate the present the Biblical story of Christ's ~~own~~ death in a visual way to the

largely illiterate Florentines, thus informing them of the sacrifice Christ made for the redemption of humanity. This story in itself is a hopeful one, albeit overlaid by shame and sadness. In Jesus' death the human race finds redemption, and is to continue on ~~the~~ path with piety and goodness, creating a better future.

Within this fresco, Giotto uses line, composition, symbolism and gesture to strengthen themes of faith and hope. Christ lies dead on the ground, ^{in the} ~~surrounded~~ by the Virgin Mary, ^{surrounded by} Mary Magdalene his confidant, multiple saints and ~~transferts~~ ^{transferts}. These figures all wear Florentine garb, and every eye is fixed on Christ, dead in his mother's arms. This creates an incredibly strong directional force, drawing our eye immediately to Christ's face. It also creates a bond between the figures in the fresco and Christ himself; this would have created a personal bond between Florentines in viewers and their faith, as they would have identified with the figures in their familiar garb, ~~and~~ They also would have found an added sense of humanity in the naturalistic face of Christ, who looked far more realistic than his depiction in medieval icons, in creating a bond between his contemporary viewers and Christ, Giotto strengthens the religious bond of faith between both parties, and therefore imbues the work with and a humanity with a ~~renewed~~ strength of faith to

and us in overcoming adversity. ~~It is also important~~
 It is also important to note the bank of
 earth which angles stretches up from Christ's
 body to the deep blue sky filled with
 angels, topped by a tree. This path of earth
 symbolises Jesus the ascension of Jesus' soul
 to heaven - it also contains a message for
 humanity. The tree represents the tree of knowledge,
 which Eve shamefully stole from, the first
 moral sin of time. This tree represents both
 life and death; the strength of humanity in
 bringing sin to God's Good world, but
 also the new life and hope Jesus brings
 us as he has died for those sins. Pi Gatto
 is showing that Jesus has the faith in us
 to make something of this redemption (as he
 died for us to achieve it) - this is a strong
 message of hope, to push us through the temptations
 of sin and build a better world.

Four hundred years later, the theme of hope
 in humanity continued to endure in art, conveyed
 effectively by the French artist David in his
 'Death of Socrates', 1787. David, like many
 of his countrymen, longed for a revolution
 which would install a morally sound and equal
 political system such as the one America
 had created just a few years earlier, or,
 even better, one akin to that in Classical

times, when the mighty Rome and Athens epitomised
 David's view of ~~the~~ a good society. The artist
 single-handedly created the art movement of
 Neo-Classicism, which revived Greek and Roman
 architecture, form and symbolism in art for the
 purpose of ~~educating~~ ~~and~~ ~~inspiring~~ a revolution
 based on strong moral principles such as liberty,
 equality and fraternity. 'Death of Socrates' depicts
 the Athenian philosopher in his cell in 399
 BCE with his closest students, reaching for
 the cup of hemlock with which he is to end
 his life. He had been sentenced to death on
 false charges after posing a significant threat
 to the traditional Athenian system, where
 corruption was rife in the court of law, and
 materialism was growing in Athens' Golden Age.
 David depicts all figures ~~but~~ Socrates in soft,
 curved lines, as they give in to grief and anguish.
 Here, the artist shows the weakness of those
 ruled by passion, in contrast to Socrates. The
 philosopher sits straight and composed; David idealises
 him as ~~a man~~ ~~of~~ with accurate musculature
 and strong lines (Socrates in reality was
 a 70-year-old man), with one hand reaching
 for the cup of hemlock and the other
 pointing it upwards, ~~now~~ representative of
 the abstract moral principle for which he
 has agreed to die. Prior to this moment,
 Socrates has been talking of the value

justice and morality has over death, and his devotion to his cause completely outweighs and punishment - Socrates turns his head away from the patron, focussed completely on his feeling. This message was the ethical one David wished to convey to the French people - ~~in so~~ one of sacrifice, morality and strength. Two years before Revolution, the picture of strength conveys David's absolute belief that moral principles and a people's dedication to them could lead France out of its suffering (famine, inequality, over-population) to a new, more democratic republic.* It seemed that this ~~was~~ hope ~~in~~ came true; France would eventually overthrow their oppressive, incompetent monarchy, and begin slowly to build a new nation based on moral principles - fraternity, liberty, equality.

* This is an optimistic, hope-filled message, which shows sacrifices made ~~and~~ are outweighed by the goodness of achieving equality and justice.

~~Even so~~ Humanity will always have some new danger to fear - we need hope and faith, optimism in ourselves, to continue pushing through. During a time of ~~and~~ intense anxiety and isolation for Americans, realist ~~the~~ Edward Hopper (1882 - 1967) painted 'Nighthawks', a bright ship in the darkness of an unsure tomorrow. 'Nighthawks' was painted in 1942,

doing a time when Americans were increasingly
 feeling themselves detached from other humans.
 It depicts a diner, ~~an~~ lit artificially in
 a dark night. We see it from across the
 street, looking through its ~~a~~ large window at
 its four inhabitants ~~as~~ - 3 patrons and a
 waiter. Hopper uses the greenish yellow light
 to create an obvious discordancy in the work,
 falling harshly on the figures, who seem incredibly
 detached from one another. None of them
 acknowledges the presence of the other - even though
 two of the patrons sit next to each other,
 they do not touch. Each ^{patron} sits in complete
 stillness, exuding a tone of quiet contemplation,
 and loneliness. Hopper has intentionally detached
 his figures from each other, and from any
 familiar environment (this diner, like many
 of the other spaces Hopper painted, is a
 transitory space, a home to no one) in order
 to reflect upon the isolation many
 Americans felt during a time of huge
 urbanisation and a growing population. Cities were
 booming in inhabitants, but increasingly ~~peop~~
 they were becoming cities of strangers. Adding
 to this unease was the continuous threat
 of war, which ~~even~~ made the future seem
 uncertain. Hopper painted transitory spaces to
 create this 'stuck feeling' of being in
 between, neither here nor there, neither safe

nor at war. Hopper himself staunchly refused to succumb to the uncertainty of tomorrow - and in this, we find a more optimistic reading of 'Night Hawks'. Hopper's wife wrote of her husband's refusal to ~~retreat~~

"take part in the very lively prospect of being bombed" by taking part in city-wide black-out drills, leaving his studio lights on when every other person turned theirs off. It is no ~~can~~ coincidence that the lights in this diner seem ~~to be the~~ as though they could be the only ones left in the city, a beacon of hope against the night. Furthermore, Hopper has situated his diner at an angle so that we see its angle ~~protruding~~ into the left-hand side of the frame. With dark, geometric lines, the building seems strong and unyielding. It evokes the image of the prow of a boat (Hopper was obsessed with boats) pushing through a dark sea. ~~to~~ Thus in this way, Hopper imbues 'Night Hawks' with hope; he places his lonely, anxious American people in a lit sanctuary, moving defiantly through the night to a new, brighter horizon.

So long as we continue to endure hardship, we will continue to hope; and so long as we hope, this theme will

continue to endure in art, even through different times and styles. From Renaissance frescoes to Neo Classical paintings, to American diners - hope endures. These three paintings all contain messages of hardship, signs of the adversity mankind faces - but also have underlying themes of optimism which present us with a reason to push forward into our next dark night. x

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SECTION B: QUESTION EIGHT.

Art with its ever-expanding list of ~~functions~~ societal functions, is becoming a more and more integral part of life, whether it serves to spread beauty, or an idea, or a social message. Art consoles, ~~then~~ affirms, questions and quiets; it comforts the uncomfortable, and discomforts the comfortable. It is now one of the key ways in which we are signalled to question and reevaluate ourselves, others and society, and therefore is an important instigator in meaningful social growth. However, to art to do all this, it must be situated in places available to the general public, in order to impact the most people. This often causes much conflict, as difficulties can arise around the siting, public relationship with and the general message of public art.

Some public art is viewed as too confrontational and disruptive to be of value for its intellectual, abstract message to be of value for its viewers. One work of art which sparked massive public uproar over its siting was Tilted Arc, by Minimalist sculptor Richard Serra, in 1981. The work was commissioned as part of the Federal Art Project for Federal Plaza, and consisted of a multiple-tonne

single ^{long} slab of COR-TEN steel, 12 feet high and shaped in a gentle curve. Serra placed his work in the centre of the ~~plaza~~ plaza, intentionally cutting across the pre-existing design on the concrete. The 'Tilted Arc' also disrupted the normal trajectory of office workers who walked across the plaza to and from their jobs. Serra ~~was~~ did this in order to force his viewers to engage with his work; rather than being able to ignore a small statue or a picture on a gallery wall, this was art which demanded a confrontation. His use of COR-TEN steel was a criticism of the power of manufacturing and industrial businesses, which he viewed with distaste. Serra also wanted to use his sculpture to make the public engage with their environment more; the huge size of 'Tilted Arc' made anyone feel small, making them reevaluate their place in the midst of huge ~~sky~~ skyscrapers and office blocks. They were also forced to reconsider the same walk they took every day across the plaza, taking the same footsteps. Tilted Arc shocked people out of this indifferent inertia, opening their eyes to the world around him. However, the public reacted in disgust and anguish to the installation of the sculpture, signing a petition which saw Tilted Arc removed.

just a few years after it was created. Many people hated the way the sculpture disrupted the original design of the plaza, and how it was so confrontational, how it was art that could not be avoided, like a modest public statue could have been.

Sadly, Serra's message was lost on his audience - he did not inspire the reflection or awareness he had hoped for. The difficulties created around Tilted Arc had been, in a large part, the ~~point~~ point of the sculpture, but after its removal even this social conflict was forgotten. Public discourse such as that ~~was~~ surrounding Tilted Arc is extremely valuable because it makes people really think about the society which they wish to live in, and make steps towards social change that is held back by the indifferent media we allow to take us through every day life. Obviously though, the kind of world Americans wanted to live in was one without 'Tilted Arc'.

Another difficulty ~~was~~ surrounding public art is that when it is situated in spaces ~~as~~ easily accessible to the public, such art is generally the sort that is accepted by public art also. Faces difficulties when it ~~does~~ not is not seen to represent the interests or sensitivities of the ~~viewer~~ viewer.

majority of people, like 'Tilted Arc.' Public art is able to reach a vast number of people with its social message, and if that message is not deemed moral or in good taste, it can be surrounded in a lot of protest. One example of this is the Mongrel Mob Exhibition by Rothman, which exhibited in the Wellington City Gallery in ~~2013~~ 2015. This exhibition, free to the public, consisted of photographic portraits of Mongrel Mob Members, printed larger-than life. Many New Zealanders protested this body of art, as they said that its exhibition showed little consideration for those who had been victimised, abused and murdered by the Mob in the past. Having the pictures of Mob Members on a gallery wall as fine art was said to disrespect and gloss over all of the abhorrent acts carried out by members. However, such art is a perfect example of the ways in which art can allow us to view others differently. Seeing these portraits engineered a confrontation between mob members and a member of the public in a safe space where the viewer could consider the photographs with a clear head. Rothman ~~see~~ had the Mob members looking straight into the lens of the camera, forming a bond with the viewer. They were dressed in their 'Mob Uniform' presenting

their identity proudly. Furthermore, while taking in so much Mongrel Mob iconography in the form of badges, tattoos, jackets etc, the viewer could not help but feel they were engaging with the entire mob, not just one member.

In the safe space of a public gallery, a person could take the time to look into the eyes of the subject, and find the humanity there - thus beginning to break down all the preconceptions and stigmas they held about the mongrel mob. For all the protests about the morality of the exhibition, the most immoral thing we can do is to strip a person or group of people of their humanity without fully knowing anything about them. Rothman presented Mob members to us with dignity, and forced us to consider them as people, rather than ^{just} criminals without any humanity. It is only once we allow ~~ourselves~~ ourselves to change our perspectives, that we can work towards creating relationships and decreasing crime caused out by groups such as the mongrel mob. This public art exhibition allowed us to take the first step in that direction, ~~or facts~~ which is incredible to a society.

Finally, ~~on~~ ~~off~~ one could not discuss the difficulties of public art without mentioning the

most famous public artist in the world, Banksy. This British artist, who throughout his entire career has managed to keep his anonymity, ~~is best known for~~ ~~predominantly spray paint~~ is best known for his spray-painted images on the sides of buildings. Banksy used stencils to apply his works, which are imbued with criticisms of corporations and governments, and calls for change. In October of 2013 Banksy announced a month-long residency of the city of New York, where every day he would unveil a new work of art (sculpture, spray paint,

collaborations with other street artists) around the city. This sparked an almost hysterical scavenger hunt, where every day 'Banksy hunters' would scour the city searching for the next work. This in ~~itself~~ itself caused difficulties for the local authorities - the crowds around artworks would spill into the road, disrupting traffic. The police were on high alert, issuing notices that Banksy would be arrested if found. Banksy used his fame to feed in to the public response to his works - ~~this~~ this response in turn became part of the works themselves. For example, public engagement in his residency was used as an ~~as~~ element of one of Banksy's 'Delivery truck' works to create irony. This work was a standard delivery truck decorated like

a giant elaborate diorama, filled with greenery, flowers and a running waterfall. Banksy ~~was~~ hired a driver to take the truck all around the city, and it was chased by eager fans. In this way, a serene scene of quiet contemplation - which, Banksy posted on his website, was supposed to 'bring peace to the city' - actually brought chaos. Part of Banksy's message was that he wanted to bring attention to the irony that his art was so popular because he - Banksy, the man, the artist, the idea - was popular, not because his art was necessarily good. This point was emphasised by another one of the residency's 'artworks', where Banksy hired an old man to sell genuine, ~~the~~ signed Banksy works on a random street for \$60. There was next to ~~the~~ no interest in the works, but the next day when the artist revealed what he'd done, people were absolutely distraught - they had missed out on owning a Banksy - ~~which were now worth~~ \$250,000. In this way, many of Banksy's works during his residency drew attention to the value we assign to different things depending on popularity or fame. The sensation created around Banksy's works barely had anything to do with his art by the end of the ~~last~~ month - the public was just taking

part in the mass-hysteria, driven by fame and excitement. For this reason, many street artists denounced Banksy during his residency, saying he was not one of them—he was no longer all about the art."

The siting of Banksy works also created an issue during his residency, because he was painting or situating works in spaces without the owners' consent, bringing often unwanted attention to stores or buildings. Many owners moved quickly to put up flexi-glass to protect the images, and others cut them out of the walls or painted straight over them. The NYPD labelled Banksy a graffitiist and therefore a criminal. In addition to some works being physically removed or completely covered up, the phenomenon of 'spot-jacking' saw many works, such as 'Bandaged Balloon Heart' being tagged over by other graffitiists. The uproar over any of these alterations to a Banksy ~~work~~ raise the question of why it is wrong to change his work, when he had no right to create it in that site in the first place? Furthermore, the building ~~was~~ had owners had every right to do with their property, or paintings on their property, whatever they wanted. Banksy intentionally situated his works on other people's property to create a discussion about the sanctity of

and ownership of art. His residency caused many headaches for law enforcement, building owners and for Banksy-hunters too - but his ~~expt~~ public exhibition of art remarginated discussion around street art and its place in the art world, while pushing the relationship between viewer and art further to make public engagement a part of the work, and ~~comment~~ commenting on our ability to equate fame and popularity with the value of art.

When it is hidden away in the private gallery of a collector, art can be appreciated by a few and forgotten by the rest of us - but art placed in public spaces creates meaningful public discourse about the nature of art and its role in our society. Serra, Rothman and Banksy all have an acute awareness of the impact of public art, and therefore in their works incorporate elements that are challenging, confrontational or thought-provoking, forcing us to engage and reconsider our personal and collective ~~views on~~ attitudes and values. Because of this I believe the difficulties associated with public art to be intentional on the part of the artist, as they recognise the value of public art as a catalyst for social change. Such art,

Which opens our eyes to the social forces at play in our ~~life~~ lives, & is extremely beneficial to society as a whole, as it reinvigorates us, ~~to strive for progress, change, and meaningful~~ pointing us in the direction of meaningful social change, progress, and growth. } We are able to see a way forward to strive towards a society which exemplifies the beauty, clarity and strength of art. As Bontary said, 'don't you want to live in a world made by art, not just decorated by it?' #

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Outstanding Scholarship Exemplar for 93301 Art History 2016

Subject:	Art History Scholarship	Standard:	93301	Total score:	20
Q	Grade score	Annotation			
1	7	This response shows clear evidence of highly developed visual analysis (eg to Giotto's <i>Lamentation</i> and Hopper's <i>Nighthawks</i>). Depth and breadth of knowledge relevant to the question is evident and confidently expressed in the discussion of contexts surrounding these works. The focus on the identified themes of faith and hope is consistent and explored through a range of periods of time. The discussion on David, however, is weaker with less analysis and depth, and this unevenness holds the response to 7.			
8	6	The candidate provides high-level analysis of art works and their public contexts along with developed discussion of the situations and benefits of those works in their sites. The selection of the range of works is effective and enables the demonstration of extensive knowledge relevant to the question. Visual analysis of the works would need to be more highly developed for a higher grade.			
COA	7	The handling of communication across the responses is mature, confident and focused. There are some areas, however, where the quality/clarity is less even .			