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93301A



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# TOP SCHOLAR



The NZQA logo features the letters "NZQA" in a bold, sans-serif font. A circular emblem is positioned between the "N" and the "Z", containing a stylized figure and horizontal lines suggesting water or waves.

NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

## Scholarship 2009 Art History

9.30 am Monday 23 November 2009

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.

You should write ALL your answers in this booklet. Start each answer on a new page. Number each question carefully.

If you need more space for any answer, use the page(s) provided at the back of this booklet and clearly number the question.

Check that this booklet has pages 2–26 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.**

2

## Section A

Medium  
of materials  
media.

Message  
of concepts  
statement

- society ( Scott Blake Barcode Art. Digital Medium.  
 "Barcode Yourself" Relates to Andy Warhol Marilyn Diptych  
 POLITICAL STATEMENTS .
- Media  
 female  
 commentator  
 anonymous  
 or art  
 3x3
- Miriam Schapiro Dolls House  
 Anatomy of a kimono. } feminist
- Andy Warhol. Screen printing. relates to Judy Chicago The Dinner Party

Dada Found objects Marcel Duchamp Urinal.

accident



photographer



newspaper



screenprint

Media can detach us... create degrees of separation -

can ~~not~~ engulf us.

can capture our emotions, provocative media eg.

The purpose of art is ~~to say~~ to say something. Art that says nothing is decoration. Media imperative element of ~~the~~ any artwork because it contributes to overall message.

CONSTRUCTIVISM. cheap materials  
 communist ideas.

"Art is dead" Rodchenko's Last Painting  
 1920, 3 panels one Red, one Blue,  
 One Yellow

Art is the simple expression of complex ideas.

Question number

3

## Section B

not always but the best art is.

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"Simplicity is complexity itself and one must be nourished by its essence to understand its appeal." Constantin Brancusi.

↳ Fish, Panache.

"Simplify things as much as possible, but not more." Einstein.

Malvache. Mondrian

↳ Ben Whiteou

White 1915.

↳ Composition with

Red, Yellow and Blue.

Barnett Newman

↳ One ment.

1936.

"To free art from the burden of objectivity, I took refuge in the square form."

Could talk about Dada

↳ Marcel Duchamp

~~scattered~~

Jenny Holzer:

~~text~~

The opposite of simplicity  
is clutter.

Technology

huge wall of data simplified to a userfriendly  
interface. same way of thinking

~~simplif~~  
as genius artists.

Compare with:

~~Dali's last supper~~

↳ Complex

Botticelli's Annunciation.

↳ Complex expression  
of simple ideas.

~~Dali~~ Audrey Flack:

Marilyn (Vomit)

Complex expression of  
simple idea.

Section B Question 7.

"Simplicity is complexity itself, and one must be nourished by its essence in order to understand its appeal" Constantin Brancusi

When Constantin Brancusi so eloquently summarised the appeal of reductive art, it was against a backdrop of public criticism of his art works such as Fish (circa 1910). The general public did not understand his works, and saw works like Fish, which is essentially a rock on a plinth, as a scam; an exploitation of the art market which took no talent whatsoever. What the uninformed viewer did not realise that this sculpture, simple as it was, had a complexity not seen of conceptual thought not evident in many works that came before (and after) it.

Art is not always a simple expression of complex ideas. In fact many art works are intricately complex and painstakingly detailed expressions of fairly straightforward concepts. For example, Audrey Flack's Marilyn (Vanitas) 1973, took months weeks of photography and months of highly technical painting of a composition made up of multiple straightforward and clearly readable symbols which convey a modern take on the age-old idea that "your possessions are worthless when your soul is weighed." This concept dates back to biblical times, when

Jesus warned his disciples about the danger of wealth. "The love of money is the root of all evil." Marilyn (Vanitas) draws its concepts from the Dutch Masters famous for their Vanitas Still Lifes and ~~the~~ ~~makes~~ ~~too~~ ~~simplifi~~ makes their concepts even more simple ~~too~~ by relating it to the cliché ~~of~~ image of Marilyn Monroe (which was a cliché even in 1973). The warping of perspective, cluttered composition ("The opposite of simplicity is not complexity but clutter"), and ~~the~~ process of ~~photographing, project~~ hanging objects above a table, photographing them, projecting them onto a canvas and building up layer upon layer of airbrushed acrylic is a hugely complex way of conveying such a simplistic idea. ~~but~~ In fact the same idea is conveyed in a much clearer and ~~the~~ arguably more ~~highly~~ <sup>effective</sup> ~~decorative~~ way in Barbara Kruger's 1984 poster 'I shop therefore I am,' which shows restraint ~~of the artist in its~~ of the artist in its simplicity.

It could be argued that ~~the~~ artists who express complex ideas in simple ways are much more empowering of their viewers. ~~For example~~ Reductive art works require an informed viewer to do their own interpretation of ambiguous symbolism. Where a work such as Marilyn (Vanitas) or many of the highly complex paintings of straightforward biblical narratives of the High Renaissance is

B7

like reading a story book to one versed in their symbolism, reductive works such as Barnett Newman's Onement I ~~are~~ require us to fill in the blanks; they are the opening statements of rich narratives with the minimum of elements needed to guide us ~~there~~ in the right direction.

Barnett Newman's Onement I is a prime example of the simple expression of complex ideas. What is essentially a luminous vertical line on a deep red canvas contains ~~so~~ levels of complexity ~~that~~ ~~one could~~ one could puzzle over indefinitely. The vertical "zip" as Newman calls it, is ~~the~~ a symbol of God's Act of Creation; His light shining from the Heavens to the Earth as He declares "Let there be light!" This simple line also communicates the idea of Adam, the first man, standing erect as God creates him from the surrounding red earth (red earth tones in background). This one "zip" represents ~~both~~, therefore, represents both man and God, ~~she~~ symbolising the strong relationship between the physical world and the spiritual; man and God are inseparable. The ~~red~~ deep red background contrasts with the "zip" and represents darkness as God "separates light from the darkness" in the Genesis story. The red ~~other~~ tones also represent the land and the clay God sculpted us from,

re relating Earth to Darkness ; referencing

B7 the idea that humans are inherently sinful.

~~and As~~ As Newman created this work he also was interested in tapping into the "collective unconscious" the outermost "layer" of consciousness in the Jungian psychological model (~~the~~ layers of consciousness

are ego, subconscious, sexual, animal & collective).

The richness of ideas and highly complex ideas evident in Newman's *Oneiment I* is conveyed,

~~with nothing~~ albeit somewhat ambiguously,

with nothing more than a horizontal line on a coloured background. This shows <sup>that the artist had</sup> a deep understanding

of the concepts and restraint and self control in selecting his elements.

Had Newman been more explicit with his communication he would have needed vastly more symbols, which ~~arranged~~ ~~would have been virtually impossible to~~

arrange in one painting. He would have had to complicate his compositions with a clutter

of symbols and ~~simplified~~ his ideas ~~to~~

~~more~~ ~~into a large series of~~ complex expressions, each with one clear and simple concept.

It is evident that the more an artwork ~~says~~, the

~~not~~ explicitly says, the narrower its interpretation becomes and the more simple its concepts. ~~Piet~~

~~Monetrian was~~ Artists such as Piet Mondrian, Malevich and Constantin Brancusi were well aware of this, and this saw their early 20<sup>th</sup> century works

~~heading to end~~

B7

taking a turn toward abstraction. Piet Mondrian was very ~~at~~ interested in mathematics ~~and~~ and science, particularly the vast research that went into molecular structure in the early 1900s. In ~~1906~~, ~~Scientist~~ Albert Einstein, who worked in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries had simplified the highly complex physical ideas about the relationship between mass and energy, the ~~movement of~~ nuclear reactions which were the ~~first~~ catalysts of solar energy and therefore life and the ~~movement~~ principles behind radioactive decay in ~~the~~ a simple three letter formula,  $E=mc^2$ . He ~~had~~ famously ~~present~~ was a famous advocate of the attitude of "simplifying things as much as possible but no more;" ~~and his~~ his ability to communicate simply without losing any important ~~informant~~ information perhaps the greatest sign of his intelligence. Piet Mondrian, and other ~~t~~ artists of the time, were greatly inspired by this reductive way of thinking and in the quest to ~~to~~ unlock the underlying structure of the universe. Mondrian's carefully considered approach was to simplify his art to nothing but the three primary colours, ~~the~~ white and black (~~the~~ & from which all shades of gray are made) and, the vertical and horizontal lines. (See composition with Red, Blue and Yellow 1936). To Mondrian, the ~~vertical~~ interplay

between these elements represented the balance

B7 of dynamic forces in the universe (male and female, action and inaction, etc) and also its underlying physical structure. ~~The Mandrian's reductive way~~

~~Constantin Brancusi was much more inspired~~

~~The~~

Art ~~does not~~ is not always the simple expression of complex ideas, in fact there are many works such as Marilyn (Vanitas) by Audrey Flack, Botticelli's Annunciation & Duane Hanson's Tourist II, ~~and the Banade portraits of Scott Blake~~, to name a few, which are highly complex compositions which explicitly communicate easily readable ~~and~~ simple concepts. However, there are numerous artists who think in a more reductive way, and by using a few key elements, ~~to~~ implicitly communicate an endless complexity of ideas and open their works to individual interpretation by an empowered viewer. This reductive ~~art~~ way of thinking is very ~~rele~~ relevant to modern society, as scientists simplify our infinitely complex world, psychologists try to strip back ~~out~~ their patients' complex ~~things~~ issues to their core roots and ~~to~~ compute ~~for~~ the Information Technology Industry ~~to~~ reduces an ever increasing wall of digital data into ~~us~~ user friendly interfaces. ~~Artist~~ The opposite of simplicity is not complexity but clutter, ~~and~~ ~~a~~ reductive art is to be celebrated ~~as it shows a high level of~~

B7. and artists who show the restraint to simplify ~~are~~  
~~to be able~~ are often the ones with the most to  
say.

## Section A Question One

11

A1 The medium an artwork is ~~not~~ made from is one of the most important contributors to its overall message. Media can detach us; create degrees of separation between the subject and viewer. It can be intimate; evocative media capturing our emotions. The effect of media is powerful and artists who carefully select their medium ~~have not~~ have ~~their~~ made a powerful statement before they have even begun to manipulate it.

~~the~~ Quilting, ~~not~~ crochet, ceramics, textiles, tapestry and ~~etc.~~. Knitting—all of these media have strong connotations with the female gender ~~or~~ in general and the traditional housewife specifically. ~~For~~ By choosing these ~~not~~ media, feminist artists such as Judy Chicago and Miriam Schapiro ~~and Barbara Kruger~~ made bold statements ~~about~~ about the role of women in the artworld ~~the unjust~~ and ~~lack of~~ ~~etc.~~ in society. For example, Miriam ~~the~~ Schapiro's Anatomy of a Kimono (1963) used patterned textiles ~~not~~ quilted into a kimono shape to make a ~~statement~~ feminist statement. The use of bought textiles highlighted the anonymity of the workers ~~people~~, presumably women, that made them. Why were these makers of beautiful textiles which she ~~had~~ placed in a gallery, called

A1 'workers' rather than 'artists'? Who decided what ~~was~~<sup>is</sup> deemed art and what ~~was~~<sup>is</sup> craft?

Schapiro used "decorative" media to make a statement about the injustice of labelling these art forms as inferior to the "high art" media such as oil and bronze, ~~the~~ and suggested that the reason these ~~art~~<sup>media</sup> were seen as inferior was a gender issue and a sign that the male dominated art world ~~saw female~~  
~~arts~~ did not take women seriously. ~~had~~

Other contemporaries of Schapiro who used media to make a feminist statement included Judy Chicago, whose ~~earthenware~~, monumental work The Dinner Party (1979), included ceramics, tapestries and textiles and Cindy Sherman, who used ~~phot~~ cinematic black and white cinematic photography, the medium of ~~Hollywood~~ 1950s Hollywood, to make a statement about the ~~as~~ stereotypes of women portrayed in the ~~movies~~ ~~in her~~ with her 1975 series of Untitled Film Stills.

Using media to make a political statement ~~were~~<sup>dates</sup> back much further than the feminist artists of the ~~late~~ second half of the 20<sup>th</sup> century. Constructivist Artists (1917 - 1930) ~~also~~ selected media which were in line with their political ideas.

Rodchenko,

A1. ~~Alexander Rodchenko~~, right. Near the beginning of the Constructivist Movement, exclaimed that "Art is Dead!" — by "Art" he was referring to what the general public saw as art, oil paintings and bronze/marble sculptures. Rodchenko made his 'Last Painting' in 1915 with 3 panels, one red, one blue and one yellow, the logical conclusion to the paint medium. ~~He moved on to other media~~ that were more aligned to his communist ideals. ~~Rodchenko was~~ At the beginning of Constructivism, communist ideology burned in the hearts of many Russian Artists. They believed in art for everyone, with media that was affordable and readily accessible to avoid the elitism of expensive media. They wanted to construct a positive future for Russia, assembling ~~sculptures~~ out of cheap wire, rope, aluminium, ~~paper~~ and paper rather than chipping away at expensive stone (which could be viewed as a type of destruction). In Vladimir Tatlin's Corner Counter Relief (1919), the wires, ropes and aluminium patterns are impersonal, ~~relating~~ sending a communist message of the importance of the masses rather than the individual; and they are non-representational — sending a ~~communist~~ message of truth without illusion. ~~From Goto's Head~~

A1 The Russian Constructivists' ~~use of media~~ chose media that reflected the political ideals of their time. Similarly, Modern American Pop Artists used, and continue to use, media that reflect the mass produced, consumer driven society we live in. Andy Warhol used screen printing, a technique commonly used to ~~make~~ create advertisements and mark products in his time. This highly commercial medium is impersonal and creates a sense of detachment ~~from the viewer~~ between the subject and the viewer. In Orange Disaster #5 (1963), Warhol selected a picture from the media of an horrific car accident and screen printed a high contrast image of it multiple times onto an orange canvas. ~~This~~ The viewer is detached from the subject by four degrees of separation; the viewer sees a worn screen print<sup>(1)</sup> of a newspaper photograph found by the artist<sup>(2)</sup>, which was a reproduction of an original photograph<sup>(3)</sup> of the original accident<sup>(4)</sup>. The use of such a sterile, impersonal and detached medium to portray a scene of death is incredibly powerful. Warhol uses his media to highlight ~~how~~ how indifferent society is to scenes of tragedy. The repeatedly ~~repeatedly~~ printed images form a mass produced pattern so far removed from the horror that it has

no emotional impact except to ~~make the viewer aware~~ make the viewer aware of the horror of their indifference.

Warhol's powerful use of media has had a phenomenal impact on ~~the artists who created~~ a huge number of modern artists.

Scott Blake, a contemporary artist ~~mostly~~

predominantly working in ~~a~~ digital medium, has extended Warhol's ideas about our consumer society with his Barcode Art. Blake uses the most commercial ~~media~~ and impersonal medium possible, the internet, where everyone is anonymous and society is viewed through a ~~a~~ mechanical screen.

In his project "Barcode Yourself", Blake asks the viewer to enter general information about themselves into an online survey—their age, gender, ~~nationality and~~ and nationality. From this information Blake's carefully designed

Blake has programmed a system with which this information is converted into a barcode. The viewer can print this barcode and take it to any ~~shopping~~ retail store to scan it and find out their value,

a price between 10c and \$10 based on ~~their~~ socio-economic background. ~~Blake~~ The media used in this interactive art work are ~~ever~~ the everyday technologies modern citizens engage

with everyday. The viewer uses the internet and their printer ~~and~~ and is forced to go into the most consumerist environment possible, a retail store, to discover the end result of the work. The end result leaves the viewer feeling cold and unimportant — the barcode stripping them of identity and the price tag ~~marking~~ turning them into a statistical number rather than an individual. This ~~is~~ potent use of media makes a powerful statement about how "success" or wealth is pre-determined from your circumstances of birth and also makes a statement about our mechanical society. Blake's only device is media, and he uses it ~~with~~ to question the very nature of art.

### Theme

The importance of media on the overall message of any artwork should not be overlooked. When an artist selects their media they make an unconscious or conscious decision about the ~~message~~ impact they want their work to have on the viewer. Whether media is used to be intimate or impersonal, or simply to provide a platform from which an artist's ideas can be launched, it is an imperative element of art which any great artist pays close attention to.