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93301A



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# SCHOLARSHIP EXEMPLAR



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## Scholarship 2021 Art History

Time allowed: Three hours  
Total score: 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 THREE questions from Question Booklet 93301Q: ONE from Section A, ONE from Section B, AND the compulsory question from Section C.

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.**

Q1) Innovation in Media and Technique open new possibilities in art.

While formalist art historians may argue that stylistic elements such as media and technique is the ~~single~~ most significant innovation at each artwork, there is a lot that can be said about how context and ~~intention~~ artist's intention is the driving force of this.

Innovation is not what opens new possibilities in art, rather it is the ~~context~~<sup>specific</sup> ever-changing contexts from whence the artwork is birthed from. Innovation in Media and Technique is a product of the ~~socio~~<sup>social</sup> or political ~~and~~ contexts that arises with each passing generation of artists. Formalist art historians may argue that innovation of style is like a ~~bad~~ touch, passed down from one ~~cont~~<sup>cont</sup> movement to the next, each improving on its ~~predecessor~~<sup>peddler</sup>. Nevertheless, ~~they~~ they fail to consider how artists' ~~new~~<sup>innovations</sup> and creative processes never occur in isolation, and how theoretically, there is no such thing as 'an original piece of art' like the ~~new~~<sup>possibilities</sup> 'new possibilities' might imply. New possibilities in art should instead be seen as a point of ~~for innovation~~ diastatic change in context, which opens new possibilities in the eyes of viewers from the artist's time.

Plastic innovations in media and technique often always hand-in-hand with eras of dramatic change. For instance Monet's Impressionism,

Sunrise was an artistic revolution for its time, that simultaneously parallels the changing scene of Paris ~~at the~~ during the 19th century Industrial Revolution and the welcoming of modernity. This allowed for the invention of paint-in-tubes, which was a decisive factor to Monet's stylistic innovations.

Sunrise has captured the flickering and glimmering effects of light through the <sup>over saturation</sup> ~~by~~ plain-air painting techniques. Moreover, the vividness of the oil paint media has drastically increased because of the innovation in technology; as seen in the artificially saturated orange sun, used as a complementary colour against the low chroma blue sky. Moreover, at his time (de Coubertin) Greenberg argued that Impressionism is the first "modern art movement" because it "uses art to <sup>call</sup> attention to art" rather than "using art to cover art". Impressionism as an movement secured its status as the <sup>imminent</sup> ~~representation~~ represents modernity by how it ~~shows~~ more of its own fictitious pictorial naturalism emphasized by the impasto broken brushstrokes that does not attempt to feign realism. In contrast, the French Academy favoured masters like Bouguereau, who painted classical subjects with immaculate technical execution. But new innovations in art relies on staying connected to the artist's current society and context.

In contrast to the Avant-Garde's optimistic methods of the Impressionists, the Neo-classical Academic style (despite its ~~new~~ innovations in perfecting realistic techniques ~~that~~) is ~~not~~ appears out-of-touch and stagnant. Art is ~~very~~ similar; it must capture life. Thus, stylistic ~~innovations~~ cannot create new possibilities if the artist is not ~~stagnating~~ capturing the essence of their own context. Which is also why we see the Impressionists make remarkable pushes in art history, pushing painting ~~and~~ and the role of the artist towards medium specificity, and "truthfulness" in "flatness"; ~~and~~ and the expression of oneself through paint alone. It has ~~also~~ opened new possibilities that broaden horizons in art and stay in touch with the ~~work's~~ context. The most innovation of media and technique occurs when artists willing to take risk ~~and~~ embrace modernity.

Furthermore, new possibilities in art can emerge from a clash or unexpected combination of contexts. And indeed, media and technique <sup>unprecedented</sup> progressions are prime indicators of a ~~new~~ context. In the case of Lang Sh. Nig/Giuseppe Castiglione, the clash of Italian Renaissance and Chinese Qing Court art resulted ~~in~~ in new possibilities in the form of an entirely new genre of art. This Lang ~~was~~ was an Italian Jesuit who became solidified ~~in~~ the "Chinese art hybrid" and known

by winning the favour of wealthy influential patrons and eventually ~~had~~ becoming the official court painter (a status akin to Velazquez in the Spanish Court).

of significance and prestige | Liang's Emperor Qianlong on Horseback showcases ~~the introduction~~ <sup>the introduction</sup> of ~~of~~ <sup>The introduction</sup> of media and technique. ~~that made~~ <sup>that made</sup> satisfied him of chiaroscuro rendering vastly improved the tonal modelling of subjects such as the Emperor's face and his horse. And the introduction of atmospheric perspective brought an further sense of realism that, at this stage of Chinese Painting, was considered the 'modern style'. At the same time, Liang mastered the linear precise execution of ink in Chinese painting as seen in the ~~scattered~~ <sup>foregrounds</sup> shrubbery. The acculturation of cultures during ~~the~~ <sup>China's</sup> iconic 'Age of Isolation / Humiliation' makes this artistic innovation intriguing.

The most innovative advances in media and technique has consistently come from the clash of cultures and contexts. Interestingly, 100 years after Qing Dynasty, the impressionists like Monet hailed Japanese ukiyo-e prints as the source of their 'modern innovations' — in vice versa, appreciating the prints for their linear qualities and ~~the~~ 2D compositions. In the legacy of an artist, the most innovative ones are dubbed as the founder of a new movement, and such was the case for the impressionists and Liang (founder of the Qing gong-bi style). Contrary to popular belief, this is not because of a

single artist's genius; It <sup>is</sup> premised through a the introduction of opposing cultural contexts, of different peoples. In Wang Shixing's case, the ~~innovation~~ <sup>new possibilities</sup> ~~was created~~ <sup>created</sup> ~~an entirely new~~ an entirely new genre of art and further visual appeal. Artists who make new innovations takes advantage of clashing contexts, and synthesizes them into ground-breaking art.

Although we've established how exchanging contexts can open new possibilities, it done poorly, it can close off opportunities for some and close off new possibilities for others. This can be seen in Pablo Picasso's *Les Demoiselles d'Avignon*, a notoriously controversial masterpiece that made ~~out~~ innovations towards Cubism, ~~and~~ closed off opportunities for African artists. Typical of Picasso, the painting's figures are geometric and angular, as Picasso was conducting experiments on abstracting the human figure. The composition is sliced into sharp planes, ~~making~~ <sup>destroying</sup> visual balance and subverting the conventional norms that is expected for art during Picasso's time. Though, the ~~the~~ visceral and ~~most~~ <sup>vulgar</sup> facial features of the two figures at the right - clearly copied from Iberian masks Picasso saw at the Paris <sup>Travellers</sup> Museum - is a subject of debate on the topic of innovation. For Picasso, the masks opened the possibility of a more directly ~~priest~~ <sup>vulgar</sup>, and ultimately moving <sup>representation</sup> primal, and ultimately moving <sup>representation</sup> piece of

of figure. However, his appreciation for them remained embedded in primitivist and orientalist values. The appropriation and degradation of use of the mask may appear harmless, a stylistic exploration, but it directs other possibilities for other pieces of art to be understood at a deeper level. Dr In the mask's case, understanding of "objects as a form of documentation in a nation without written script" (the Nigerian art historian Chukwuebuka Orie Oke Agulu). Furthermore, Dr Elizabeth Reuben proposed how the idea of Picasso's artistic genius is inherently flawed: "the genius does not belong to the artist (who made the 'object'), but the men who used them (like Picasso) and the men who proclaim them geniuses for it" (art critics). While stylistic innovation opened new possibilities for Picasso's career and his reputation as an 'artist genius', it took away from the recognition of the African sculptor who made the mask, perhaps even preventing it from being recognized as a piece of art at all ~~at all~~ and labelled falsely as a <sup>less</sup> ~~worthy~~ artist.

Overall, an innovation in media and technique are indications of an artwork's idiosyncratic context, a context that will bring about new possibilities for art. Though, we can see there are nuances in this perspective as ~~the~~ opening of a door for one can indicate the closing of a door of possibilities for another.

Regardless, stylistic innovations must be traced and observed, as they reveal deeper truths about the exciting possibilities presented to the artist by their context.

#### Question Four

(a) Art is elitist.

Art is indeed elitist, but only art can save itself. Paul Gauguin claims that "The history of art is the history of art's progressive loss of audience." As art moves from, function to devotional objects like the Veins of Milordoff to more conceptual pieces to being an 'non-object' like NFTs and being intangible, Gauguin's invetions seems to correctly predict the trend of art becoming more and more esoteric.

However, this is not to presume that art is heading down a hopeless trajectory, since there are works that attempt to make themselves more accessible by doing social good. Although art is inherently elitist, reserved for a certain group ever since the beginning, or that it has the potential to serve a greater purpose if the artist wills it.

To start, it is critical to note how art institutions and art ~~galleries~~<sup>museums</sup> play a central role in ensuring art is elitist. The Couple in a Cage ~~by~~<sup>by</sup> Caca Fuzer, is an

sought attempt to point out this truth, but is ultimately unsuccessful in its goal. In the performance art piece, Fusco satires <sup>the name of</sup> ethnographic and scientific experts from the 19th century (most prominently after the Scramble for Africa) that invented a new 'language' to interpret indigenous peoples who supposedly could not speak for themselves. Fusco dresses as a "Gumatjwoman", a newly discovered tribe off the Surban coast, in exaggerated didie symbols such as face paint and a <sup>hawaiian</sup> hula-skirt. She makes reference to the <sup>and embodies</sup> Flannery Venus, an ideal woman who was immortalized as a prime specimen of her race and was toured around European countries. The 'gift piece' - gilded cage and its location directly in front of galleries and museums plays to this notion of how ~~elitist~~ <sup>institutions</sup> part indigenous art, bodies, and ethnography on display as an "orient" and "othered" spectacle. Despite its messaging however, the piece messaging backfired on itself. Members of the audience whose reaction directly imposed meaning onto the piece perceived it inherently to Fusco's shock and surprise. They labelled it as a "shocking ~~work~~, otherwise" and pretentious display, ~~not as~~ a sentiment that deal towards the artist and not the institution it is critiquing.

Fusco's ~~for~~ Performance art pieces follows hot frontier set other female artists in the 1960s like Yoko Ono and Patti Smith. Their art was conceived to be more accessible, opening

the art tickled to women and a wider audience by abandoning the canvas and its traditions of gilded frames.

Nevertheless, today the general public perceives works like Fusses as even more pretentious and elitist, ~~and is comprehensible~~ to the masses made before. Not only do art institutions and ~~pushing narratives of~~ set up elitist hierarchies through ~~racial~~ ~~establishing~~ racial supremacy, it also indirectly pushes minority creators towards unfamiliar forms of expression that is less likely to gain traction to the general audience. Thus, even works like the Couple in the Cage that was designed and conceived to be inclusive of minorities and ~~all peoples are~~ ~~become~~ ~~misconstrued~~ ~~to be elitist labels~~ and misunderstood as ~~elitist~~ elitist. This phenomenon is a endless cycle ~~of~~, and as more artists attempt to break ~~free~~ from institutions today; there is no doubt that we will see ~~more~~ ~~an increasing amount of~~ art ~~labelled~~ ~~as~~ ~~elitist~~ ~~today~~.

Furthermore, the art world appears to degrade art that is accessible and universally acceptable as 'low art' or devoid of substance.

Such is the case for Pop artist Romero Britte's work Teddy Bear. It is simplistic, almost childlike, with saturated yellows and greens that evoke a sense of optimism. The polka dot patterns and glittered nose no doubt is a friendly style that the masses

would consider to be 'beautiful'. It is also divided in a cubist manner into sections, and the artwork ultimately evokes a sense of graphic and <sup>of the</sup> commercial. In the pop art fashion, Riloff embraces the commodification of art and claims he 'wants to make art accessible to everyone', hence why he is one of the most licensed ~~and artist-in~~ <sup>artist</sup> in the world and why art is now most and mass produced. However, Clement Greenberg denounces his kind of art as 'kitsch', and ~~says~~ <sup>says</sup> "it asks nothing from the viewer except money". The loss of conceptual sophistication and the formulaic nature of the piece he argues, makes it a 'low art' and its beauty a bait for commercial gain.

Given the legacy of Pop art today, Greenberg's <sup>opinion</sup> ~~not fully~~ is not widely accepted. Though, there is some truth in his observation. A pair ~~of journalists~~ <sup>as a pell-mell</sup> in the 1970s, Kovac and Phenomenal, conducted a poll to paint "The Most Wanted Painting". The result is a horribly bland landscape that shows how the general public as a whole, usually have very restricted insight into good art and beauty. Given this phenomenon, art in its search for depth and complexity, automatically removes itself from the general public and becomes elitist. Still, artists like Riloff's *Teddy Bear* has value as a piece of 'accessible fine art', despite its lack of conceptual

complexity. Art is elitist, but there are those who walk in between the line of accessibility and pandering to the audience; and touching the heights of elitism.

Lastly, art can be a saving grace to its own constructive criticism. This can be seen in Carrie Mae Weems Not Manet type, which offers a criticism on how the Black Body has historically been ~~more~~ neglected and overlooked. Weems posed herself <sup>in nude</sup> against the camera, referencing the male gaze and the "Musem effect" described by art historian Svetlana Alpers, her face remains anonymous as she is a <sup>standing</sup> symbol of the Black body. Weems also includes text and titles, which shows ~~she is~~ is referencing the Black slave girl in Manet's Olympia. A text on the piece reads: "I am not Manet's type... Picasso only used me and Duchamp never considered me." She objects <sup>expresses</sup> to her "disappointment" in these artists" that she has always been in love with and how she "exists outside their fantasies". Indeed the last et minority figures in art history command is a tell-tale sign of the art world's elitism. It exists in all levels, down to medium: photography is it according to the Shirley Carols, consciously or not

writing on ideal white beauty standard in portraiture photos and leaves Black bodies and Black faces over-exposed and mushy. The canon of art history is willing to excuse artists like Grangin for their individual flaws because of the 'grandeur' of their artistic creations, but it intentionally leaves out ~~and~~ interdisciplining artists like Coco Fusco and Bessie MacCorri Wren who creates ~~not~~ authentic works with artistic merit and contribute to their communities through ~~this~~ as a significant element of their art practices. This ~~is~~ art, on various levels, is elitist. Only ~~high~~ minority and underrepresented ~~artists~~  
~~from~~ ~~any~~ ~~country~~ ~~bring~~ the ~~new~~ towards a inclusive scene in art. The attention garnished by Wren's photographs happened during 1977, the same year where identity politics rose to become a volatile political term. Representation and the voices of minority artist can save art from itself.

In summary, art's elitism stems from its beginnings, its processes and its institutions. But equally, art is a tool ~~too~~, it needs to use itself to allow for ~~new~~ ~~more~~ accessibility. Although art might appear to become ~~more~~ ~~more~~ elitist in the grand scale of art

history, stomachs and for its power will  
always have value for the people.

Q3b) Section C  
 Posture

For the most part we associate great art with times of prosperity and not times of pain and despair. The Renaissance, for example, is a shining beacon of how art can prosper with economic support and well-educated patrons. It is ~~an~~<sup>steeply</sup> a subject of envy for many artists in the future who are stuck in times of conflict and instability. Although art has arguably always had a greater connection to pain, conflict, pain and comfort. Cosgrove is right in arguing that the "drive to create" <sup>in its narrative</sup> will remain a persistent force of art, but does not place enough emphasis of the role of art in dealing with negativity. Indeed, art's role as a "articulation of resilience" is more significant than it "celebrations of the best of our achievement".

Art is a "shared visual language" that can speak to <sup>internal</sup> conflict and hardship, opened to many interpretations. Robert Smithson's Spiral Jetty may appear to be tranquil and calm, but its "spiral speaks to the shifting and temporary nature of our environment and life. Smithson imposed a 'perfect' grid geometric golden ratio form onto land with basalt stones and sand.

(4.6 x 460 m) which ~~creates~~<sup>creates a</sup> visual conflict between the land and state ~~in place~~<sup>in place</sup> that mirrors ~~our~~<sup>the</sup> humanity's collective conflict with our environment. The goal of Land art or Ecological art is to draw our attention once again to the ~~poor~~ conflict between man and nature.

The artist was inspired by the first 1970 Earth Day and its deliberations of climate crisis, and created Spiral Jetty in the same year. In this hardship ~~and~~, spiral Jetty connects ~~us~~<sup>remaining</sup> in the words of Cosslett with "the ~~cosmopolitan~~ past at the communal whole." Spiral Jetty's ~~concept~~<sup>concept</sup> of ephemeral art, art that is disassembled and changed by natural processes, can also serve as a reminder for us on the brevity of lives and the passage of time. Though it ~~is at~~ this stage Spiral Jetty contradicts Cosslett's claim that "the work lives on for hundreds of years in museums." The museums' attempts to reconstruct and freeze the artwork in its original context is ostensible to the true reason why art lives on. Spiral Jetty should not be preserved inside the frozen walls of the museum. It's rejectors of arts commercialization and

its embrace of the passage of time serves as a reminder ~~of~~ to us to embrace change and conflicts, allowing ourselves to flow with time and our environment.

In addition, art is not a luxury product. As True to Cosbely's argument it plays an important part, even in times when resources are scarce. Though, Cosbely fails to consider how art can be ~~taken~~ used for ill-intended rather than benevolent purposes. <sup>If manipulated</sup> especially can be manipulated easily, especially in times of war. Ernst Kirchner's <sup>though</sup> work ~~and~~ saves this consequence, <sup>though</sup> his work's placement in the Degenerate Art Exhibition of 1937. In his piece *Rocking Horse*, we can see Kirchner's earnest attempts to keep ~~not~~ touch with his German artistic heritage by making it intentionally grotesque. In the Renaissance Cathedrals, he uses highly ~~the~~ complementary colors like crimson and deep green in the wall paper and the couch to create maximum contrast from the viewer and express the instability and "crisis" of the post WWI era. This is further emphasized by the figure's ~~is~~ irregular

perspective and the intentionally incorrect fore shortening. His manic brushstrokes together with the other elements was meant to be visually unsettling and agitating to the eye, a signature style of the Die Brücke movement in order to connect with the "shred history" and national identity. Nevertheless, the Nazi propagandist successfully turned the artwork's power against itself, as over 20,000 visitors came to daily the Degenerate art exhibition to mock the artworks within. The Nazis urged a "war on modern art" because they understood that art is a powerful tool for a populist rallying cry. In times of conflict, powerful artwork about great hardships are created, but could be misused by even more powerful forces and create a bond now or in the future.



In conclusion, the purpose and retained art is closely tied to conflict, crisis and comfort art what came before. Although we can guarantee art's continued evolution, ~~is still~~ its effectiveness in representing pain and suffering. Cosslett is correct in her suggestion that art in unstable times like the Coronavirus is significantly, but there needs to be a greater emphasis placed on its significance.

← ⚡ The rejection and pain we feel is a powerful source of inspiration.

In the case of Monet's Olympia, it can "be the very life perceptive art" as well as our lives. Olympia was ridiculed for her "indecent and nude", poorly rendered form. Her direct gaze and the thick black outline of her body was seen as a source of criticizing for many art critics of Monet's time. Nevertheless, these features became the reason why Olympia earned the status as the "first modern artwork", shifting viewers' perception of what art is through an entirely new movement. The pain of rejection that artists feel is a historical constant, but it pushes artists to invent and defy the accepted boundaries of artistic conventions. There is comfort in knowing that the pain ~~can~~ <sup>can be</sup> be turned into a source of inspiration, even a source of success. No work stands out in the art world that "comes before" to see how <sup>their artist</sup> their pain became a source of success.

## Scholarship Exemplar 2021

<b>Subject</b>	Art History		<b>Standard</b>	93301	<b>Total score</b>	15
<b>Q</b>	<b>Score</b>	<b>Annotation</b>				
1	5	High-level communication was focused and coherent in this argument that innovation and new possibilities cannot be separated from context. The discussion was extended through the inclusion of work by Giuseppe Castiglione along with more regularly used examples. There was some evidence of extensive contextual knowledge, and further explanation of some of these points, along with more development of visual analysis of the art works, would have strengthened this response.				
2	6	A mature response to art as elitist, with evidence of extensive knowledge and understanding relevant to the question, and an independent and interesting choice of works to effectively support the writer's stance. For a higher score, however, high-level visual analysis is also required. Communication was cohesive and argument focused throughout.				
3	4	A key requirement for responses to this section is that candidates explain and discuss key points made in the extract. This answer focused mainly on conflict, briefly challenging Cosslett on her comment around museums but with little engagement with the text itself and a lack of the developed interpretation which is required for a higher grade.				