Assessment Schedule – 2008

Scholarship Art History (93301)

Candidates answer 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 1 (Quality required for each of TWO candidate responses)

Performance Descriptor 1	8 marks	The response shows exceptional knowledge and understanding of discipline through: a **highly** developed critical response to art works and contexts *and* comprehensive depth and breadth of knowledge relevant to question *and* critical reflection on evidence from varied sources *and* confidence in knowledge, understanding and judgement *and* independence / originality of approach.
	7 marks	The response fulfils most of the requirements for PD1: *but* critical response level is less even *or* quality of depth and breadth of knowledge is less consistent *or* critical reflection is more limited *or* confidence is not sustained *or* independence / originality are not sustained.
Performance Descriptor 2	6 marks	The response shows extensive knowledge and understanding of discipline through: a **well** developed critical response to art works and contexts *and* comprehensive depth and breadth of knowledge relevant to question *and* critical reflection on relevant evidence.
	5 marks	The response fulfils most of the requirements for PD2 *but* critical response is uneven *or* depth and breadth of knowledge relevant to question is less comprehensive *or* critical reflection is less relevant.

Performance Descriptor 3	4 marks	Response shows extensive knowledge and understanding of discipline through: broad relevant knowledge *and* depth of understanding *and* **developed** critical response to art works / contexts *and* reference to appropriate evidence.
	3 marks	The response fulfils most of the requirements for PD3: *but* shows some irrelevancies *or* there are poor choices of examples *or* critical response to art works / contexts is uneven *or* some irrelevancies.
Performance Descriptor 4	2 marks	Response shows (generalised) knowledge and understanding of the discipline through: reference to evidence *and* skills of critical response to art works / contexts.
	1 mark	Minimal knowledge and understanding Little reference to evidence. Descriptive rather than critical. *or* Does not address all parts of questions. *or* Weak engagement with topic.
	0 marks	Question not addressed. Lack of critical response.

Schedule 2: Communication of arguments (marked across paper)

Performance Descriptor 1	8 marks	Responses show outstanding communication skills through mature, confident, cohesive, and focused argument ***and*** demonstrate clarity of thought ***and*** are expansive and sustained ***and*** show flair.
	7 marks	Responses fill most of the requirements for PD1: ***but*** argument may be a less mature, confident, cohesive and focused argument ***or*** clarity of thought is less evident in some aspects ***or*** is less expansive and sustained ***or*** lacks flair.
Performance Descriptor 2	6 marks	The responses show excellent communication skills through confident, cohesive and focused argument ***and*** demonstrate clarity of thought ***and*** are sustained over both questions.
	5 marks	Responses fill most of the requirements for PD2: ***but*** clarity of thought is less consistent ***or*** quality is not sustained in both questions.

Performance Descriptor 3	4 marks	The responses show effective communication skills through: coherent and relevant argument ***and*** clarity of thought ***and*** sustained breadth of argument over both questions.
	3 marks	Responses fill most of the requirements for PD3: ***but*** communication skills are less effective ***or*** argument is less coherent / relevant ***or*** clarity less evident ***or*** has repeated material in questions.
Performance Descriptor 4	2 marks	Communication is clear and coherent in both essays ***and*** is generalised / not sustained.
	1 mark	Communication is unclear ***and*** argument is generalised.
	0 marks	Lacks clarity

SECTION A

QUESTION ONE

The role of space in art is often taken for granted by the viewer.

Discuss the role of space in a range of art works in different time periods or geographic locations.

- Importance of space in creating narrative clarity in a work and therefore providing an aid to understanding, eg Masaccio's *Tribute Money.*
- Space may be manipulated to invite viewer involvement, eg foreground in Géricault's *Raft of the Medusa,* where a space is left open in the foreground facilitating access for the viewer; Van der Weyden's *Deposition* engages the viewer through its irrational, intriguing use of space.
- The role of space in supporting themes, eg the irrational, claustrophobic space in many Mannerist works; German Expressionist works; the soaring interiors of Gothic cathedrals to carry the prayers of the faithful heavenwards.
- Treatment of space can create deliberate ambiguity in a work, eg Picasso's flattened space makes foreground and background difficult to differentiate.
- Rational space in High Renaissance works contributes to harmony and repose in works.
- Discussion of the different techniques used to create space and the significance of these, eg Woollaston's use of push / pull effect with warm and cool colours in *Figures From Life*; the use of a high foreground to create extensive space in the distance in Northern Renaissance art and other works.
- Can be little appreciation of the difficulty of creating convincing space, eg Albertian grid.
- Space may include that outside of the work, eg Eva Hesse's jutting wires in *Hang Up* intrude into the viewer's space and can make for a feeling of discomfort; the use of shadow to create further space and a 3rd dimension in Neil Dawson's works.
- In architecture, the focus is often on the external features of a building such as technique, materials, decoration and fenestration rather than the fact that a prime function of architecture is to enclose and manage space.
- Mathematical control of space by artists such as Piero della Francesca, who used mathematical rules he saw as 'governing the universe' to create rational architectural space in works such as *The Flagellation* and *The Ideal City.*
- Changes in the importance and use of space in different periods and developments in the ways in which space is constructed (eg Renaissance) or deconstructed (eg Cubism).

QUESTION TWO

Where we experience art influences how the art affects us.

Justify or refute this statement with reference to artworks from at least two periods or geographic regions.

- Works of art that were created as site-specific and that work with other factors of the site in their original settings can lose meaning when viewed elsewhere, eg an altarpiece in an environment (church) dedicated to conveying the Christian message enhances and is enhanced by its environment eg candlelight, sense of mysticism, respectful atmosphere, soaring or intimate interiors etc. This is lost when the work is viewed as one of many works in a museum or gallery alongside works whose purpose may 'fight' with them.
- Works removed from ancient sites and moved into galleries, eg the Parthenon marbles cannot possibly carry the same meaning or achieve the same purpose as they did when they were actually on the Parthenon in Greece and were being viewed within the culture that had created them.
- Conversely, if one could experience the marbles on the Parthenon, the impact of both the building and the sculptures would be altered.

- Presentation comes into play in terms of lighting, atmosphere, viewer behaviour, eg McCahon's *Northland Panels* shown in Te Papa alongside a refrigerator thus making McCahon's work appear less imposing; to view Brett Graham and Rachael Rekena's *Aniwaniwa,* the viewers lie on mattresses in a darkened room and watch the projected images above them so that the story of a lost community is watched in a communal environment; Darryn George's *Pulse* provides an environment for the viewer.
- The impact on the work of decisions made about how it is presented in a gallery, eg lighting, positioning; Uenuku displayed in Te Awamutu Art Gallery is totally removed from its people and its context – displayed next to the Finn brothers' exhibition.
- Small intimate space such as the Arena Chapel adds drama to the narrative of Christ's life through its proximity to the viewer.
- Controlled viewing – placement of Giotto's *Last Judgement* on the exit wall of the Arena Chapel ensures that the viewer carries the message with them.
- Neil Dawson's *Throwback* in Auckland's Albert Park creates links to the art gallery through its narrative and architectural links (eg lunette form) and to the volcanic nature of the Auckland region.

- In a gallery, art works often have to compete with a wide variety of works in a variety of forms and styles, which can dilute their message.
- In traditional gallery hangings, eg Royal Academy shows and the French Salon, works seen as less important in the mind of the Jury were hung very high so viewing was difficult. In other displays such as the Wallace Collection, traditional multi-tiered hanging reduces the impact of the upper tier of works.

- Works displayed contrary to the wishes of the artist can also alter the intended message, eg Rothko preferred his works to be hung in a series away from other artists' work so that Rothko's work would build up a resonance.
- Art works moved to another environment for conservation purposes, eg Goya's Black Paintings – frescoes from the walls of his 'Quinto del Sordo' carefully removed and now on show at the Prado; the garden frescoes from the underground room of Livia's villa now displayed in gallery.

- Art of other cultures (eg Maori) plundered, souvenired and placed in an alien environment, such as a Western museum, can give the impression of styles being 'primitive' and the purpose misunderstood.
- The appropriation of images, eg Australian Aboriginal art on T-shirts, removes both original site and meaning so that the art works are viewed as a design, whereas Barbara Kruger has her images printed on T-shirts, bags and matchbook covers to challenge the elitism of traditional art sites and evoke connotations of advertising and the shaping of behaviour.

- Urban growth can affect the setting of a public work of art over time – may enhance or reduce it, eg Chartres Cathedral now in middle of suburbia; Marte Szirmay's *Smirnoff Sculpture* dwarfed by 30 years of growth of the busy suburb of Newmarket, had lost its original impact. Relocated slightly, given a planted 'room' to house it and provide it once again with an appropriate scale relationship – and the work once again has a greater impact.
- Other temporal changes to a site affect art works and the way they are seen, eg Chris Booth's *Gateway* now partially obscured by pōhutukawa trees, weathering of Selwyn Muru's *Waharoa* has softened the colour and the contrast with its commercial setting.

- An art work can be empowered by its site, eg *Queen Victoria* in Auckland's Albert Park – presiding over her orderly domain.
- The positioning of the work can come to be seen as threatening, eg Richard Serra's *Tilted Arc* considered to be 'in the way', a host for the homeless in its original site and removed.

- Where we experience art in time, eg works from one period can attract different meanings or lose significance when viewed in another age, eg the meaning of some of Bosch's symbolism has been lost over time and the purpose diluted for a less religious audience.

QUESTION THREE

If there is one common thread throughout the history of art, it is the human body.

Discuss this statement, with reference to works by a range of artists in a variety of contexts.

- The privileging of the human body in traditional art training – the lengthy period of time spent drawing from plaster models and then live models – artists judged by their ability in this area.
- How the status of life drawing acted as a barrier to female artists, for whom exposure to life models was prohibited.
- Various views of the status of the body in art – eg the greatest challenge in art training, Leonardo's reverence for the body.

- All art talks about the human condition, therefore all art references the human 'house' – the human body – so refers in some way to the human body.
- Christianity's emphasis on the spiritual leads to denial of the body (thereby underlining its significance) and more simplified or stylised depictions in art.
- Impact of growth of humanism in the 14th century expressed in the increasingly naturalistic depiction of the body – eg Masaccio, Leonardo. Subsequent scientific understanding of the body demonstrated in Leonardo's works; his view of the body as a microcosm of the world.
- Architecture's object is to house the human body – warmth, protection, community – design of buildings with bodily scale and needs constantly in mind. Building proportions shared by the ideal classical body, eg golden section.
- All architectural work is related in some way or other to the proportion of the human body.

- Use of the human body as a metaphor, eg Kirchner *Self Portrait as Soldier*. The human form as symbol of order, pleasure – *The Dance*, Matisse.
- Prohibitions on the depiction of the human body and society's concerns around this, eg Christine Webster's *Black Carnival*, Manet's *Déjeuner sur l'Herbe*.
- Reference to the female body as protest and celebration in feminist works, eg Chicago, Eagle, Abakanowicz.
- Duane Hanson's replication of the human body through life casting, using modern materials, to achieve social awareness.
- Rothko's abstractions still reference the human body in both purpose (to lift the spirit from the body) and his insistence that the viewer should stand 45 cm from the work to view it.
- Pollock's references to the actions of the human body in the painting of his abstractions.

- Art's reflections of social attitudes and desires regarding the human form, eg male ideal prominent in classical time, the female nude much more prominent since the Renaissance – reflects male 'control' over women.
- Male nudes less prevalent except in periods of Classical revival. Even in contemporary society the male nude is seen as more shocking.
- Emotions, fears, pleasures are among the emotions addressed by art, and thus refer to the human condition and ultimately the human body, eg purple (grief) in Rothko's abstract works.

- Distortion / corruption of the human form as political / religious statement – Feminism, Mannerism, Expressionism, Grünewald, Bosch.
- Sculptural works, eg *Il Zuccone* high on the building and disproportionate to account for distance viewing, (Michelangelo's *David* also) the body is taken into account both in the works themselves, the relationship of the building to the work, and the ability of the viewers to see the work as the artist wishes.

QUESTION FOUR

Colour and emotion are always inter-related in art.

Discuss this statement, with reference to works by three or more artists.

The colour / emotion link clearly demonstrated in:
- Colour and its associated emotions by Neo-Classicists such as David in the interests of control, order and clarity, along with careful mathematical composition and tight brushwork, eg *Oath of the Horatii*.
- The elimination of brushmarks through pouring or staining paint to remove tactile associations of brushwork and texture, so as not to distract from the emotional power of the colour in the work of the American colourfield artists, eg Newman, Frankenthaler.
- The Cubists' move to a near monochromatic palette in a rejection of the decorative and emotional colour of the Post-impressionists in their analytical phase. Colour stripped out because its emotional qualities distract from the examination of form, which was their concern.
- Grünewald's *Crucifixion* inspires pathos and horror in the viewer through the colours of Christ's suppurating flesh – helps to inspire a rejection of the physical in favour of the spiritual.
- Colour demonstrates the emotional associations of the artist, eg Van Gogh – yellow = happiness, Emare Karaka's use of discordant colours heightens emotion in protest works such as *Race Relations Triptych*.
- Use of colour to engender emotion, eg in Rothko to lift the spirit from the body; Der Blaue Reiter interested in the expressive properties of colour and its ability to evoke feeling or mood – eg it is one of the components that Kandinsky uses to create 'inner resonance' or spiritual 'vibration' (Kandinsky also kinaesthetic); Van Gogh's 'use of (colour) in a completely arbitrary way to express [himself] powerfully'; Matisse had claimed that he was 'seeking to transpose feelings into colour'.
- The use of clashing, sickly, discordant colours to create feelings of unease for a range of purposes, eg Pontormo's *Deposition*.

Colour and emotion often but not **always** inter-related – other purposes of colour:
- Colour / symbolism more significant than colour / emotion, eg the blue of Mary's robes to indicate her divine status, gold to indicate an otherworldliness in religious art, black to indicate despair (Goya / Kollwitz / McCahon). Marc's use of symbolic colours to show animals as more spiritual and beautiful than humans.
- Colour often selected more for its technical qualities, eg the use of light and dark, warm and cool colours to create space in a work, or aesthetics, eg distributed in a work to balance colour weightings and create harmony – eg Raphael's *Alba Madonna.*
- Scientific exploration and use of colour, eg in 'simultaneous contrasts' by Orphic artists. Colour explored as an intellectual exercise, eg Seurat's optical painting – *Bathers at Asnières* and in the works of the Futurists.
- Colour used as a decorative façade in St Mark's Cathedral, or to decorate interiors in architectural design, eg in the works of Friedrich Hundertwasser.
- As a formal component eg along with line, eg Barnett Newman's *Vir Heroicus Sublimis.*
- George Segal's plaster figures, either white or painted (eg blue) denies individualism – enables the figures to act as generic forms to represent urban dwellers.
- The use of bright primary coloured struts in the Schroeder House to appear machine-made rather than to create emotion.

- Colour unnecessary for emotion, eg line engendering sorrow in Kathe Kollwitz's work; the jagged forms of Kirchner's work carry anxiety; Peter Peryer's *Dead Cow* engenders emotion in black and white photography; Gothic cathedrals inspire emotion through scale and space rather than colour.
- Colour in Mondrian's neo-plasticism carries little if any emotion; Jackson Pollock's *Autumn Rhythmn* carries emotion through line and sense of energy rather than through its use of colour.

- Artists' and viewers' relationships to colour are personal, and whilst colour may inspire strong emotions in some, it may not in others.
- People's own personal cultures / histories / times affect how they feel about, respond to, and value colour.
- Whereas bright colours were seen as a jewel substitute in medieval times and a tribute to the Almighty in religious works, in other times these may be seen as garish and primitive.
- When Renaissance works have been cleaned, contemporary viewers have sometimes been repelled by the true colours of works, eg the bright colours of the Sistine Ceiling.

SECTION B

QUESTION FIVE

How effective is art as a means of communication?

Support your answer with a range of examples.

Recognition that this question requires a response that addresses the 'quantifiable', ie it asks 'How effective is …'

- Could consider:
    - What constitutes 'effective'.
    - Varying means employed by artists to communicate.
    - Target audience.
    - What it is that artists might be trying to communicate.

- Identification and explanation of various means used to communicate ideas, eg symbolism, gestures, titles of works, evoking mood through colour, shape, line, text, using readily identifiable content.
- Acknowledgment that art is intended to communicate to a variety of people in a variety of situations, eg congregations, private purchasers, corporate bodies, audiences who go to public and private gallery exhibitions, the wider public. Art that can communicate effectively to one of these groups may not reach all of them.
- Recognition that the audience differs for different periods and places.
- Identification of the audience for art, recognition that a work might be intended for a specific cultural audience, or an educated elite, or a diverse audience.
- Recognition of the wide ranging ideas that artists are concerned about, eg political, personal, religious, aesthetic, propaganda, environmental.
- Differentiation between ideas that are evident through an art work's appearance and underlying ideas that may be reliant on contextual or other knowledge.
- Significance of art as propaganda or protest – a means of personal expression.

- Some artists used a variety of approaches to access an audience, eg Die Brücke used travelling exhibitions, woodcuts, and almanacs.
- Note that for some artists, communication of ideas is not a priority. Art is purely personal expression, eg Philip Clairmont.
- Recognition that some artists are unconcerned that their work is enigmatic and difficult to comprehend, eg 'et al'.
- Some works strongly communicate ideas through their appearance, eg stoicism and pathos in Michelangelo's *Pieta* 1499.
- In some there is the necessity for prior knowledge to enhance communication, eg Abstract Expressionism.
- There are works that strongly communicate ideas but also contain underlying ideas that may be less apparent, eg political statements in David's *Oath of the Horatii;* and works that communicate an inkling of an idea, eg Motherwell's *Elegies to the Spanish Republic* 1949.
- Titles can provide vital hints for understanding. Abstract works can be endowed with a title that suggests an idea or association, eg Barnett Newman's *Concord* 1949.
- Some are untitled or the title may give few clues as to meaning, eg Pollock's numbered works, Gretchen Albrecht's *In Time and Meaning True* 1998, Josef Alber's *Study for Homage to the Square – Confirming* 1971.
- In conceptual or ephemeral works, the idea may be more critical than the finished appearance – and will be known only by records of the event, eg Sol LeWitt's conceptual sculpture.

- Acknowledgement of key elements in effective communication, eg composition – the arranging of elements in a manner that successfully projects the key ideas an artist wishes to communicate. An artist might therefore place an important figure centrally with less significant figures at the margins of an art work, eg the figures of Christ and God occupy a central position in Dürer's *Adoration of the Trinity* 1511.
- Pop art – the more one knows the more one gets out of a work – but art always communicates something, eg Warhol's multiples referencing the growth of the mass media.
- Guerilla Girls using more traditional means of public communication, eg billboards, street performance to communicate to a broader audience.

- Use of text in art to clarify meaning and enhance image, eg Barbara Kruger *We don't need another Hero*. In Martini's *Annunciation, w*ould the work carry the message without the incorporation of the text of Gabriel's words to Mary?
- Buildings use classical forms and features (such as pediments and columns) to engender trust, timelessness, longevity, eg in traditional architecture, local government, the post office and banks use columns and classical façades.

- Effectiveness of art in communicating across cultures. Christian symbolism such as the cross and the lamb are unknown to some cultures such as Buddhism (and vice versa).
- A political work might have little meaning to someone who didn't have an understanding of the context, eg Neo-Classical propaganda in David's *Death of Marat*, Goya's *Los Caprichos.*
- In Dada and Surrealism, a viewer's lack of knowledge of the subconscious, of Freud and Jung, would result in limited understanding.
- Duchamp's use of ready-mades – his snow shovel and his urinal placed in a gallery used to communicate his ideas about fine art – but are incomprehensible to many, even today.

- For effective communication, some works, especially in the 20th and 21st centuries, require an audience to be art literate, ie to understand the artistic conventions within which an art work is being created. Some works rely on a knowledge of art history to communicate their message, eg Judy Chicago's *Dinner Party* / Leonardo's *Last Supper.*
- In *3rd May 1808,* Goya presents the principal victim in a crucifixion form. Communication is maximised through awareness of the Christian parallel it is referencing.
- Barbara Kruger's works often assume a politically aware audience.
- Contemporary Māori art work may assume a culturally aware audience.
- Duchamp's ideas are understood best by an educated elite.
- Communication is more effective if there is knowledge of symbols, be they personal or universal, eg the personal symbolist vocabulary of Picasso, eg the disc (representing the level of the liquid) in his *The Absinthe Glass.*
- Some art requires a knowledge of specific symbolism, eg Lissitsky's *Beat the Whites with the Red Wedge.*
- Position / site of work affects / limits communication, eg who actually got to see the portrait of Marie Antoinette designed by Vigée-Lebrun to improve her standing with the populace? How many of the 3rd estate would ever have seen the work?
- This was particularly valid in times prior to the printing press.
- Any work that incorporates text requires an audience to have a knowledge of the language in which the text is written, eg Russian for text in Suprematist works.
- Duane Hansen's *Riot* was too realistic for its audience, its realism was a barrier to communication, the public were repelled by it.

QUESTION SIX

Ultimately art is always a product of the imagination.

Justify or refute this statement, with reference to art works from at least two periods or geographic locations.

- An answer could address the phrasing of this question. The use of the term 'always' could raise questions. Does such an exclusive term reduce the validity of the statement?
- This question could raise a debate around the question of 'what is art?' Are the botanic drawings done by artists on Cook's voyages, art? What about photography? Does it involve imagination? If art is always the product of the imagination, where do Superrealists fit in?

- Are there any works that don't involve the imagination of the artist?
- The desire of Ancient Greek sculptors to depict the Gods inevitably led to an interpretation of the sculptors' ideas on what Gods and Goddesses looked like, resulting in idealised images of humankind.
- Any art that purports to depict biblical figures and (even more so) God (and angels) is purely the product of the imagination. The sheer variety among representations of the Nativity, the Madonna and Child, the Crucifixion, the Resurrection could be used as a forceful argument to support this statement.
- Even portraiture, through its traditional emphasis on idealisation, contains an element of the imaginary.
- Representations that purport to document history can be equally imaginative. Artists' processes of making preliminary drawings and compositional studies document this most clearly. David for example did a number of differing arrangements of *The Oath of the Tennis Court* (an event he actually witnessed) before settling on a final version, so too did Géricault as he was composing *The Raft of the Medusa.*
- Constable painted idyllic scenes of the English rural landscape at a time of agrarian and industrial revolution.
- The work of Malevich and Mondrian (or any abstract artist) is the product of the imagination.
- Ready-mades such as Man Ray's *Gift* and Duchamp's *In Advance of the Broken Arm* have been given titles that deliberately invoke imaginative connotations.
- Picasso may call his work *Head of a Woman* (1909) but in it he combines impressions from a range of differing viewpoints.
- Boccioni imagines lines of force intersecting an object or person, eg *Development of a Bottle in Space.* He imagines an image of motion in *Unique Forms of Continuity in Space.*

- A composition is arranged according to the imagination of the artist. This can depend on the message an artist wants to convey. Therefore an artist may present a key figure centrally with less significant figures at the margins or the periphery of an artwork.
- Even when Duchamp puts his bicycle wheel on a stool and 'unimaginatively' calls it *Bicycle Wheel on a Stool* he has invoked his imagination in the concept and composition of the work.
- Superrealist artists such as Richard Estes (*Walk, Don't Walk)* have created art works that appear to imitate real life but they involve imagination in the selection of the clothes and accessories often sourced from a range of people / places. The resultant combination is a product of the imagination of the artist.
- In photography the manipulation of images through framing, collaging, cropping, altering colour and contrasts involves the work of the imagination.
- The Surrealists claim to paint neither what they know nor what they see – but what their unconscious reveals. Are these works of pure imagination?
- Architecture that breaks new ground, eg Frank Lloyd Wright's *Falling Water,* is a product of the imagination.

QUESTION SEVEN

The role of an artist is to bear witness to her / his time in history.

Argue a case for or against this statement through reference to artists' ideas and artworks.

- Candidates could determine how valid they think this statement is.
- There could be recognition that artists are individuals who vary considerably in their views – and this would include their ideas about their role as artists.
- If a candidate does not agree with the statement, an alternative view of what the role of an artist is, could be given. As an example, a purely abstract artist might argue that art is all about colour, form and structure. Candidates could develop a response from this perspective.

- Whatever stance a candidate takes, some consideration could be given to what role an artist has in society. Candidates could consider whether an artist's primary responsibility is to her / himself, to a patron, to raising the consciousness of society or to documenting their age.
- Can one generalise? Is the answer categorical? Are these roles necessarily mutually exclusive?

- Consideration of the function and purpose of art could be evident in a developed answer to this question. What place does the documentation of history have? And whose version / vision is it?
- Goldie for example provided images of Māori that were in accordance with European views on their 'exotic' character and with his opinion that the Māori race needed to be recorded before it died out.
- The artist's own perspective could be addressed; McCahon exploring his own beliefs could be an example.
- The influence of patronage on the selection and presentation of subject matter could be considered. A candidate could approach the question from the starting point of patronage. An artist may not consider it is her / his role to document history, but might be required to do so in order to secure patronage, eg Raphael *Mass at Bolsena.*

- A candidate could develop a discussion that demonstrated an awareness of the changing role of artists over the centuries. An answer could critically reflect upon the statement and could acknowledge the variety of subject matter in art, the diversity of society and of the changing nature of society over the centuries.

- Art works can inform about social hierarchies, cultural practices, materials available in a particular time and place.
- Idealised medieval life is depicted in Lorenzetti's *The Effects of Good Government on Town and Countryside.* Social and cultural geography can be shown, eg in Piero della Francesca's *Baptism*. Portraiture documents the power base in society (often idealised, eg *Ginevra de'Benci*) – or can be seen as propaganda.
- The nature of society with its freedom (or otherwise) and diversity is documented through much modern art. Modern artists often challenge the status quo in society, eg Dada, Kirchner, Hotere.
- In modern art, innovation and challenges to the status quo reflect attitudes in society. Avant-garde collectors and patrons seek out innovative art works. As society pushes boundaries so too do artists. Jackson Pollock for example challenges traditional form and method.
- Duchamp is a prime example, so thoroughly did he break with precedent with works such as *Fountain.*

- Whereas much Renaissance art depicts biblical stories conveying the prevailing Christian doctrine in western society, and thereby reflects beliefs / concerns of the time, modern and contemporary artists highlight other issues and interests, eg Delaunay's technology, representation of the Eiffel Tower; the age of the motor car, Balla's *Speed of a Motor Car* and *Speed and Light;* Duchamp's *Nude Descending a Staircase;* urban culture reflected in the building of skyscrapers, eg The Seagram building.
- Utopian planners advocate for values that society holds dear such as open space, structure and order. They move forward in demanding an environment that improves society – as exemplified in Le Corbusier's work.
- Artists can be socio-political commentators presenting issues relevant to their time and society, eg Kathe Kollwitz, Severini *The Armoured Train,* Edward Hopper's images of rural and urban America in the mid-20th century, Audrey Flack, Andy Warhol *Red Race Riot,* Shapiro and Chicago *Project Womanhouse*, McCahon *Urewera Triptych.* Mass culture in America is referenced in Pop Art.
- Developments in 20th-century art and the move away from a Eurocentric perspective could be discussed with reference to works such as Picasso's *Les Demoiselles d'Avignon* and Shona Rapira-Davies' *Survivors.*

QUESTION EIGHT

"Art does not solve problems but makes us aware of their existence". (Magdalena Abakanowicz)

Discuss the validity of this statement with reference to art from two or more periods or geographic locations.

- Identification of specific problems.
- These could be personal or societal problems.
- 'Problems' could differ from one period or geographic location to another. Students could show an awareness of this.

- Some artists raise awareness of issues and problems in society.
- The world wars in the first half of the 20th century presented opportunity for artists to make the public aware of issues. Kathe Kollwitz, Kirchner, Grosz, Audrey Flack all do this – but they don't solve the problem.
- Similarly, Warhol with his race-riot work and Duane Hanson with his *Riot*, his broken motorcyclist (*Accident)* and his down-and-outs in the Bowery.
- Postmodernism in the 20th century could be discussed from the perspective of a number of artists. Peter Robinson has a lot to say about Eurocentric society in relation to Aotearoa / New Zealand. He makes us aware of issues from differing (often opposing) perspectives, eg *100% / 100%, Whites have Rights too.*

- Art works often express the problems perceived by the artist, eg Kirchner's views on city life are expressed in his anxious / tense city scenes of Berlin where he questions the increasing industrialisation of Germany and its effects on Berlin and other cities.
- Awareness of feelings of rootlessness and dislocation / alienation amongst Americans having to move to cities for work, eg in Hopper's isolated humans in urban environments.
- Modern artists express concerns about government policy, eg Hotere in his *Aramoana* series.

- Consciousness-raising through feminist art exposes problems that can lead to wider recognition and action, eg Allie Eagle's *Empathy for a Rape Trial Victim.*
- Art can raise consciousness of political situations in other countries.
- Reaction to art makes us aware that some things are a problem, eg Kovats' V*irgin in a Condom.*
- Censorship makes us aware of society's difficulty with the body, eg reaction to Christine Webster's *Black Carnival.*
- Artists also raise personal issues / problems: John Pule and Fatu Fe'u talking about migration and assimilation.
- Artists give voice to the difficulties individuals face, eg Munch and Francis Bacon.
- Religious art with its emphasis on an afterlife can create problems, rather than just making viewers aware of an actual problem, eg heresy, guilt, self-examination – Bosch's *Garden of Earthly Delights.*
- Candidate could discuss artistic problems, eg the faceting in cubism in flattening to address problems of 'truth' in art – ie 'what is art?'.

- Candidates could address the fact that although art and artists cannot solve problems, it / they can offer ideas for their audience to consider as a solution.
- The extensive body of traditional Christian art presents the difficulty of getting into heaven (Bosch *Seven Deadly Sins)* and the difficulty of avoiding spending eternity in purgatory, eg depictions of martyrs (Raphael *St Catherine)*. It identifies the problems – and offers solutions for the viewer to avoid such a fate. The 'problem' thus solved, images of an afterlife can be provided as a salve, eg Grünewald's *Isenheim Altarpiece.*

- Indications of 'problems' for participants in a narrative, eg in the Christian story Judas is a 'problem' for Christ. Artists make us aware of this through a range of compositional devices, but they do not solve the 'problem' for Christ. In representing *The Last Supper*, it was artistic convention for Judas to be identified through being isolated, usually on the opposite side of the table from the apostles. Leonardo, although showing Judas on the same side of the table as the apostles, singles him out, makes us aware of his existence, by the use of shadow / posture.

- Could argue the reverse for architecture – an architect does not make us aware of problems but sets about solving them to create a workable space.
- Le Corbusier may have alleviated fears / solved a potential problem for the occupants of his *Unite d'habitation* 1952 when he included safe play and recreation areas on the roof of the apartment block.