

## Assessment Schedule – 2006

### Scholarship Art History (93301)

#### SECTION A

##### QUESTION ONE

**The function of an art work determines its form.**

**Argue a case for or against this statement. Refer to a range of art works in your answer.**

In this question 'form' may be read either as the overall shape and substance of a work, or it may be interpreted as the varied forms within the work. 'Function' may be read as either a physical function or as having the purpose of influencing, upholding or impressing an ideology upon the viewer.

##### **Some possible arguments to support the statement:**

- **Scale.** Family portrait for a domestic environment needs to be moderate in size. A sculpture for a public space needs to have a scale relationship to its environment.
- **Environment.** A work functioning as a sacred object in a church will often have its form dictated by that environment eg the form of an altarpiece, a wooden sculpture for a niche, a fresco for a wall.
- **Architectural design.** Architecture can be based around the internal space requirements such as a nave that provides congregational space; or a hall that takes a rectangular form in order to provide flexibility of use for its community.
- **Kinetic works / mobiles.** In the work of Calder, form is decided by factors such as relative weights of elements to create balance and to enable motion.
- **Pottery.** The form may be primarily determined by its function as a receptacle.
- **Portraiture.** Its function may be to enhance the status of the sitter which might result in the idealisation of form within the work.
- **History and narrative painting or sculpture.** This can serve a political aim, eg The Arch of Constantine, Uccello's *Battle of San Romano*, Raphael's 'Stanze' frescoes and French revolutionary paintings.

##### **Some possible arguments to refute the statement:**

- Much art does not have a specified function beyond an aesthetic, therefore its form is not determined by function; eg Fragonard *The Swing*, Boucher *The Bathers*.
- Some artists deliberately defy function in the form of their work; eg Duchamp's *Bicycle Wheel*, Claes Oldenburg's soft machines. Some of Nolde's religious works did not fulfil their function as revered objects in the Christian church because they did not follow accepted conventions of Christian art.
- In architecture, Frank Gehry's buildings with their billowing forms do not mirror their function. The Sydney Opera House is another example.
- Sometimes 'form' is the overriding factor and 'function' has no place in a work, eg Sol Le Witt, and Brancusi.

## QUESTION TWO

**The human face does more than represent an individual's identity in art.  
Examine this statement through discussion of a range of art works.**

**Some possible arguments to support the statement:**

Angst, happiness, sadness, contemplation and other emotions can be expressed through the human face, for example:

- Angst, as in the work of Van Gogh and Clairmont;
- Happiness, as in Renoir's *Luncheon of the Boating Party* and Frans Hals *Laughing Cavalier*;
- Sadness, as in Michelangelo's *Pieta* and Kathe Kollwitz's *Mother and Dead Child*;
- Contemplation, as in Giovanni Bellini's *Transfiguration* and Hopper's *Hotel Room*.
- The face may clarify or reveal the narrative to the viewer, eg Giotto's *The Meeting of Joachim and Anne at the Golden Gate*.
- The human face may represent an identity but it is the viewer who interprets the expression and therefore imposes a subjectivity on the meaning of a work, eg Leonardo's *Mona Lisa*.
- Representations of facial expression may convey the artist's view of the soul of the sitter, eg Goya's collective portrait *Family of Charles IV*.
- When faces are disembodied, the question of identity is blurred, eg Redon's *Head of Muse*.
- Personality may not be evident even when a face is depicted. For example, where is the true identity of Marilyn Monroe in Warhol's *Marilyn Diptych*? She is made bland, commercialised and common through repetition.

### QUESTION THREE

**Light plays a key role in works of art.**

**Through reference to a range of art works, explore this idea.**

**Some possible examples of roles played by light:**

- Illumination of key objects and figures is used to narrate a story, or to emphasise ideas.
- Symbolic use:
  - light is used to identify the presence of Christ ("I am the light of the world: he that followeth me shall not walk in darkness, but shall have the light of life" – John 8:12)
  - candle light is used to indicate devotion, three candles symbolising the Trinity, seven candles symbolising the Seven Sacraments
  - the light of the aureole symbolises divinity and supreme power
  - light conveys optimism.
- Light and dark is used in contrast:
  - chiaroscuro to create drama eg Caravaggio's *David with the Head of Goliath*, c.1604
  - symbolic contrasts – black and white to indicate life and death eg McCahon.
- Light used to create naturalism, such as to throw shadows, eg Masaccio's *St Peter Healing the Sick*.
- Light is used to identify place and atmosphere, eg the coolness of Florentine light in the early Renaissance compared to the warmth of Venetian light in the late fifteenth and early sixteenth centuries; harsh light of the New Zealand environment compared to the veiled atmosphere in England.
- Light is used to model forms (through tonal variation in colour).

**Key roles played by light:**

- In painting the role of light is manufactured. Light is represented through selection and use of colour to convey the effects of light.
- In sculpture, the surfaces of a sculpture can refract the light, eg polished stainless steel, or light might be incorporated into the design so that light can be seen through 'holes' in the sculpture, creating contrasts of solid form and space, eg Henry Moore's *Reclining Figure*, 1945–6.
- In architecture, buildings are normally designed to enable interiors to receive light, so light plays a significant role in the placement and scale of windows and skylights, for example.

## QUESTION FOUR

**Art documents history, be it personal or collective history.**

**Write an essay to demonstrate your views on this statement. Refer to specific works of art in your answer.**

Genre that are particularly relevant to art documenting history include portraiture, history painting, narrative works and protest art.

### **Some possible arguments to support the statement:**

Examples of collective history of peoples' attitudes and actions:

- Renaissance art documents the key thinking in Renaissance times, including a reflection of Humanist and classical ideas eg manifest through documenting people such as Socrates and Plato (Raphael's *Schools of Athens*).
- Constable emphasises the idyllic/nostalgic rural life at a time of industrial revolution.
- Nigel Brown documents past and present through the historical and contemporary motifs included in his works.
- Dada – art mirrors a war-torn world gone mad.
- Feminist art documents women's history by referencing the importance of female goddesses, leaders and personalities and recognition of women's domestic lives, eg Chicago's *Dinner Party*.
- Secular works such as Uccello's *Battle of San Romano* document the history of the victors.
- Michelangelo's tomb sculptures celebrate the public achievements of Julius and Lorenzo de' Medici while also representing them as individuals.
- Religious paintings that employ recognisable contemporary elements can demonstrate the history of that society and their beliefs eg Masaccio *St Peter Healing the Sick*.
- Auckland War Memorial deliberately documents the history of New Zealand in combat through the sculpture on its facades.
- Works can document commissioning practices eg competition for the bronze doors for the Baptistry in Florence.
- The development of scientific understanding can be documented eg Leonardo's drawings, Rembrandt's *Anatomy Lesson of Dr Tulp*.
- Contemporary Maori present contemporary cultural relations in Aotearoa/New Zealand.
- Kollwitz raises consciousness of social and political issues such as war and poverty in Germany.
- Eurocentric views often favour the power base in their documentation of history whereas some native arts may be more egalitarian or be more focussed on power over nature or power over spirits eg Aboriginal rock paintings.

Examples of personal history:

- Portraiture can show personal individuality and personal history while also presenting the collective history of a hierarchical society, eg in some Renaissance portraiture the personality of the sitter may be secondary to the status of the sitter.
- Particular personal events may be documented eg Van Gogh's *Portrait of the artist with bandaged ear*.
- Direct personal family history may be recorded and serve to represent more generic families or circumstances eg Smither shows us 'ordinary' family life, Fahey's depictions of her family can often be read as commentaries on the idea that a women's place is in the home.

### **Some possible arguments to refute the statement:**

- Art does not have to document history. It can be primarily aesthetic, eg a still life painting or abstraction such as the Minimalists documenting mood or idea.
- Art can document collective beliefs which may, or may not, actually represent historical fact, eg Christian or Buddhist symbolism in art documents the norms of belief and creates continuity.

## SECTION B

### QUESTION FIVE

**Art stimulates the intellect and fires the emotions.**

**Write an essay to demonstrate your views on this statement. Refer to specific works of art in your answer.**

Responses involve a presentation of ideas about intellectual engagement and emotional response.

**Some possible arguments to support the statement:**

- Art may be didactic.
- Art can present ideas and opinions and provide new viewpoints. Art can have an intellectual purpose, encouraging the viewer to think about ideas.
- Art can foster the gamut of emotions, eg joy, sadness, anger and love.

Most works combine the stimulation of both intellect and emotion:

- Barbara Kruger's messages require intellectual interpretation but are also designed to create a strong emotional response, eg *Don't be a jerk*.
- Kathe Kollwitz's political messages engage the viewer emotionally, eg *Germany's Children are Starving*.
- Lichtenstein's *Whaam!* has a simple and clear message, as in a comic, and the methods of firing the emotions are literally achieved through the firing and explosion.
- Renaissance Christian painting requires intellectual engagement to read the narrative while encouraging the viewer to empathise with the Biblical characters.
- The weighting of intellect vs emotion varies. In some art the primary intention is to stimulate the intellect through subject matter while in other works emotion holds greater importance, eg Intellectualisation in Boccioni's *Unique Forms of Continuity in Space*; the work of Shona Rapira-Davies compared to the work of Kandinsky.
- To generate an emotional response the viewer may need an intellectual understanding of the work, eg *Madonna and Child*.
- Some works engage the intellect in the first instance and then engage the emotions, eg Bosch's intellectual concepts of sin, with the resulting images of Hell firing the emotions.
- Others start with emotion but have intellectual underpinnings, eg Clairmont generates an immediate emotional response that is intensified by an intellectual reading of the symbols and motifs in the works.
- Significance of title with regard to intellectual response, eg Duchamp's *The Bride Stripped Bare By Her Bachelors, Even*.

## QUESTION SIX

**Developments in art are the result of shifts in emphasis, rather than breaks with tradition. Discuss this idea with reference to art works by a range of artists.**

This question asks candidates to recognise developments in the art and the role of 'influences' while giving consideration to the place of innovation in art.

**Some possible arguments to support the statement:**

- Groups of artists working in similar veins may each have a different focus or emphasis which creates shifts in the style of the identifiable group, eg Abstract Expressionists collectively build upon earlier developments of in abstraction and Cubism and collectively they all use gesture, but each shifts the emphasis, eg Pollock to drips, De Kooning to impasto application combined with scrapes of the paint, Rothko to his broad sweeps of the brush.
- Madonna and Child images demonstrate a shift in emphasis eg from Byzantine formats which rarely have peripheral figures, to Madonna and Child images accompanied by saints leading to the Venetian *sacra conversazione* where the intimacy becomes even greater.
- Landscape increasingly develops as a key component or through to subject matter in its own right. Traditionally it provides a backdrop to mythological and Christian subjects, eg Giotto's *Joachim's Dream* with the landscape elements of rocks and scattered plants → develops to fuller settings such as Piero della Francesca including recognisable Tuscan landscape, to an emphasis on landscape in Giorgione's *Tempest*, to full landscape works in Durer's watercolours (not intended as saleable works), to the works of Constable and Turner where landscape is predominant, to landscape as subject in its own right in Impressionism.
- Spatial recession, for example, Alberti's theories build upon knowledge gained from Giotto and theories of Brunelleschi.
- Although his work looks radical, Picasso uses faceting that is a development of Cezanne's explorations of planes.
- 20<sup>th</sup> Century Architecture is predominantly about creating defined space for human occupation. Shifts occur through availability of new materials and technologies, eg buildings with an increasing number of storeys
- Use of concrete and the shift from using it as the structural element to using it for its plasticity, eg Le Corbusier.
- Shifts in use create shifts in approach, eg Gothic cathedrals emphasise the glory of God, while in modern churches there is a shift to emphasis accommodating the comforts of the congregation.
- Developments in art reflect developments in society, eg Bauhaus architecture and furniture shifted their designs to meet the needs of society. In doing so innovations occur but the breaking of design traditions is not sudden.
- Shifts in emphasis can result from shifts in political climate, eg development of awareness of Te Reo, of land issues, of whakapapa. Use of customary Maori motifs may signify links to tradition.

## QUESTION SEVEN

**Essentially, art is about ideas rather than beauty.**

**Create an argument to justify or refute this statement. Refer to specific works of art in your answer.**

### **Some possible arguments to support the statement:**

- Renaissance art communicates ideas about religion, the role of the Church, Florentine politics, the importance of mankind and the relationship between man and nature.
- The impetus for modern art is frequently to communicate concerns about self and society.
- While aesthetics may be important for artists, the messages are even more critical, eg in Michael Parekowhai's work, attention is given to aesthetics such as the inclusion of paua but the message speaks more strongly.
- Audrey Flack's *Vanitas* series explores the beauty of still-life objects but she also communicates the themes of war, fate and fortune and human tragedy – "*I use Vanitas symbols in order to increase communication on both conscious and subconscious levels*" (Flack).
- Dada artists sometimes deliberately scorned aesthetics eg Duchamp's *Fountain*.

### **Some possible arguments to refute the statement:**

- Aesthetics can be the primary aim of artists, eg Constable painted idyllic rural landscapes at the time of the agrarian and industrial revolutions.
- Malevich and Mondrian, while not necessarily creating 'beautiful pictures' were primarily engaged in aesthetic concerns of colour and form.
- Architecture is often more about aesthetics and the beauty of the form rather than communication of ideas.

## QUESTION EIGHT

**I paint what I know not what I see.**

**Take this idea as a starting point for an essay discussing representation in art. Refer to specific art works in your answer.**

“What I know” can be explained in terms of what ideas, beliefs and experiences the artist and viewers would have known in any given time period or place. “What I see” can include discussion of direct representation of nature, use of models, knowledge gained from viewing other’s works.

**Some possible arguments to support the statement:**

- Artists can only paint what they believe and/or know.
- Renaissance artists’ work was founded on their beliefs. Artists had never seen God, Christ and other Biblical figures, however they painted them using ideas gathered from former artists and their Masters.
- Some modern artists deliberately paint personal experiences, eg Kirchner’s *Head of a Sick Man Self-Portrait*.
- Picasso shows knowledge of the complete object through his multiple viewpoints in a single work.
- Boccioni creates his representation of motion rather than an accurate representation of a figure moving.
- In architecture, designers may not necessarily have seen the buildings of Ancient Greece or Rome but they are able to put together the components of a known style of architecture.
- In portraiture during the Renaissance, artists often did not have the person in front of them. It is through reputation of what that person looks like and through their status that an image (which they considered to be a likeness) is created.
- Some artists might paint what they believe to be the ills of society, or depict the lower classes. They may not, themselves, have experienced those ills or been in that society; eg Millet’s *The Gleaners*, Allie Eagle’s *Empathy for a Rape Trial Victim*.
- Artists may deliberately paint what they both know and see, eg Wyeth’s *Christina’s World*, Courbet’s *Burial at Ornans*, a funeral in his own home town.
- The Surrealists claim to paint neither what they see nor what they know but what their unconscious reveals.
- Dada rejects what they know and what they see – to turn the world upside down.



## Art History Scholarship Marking Criteria

7–8 marks	5–6 marks	3–4 marks	1–2 marks	0 marks
<b>Response to question (marked for each question)</b>				
<b>Exceptional knowledge &amp; understanding of the discipline</b>  <b>Shown Through eg:</b> <ul style="list-style-type: none"> <li>• <b>Highly developed critical response to art works &amp; contexts</b> (eg perceptive/ searching analysis and synthesis)</li> <li>• <b>Comprehensive knowledge - depth and breadth of knowledge relevant to question</b></li> <li>• <b>Critical reflection on evidence from varied sources</b></li> <li>• <b>Confidence in knowledge, understanding &amp; judgement</b> (eg astute evidence, expansive argument, considered interpretations)</li> <li>• <b>Independence &amp; originality of approach/response</b> (eg lateral thinking, alternative ideas, flexibility)</li> </ul>	<b>Exceptional knowledge &amp; understanding of the discipline</b>  <b>Shown Through eg:</b> <ul style="list-style-type: none"> <li>• <b>Highly developed critical response to art works &amp; contexts</b> (eg perceptive/ searching analysis and synthesis)</li> <li>• <b>Comprehensive knowledge - depth and breadth of knowledge relevant to question</b></li> <li>• <b>Critical reflection on evidence from varied sources</b></li> </ul>	<b>Extensive knowledge &amp; understanding of the discipline</b>  <b>Shown Through eg:</b> <ul style="list-style-type: none"> <li>• <b>Broad relevant knowledge</b></li> <li>• <b>Depth of understanding</b></li> <li>• <b>Well developed critical response to art works &amp; contexts</b></li> <li>• <b>Reference to appropriate evidence</b></li> </ul>	<b>Broad knowledge &amp; understanding of the discipline</b>  <b>Shown Through eg:</b> <ul style="list-style-type: none"> <li>• <b>breadth of knowledge</b></li> <li>• <b>reference to evidence</b></li> <li>• <b>skills of critical response to art works &amp; contexts</b></li> </ul>	<b>Question not addressed</b>  <b>Lacks evidence of critical response</b>

7–8 marks	5–6 marks	3–4 marks	1–2 marks	0 marks
<b>Communication of arguments (marked across the paper)</b>				
<b>Outstanding communication skills</b> <b>i.e. argument:</b> <ul style="list-style-type: none"> <li>is mature, confident, cohesive and focussed</li> <li><b>demonstrates clarity of thought</b></li> <li><b>is expansive and sustained in both questions</b></li> <li><b>shows flair</b></li> </ul>	<b>Excellent communication skills</b> <b>i.e. argument:</b> <ul style="list-style-type: none"> <li>is confident, cohesive and focussed</li> <li><b>demonstrates clarity of thought</b></li> <li><b>is sustained in both questions</b></li> </ul>	<b>Effective communication skills</b> <b>i.e. argument:</b> <ul style="list-style-type: none"> <li><b>is coherent and relevant</b></li> <li><b>demonstrates some clarity of thought</b></li> <li><b>is not sustained in both questions</b></li> </ul>	<b>Clear communication skills</b> <b>i.e. argument:</b> <ul style="list-style-type: none"> <li><b>is coherent</b></li> <li><b>is generalised</b></li> <li><b>unsustained in both answers</b></li> </ul>	<b>Communication lacks clarity</b>
(7s may be a lighter on critical response, response may be less even)	(5s may not be able to sustain response, critical response may be uneven)	(May be some irrelevancies at this level)  (3s may be marked by poor choice of examples, uneven critical response, will show some evidence of extensive knowledge )	(responses in this group are often generalised rather than specifically detailed, there may be weak engagement with topic, they may not address all sections of question – they will reference some specific works) (1s – response more descriptive, uneven, may be insufficient works, may be inaccuracies)	