

## Assessment Schedule – 2012

### 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 3 gives, for each question, examples of evidence that might be included in a candidate's response.

#### Schedule 1: Quality of candidate response (marked separately for each of TWO responses)

<b>Performance Descriptor 1</b>	<p>8 marks</p> <p>The response shows <b>exceptional knowledge and understanding</b> of discipline through:</p> <p>a <b>highly</b> developed critical response to art works and contexts</p> <p><i>and</i> comprehensive depth and breadth of knowledge relevant to question</p> <p><i>and</i> critical reflection on evidence from varied sources</p> <p><i>and</i> confidence in knowledge, understanding and judgement</p> <p><i>and</i> independence / originality of approach.</p>	<p>7 marks</p> <p>The response fulfils most of the requirements for PD1:</p> <p><i>but</i> critical response level is less even</p> <p><i>or</i> quality of depth and breadth of knowledge is less consistent</p> <p><i>or</i> critical reflection is more limited</p> <p><i>or</i> confidence is not sustained</p> <p><i>or</i> independence / originality are not sustained.</p>
<b>Performance Descriptor 2</b>	<p>6 marks</p> <p>The response shows <b>extensive knowledge and understanding</b> of discipline through:</p> <p>a <b>well</b> developed critical response to art works and contexts</p> <p><i>and</i> comprehensive depth and breadth of knowledge relevant to question</p> <p><i>and</i> critical reflection on relevant evidence.</p>	<p>5 marks</p> <p>The response fulfils most of the requirements for PD2:</p> <p><i>but</i> critical response is uneven</p> <p><i>or</i> depth and breadth of knowledge relevant to question is less comprehensive</p> <p><i>or</i> critical reflection is less relevant.</p>
<b>Performance Descriptor 3</b>	<p>4 marks</p> <p>Response shows <b>broad knowledge and understanding</b> of discipline through:</p> <p>broad relevant knowledge</p> <p><i>and</i> depth of understanding</p> <p><i>and</i> some <b>developed</b> critical response to art works / contexts</p> <p><i>and</i> some skills of visual analysis</p> <p><i>and</i> reference to appropriate evidence.</p>	<p>3 marks</p> <p>The response fulfils most of the requirements for PD3:</p> <p><i>but</i> shows some irrelevancies</p> <p><i>or</i> there are poor choices of examples</p> <p><i>or</i> critical response to or visual analysis of art works / contexts is uneven / less substantial.</p>
<b>Performance Descriptor 4</b>	<p>2 marks</p> <p>Response shows <b>generalised knowledge and understanding</b> of the discipline through:</p> <p>reference to evidence</p> <p><i>and</i> skills of critical response to art works / contexts.</p>	<p>1 mark</p> <p><b>Minimal knowledge and understanding.</b></p> <p>Little reference to evidence.</p> <p>Descriptive rather than critical.</p> <p><i>or</i> does not address all parts of questions.</p> <p><i>or</i> weak engagement with topic.</p>
	<p>0 marks</p> <p><b>Question not addressed;</b> Lack of critical response.</p>	

**Schedule 2: Communication of arguments (marked across both responses)**

<b>Performance Descriptor 1</b>	<p>8 marks</p> <p>Responses show outstanding communication skills through mature, confident, cohesive, and focused argument <i>and</i> demonstrate clarity of thought <i>and</i> are expansive and sustained <i>and</i> show flair.</p>	<p>7 marks</p> <p>Responses fill most of the requirements for PD1:  <i>but</i> argument may be less mature, confident, cohesive and focused  <i>or</i> clarity of thought is less evident in some aspects  <i>or</i> are less expansive and sustained  <i>or</i> shows less flair.</p>
<b>Performance Descriptor 2</b>	<p>6 marks</p> <p>The responses show excellent communication skills through confident, cohesive and focused argument <i>and</i> demonstrate clarity of thought <i>and</i> are sustained over both questions.</p>	<p>5 marks</p> <p>Responses fill most of the requirements for PD2:  <i>but</i> clarity of thought is less consistent  <i>or</i> quality is not sustained in both questions.</p>
<b>Performance Descriptor 3</b>	<p>4 marks</p> <p>The responses show effective communication skills through: coherent and relevant argument <i>and</i> clarity of thought <i>and</i> sustained breadth of argument over both questions.</p>	<p>3 marks</p> <p>Responses fill most of the requirements for PD3:  <i>but</i> communication skills are less effective  <i>or</i> argument is less coherent/relevant  <i>or</i> clarity less evident  <i>or</i> has repeated material in questions  <i>or</i> is not sustained over two questions.</p>
<b>Performance Descriptor 4</b>	<p>2 marks</p> <p>Communication is clear and coherent in both essays <i>and</i> is generalised.</p>	<p>1 mark</p> <p>Communication is unclear <i>and</i> argument is generalized <i>or</i> not sustained over two questions.</p>
	<p>0 marks</p> <p>Lacks clarity</p>	

### Schedule 3: Evidence Statement (examples only)

#### SECTION A: QUESTION ONE

Select TWO of the following elements: line, light, site, scale.

Discuss how they interrelate in specific art works.

Examples and ideas could include:

##### Light and site:

- cathedrals are traditionally placed on an east / west axis – eg, *Salisbury Cathedral* pointing towards the new light from the East with the sunrise – symbolic of divine light – Christ (light of the world) - celebrated in the Mass
- Masaccio painted his works in the Brancacci Chapel in *Sta Maria del Carmine* as though they were illuminated by the natural light through the actual Chapel window; *Peter Healing with his Shadow*
- in *The Virgin of the Rocks* Leonardo sites Mary, Anne, and Christ in a darkened rocky landscape with light breaking through – the promise of a better life to come
- the placement of George Rickey's *Double L Gyrotory* in relation to Albert Park, Auckland, catches and reflects light on its brushed aluminium surface, adding interest and movement and capturing flashes of the green from the park, thereby linking the two
- site is often essential to enable different plays of light to draw attention to particular detail in a work, Ralph Hotere's lacquered and stainless steel works, or the necessary positioning of light on the site to be able to see the work fully, eg Robert Jahnke *Bobby and Jackie*
- Bernini's *Ecstasy of St Theresa* is positioned so the natural light suggests divine light.

##### Light and scale:

- the use of stained glass windows in cathedrals streams coloured light into the interior – creating a sense of splendour through opening up the interior space and also a promise of the brilliance of the world to come eg, Trinity Chapel in Canterbury Cathedral
- the use of reinforcing eg flying buttresses to enable greater scale / height in cathedrals and also enabling the opening up of walls to allow more light into the interior, eg Notre Dame Cathedral
- the use of gold in striations, background, halos to capture light and further enhance the power of the large scale forms of holy figures in Byzantine art *Enthroned Madonna and Child* (13<sup>th</sup> century)
- gold mosaics in St Mark's Venice draws attention to the scale of the building while reinforcing that it is concerned with the divine
- Lucien Freud's use of streaks of light on his gigantic forms helps define the bulk of their forms, eg *Benefits Supervisor Sleeping*.

##### Light and line:

- Colin McCahon's use of light, along with the blocks of blacks and greys in his work, indicate the opposition of hope and despair, life and death – the softening of the dividing lines between these oppositions, eg the *Blind* paintings, indicates the reconciliation of oppositions
- neo-classical artists carefully controlled light to create highly detailed forms which the viewer is led to through linear perspective, eg in David *Oath of the Horatii* the muscularity of the male forms, which all lines in the composition lead to, is emphasised through his stage-type lighting
- modernist artists used light and line to define their flat geometric forms, eg, Christopher Perkins *Taranaki*
- the twin towers memorial installation, *Tribute in Light*, is created through two lines of light.

##### Scale and site:

- the double-sided *Maestà* of Duccio is also double-scaled to suit its site within the Duomo in Siena – smaller, finely detailed panels on the back for the clergy who sit close to the altar and larger scale on the front for the congregation who are much further away
- the smaller scale of donor figures in Renaissance religious painting sited within important churches, eg Masaccio *Trinity* enabled the wealthy to link themselves to divine figures in a respectful manner. Thus their piety is demonstrated to all who see the work and acts as an exemplar for the viewers
- the pleurant figures used to support tombs of Burgundian kings such as Philip the Bold are small in scale, thereby a reminder of the greatness of the deceased as well as demonstrating grief and mourning. Their scale also meant their fine detailing and expressive gestures, which added interest to a sombre occasion, were not disrespectful
- Michelangelo's *David* is disproportionate when seen close up as it was designed on a scale to appear correct when sited high on a building and viewed from the ground
- the scale of Michelangelo's figures in the Sistine Ceiling is determined by their site and distance from the viewer on the ground.

- Terry Stringer's *Risen Christ* sculpture, was designed in a scale appropriate for its site outside Christchurch Cathedral; Molly Macalister's *Māori Warrior* was also created in a scale relationship to its site in front of the old Central Post Office (now Britomart) in Auckland
- the scale of the twin towers installation of *Tribute in Light*, powered by 88 searchlights at Ground Zero, means that they can be seen from great distances in New York.

## SECTION A: QUESTION TWO

**Art is always concerned with life and death in some way.**

**Discuss this statement with detailed reference to specific art works.**

**Examples and ideas could include:**

- early artistic forms are often charms related to life and death as in those which invoke powers of fertility eg *The Venus of Willendorf*, or help to ensure the death of the prey in a hunt, eg prehistoric cave paintings
- Christian art of the Middle Ages is always linked not only with death but also with the hope of the afterlife, eg Duccio *Maestà* depicting events from the life of Christ, tomb sculptures, stained glass windows depicting saints, embroidered vestments, Books of Hours with their painted miniatures
- the architectural ground plan for Christian churches is the Cross – the symbol of Christ's death. The crucifix is also an artwork included in every Catholic church to underline the importance of that mortal death for the congregation
- narrative art works explain previous lives and histories to those who read visually, eg the *St Francis frescos* by Giotto, the *Sistine Chapel* ceiling of Michelangelo. Narrative works also record details of current lives, eg Mary Kelly *Post-Partum Document*. Christian Boltanski has sold his life to David Walsh via a 24-hour video feed that is shown in Walsh's gallery in Hobart
- memorials of various kinds are a common art form that commemorate the dead – eg Greek stelae, the *Auckland War Memorial Museum*, the *Korean War Memorial* in Washington, Aids quilts
- any portrait, even if initially celebrating the living, will ultimately become a memory of the dead, eg Piero della Francesca *Battista Sforza* and *Federico da Montefeltro*
- tukutuku panels and kowhaiwhai carry the stories and traditions of past lives into the present
- art always draws on the past, eg classical ideas and design, for knowledge of methods of making, subject matter, purpose, so cannot avoid connections with past lives and influences. Even a refusal to work in a traditional manner provides such a link
- utopian architectural plans eg Le Corbusier *Ville Contemporain*, Frank Lloyd Wright *Broadacre City* aimed to create harmony between social forces and nature to better improve life for their inhabitants, and while these works seem to have little to do with death, the impetus for such designs was the destruction wrought by World War I
- art has long been a way of exploring abstract ideas of spirituality – a bridge between physical life and an afterlife of some kind eg Rita Angus employing symbols of Eastern religions, Colin McCahon's use of light and dark to explore faith and despair
- death and sacrifice are often powerful themes in art eg Joe Rosenthal's 1945 photograph of the raising of the American flag on Iwo Jima which has later been translated into sculptures
- the most important themes in art deal with the exploration of life and death: our roles in life eg Albrecht Durer *Self Portrait*, Marisol *Self Portrait*, what we believe – Colin McCahon *Pray for Me*; how we cope with death – Michael Arad and Peter Walker *Reflecting Absence*
- commentary on the human condition is the main theme of the bleak paintings of Francis Bacon, many of the Expressionist works of Ernst Kirchner and Kathe Kollwitz
- the transformative power of art is evident in Mark Rothko's works which aim to have the spirit transcend the body through the power of colour and form
- art also celebrates life, eg Matisse *The Dance*, and Fauvist paintings such as *La Joie de Vivre*
- references to death ie *momento mori* appear in art in many forms, eg the ants in Dali's *Persistence of Memory*, the wilting flowers and decaying fruit in 17th century Dutch still lifes, the references to time in the *Vanitas* works of Audrey Flack, the skeleton in Masaccio's *Trinity*
- Damian Hirst explores the idea of death and forces a new life, as an art object, on the shark in *The Physical Impossibility of Death in the Mind of Someone Living*
- found objects have been recycled in a new life as art works by Marcel Duchamp in *Fountain*, by Robert Rauschenberg in *Bed*, by et al in *Restricted Access*
- art works can have a limited lifespan, eg Juliet Batten *100 Women Project* in order to challenge traditional and contemporary art values and the control of the art market
- Dadaists were more concerned with undermining the concept of art itself, eg through parody – Duchamp *L.H.O.O.Q.*, through readymades – Duchamp *Bicycle Wheel*, through chance – Arp's torn paper collages, rather than focusing on life and death
- art is generally concerned with life in one form or another – artists' observations of the world around them, eg Constable *Haywain*, reflection of the influences they have encountered Pollock's *Autumn Rhythm*, Claes Oldenburg's *The Store* – but there is little or no evident connection with death.

## SECTION A: QUESTION THREE

**Art is all about the arrangement of objects in space.**

**Discuss this statement with detailed reference to specific art works.**

**Examples and ideas could include:**

- in Italian Renaissance paintings, objects are placed in space in a pattern to create the illusion of perspectival recession eg Uccello *Battle of San Romano*, Tintoretto *Last Supper*
- in the work of an artist such as Piero della Francesca, a predominant element is the creation of a rational space in which to place the figures (the objects). Piero employs mathematical rules to create the rational architectural space in works such as *The Flagellation* and *The Ideal City*
- narrative paintings rely on the arrangement of objects in space to present a story eg Tintoretto *Christ before Pilate*, Bosch *Garden of Earthly Delights*. In Matisse *The Dance*, the blue background suggests the space in which the objects – the dancing figures – are placed
- in portrait works, objects are placed in space in order to create a context eg the ruins in Tischbein *Goethe in the Campagna*; the dog, orange, cherries, chandelier and single lit candle in Jan van Eyck *Arnolfini Wedding*
- in Leonardo da Vinci eg *Mona Lisa*, atmospheric perspective is used to suggest a receding space behind the object of the figure seated in the landscape environment
- symbolic use of the relationship between objects and space as in the physical space that separates Brutus from his family in David *The Lictors Returning to Brutus the Bodies of his Sons*
- in David *Oath of the Horatii*, the clarity of the balance between the figures (objects) in space dominates the composition
- the deliberate elimination of any indication of space eg Duchamp *Nude Descending a Staircase* or in Cubist compositions such as Braque *Woman with Guitar*, Picasso *Violin, Bottle and Glass*
- the arrangement of objects in space determines the composition of a work but there is more to art than this. Art is not just about the arrangement of objects in space but is also about ideas, colour, line, subject matter
- the suggestion of objects and space in paintings is nothing more than colour and line. In such an argument, reference could be made to the importance of the spaces between the dabs of colour in the pointillist technique of Seurat eg *Bathers at Asnières*
- traditional sculpture in the round is an object placed in space eg the creation of a figure by modelling and casting in bronze or by carving in wood or stone eg Michelangelo *Pieta*, the statues on Orsanmichele, Donatello *David*
- sculpture in relief – as with a painting or print – tends to have a narrative element which is conveyed through the creation of an environment, achieved by representing objects in space eg the biblical scenes by Ghiberti on the *Gates of Paradise*, on the Baptistery in Florence
- there is more to art than just the physical placement of objects in space eg Marcel Duchamp *Fountain*, *In Advance of the Broken Arm*, *Bicycle Wheel on a Stool*. These 'objects in space' challenge the traditional notion of art
- kinetic art works explore the relationship of an object and space, eg Alexander Calder's mobiles, George Rickey *Double L Gyration*, Len Lye's sculptures are based on the movement of objects through space. Other works rely on the interaction of space and mass eg Tatlin *Monument to the 3rd International*, many of the reclining or stringed works of Henry Moore (*Stringed Mother and Child*) and Barbara Hepworth *Pelagos* and the monument to United Nations Secretary General Dag Hammarskjöld (*Single Form*)
- Richard Serra *Tilted Arc* is a huge object in space. It is also a comment on the public's use of the space in Federal Plaza, New York
- all architecture is based on the interaction of mass and space, to create an object in space. Examples could include classical buildings such as the Parthenon, Gothic cathedrals, Michelangelo's architecture, Gaudi's *Sagrada Familia*, houses (Frank Lloyd Wright), factories, the work of Gropius and Mies van der Rohe
- the composition of abstract paintings such as Mondrian's works, eg *Composition with Blue and Yellow*, or Jackson Pollock *Autumn Rhythm* is concerned with neither objects nor space
- Rothko's intent is to transcend the physical. Objects and space have no place in his compositions
- irrelevant in Yves Klein's work. He used human bodies to create his forms by applying paint to models' bodies, then getting them to roll around on bare canvas to recreate chance imprints of their form.

## SECTION A: QUESTION FOUR

**Underlying ideas and attitudes are revealed through form and subject matter in art.**

**Discuss this statement with detailed reference to specific art works.**

**Examples and ideas could include:**

- art is concerned with the presentation of ideas. These may be attitudes and ideas that are otherwise unspoken ie below the surface of everyday life, or they may simply reflect what is already clear and evident in society.
- art can reveal the un-spoken fears of a patron eg the Arena Chapel frescoes commissioned by Enrico Scrovegni in the hope of assuaging his father's sin of usury
- art is used by patrons to promote devotion and worship, eg Papal patronage, Raphael's *Fire in the Borgo* for Pope Leo X.
- Sir Joshua Reynold's *Thomas Lister (The Brown Boy)* and Thomas Gainsborough *Jonathan Buttall (The Blue Boy)* are not simply commissioned portraits. These two works have an unspoken agenda, presenting opposing views about colour theory by rival painters
- behind John Constable's idyllic English rural landscapes there lies a challenge to the traditional hierarchy of subject matter in the arts
- in works such as *The Haywain* John Constable makes a strong political statement as he presents the rural English pastoral idyll in the face of agrarian reform in Britain
- Turner *The Burning of the Houses of Parliament*, *Stonehenge during a Storm*, *Vesuvius in Eruption* – subject matter selected in keeping with the current Romantic vogue for the sublime
- Ingres's elongated, sinuous and distorted female figures, eg *La Grande Odalisque*, reveal the artist's underlying personal preferences with regard to the female form. The voyeuristic aspect of *The Turkish Bath* exposes another aspect of his private fantasies
- works painted in the political context of Europe in revolution in the mid 19th century reveal an attitude, opinion or personal perspective about a social or political situation eg David *The Lictors Returning to Brutus the Bodies of his Sons* (French republicanism) Delacroix *Massacre at Chios*, *Greece Expiring on the Ruins of Missolonghi* (support for the Greeks in the Greco / Turkish wars)
- strong political beliefs drive the representations in David's martyrdom of Marat in *The Death of Marat* and in his paintings of a heroic Napoleon
- in the *Raft of the Medusa* Gericault makes comment on a politically sensitive situation
- some of Daumier's works eg his sculpted political caricatures, had to be kept hidden because they expressed a political stance that would have been dangerous to reveal in France at that time
- Robert Delaunay *Champs de Mars. La Tour Rouge* reflects debates around the social implications of industrialisation and rapid urbanisation at the turn of the twentieth century
- making a categorical statement in the ongoing debate about 'what is art' eg Magritte *Ceci n'est pas une Pipe*
- the seemingly random combination of objects and treatment of form in Surrealist art works reflects the artists' knowledge and beliefs about Freudian and Jungian psychology eg Miro *Poetic Object*
- revelation of the artist's inner turmoil ie emotional or mental state eg Munch *The Scream*; Vincent van Gogh's *Self Portrait with Bandaged Ear*, Philip Clairmont's work. Kirchner's *Self Portrait as a Soldier*, showing him with one hand amputated, is in fact a metaphor, a symbolic representation of his psychological inability to paint
- Judy Chicago's *The Dinner Party* illustrating what lies beneath the surface of the prevailing, institutionalised his-story of art. The Guerrilla Girls' billboards do likewise eg 'Do women have to be naked to get into the Metropolitan Museum?' Manet *Déjeuner sur l'herbe* operates in the same way regarding traditional subject matter in art
- Even the representation of minorities and the disadvantaged reveals patterns and undercurrents – unspoken, even unrecognised – in subject matter in art eg Shona Rapira Davies *Ngā Morehu*
- Miriam Schapiro *Dollhouse* exposes unspoken agendas and attitudes to women and reveals what lies beneath the public façade of many women's lives
- Duane Hanson's works eg *Drug Addict*, *Cleaning Lady* appear to focus on the technical aspects of sculpture ie photorealistic representation, but they reveal the artist's underlying concern with social issues
- Allie Eagle *This Woman Died, I Care*, reveals the violence that lies just below the surface in society
- Robert Jahnke *Ta Te Whenua* expresses how Māori felt about the 1995 'fiscal envelope' offered to Māori by the New Zealand government as compensation for land losses. It also reveals the significant shift in the relationship between Māori and colonial culture in Aotearoa / New Zealand in the late 20th century
- Richard Serra *Tilted Arc* – would simply be a sheet of corten steel except for Serra's underlying agenda about public space and the placement of this work dissecting Federal Plaza in New York.

## SECTION B: QUESTION FIVE

**The meaning of an art work is determined by the viewer.**

**Discuss this statement with detailed reference to specific art works.**

**Examples and ideas could include:**

- artists might have a specific agenda and use a raft of symbolism to communicate the meaning they are conveying but it is ultimately the viewer who agrees to accept the artist's agenda or to decide what meaning to take from an art work
- viewers interpret art works according to their own knowledge and experience eg Christian viewers might struggle to understand Islamic art, women and men might interpret Chicago's *Birth* in differing ways
- Christian symbolism. Viewers with or without knowledge of Christian symbolism will interpret works illustrating the Christian narrative in decidedly different ways thus determining the meaning eg Martini *Madonna Enthroned* – the viewer decides whether this figure is in fact a supernatural person or not ie invests the work with meaning. In representations of the crucifixion of Christ, (eg works by Giotto, Duccio) a Christian viewer determines the meaning of such a work as 'Christ died for our sins'. A non-Christian viewer would not invest an image of a man nailed to a cross with the same meaning
- Colin McCahon *No. 2* uses numbers to symbolise the Stations of the Cross – a meaning that not all viewers will invest in the art works
- portraiture, eg Leonardo da Vinci's portrait of Cecilia Gallerani, when this was painted some viewers would determine that the symbolism of the ermine indicated qualities of purity and an association with the house of Lodovico il Moro, thus discerning a different meaning from one determined by a later, uninformed viewer
- van Gogh *Sunflowers, Chair and Pipe* – it is the viewer who invests this work with the meaning that such works are a 'displaced' portrait of the artist
- Humanism – Raphael's *School of Athens* – an educated viewer who has knowledge of the history of art and society would understand the theme that man was the centre of the universe (as opposed to the traditional belief in a God / supernatural / spiritual centred universe)
- allegory – Botticelli *The Birth of Spring, Primavera*, Delacroix *Greece Expiring on the Ruins of Missolonghi* – the figures can be invested with allegorical meaning or simply seen as female figures in the seascape/landscape. The viewer makes the decision
- Dali *Lobster Telephone, Venus de Milo with Drawers*, Duchamp *Fountain, Bicycle Wheel on a Stool*, Magritte *The Lovers* – the meaning of these art works is totally dependent on the viewer (applies to any number of Dada and Surrealist art works)
- Indian viewers and a Western audience would regard Damien Hirst's sliced up cow and calf (*Mother and Child, Divided*) in different ways
- Bartholdi *The Statue of Liberty* – originally designed for the Suez Canal – it is the viewer who invests the present iconic meaning in the work
- abstract works eg Mondrian *Composition with Red, Yellow and Blue*, Jackson Pollock *Number 8*, Rothko *Four Darks in Red* – all meaning invested by viewers
- artists invest their works with meaning and do their best to communicate that meaning ie artists have a message and use artworks to convey their meaning eg Giotto Arena Chapel frescoes reinforce Christian teachings
- patrons commission art works with a definite agenda in mind and expect the artist to convey that meaning clearly eg the guilds attempting to out-do each other with the sculptures they commissioned of the facade of Orsanmichele in Florence in the 15<sup>th</sup> century
- text – artists invest their works with meaning and use text to make the meaning clear eg Guerrilla Girls' billboards, Colin McCahon's text works eg *I AM*. This works only if the viewer knows the language of the text
- in important aspects of Christian doctrine meaning must be completely clear eg Michelangelo *The Last Judgement*, Sistine Chapel – the meaning is clear, the warning is here; in Christian iconography the Fish, the Lamb, the Cross, all communicate the artist's meaning
- some titles make meaning indisputable – Magritte *Ceci n'est pas une Pipe*, Jean (Hans) Arp *Collage with Squares Arranged according to the Laws of Chance*.



## SECTION B: QUESTION SIX

**Change is the only constant feature in art.**

**Justify or refute this statement with detailed reference to specific art works.**

**Examples and ideas could include:**

Justify:

- artists through time have created new methods and used new materials eg the evolution of paints from fresco and oils, to enamels and acrylics, Duchamp and his readymades, Richard Estes' use of photography in his Superrealist works of the city, George Segal's use of plaster-soaked bandages to create his blank forms of city-dwellers; the work of Post Modernist artists, such as et. al., with their use of found objects and materials associated with the industrial or domestic
- artists' ongoing exploration and the evolution of form is in itself an example of change being constant. As an example, figurative form constantly evolves throughout the history of art – even when the figure as subject matter remains constant. Leonardo da Vinci presented fine detailing in his anatomical and nature studies, as the result of his examination of dead bodies and his empirical studies of nature. Michelangelo idealised the figure to fit his own philosophy, choosing, for example, to show the Christ child's significance through the heavily muscled body in his relief *Madonna of the Stairs*. Ingres explored the sinuous lines of the human form by elongation and distortion, for example in the spine of *La Grande Odalisque* and the apparently boneless arms and fingers of many of his female subjects. Cezanne reduced everything to basic geometric shapes. This was followed by the fracturing and faceting of form by the Cubists eg Picasso *Portrait of Daniel Henry Kahnweiler*
- the status and expectations of artists have changed over the centuries. Art made for the glorification of God, in workshops and unsigned, was viewed as craft and in some cases (eg Byzantine art) was made to a particular formula that makers were expected to follow. Changes are evidenced through the example of Duccio naming himself as artist on the *Maestà* in Siena. This is an early indication of the concern of the artist to be recognised. Likewise Michelangelo cutting his name into the figure of Mary in his *Pietà* in St Peter's Basilica and his ongoing battles with his Papal patrons
- the purpose of art has changed over time. From such obvious purposes as being a means of recording history (*Trajan's Column*), reacting against it (Dada), inspiring devotion (the narrative of *The True Cross* in Arezzo), Surrealism moved art into expressions of the personal dreams and subconscious of the artists. It also now features in the investment market, as a commodity sold through dealers and auctions
- ongoing evolution of style – although this is peppered with references to the past ie some aspects remain constant even if it is simply the use of line, colour, composition. However, with abstraction, artists such as Mondrian, Jackson Pollock, Milan Mrkusich moved towards 'pure painting', a total change from traditional form and subject matter
- the broadening of types of work that are accepted by the public as art, particularly as art moves away from a Eurocentric focus.

Refute:

- change is not the only constant in art; style and imagery might change and constantly evolve, but many features remain constant eg the purpose and function of art
- art is consistently used as a record. Across the ages art has been employed as a record and reminder of past events through a vast range of memorial forms, eg Greek stelae, the *Ara Pacis* with its relief recording of the Imperial family, the relief panels on the Auckland War Memorial Museum, which document New Zealand's involvement in war, Maya Lin *Vietnam Veterans Memorial* recording the names of the dead, the fractured architecture of the *Jewish Museum* designed by Daniel Libeskind in Berlin and Peter Eisenman *Berlin Holocaust Memorial* are just some examples
- art is constantly employed as a propaganda tool. Masaccio *The Tribute Money* – in its socio-political context, this work communicates a clear message about paying your taxes as well as expressing a desire to align more closely with Rome. Michelangelo *David* has a socio-political purpose in the context of the society in which it was created, that is, sixteenth-century Florence. *David Oath of the Horatii* and his *Brutus* make a statement relevant to the French revolutionary political climate
- a constant feature of portraiture is the presentation of attributes of status and power through patronage and presentation (often idealised) of the subject eg Raphael *Pope Leo X and his Nephews*. Even David's posthumous portrait *The Death of Marat* presents the subject as a saintly martyr
- some symbols remain constant, eg Christ represented by a cross or a lamb, John the Baptist shown with hair robes, a lamb, a scroll – or as a head on a platter

- some themes remain constant. Religious art throughout the ages records the beliefs of Christianity – as in the many renditions of The Fall and The Crucifixion; exploration of cultural heritage as in traditional Māori weaving patterns which act as prompts for stories of the past; John Pule's works on the theme of migration
- form – eg the on-going reference to classical art. The use of classical columns through successive stages of architectural style; quotation of classical sculpture including the *Laocoon*, which is a clear model for figures in the works of Michelangelo and Raphael; the *Apollo Belvedere*, quoted extensively during the neoclassical period.

## SECTION B: QUESTION SEVEN

**Gender is always an issue in art.**

**Discuss this statement with detailed reference to specific art works.**

**Examples and ideas could include:**

- gender has been a barrier to women receiving the same art training and opportunities as men, often on the assumption that painting and sculpture were unsuitable occupations for a woman eg Elizabeth Vigée LeBrun, one of the few women accepted into the French *Académie Royale de Peinture et de Sculpture* (and then only through pressure from Queen Marie Antoinette) was expected to keep to genres such as portraits eg *Portrait of Marie Antoinette with her Children*
- traditionally subject matter has reinforced traditional gender stereotypes through privileging the activities traditionally associated with males (eg the Greek athletic nude, epic battles) particularly in history paintings (eg in 19th century France) over those more passive subjects that women were permitted to engage in eg watercolours of gardens, domestic scenes, portraits
- the gender imbalance among those who control the production and exhibition of art reinforces the domination of the work of male artists in exhibitions, publications and art gallery collections. The Guerrilla Girls have drawn attention to the difference in the monetary values of male and female art and the number of women's art works in exhibitions
- gender is an issue in the treatment of the human form – the male form more often athletic, powerful, active eg David *Oath of the Horatii* – while the female is passive or seductive eg images of the Madonna, Titian *Diana and Actaeon*. When women are shown in an active role eg the personification of Liberty in Delacroix *Liberty Leading the People*, they are often still sexualised
- artists work from the basis of what they are and what they know. In part this must always be connected to gender – a woman's experience of life is different to that of a man. For the same reasons the gender of the viewer must always be a factor – art works have drawn attention to this eg *Nurturant Kitchen* in the collaborative project 'Womanhouse', Suzanne Valadon *Grandmother and Young Girl stepping into the Bath* is much less 'loaded' than Degas's pastels of women bathing
- art by women has often been tagged with their gender whereas reviews, for example, of male artists' work are not – art by male artists being seen as the norm eg Hans Hofmann's statement on Lee Krasner's work 'This is so good you would not know it was painted by a woman'
- through subjects and methods selected by artists. Many female artists deliberately moved away from traditional processes and treatment of subject to try and avoid gender discrimination eg Margaret Dawson and Cindy Sherman using their own bodies in their photography and thus retaining control of the image, others working collaboratively or seeming to – Judy Chicago *Dinner Party*, et al working as a collective
- the feminist movement and on-going debates on equality is itself evidence of the impact of gender in art with the postmodern insistence on the validity of different perspectives eg diary works which focused on women's lives and experiences eg Carole Shephard's visual diary *Jeanette*, methods – stitchery and needlework as fine art techniques eg the *Dinner Party* runners and Faith Ringgold's quilts
- some art explores the institutional means by which gender is reinforced in society eg through language eg Barbara Kruger, Cindy Sherman
- it has long been accepted practice to show female nudes but the male nude is still less common and sometimes controversial eg Alice Neel *John Perreault*. Photographer Christine Webster's *Black Carnival* images of males have sometimes been closed off from the main gallery
- gender is also a factor when it comes to patronage – lists of well-known art patrons, historical or contemporary, include far fewer women than men
- gender is not **always** an issue – women use many materials and processes that would once have been the preserve of men eg Rachel Whiteread's architectural casts, while men often work with subjects and methods that were once the domain of women eg Malcolm Harrison's quilts, Choi Jeong Hwa *Flower Chandelier*, Maya Lin *Vietnam Veterans Memorial*
- without being told the gender of an artist it is often difficult to know whether it was a male or a female who created it
- gender will always be a **factor** in that the artist is either male or female; but whether or not it is an **issue** will vary according to period and place.

## SECTION B: QUESTION EIGHT

**There are no rules in art.**

**Discuss this statement with detailed reference to specific art works.**

**Examples and ideas could include:**

- defining 'rules' and discussing the different types of rules affecting art
- Renaissance patrons could insist on rules that the artist must conform to eg whether or not the artist may work on any other commissions at the same time, the amount of gold or expensive paint (eg lapis lazuli) to be used, the date the commission will be completed eg Pope Julius II and Michelangelo *Sistine Chapel Ceiling*
- Alberti's treatise *De Pictura* containing his perspectival theory with its rules including the need to establish the height of a human being in the foreground and the prescribed use of braccia, orthogonals and transversals to establish the grid for linear perspective eg Uccello *Deluge*
- academy practice insisted that all students train in life drawing
- the *Vitruvian Man* drawing by Leonardo follows a strict mathematical formula of measurement to create what was considered the ideal human form
- there are rules if artists want to succeed with the use of particular media eg Leonardo's *Last Supper* was quick to start breaking down because he mixed incompatible media. Many works in collections now, that broke the rules for the use of media, will become curatorial nightmares in the future eg the unprimed canvases of Jackson Pollock with their often thickly layered, thin brittle skeins of paint, Gericault's use of bitumen in *The Raft of the Medusa*
- colour creates its own rules eg if artists want to create a restful harmonious mood in a work, they could not use complementary colours beside each other
- rules have often operated as a measure to maintain a particular style in art to preserve a specific set of beliefs eg the formal, static quality of Byzantine art, the patterns and process of traditional Māori art
- There is more emphasis on rules in certain periods of time particularly when a lack of rules would threaten the controlling forces at that time, eg the hierarchy of subject matter in 19th century French academies with history painting the most important; Hitler's attacks on what he saw as 'degenerate' art eg the works of Max Beckmann and Marc Chagall
- artistic freedom has become an important factor in the 20th century, but prior to this academies decided what would be painted and how it would be painted. Those who would not conform to these rules were forced out of the mainstream of art eg Gustave Courbet with his private exhibition and the *Salon des Refuses*
- Dada's rule was to never follow any known rules
- unspoken rules are highlighted by innovative work eg Duchamp *Fountain*, Arp *Collage with Squares Arranged According to the Laws of Chance*, Dali *Lobster Telephone*
- the Neo-Plasticists followed strict rules that permitted them to use only horizontals and verticals and only primary colours and black and white in their rigid abstraction eg Mondrian *Composition with Red, Yellow and Blue*
- it is often the flouting of traditional rules of art that has created important art eg Cezanne's refusal to obey the rules of perspective and treatment of form, which led to Cubism, Jackson Pollock *Full Fathom Five* splatter paintings which were reviled initially for his revolutionary painting technique but which 'broke the ice' for the abstractionists who followed
- society's rules impact on art also eg making art that was seen as heretical invoked severe punishment for the artist, rules regarding what is indecent have caused controversy; the Church's rules eg Serrano *Piss Christ*, Tania Kovats *Virgin in a Condom*
- laws regarding what is 'indecent' have also impacted on art and artists – Andrew Drummond was charged with indecency for using his body for *Crucifixion*, controversy about some of the images in Christine Webster's *Black Carnival* when it was shown in the Waikato
- that rules are impacting art is not always obvious. A gallery which is concerned about issues associated with particular works or images can create its own rules by turning down exhibitions eg those that turned down *The Active Eye* because of concern over particular images – so the gallery also becomes a censor, making its own rules about what is suitable for their visitors to see
- those designing buildings must obey rules of physics if the building is to function as desired and be safe
- each generation makes its own rules which fit that generation's experiences and possibilities eg what constitutes art media and appropriate subject matter. Post-war American artists utilised the acrylic paint and industrial materials that had not been available to previous generations and then refused to be bound by intended uses of the materials eg Abstract Expressionists used acrylic paint that was initially for house paint,

Oldenburg's use of vinyl and kapok *Soft Toilet*; Lichtenstein's reference to comics *Drowning Girl*, Hesse's bound but empty frame *Hang-Up*

- that there are rules is evident by the lengths that artists go to in order to break them.