

Assessment Schedule – 2010

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)

Performance Descriptor 1	<p>8 marks</p> <p>The response shows exceptional knowledge and understanding of discipline through:</p> <p>a highly developed critical response to art works and contexts</p> <p>and comprehensive depth and breadth of knowledge relevant to question</p> <p>and critical reflection on evidence from varied sources</p> <p>and confidence in knowledge, understanding and judgement</p> <p>and 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>
Performance Descriptor 2	<p>6 marks</p> <p>The response shows extensive knowledge and understanding of discipline through:</p> <p>a well developed critical response to art works and contexts</p> <p>and comprehensive depth and breadth of knowledge relevant to question</p> <p>and 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>
Performance Descriptor 3	<p>4 marks</p> <p>Response shows extensive knowledge and understanding of discipline through:</p> <p>broad relevant knowledge</p> <p>and depth of understanding</p> <p>and developed critical response to art works / contexts</p> <p>and 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 art works / contexts is uneven.</p>
Performance Descriptor 4	<p>2 marks</p> <p>Response shows generalised knowledge and understanding of the discipline through:</p> <p>reference to evidence</p> <p>and skills of critical response to art works / contexts.</p>	<p>1 mark</p> <p>Minimal knowledge and understanding.</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>Question not addressed.</p> <p>Lack of critical response.</p>	

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

Performance Descriptor 1	8 marks 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.	7 marks 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> lack flair.
Performance Descriptor 2	6 marks 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.	5 marks 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.
Performance Descriptor 3	4 marks 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.	3 marks 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.
Performance Descriptor 4	2 marks Communication is clear and coherent in both essays <i>and</i> is generalised / not sustained.	1 mark Communication is unclear <i>and</i> argument is generalised.
	0 marks Lacks clarity	

Schedule 3: Evidence Statement (examples only)

SECTION A: QUESTION ONE

The physical nature of art making warrants greater appreciation.

Discuss this statement with reference to a range of art works in a variety of media.

Examples and ideas could include:

- the risk to artists from their materials, eg arsenic in early stucco, lead in early paints, the risks of fumes in the making of works such as Budd's fibreglass and resin works of the early 1990s, the risks of working with lead for artists such as Greer Twiss
- the specialisation and delicacy of the process of gilding in 13th- and 14th-century painting and the extra dimension this adds to trecento works
- the physical chore of having to grind up semiprecious stones like lapis lazuli, performed by apprentices
- demands on eyesight and steady hands needed for fine detailing, eg the mirror in the background of van Eyck's *The Arnolfini Wedding*
- the difficulties Michelangelo experienced working on high scaffolding to paint the Sistine Ceiling – he reportedly fell and had to direct part of it from his bed; Barna di Siena fell to his death from the scaffolding in Santa Maria Assunta in San Gimignano
- the physical nature of fresco painting – cartooning, drawing directly on walls, rushing to finish a section quickly before it dried
- the need to stretch canvases – often very large ones – or the limitation on canvas size because of a painter's lack of physical strength
- Monet dug ditches into which he would lower his large paintings of garden scenes so that he could reach to paint the upper part of the canvas, Leni Riefenstahl used pits below ground level to film the Olympic Games
- the early plein-air painters lugged their equipment around outdoors to paint specific and immediate landscapes
- the physicality of painting extremely large works, eg Picasso's *Guernica*, McCahon's Muriwai paintings, David's problems in painting a work the scale of *Le Sacre*
- skill in a variety of techniques sometimes necessary, eg Oldenburg needed the technique of sewing and needlework and had to get his wife, Coosjie van Bruggen, to make works such as his soft *Fried Egg*
- often an artist needs to employ / work with others who can provide the additional skills needed, eg *The Dinner Party*
- skill needed in handling and moving works, eg Duchamp's *Large Glass* got cracked, Allie Eagle's *This Woman Died I Care* was dropped (she too retained the cracked glass)
- life casting by sculptors, eg Duane Hanson, George Segal – models had to be totally still for long periods of time, had straws stuffed up their nostrils in order to be able to breathe while their faces were covered in plaster. Life models held uncomfortable poses for long periods or were suspended by ropes in cold studios while artists drew
- sculptors and their assistants installing their large scale outdoor works, eg Henry Moore, Chris Booth threading the stones of his columns and earth blankets, Virginia King hand-finishing her laser-cut stainless steel works, Fatu Feu'u using a chainsaw to rough out his large-scale works such as *The Guardian of the Planting* at Connells Bay
- sculpture in general – making armatures, modelling, carving marble, bronze casting, fibreglassing, welding
- the physicality and scale of Smithson's *Spiral Jetty*
- the difficulties of gaining permissions, resource consents for land art like Christo's *Gates*
- the physical constraints on architectural design, eg the soaring heights of the Gothic cathedrals and the need for the development of flying buttresses, the early skyscrapers
- the physical emphasis on building materials in Brutalist architecture and the support in the Pompidou Centre

SECTION A: QUESTION TWO

The more an art work explicitly states, the narrower its interpretation will be.

Discuss this statement with reference to a range of art works.

Could consider:

- the wide-ranging ideas that artists are concerned about, eg political, personal, religious, aesthetic, propaganda, environmental, and the constraints around expressing them
- identification and explanation of the means used to communicate ideas, eg symbolism, gestures, titles of works, evoking mood through colour, shape, line, text, using readily recognisable content
- argument that intellectual accessibility is very much a product of the time in which the art is made, and consideration of the audience it was intended for, eg an understanding that the subtleties in a work may get lost over time
- the differentiation between ideas evident in subject matter and the underlying ideas reliant on contextual or other knowledge

Narrow interpretation intended by the artist:

- Lorenzetti's *The Allegory of Good and Bad Government* might be considered to express a clear-cut, simple concept. Lorenzetti helps the viewer to interpret it to ensure that it is not misconstrued
- Bosch's use of his own personal Christian symbolism (known at the time but partly lost to us now in his paintings)
- narrow interpretation is often intended or is not problematic, eg in genre paintings like Vermeer's *Girl with a Pearl Earring*, which have a straightforward purpose, ie for the pleasure/enjoyment of the viewer. Or works where the message needs to be clearly presented to support ideas of the time, eg religious works of the 1300s using well-known iconography, hierarchical sizing of important figures
- Matisse's *Joie de Vivre* might be considered to say it all in the title, so it is difficult to develop different ideas about its meaning – but then this may have been the artist's intention
- Colour Field artists (Newman/Rothko) deliberately leave the work open to interpretation through abstraction, and take the viewer into a spiritual realm untouched by the aftermath of WWII, the UnAmerican Activities committee, blacklisting, the war in Korea

Use of symbol or allegory – open to interpretation on several levels, not tied to the literal:

- Renaissance art communicates ideas about religion, Florentine politics, the importance of mankind, the relationship between man and nature – communicated allegorically; open to interpretation
- much art is 'coded' and unless a viewer is familiar with the symbolism employed, a work might not be understood, eg the lamb in Christian iconography; a painting of the Madonna and Child might be regarded as an expression of 'good'; expensive materials, eg gold leaf and lapis lazuli, used to signal both the piety of the donor and the importance of the subject in Renaissance art
- underlying ideas 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)
- Audrey Flack's *Vanitas* series explores the beauty of still life objects in detail but add the context of the artist's ideas, theme and message – and the art work opens out to ideas on fate, fortune, human tragedy, and the theme of war
- New York's *Tribute in Light* as a memorial to 9/11 – not prescriptive in message but carrying explicit interpretation through its site

The importance of titles and text:

- 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)
- readymades such as Man Ray's *Gift* and Duchamp's *In Advance of the Broken Arm* have been given titles that deliberately invoke imaginative connotations and individual interpretation
- artists understand the part titles play when communicating to the viewer – eg some artists number their works rather than giving a narrative title so that the viewer is not led to a particular interpretation. Some works 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 Albers' *Study for Homage to the Square – Confirming* (1971)
- use of text in art to clarify meaning, eg Barbara Kruger *We don't need another Hero*

- the messages in paintings or prints with text are explicit (to those who can read) – provided the text is in a language the viewer is familiar with, so different interpretations are eliminated. If the viewer is not familiar with the language, the text then becomes a design element and the work more open to interpretation

Refute the statement:

- Duchamp's readymades have explicit messages, eg his snow shovel and his urinal placed in a gallery were used to communicate his ideas about fine art – but the works were incomprehensible to many – even today.
- interactive works, which although realistic in representation, invite personal interpretations, eg Rick Killeen, who invites curators and owners of his cutouts to arrange them to suit their own ideas and décor
- kinetic sculptures such as those by George Rickey and Alexander Calder, explicit in their physical form, are open for reinterpretation once in motion

Could consider:

- communicating across cultures – does an audience with little knowledge of Māoritanga understand the subtleties in the carvings they see in a whare?
- a political work might have little meaning to someone who does not have an understanding of the context, eg neoclassical propaganda in David's *Death of Marat*, Goya's *Los Caprichos*
- Dada and Surrealism – Surrealist artists embraced the subconscious, thus leaving works open to interpretation: a viewer's lack of knowledge of the subconscious, of Freud and Jung, would result in limited understanding of the work
- in general, Dada works with their nonsense titles, automatic drawing

SECTION A: QUESTION THREE

Art communicates through the symbolic more than through literal presentation.

Discuss this statement with reference to art works from two or more time periods or geographic locations.

Note: Answers must address 'more'.

Agree:

- even though early Renaissance works depicted a literal translation of the Bible (as thought at the time), they work much more on a symbolic level, eg the symbolic placement of the central panels on the back of the *Maesta* – placed so that the crucifixion is above the events that lead to it, and signalling the upward movement of the soul after death made possible by the crucifixion
- the symbolism in still life painting – working as a memento mori to remind the viewer of death and the need to be prepared spiritually. A work might simply represent a pleasing collection of finely painted fruit and flowers, but it carries much deeper meaning. This symbolism is carried into modern works also, eg Audrey Flack's *Vanitas* works
- Michelangelo's *Captives* – literally young men struggling to free themselves from physical bonds, but in a neo-platonic sense, symbolising the soul struggling to free itself from its physical prison
- Kirchner's *Self Portrait as a Soldier* (with missing hand) seems to show his personal physical experience of war but on a symbolic level, shows his psychological and artistic state
- Judy Chicago's use of a triangular structure for *The Dinner Party* includes all of the guests but replaces the hierarchical structures of the 'Last Supper' and King Arthur's 'Round Table', thus symbolising the feminist challenge to the traditional records of history and art
- Rothko – symbolic meaning supplied by the viewer
- Colin McCahon's works, whether representational or abstract, are always working on deeper, more symbolic levels related to spirituality, hope, despair
- Robert Jahnke's *Koha* – literally chocolate fish forming the word 'koha'; symbolically raising much broader issues of fishing rights and concepts of gifting

Refute:

- John Constable's tranquil landscapes are not symbolic but are a reaction against the agrarian and industrial reforms taking place at the time
- Cubist works such as the portrait of Daniel Henry Kahnweiler focus on form and surface with virtually no attention to symbolism
- architecture serves a practical purpose so is more literal than symbolic
- most art works will have an element of symbolism but this may be outweighed by more literal meaning, eg Masaccio's *Tribute Money* where Christ is symbolically placed at the centre of the action, and colour is used symbolically, but the main purpose of the work is a clear message about paying your taxes as well as expressing a desire to align more closely with Rome
- artists use symbolism as shorthand to carry messages, so it would be difficult to find works without any symbolism, but this may not be the predominant concern, eg in Rita Angus's *Cass* the small figure symbolises isolation from the city – but the representation of the regional area is predominant in the image

SECTION A: QUESTION FOUR

Composition would be nothing without line.

Discuss this statement with reference to art works by a range of artists.

Note: Answers must address composition *and* line.

Agree:

- Uccello uses compositional figures to create orthogonal lines in his San Romano paintings
- the clarity of composition of works, such as Leonardo's *Last Supper* would vanish without the linear perspective that underlies them – with lines through bodies, architecture, and other features drawing the viewer's eye to the central focus of the composition. Leonardo's *Adoration of the Magi* – drawing and canvas
- in the *Oath of the Horatii*, David employs one-point perspective to focus attention on the swords while the entire composition is organised mathematically through the use of the Golden Section
- the composition of Gericault's *Raft of the Medusa* is reliant on line (through rigging and the bodies) to create balance, tension, and focus
- the composition of Mondrian's works such as *Red, Yellow and Blue* relies principally on line
- Jackson Pollock and action painting
- The lines of Barnett Newman's 'zips' create the composition in his *Onement*
- Bridget Riley's works, eg *Composition in Cataract 3*, would not exist without line
- Richard Serra's works such as *Tilted Arc* are basically line, but the composition of that line and its placement on its site come together to create the work's unsettling quality
- George Rickey's *Double L Gyration* rearranges the lines of its form to create its composition
- line may not always be visible in a final work but it is an essential ingredient in composition nonetheless, eg in the Renaissance, artists gridded up works to transfer preparatory drawings to the final canvas. Giotto and others who worked in fresco used chalk lines to organise their composition on the wall
- line is an intrinsic part of composition even when it is not the artist's focus, eg the Futurist works of Severini, Balla and Boccioni

Refute:

- in Duchamp's readymades, the works are composed simply of objects without reference to line
- in Meret Oppenheim's *Fur Object*, composition relies on texture and object rather than line
- Claes Oldenburg's soft sculptures rely on large-scale common objects collapsed because of the media used, rather than line
- abstract works with no line, eg Rothko
- line can be completely irrelevant, but the composition vital, eg Jacqueline Fahey's *Final Domestic Expose* where the apparently chaotic composition of the collaged and painted objects effectively swirls around her
- performance art, eg Gilbert and George, is more dependent on compositional arrangement and action – line is of little concern
- Composition is in fact a powerful force on its own, with or without line, eg Yayoi Kusama's 'dot' installations rely on placement of coloured lights and mirrors for their effect

SECTION B: QUESTION FIVE

Art requires an informed viewer.

Justify or refute this statement with reference to a range of art works.

For:

- 'informed' could mean a viewer has knowledge of the context in which the work was created and therefore is able to interpret the work more richly within this context, eg the bride in *The Arnolfini Wedding* is often assumed to be pregnant by those who are not familiar with stylistic effects in Gothic art or the actual purpose of this work as a marriage document
- or 'informed' could mean the viewer is art-educated so is able to gain more from a work because of an understanding of the processes and skills involved in its making, eg the subtle tonal shifts in the Colour Field works
- having no information about a work or the intentions of the artist can lead to complete misunderstanding or underestimation of a work, eg the screen-prints of Andy Warhol or the 'comic book' works of Roy Lichtenstein
- art may not 'require' an informed viewer, but it will always have one anyway. It is impossible not to be informed in some way because we are informed by politics, beliefs, aesthetics – so will always be interpreting what we see, eg a viewer approaching *Guernica* will notice immediately the lack of colour and this will help shape their response to the work
- art does not 'require' an informed viewer although being informed will enrich the viewer's art experience and understanding, eg an informed viewer of Raphael's *School of Athens* will take extra pleasure through their recognition of the contemporary portraits included in the classical philosophers. Deeper meaning is available for informed viewers
- Postmodernism recognised that there are many ways of interpreting literature and art depending on our backgrounds and attitudes, and that we would all read a text or art work differently

Against:

- the question could be interpreted as meaning that the viewer has knowledge of the artist's intentions for the work and the candidate could argue that this is not important, since the viewer brings their own knowledge to an interpretation of the work. The viewer will still gather some understanding from their interaction with the work
- one does not need to be informed about structures, engineering and materials to appreciate architecture – it is the practical and aesthetic experience of the building that creates its effect
- many artists refuse to explain their work on the basis that the work is what the viewer sees it to be
- contemporary viewers of Bosch's works understood the individual symbolism he employed, but even though this knowledge has been largely lost, viewers nowadays are still able to engage with his works and messages
- Gothic architecture can be overwhelming, even without any knowledge of its principles
- art often draws an emotive response and gives pleasure to the viewer through aspects such as colour, a balanced composition or form (eg Kandinsky, Mondrian) without the viewer having any special knowledge of the work or the artist
- information can detract from the viewer's art experience, eg wall texts in galleries that simplify a very complex work for a 'quick bite' or offer a particular/limited reading of a work shaped to fit the writer's understanding or purpose
- a 'high art' aesthete might not be able to engage with street art, Banksy, or the grunge aesthetic
- knowing too much about art means you may be less open to its subtleties and nuances
- Michelangelo's *David* is enjoyed by vast numbers of people who have no knowledge of the context in which and for which it was created

SECTION B: QUESTION SIX

To be effective, art needs to discomfort us.

Discuss this statement with reference to a range of art works.

Could consider:

- what constitutes 'discomfort' and 'effective'. 'Discomfort' is subjective – so is 'effective'
- target audience
- artist's intention
- can argue the purpose of art is to give pleasure, shelter, decorate – and the works can still be absolutely effective in achieving their purpose without being discomforting

Effective but not discomforting:

- without being discomforting, the soaring interiors of Gothic cathedrals are effective in communicating the Christian vision that inspired them. Alternatively they do discomfort in that they remind us of the mightiness of a deity and the smallness of ourselves
- idealisation in portraiture, eg *Mona Lisa*, *Ginevra di Benci*, is not discomforting but is effective in communicating status and social position
- the marble of Canova's *Venus* and other neoclassical sculpture – the aesthetic beauty of the pure white, polished marble makes the work effective without being discomforting
- Winslow Homer's *Snap the Whip* and John Constable's tranquil and unspoilt landscapes can be very effective in comforting the viewer and offering viewing pleasure associated with a past golden age – they are effective without being discomforting
- *Tribute in Light* – two beams of searchlights, simple and effective as a memorial to 9/11, but not discomforting; Paul Dibble's New Zealand Memorial in Hyde Park

Effective and discomforting to some:

- While an art work may be effective – its subject may discomfort some more than others – Kienholz *The State Hospital* (1947), Maya Lin's *Vietnam Veterans Memorial*

Not discomforting, but are they fully effective in their purpose?

- Constable's paintings are seemingly simple images of idyllic scenes of the English rural countryside, but they have an underlying message about the politics of landscape at a time of rural unrest and agrarian and industrial reform and revolution. Are these comfortable images effective at conveying that message?
- Dutch still life images, Audrey Flack's *Vanitas* series, explore the beauty of still life objects, but in the context of the artist's ideas, theme, and message – are these visually delightful works effective at communicating ideas about mortality, fate, fortune, human tragedy, and war?

Effective through being disturbing in some way:

Medium

- Chris Ofili's use of elephant dung in his work and Julia Morison's use of gold and excrement – can be disturbing to some

Colour, Line and Form

- 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
- the use of clashing, sickly, discordant colours to create feelings of unease, eg Pontorno's *Deposition*
- Van der Weyden's *Deposition* – engages the viewer through its irrational, intriguing use of space
- the irrational, claustrophobic space in many Mannerist works and German Expressionist works
- line engenders sorrow in Käthe Kollwitz's work, the jagged forms of Kirchner's work carry anxiety
- the distorted and abstracted forms in Picasso's *Guernica*
- Dada and Surrealist works – form, materials, composition, and subject matter all contribute to the memorable quality of the works, eg Magritte's *Target*
- discordant to some – et al.'s Venice Biennale 'braying donkey'

- Emare Karaka's use of discordant colours, pieces of chain, heighten emotion in protest works such as *Race Relations Triptych*.
- Phil Clairmont with his crazy, crooked light shades and couches

Space and Composition

- The Jewish Museum in Berlin with its jagged lines and angles – effectively expressing the pain of the memories it contains
- Richard Serra's *Tilted Arc* – in formal terms is simply a curved slice of corten steel – in context, in its site, it becomes a statement about urban space and the way the public uses space, extremely discomforting to users of the square
- Eva Hesse's jutting wires in *Hang Up* intrude into the viewer's space, disturb by interrupting the viewer's space and make for discomfort

Subject matter

- note the reaction when art depicts reality – in Gericault's *Raft of the Medusa*, the shipwreck based on an actual and very recent event proved discomforting for the government and was an effective political statement
- Courbet's depiction of peasant life
- Manet's *Déjeuner sur l'Herbe*
- Allie Eagle's *This Woman Died I Care*
- Christine Webster's *Black Carnival* photographs
- Peter Peryer's *Dead Cow*
- Duane Hanson's *Riot* was presented so clearly that the public were repelled by its message, one that raised issues of race, age, and gender politics

SECTION B: QUESTION SEVEN

Art always expresses the artist's personal vision.

Discuss this statement with reference to art works by a range of artists.

Note: Answers must consider 'always'.

It may not be the artist's personal 'vision':

- form and content was dictated by a patron in earlier works for the Church – but it will always be the artist's personal interpretation of the subject matter, eg Mannerist interpretations of the Madonna and Child
- art may be a combination of the visions of artist and client, eg David's representation of *Napoleon in His Study* and *Napoleon Crossing the Alps* also had to conform to Napoleon's expectations of how he would be shown
- while art is always shaped by the personal viewpoint of the artist, this may be limited by political or societal factors, eg the limitations on 19th-century French women artists, which meant their 'personal vision' was largely domestic
- to have their work exhibited, artists may have to bend to political pressure rather than their own vision, eg historically subject matter had to be approved by the French Academy; Constable's paintings were refused by the Royal Academy in London because of his personal views about the representation of nature in art
- never just a personal vision because we are shaped by our society – we are subject to popular ideas: eg post WWII the desire to make American art, eg the Abstract Expressionists; similarly in the 1930s in New Zealand, the desire to make New Zealand art – driven by the ideas of A. R. D. Fairburn and the artists on the La Trobe Scheme
- what about the commercial factor? Artists may be bound by popular taste if they want to be able to work as an artist and make a living. They are subject to the market forces of dealers and patrons. Contrast this with the long, hard road and cost to the artists who keep to their personal vision, eg McCahon affected by Fairburn's assessment of his art as 'graffiti for some celestial lavatory'; van Gogh's poverty, Monet near starvation, Soutine with his lumps of meat and hallucinations

Often it is the artist's personal vision that prevails:

- Nolde's works defy traditional Christian artistic conventions in his interpretations of religious events – whereas in medieval Byzantine works, the artist's vision is subservient to tradition
- no matter what other factors come into play, an artist's personal vision always informs the art work. Ingres' personal vision of the nude female form with its extra vertebrae and elongation makes his work distinctive even though he saw himself as a classicist
- art is a way of exploring and developing personal vision, eg Picasso and Braque's development of Cubism, Cezanne's movement away from traditional languages of art
- Auguste Rodin's personal vision for Balzac shows him at the moment of inspiration rather than the usual formal presentation of a public figure – personal vision versus public function
- Surrealists, eg Salvador Dali explore the individual subconscious and therefore depict the artist's personal visions
- Diego Rivera's *Man at the Centre* mural was destroyed by the Rockefellers because the artist's personal vision (as evident in the work) did not match their expectations of the commission
- whatever the controls, a work is translated / created through the artist so it has to be their personal vision – the *Trust Waikato National Contemporary Art Award* 2010 winner, Dane Mitchell, sent instructions to others to make his work – but it was still his personal vision
- It is the personal vision of artists, eg the Cubists, that has effected evolution in art

SECTION B: QUESTION EIGHT

Art is a powerful tool for change.

Discuss this statement with reference to art works from two or more time periods or geographic locations.

Could consider:

- art has consistently been employed by artists as a tool for change. How effective it has been is open to debate
- can art, no matter how good and thought-provoking it is, really effect change? For example protest art is often viewed more as 'art' rather than as an agent for change
- often art is preaching to the converted
- Nazi propaganda art, based on Hitler's preference for Aryan perfection, did not effect change
- artists' identification of areas in which to effect change. It could be a personal, political or societal focus
- the focus for change could differ from one period or geographic location to another

Christian art was a tool for changing/modifying behaviour:

- 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*
- 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*

How effective is art that advocates political change?

- Dada used art to challenge the 'official line' and the values of society. Understood by an elite – so is it a powerful tool for change?
- German Expressionism, eg Käthe Kollwitz's work, Kirchner
- art can raise consciousness of political situations in other countries eg Picasso's *Guernica*
- modern artists express concerns about government policy, eg Hotere in his *Aramoana* series
- Emare Karaka – the thick paint and violent application elaborating further the call for protest, (perhaps violent) 'my brush is my patu'
- 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*

Social change – issues and problems in society. Does art change anything?

- Le Corbusier's *Unite d'habitation* (1952) included safe play and recreation areas on the roof of the apartment block, effecting social change
- prohibitions on the depiction of the human body and society's concerns around the human body, eg Manet's *Déjeuner sur l'Herbe*, Christine Webster's *Black Carnival*, Kovats' *Virgin in a Condom*
- consciousness-raising through Feminist art exposes problems – which can lead to wider recognition and action eg Allie Eagle's *Empathy for a Rape Trial Victim, This Woman Died I Care*, Barbara Kruger *We don't need another Hero* – effectiveness of the inclusion of text
- Warhol with his race riot work and Duane Hanson with his *Riot*, his broken motorcyclist (*Accident*) and his down and outs in the Bowery. Hanson's replication of the human body through life casting raised issues of race, age, and gender politics

Artistic

- implementation of stylistic change in art changed art forever, eg Picasso and faceting in Cubism, Duchamp and the introduction of found objects, Mondrian/Kandinsky, abstraction