Assessment Schedule – 2011

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

	Lack of critical response.

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

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

Schedule 3: Evidence Statement (examples only)

SECTION A: QUESTION ONE

Essentially, all art explores form.

Justify or refute this statement with detailed reference to specific works from a range of periods.

Examples and ideas could include:

- the argument that the history of art has gone through cycles in the presentation and analysis of form
- the argument that it is impossible to apply such a statement to *all* art – Dada is exceptional
- exploration and analysis of form was a key focus for Leonardo da Vinci, carried out through examination of dead bodies and empirical studies of nature as is evidenced through the fine detailing in his anatomical and nature studies and in his paintings.
- Michelangelo idealised form 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*
- Renaissance exploration of form – development of naturalism
- Japanese woodblock artists simplified form through the use of flat blocks of colour and contour line, and this remains a factor in manga and more contemporary art
- Ingres explored the sinuous lines of the human form by elongation and distortion, eg in the spine of *La Grande Odalisque* and the apparently boneless arms and fingers of many of his female subjects
- analysis of form was important to Géricault who utilised the study of cadavers to accurately portray human form and the way it breaks down, in his sketches for the *Raft of the Medusa*
- Cézanne and the Cubists made the exploration of form a main focus in their art, eg the fracturing and faceting of form in works such as Picasso's *Portrait of Daniel Henry Kahnweiler*
- the exploration of form provides artists with a powerful means of expressing their concerns, eg Kirchner's heavy use of line to create sharp, angular, tense forms to indicate his reaction to city life. Forms of objects are typically flattened, simplified and distorted to enhance the expressiveness of Fauvist art as exemplified in works by Derain and Matisse
- the Impressionists' exploration of light was essentially the exploration of form, eg Monet dissolved form in his *Rouen Cathedral* series. Monet also used *impasto* to further explore the effect of light on form through shadows and the softening of outline
- De Stijl utilised new building materials (such as glass and aluminium) and technologies to ensure the forms they created were removed from any idea of handcrafts. They used the plastered walls and planar surfaces of their buildings in the 1920s to suggest the abstraction of the machine
- In his work *Aliento,* Oscar Muñoz uses a wax printing process on metal discs to allow his forms to come into sharp focus when the viewer breathes on them. The form is lost as soon as the viewer steps back to get a better view. This interactive exploration of form has enabled him to recreate the elusiveness / loss of substantial forms which parallels that of human loss through war
- through their excruciatingly exact reproductions of human forms, Duane Hanson and Ron Mueck allow the viewer to explore human forms for themselves, and to observe them closely in a manner that would seldom be possible in real life
- Jackson Pollock's works are completely abstract, yet because of his method of applying paint through the movement of his body and the sweep of his arm, his works reflect the form of their maker
- Yves Klein 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
- Pop artists flattened and condensed form through their processes, revealing the stereotypical forms of their time, eg the rock-jawed males in Roy Lichtenstein's images, the pouting lips and heavily lashed eyes of Warhol's *Marilyn*
- some works have no real form as such, eg Janet Cardiff's *Forty-Part Motet* comprises 40 music stands with speakers, each of which records a single voice – while the stands and speakers can be explored, the voices are unseen
- the use of the word *essentially* implies this is a significant or main function in all work – surely not. Look at the other imperatives of an art work – such as purpose, message, the wishes of a patron – that the elements of the work (including form) come together to achieve.
- there are often other artistic concerns that deny a focus on analysis of form, eg kinetic art works, which explore the relationship of forms in space rather than analyse form for its own sake, eg Alexander Calder's mobiles, George Rickey's *Double L Gyratory.*

SECTION A: QUESTION TWO

There is always one element that dominates in an art work.

Discuss this statement with detailed reference to specific art works from a range of periods.

Examples and ideas could include:

- a discussion of one dominant element in individual works but conclude with the idea that despite one element predominating in some art works, ultimately the support of other elements is needed. Any number of art works could be used to support such an approach.
- the argument that elements must be in balance and work together in an art work; the concept of harmony in High Renaissance art works such as Leonardo's *The Last Supper*
- the enormous role of perspective in Italian Renaissance painting – driving the works of artists such as Uccello *(Battle of San Romano)*, Tintoretto (*Last Supper)*
- in the work of an artist such as Piero della Francesca, space is a predominant element as he employs mathematical rules to create rational architectural space in works such as *The Flagellation* and *The Ideal City*. Space is a dominant element used to support the narrative
- space and the deconstruction of space dominates in the Cubist works of Picasso
- in Gothic cathedrals, space dominates – but it is created by structural components
- composition in works such as the mosaic ceiling in the dome of the Baptistery in Florence – the hierarchical arrangement of the figures in ascending levels
- composition in traditional Christian works, which position the most important person at the centre of the composition with the less significant figures at the margins of the art work, eg Dürer *Adoration of the Trinity*
- in David's *The Oath of the Horatii,* clarity of composition dominates – supported by the use of line and clear blocks of colour
- symbolism in Northern Renaissance works
- the Cubists' focus on the examination of form, which was their principal concern. Colour is largely stripped out as they move to a monochromatic palette in a rejection of the decorative and emotional qualities they associate with colour
- composition (supported by colour and line) in Mondrian's works, eg *Composition in Yellow and Blue*
- Jackson Pollock's method of paint application, which gives a sense of energy in his works, eg *Autumn Rhythm*
- Andy Warhol's use of screen printing, which questions the notion of high art
- the medium is the dominant element in Walter de Maria's *The Lightning Field* – and also in some three-dimensional works, such as those by Marcel Duchamp, which incorporate found objects / manufactured items, eg *Fountain, In Advance of the Broken Arm, Bicycle Wheel on a Stool*
- Richard Serra's *Tilted Arc* is an imposing obstruction in corten steel
- colour is explored as an intellectual exercise in the pointillist technique of Seurat, eg *Bathers at Asnières*
- colour has distinct emotional associations for some artists, eg for van Gogh, yellow equates to happiness. Expressionist use of colour in paintings such as van Gogh's *Sunflowers* is supported by composition, analysis of form, and line
- the Fauves are associated with a bold use of colour. Matisse claimed that he was 'seeking to transpose feelings into colour'
- the scientific exploration and use of colour in simultaneous contrasts by the Delaunays and Orphic artists
- emphasis on black and white in the work of Kathe Kollwitz
- Rothko used colour to transcend the physical

SECTION A: QUESTION THREE

Knowledge of its context aids the interpretation of an art work.

Discuss this statement with detailed reference to specific art works from a range of contexts.

Examples and ideas could include:

- works that relate to varied depictions of a patron saint, eg John the Baptist shown with hair robes, a lamb, a scroll – or beheaded
- the purpose of portraiture, eg Van Eyck's *The Arnolfini Wedding;* Renaissance portraits and the significance of the attributes – status, power
- Raphael's *School of Athens* in which the artist includes contemporary portraits among those of the classical philosophers
- Masaccio's *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's *David* – created in the context of sixteenthth-century Florence. Knowledge of the political context adds another dimension to interpretation of the work
- the soaring 'nearer my God to thee' heights of Gothic churches built in Christian communities to carry prayers and songs of praise heavenwards
- David's martyrdom of Marat in *The Death of Marat* and his paintings of an heroic Napoleon in which his strong political beliefs drive the presentations
- Delacroix's political paintings such as *Greece Expiring on the Ruins of Missolonghi, Liberty Leading the People, The Massacres at Chios* – all painted in the political context of Europe in revolution in the mid-nineteenth century
- Gericault's *Raft of the Medusa* – knowledge of the wreck of the ship the Medusa and the political implications of this incident enhances understanding
- John Constable's landscapes in which he challenges the traditional hierarchy of subject matter in the arts
- Turner's *The Burning of the Houses of Parliament, Stonehenge in a Storm, Vesuvius in Eruption* – subject matter selected in keeping with the current Romantic vogue for the sublime
- Robert Delaunay's *Champs de Mars. La Tour Rouge* in the context of debates around the social implications of industrialisation and rapid urbanisation at the turn of the twentieth century
- Picasso challenged traditional views of what painting should be and what it should represent
- Dada artists felt the world had gone mad in war-torn Europe and created art to match how they saw their society
- Kirchner's *Self Portrait as a Soldier,* which shows him with one hand amputated, is in fact a metaphor. Knowledge of the socio-political situation and the artist's personal state explains that this is a symbolic representation of his psychological inability to paint
- Surrealist works in which knowledge of Jungian and Freudian symbolism explains the seemingly random combination and association of objects in art works
- Monet's paintings of haystacks, cathedrals and water lilies at different times of day and seasons of the year – his theory of art explains his repetition of subject matter
- Manet's *Déjeuner sur l'herbe* challenged traditional contexts of women in art
- Richard Serra's *Tilted Arc* – would simply be a sheet of corten steel except for Serra's agenda about public space and the placement of this work dissecting Federal Plaza in New York (and the resultant dispute and court case)
- Robert Jahnke's *Koha* in the context of twenty-first-century Aotearoa / New Zealand raises political issues of tangata whenua, fishing rights and concepts of gifting
- Neil Dawson's *Throwback* in Albert Park, Auckland – takes on a fuller meaning in the context of the architecture of the adjacent Auckland Art Gallery Toi o Tamaki and the volcanic origins of the city

SECTION A: QUESTION FOUR

Art works need titles.

Justify or refute this statement with detailed reference to specific works by artists from a range of geographic regions.

Refute:

- if the viewer is aware of Christian beliefs or knows Christian iconography, then titles are not needed in paintings of Christian subject matter, eg Madonna and Child, Nativity, Adoration of the Magi, The Crucifixion
- some titles are purely descriptive of form, eg Duchamp *Bicycle Wheel on a Stool,* Dali's *Lobster Telephone.* The title adds nothing that is not immediately visible in the work
- the titles of Duchamp's *Fountain* and Man Ray's *Gift* do not add meaning to the works
- Man Ray's *The Enigma of Isidore Ducasse* remains an enigma even with the title
- Matisse's *The Dance* needs no explanation. It communicates the movement and joy of its subject through its form, colour, and line
- contemporary representational portraits do not need titles because identification of the sitter is possible through photographic comparison
- in works titled *Untitled,* numbered (as in Jackson Pollock's work), not titled, or simply titled *Composition* (Mondrian), titles add nothing. Titles can distort interpretation of an art work, therefore artists such as Jackson Pollock avoid them
- artists choose not to title works in order not to give the viewer 'too much' – or else they are deliberately misleading, eg Dada, some of Peter Robinson's works
- the title of Marte Szirmay's *Smirnoff Sculpture* in Newmarket adds nothing to the work, but merely identifies the sponsor
- Duane Hanson's work is self-explanatory, eg *Drug Addict, Cleaning Lady*

Justify:

- in Masaccio's *St Peter Healing the Sick with his Shadow* the title clarifies the narrative, which could otherwise go unnoticed
- without titles on historical portrait paintings, the identity of the sitters would be lost to us.
- in a work such as David's *The Oath of the Horatii,* the title gives a point of reference and a specific historical context thus adding a wealth of information for the viewer
- art works can need titles in order to be accepted for exhibition, eg Gericault's *Raft of the Medusa* was initially titled *Shipwreck.* This generic title was needed in order to enable exhibition of this pictorial representation of a recent politically sensitive incident
- Duchamp's *In Advance of the Broken Arm* gives a simple snow shovel a narrative, simply through a title
- Magritte *Ce n'est pas une Pipe* needs the title to convey the meaning of the work, to open up associated ideas and reveal the very point of the work
- in Boccioni's *Materia* the artist's painted portrait of his mother is unrecognisable without a title; so too is Picasso's *Glass of Absinthe*
- titles can provide vital hints for understanding, eg abstract works can be endowed with a title that intimates an idea or association, as in Barnett Newman's *Concord.*
- knowing the title of Miriam Schapiro's *Womanhouse* reinforces the message of the work.
- in Allie Eagle's *This Woman Died, I Care,* the title conveys the artist's agenda and directs the viewer to meaning in the work

SECTION B: QUESTION FIVE

Art has increasingly come to reflect the artist's vision, leaving the viewer baffled.
Discuss this statement with detailed reference to specific works from a range of periods.

Examples and ideas could include:

- 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. This would have been concerning and puzzling to some of the congregation. Likewise Michelangelo cutting his name into the figure of Mary in his *Pietà* in St Peter's Basilica would have been shocking to many at the time.
- the Northern Renaissance artist Hieronymus Bosch, is thought to have used his personal system of symbolism in his works. The meanings of his symbols would have been generally accessible to his viewers at the time but have become increasingly baffling to viewers over the centuries. The meaning of some symbols is now completely lost.
- from such obvious purposes as being a means of recording history (*Trajan's Column*) or inspiring devotion (the narrative of *The True Cross* in Arezzo), art has moved to being also a commodity sold through dealers and auctions. Therefore the artist, as a creator of the commodity, has become more important. Art by famous artists will command good prices on the strength of the artists' names, eg Salvador Dalí was reputed to have signed blank sheets of paper and charged high prices for these
- Surrealism moved art into expressions of the personal dreams and subconscious of the artists and much of the imagery was difficult to understand for those who knew little of the theories of Freud or Jung
- Gaudí's *Sagrada Familia* reflects the artist's extraordinary artistic and spiritual vision but baffles many through his interpretation of Neo-Gothic style. Many see it as grotesque and wonder if it will ever be fully completed
- the rise in status of the artist over time has led to a shift in emphasis to the vision of the artist. There is a long list of artists whose work was not appreciated because it moved away from the mainstream art of their time, eg van Gogh, Monet, Degas (whose work was hissed at), the Cubists – virtually any artists who pushed against the boundaries of art in their time
- an artist's focus on and exploration of materials can make their works obscure to their audiences, eg sculptor Barbara Hepworth baffled the public of Auckland with her bronze *Torso II.* Many find the work of Post Modernist artists, such as et. al., with their use of found objects and materials associated more with the industrial or domestic, difficult to access
- abstract artists such as Milan Mrkusich moved towards 'pure painting' that was focused totally on the explorative approach of the artist and generally left the public bemused
- the public is often baffled by art even when the art may have received official approval, eg Richard Serra's *Tilted Arc.* Many members of the public could see little sense in the huge steel plate that appeared unstable and threatening. There were claims that the work attracted rats and down-and-outs and it was eventually removed from its public site by officials in the middle of the night
- art might baffle the public but it is always ultimately aimed at the public – what would be the point if only the artist understood it?
- art's job is to show the artist's views on society even if it does baffle or disturb the public, eg Judy Chicago's *The Dinner Party*, Duane Hanson's *Riot,* Eva Hesse's *Hang-up.* Thus it may push us into other ways of seeing, eg Smithson's *Spiral Jetty,* Marisol Escobar's *Artist Looking at the Last Supper,* in order to make us examine our society and its values, more critically
- it is the public that encourages artists to express their own concerns in art in order to create original work. It is that originality that can make the work valuable and collectable. This has always been the case. Why would people employ famous artists if they were not looking for a reflection of the artist?

SECTION B: QUESTION SIX

Artists and their art are supported in a variety of ways.

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

Examples and ideas could include:

- it is difficult to think of an artist who has made it entirely on their own, one who has not received some kind of support, eg through their family, eg female artists such as Artemesia Gentileschi or Berthe Morisot. Vincent van Gogh's brother Theo supported and encouraged him financially and emotionally.
- the desire of a society to have art as part of its cultural capital is evident through national, regional and private art collections. The buying, and exhibition, of works in these collections supports not only the artists directly involved but others, through validating the idea that art is important.
- patronage may appear in many forms, eg through Theodore Roosevelt's WPA arts patronage scheme in the 1930s. Would movements such as Abstract Expressionism have happened without this support? New Zealand artists build international profiles through public funding, via Creative New Zealand, that facilitates them exhibiting at international events such as the Venice Biennale
- more recently New Zealand has supported artists through social welfare benefits. Under the PACE scheme, unemployment beneficiaries can now register their occupation as artist which means they get the unemployment benefit and training from outside contractors to help them find work as an artist
- artists are supported through private or corporate benefactors, eg the Gibbs' purchase of the old Post Office building in Auckland as a venue for New Zealand modern art, the Wallace Arts Trust with its award, collections built by corporations (during affluent times), such as Air New Zealand's collection. Developers have supported artists by commissioning art for new buildings and for public spaces through art bonus schemes
- schools hold art auctions of local artists' work to raise funds, thereby benefiting not only themselves but also gaining a higher profile for the artists. Schools collect and display art to enhance the school / teaching environment and provide models for students, eg The University of Auckland collection
- works and artists included in tertiary art and art history courses publicise and therefore help support artists through making others aware of their work. Educational institutions which run art history or art courses are also educating a new art-buying group who, in turn, will continue to support artists through their patronage
- art / artists may be supported / acknowledged through publicity – even adverse publicity can be a factor in an artist gaining more visibility and eventually more support. Examples include Colin McCahon, whose work Rex Fairburn once said, was like 'graffiti for some celestial lavatory' and the horror felt by many at Damian Hurst's preserved animals (which saw him attract patronage from Saatchi & Saatchi). Tracey Emin's work has attracted favourable and unfavourable reactions, all of which have added to her visibility and her work's saleability
- support for artists and art may be provided through external factors such as architectural sites through their surroundings and or landscaping eg Neil Dawson's *Ferns* suspended over Civic Square in Wellington
- a gallery bestows status on an art work and artist through exhibiting the art work, as this implies some kind of approval by those who run the institution
- reviews of exhibitions or articles on artists in newspapers or magazines eg *Art New Zealand* are all means of support for art
- many artists never receive support when they need it and it is only through their own belief in themselves that they later become known, eg Colin McCahon, Vincent van Gogh, the degenerate artists of Germany
- this statement has been true for some more than others – in general, male artists have received more support than female artists because historically, art was seen as an unsuitable occupation for women. Those who founded most of the famous art collections were male, and valued and purchased art by male artists. Women were restricted in the training available and also through a lack of freedom and access to popular subject matter.
- while this statement is often true, it may not necessarily be a good thing. In the boom times of the '80s, people bought art indiscriminately for investment and in various politically charged times, when there has been much support for propaganda, the art produced was not necessarily of any real quality

SECTION B: QUESTION SEVEN

Art works have been described as objects with no apparent use.
Discuss this statement with detailed reference to a range of specific art works.

Examples and ideas could include:

Art works are useful to artists:

- in presenting a social or political agenda, or a personal perspective
  - David's *The Oath of the Horatii*, *Brutus Receiving the Bodies of his Dead Sons*, Delacroix's *Massacre at Chios, Greece Expiring on the Ruins of Missolonghi*
  - Dada raises a mirror to society in war torn Europe; Duane Hanson has a social agenda, eg *Drug Addict*, *Cleaning Lady*
  - Judy Chicago's *The Dinner Party*, Miriam Schapiro's *Dollhous*e, Emare Karaka's *Coming Through*, Shona Rapira Davies, *Ngā Morehu*
  - billboards, eg The Guerilla Girls promoting a feminist viewpoint
- as a means of self expression
  - Philip Clairmont's work; Vincent van Gogh's *Self Portrait with Bandaged Ear,* Munch's *The Scream*

Art works are useful to patrons:

- for self promotion, advertising, assuaging of sins, to promote devotion and worship, keeping people on 'the righteous path'
  - the Arena Chapel frescoes commissioned by Enrico Scrovegni in the hope of assuaging his sin of usury
  - Papal patronage – Raphael's *Fire in the Borgo* for Pope Leo X
  - commercial patronage – the statues on the façade of Orsanmichele in Florence were commissioned by guilds in the fifteenth century competing to promote themselves (work by Donatello, Nanni di Banco, Ghiberti)
  - civic patronage – public sculpture used to develop / present an image of a city, eg the works commissioned by the Wellington Sculpture Trust to promote Wellington as 'a city for sculpture' eg Len Lye's *Water Whirler.*
- for propaganda purposes
  - in Masaccio's *The Tribute Money,* the biblical narrative parallels the new *castato* (income tax) in Florence
- to disseminate or record information
  - the decoration on whare
  - portraits used to present the image of a person to a potential suitor; portraits used to record the family line or important family events, eg betrothal portraits such as van Eyck's *The Arnolfini Wedding*; sometimes portraits were painted posthumously via death mask images, eg Piero della Francesca's *Battista Sforza*

Art works are useful to the public / audience:

- for provision of shelter
  - buildings, be they houses, factories, churches, office blocks, are useful in providing shelter, accommodation, places of worship, spaces in which to work, eg Le Corbusier *The Chapel of Notre Dame du Haut* in Ronchamp
- as the conscience of society / moral indicators
  - Bosch's The Garden of Earthly Delights
  - Giotto's Arena Chapel frescoes telling people how they should live
  - Géricault's *The Raft of the Medusa* exposing a government's fallibility
- political posters
  - the rallying call to arms in the First World War (*Your Country needs YOU*)
  - the raising of war bonds
  - anti-Vietnam war posters
- as a record of history or way of telling stories where an audience / public were largely illiterate

SECTION B: QUESTION EIGHT

Art never ignores the past.

Justify or refute this statement with detailed reference to specific art works from a range of geographic regions.

Examples and ideas could include:

- through time, art has been an important means of recording and celebrating the past, eg the *Bayeux Tapestry*, the *Arc de Triomphe*; religious art recording the beliefs of Christianity as in the many renditions of The Fall and The Crucifixion; traditional Māori weaving patterns, which act as prompts for stories of the past; John Pule's explorations of migration and his own cultural heritage
- art not only references the past, it is often employed as a deliberate 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's *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's *Berlin Holocaust Memorial* are just some examples
- the nature of art training institutions has traditionally ensured students' awareness of past styles and methods of art-making through referencing artists and art works of the past as their models, eg drawing from casts of classical sculpture. Discussing the works of a wide range of artists through time, means that students carry knowledge of the past into their own practice. Any student who has ever looked at an art book or art work, cannot 'unknow' what they have seen or been told. Alberti's theories on achieving perspective for example, are still referenced by students today
- artists often deliberately reference the past, eg John Radford's sculpted fragments representing early Auckland buildings partially sunk into the ground of Western Park
- architects have long referenced earlier building styles, eg in the use of classical columns
- it is impossible to ignore the past – traditional institutions such as art schools and art galleries are themselves founded in the past
- it is impossible for art to be made without knowledge of, influence of, or reference to, the past, such as an artist's own previous experiences, eg Faith Ringgold's story quilts, Kathe Kollwitz's prints; their subjects' pasts, eg Marie Vigée Le Brun's *Marie Antoinette and her Children,* Carole Shepheard's *John*
- in the Isenheim Altarpiece, Grünewald encourages patients with skin diseases, who would see the altarpiece, by referring back to the suffering of the crucified Christ
- there are often very clear links between earlier works and a later artist's work, eg classical art, including the *Laocoon,* which is a clear model for figures in the works of Michelangelo and Raphael
- artists' techniques are always linked to the past, whether they use processes of the past or not, eg Jasper John's use of encaustic in *Flag.* They may develop their techniques from the knowledge of the past, eg Leonardo's experimentation with fresco materials in *The Last Supper,* the influence of German Renaissance art on the Die Brücke artists' woodcuts. Similarly the use of commercial materials and objects as in et. al's installation *Restricted Access* reflects a resistance to accepted ideas of 'high art' materials as well as exploration of alternatives
- architecture references buildings and ideas of the past, eg the popularity of Classical and Gothic building styles to promote certain ideas in early New Zealand banks and churches. Auckland's past and present as a port is referenced in the shipping container forms of Auckland's *Ironbank* building. Modernist architecture, with its stripped down style and denial of past architectural forms, can be seen as a resistance to the past
- by the very act of creating art that is 'new' and 'innovative', artists and their viewers reference the past because it is the past that provides the measuring stick for what is new or different
- art may not ignore the past but it can also be a means of distorting it, eg David's presentation of Marat as a saintly martyr
- art is often used to support the present as exemplified by various dictators or leaders commissioning works of themselves on a grand scale to visually reinforce their power. This often follows deliberate destruction of art of the past as in the pulling down of sculptures of previous leaders
- if art was so attached to the past, it would never change. Artists through time have created new methods and used new materials to reflect the world they live in eg 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