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OUTSTANDING SCHOLARSHIP EXEMPLAR



Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Scholarship 2023 Art History

Time allowed: Three hours
Total score: 24

ANSWER BOOKLET

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

Answer THREE questions from Question Booklet 93301Q: ONE from Section A, ONE from Section B, AND the compulsory question from Section C.

Write your answers in this booklet. Start your answer to each question on a new page. Carefully number each question.

Check that this booklet has pages 2–27 in the correct order and that none of these pages is blank.

Do not write in any cross-hatched area (☒). This area may be cut off when the booklet is marked.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Section A Q3:

Plan: Van Gogh,
Pissarro
demonstration

~~Are, as a visual medium, affords the viewer
the form of colour~~

Perhaps as effective a counterpoint as any to the Wigglesonian assertion that language forms the primary "barrier to [one's] experience of [this] world," is Art as a visual medium. Chief among its unique, distinguishing features elements then, is that of colour: its use being, ^{in the hood} powerful in some cases, not so much in others; the element of colour is a form that, owing to its complex nature, naturally carries with it a plenitude of ~~the~~ various affections & effects which have to be negotiated carefully with respect to perceptions of its elements that the viewer

through abstraction, on a case-by-case basis.

In consonance with the statement then, to begin, we could feasibly point to Vincent Van Gogh's "The Starry Night" (1889, oil, ~~1929~~, MoMA). Plastered with through-paintly, impasto treatment of paint, Van Gogh's canvas is indelibly marked with a vivacity of colour in his depiction of the Southern French Countryside. Herein, ~~the~~ Van Gogh's use of a palette of primarily mid-blues in his depiction of the night sky as the work's primary subject, in tandem with his treatment of line & brushwork thus capture a certain sense of tranquility, serenity, & indeed sublimity in the landscape. Further, the prepared canvas with its underpainted, off-white layer again allow Van Gogh to nevertheless counterpoint the uniform, application of blue, providing not only contrast - a sense of ligheness to offset the otherwise overbearing weight of the ~~the~~ intensely saturated strokes & lines of blue - but further, & through this, to impart a certain sense of movement within the pictorial space; small interusions of white among the impasto blue implying & animating horizontally linear movement within the painting's composition. Indeed, the use of

4
(\$yellow)

the complementary, orange, in depicting the celestial bodies in the work for the viewer to perceive the bold & otherwise dominating red & dark blues therefore. The resulting image then, while ostensibly more naturalistic with its highly saturated red & dark tones of colour in its palette is one of an abstracted, perhaps even ~~simplification~~ deconstruction - which, through this breakdown of quality, achieves a subtlety & balance in appearance in rendering the night-time skyscape, Sir Quaun. Here, it is important to note that while the intense & master treatment of colour constitutes a particularly balanced picture which undoubtedly contributes to the image's tranquil effects, colour as but an element of fire cannot be isolated entirely & vice versa ~~it has on the other necessity~~ of a particular art work can only be isolated & evaluated on such bases problematically; In Van Gogh, colour constitutes line, & ~~its~~ the line of his brushstrokes also constitute his ~~present~~ application of colour. To remove one is to therefore also mar the effectiveness, potency, & power of the other. & Therefore, while Van Gogh's preferential treatment of colour in search for an individual "style" renders his oeuvre eligible for exemplifying the (most) powerful use of colour in its ^{an assertive} communicative effects, it may well be problematic, also ~~problematic~~.

On the other hand, in the case that there is no colour used at all, it therefore cannot be the most powerful element in or given are not. For Zen Buddhist monks, colour is indeed but a distraction in the path towards the ascetic, especially in their practice of calligraphy. In isolating its aesthetic & creative variables, therefore, works of calligraphy are dictated by a sense of ~~spiritual~~^{de}, or a oneness of spiritual & physical & thus allowing for the aesthetic practice ~~to~~ ^{spiritually} efficacy in the ~~the~~ ^{spiritually} heuristic dimension. Indeed, such is the work of Muso Sōshin's "No Spiritual Meaning" (c. 1280, Muromachi period, ink on rice paper), whose use of solely blank ink & brush upon rice paper thereby limit / forgo any use of colour. All the viewer is presented is a painterly use of line in reading the words of the Sutra in a singular, continuous brush stroke that one hand may be seen as a reflection of the Sōshin's particular mental state, or stamp of its rapid execution & corresponding impurities of mind & soul. Or, non iconographically, the circular, ebbing nature of the ink strokes can be seen as a derivative of the also circle symbol of

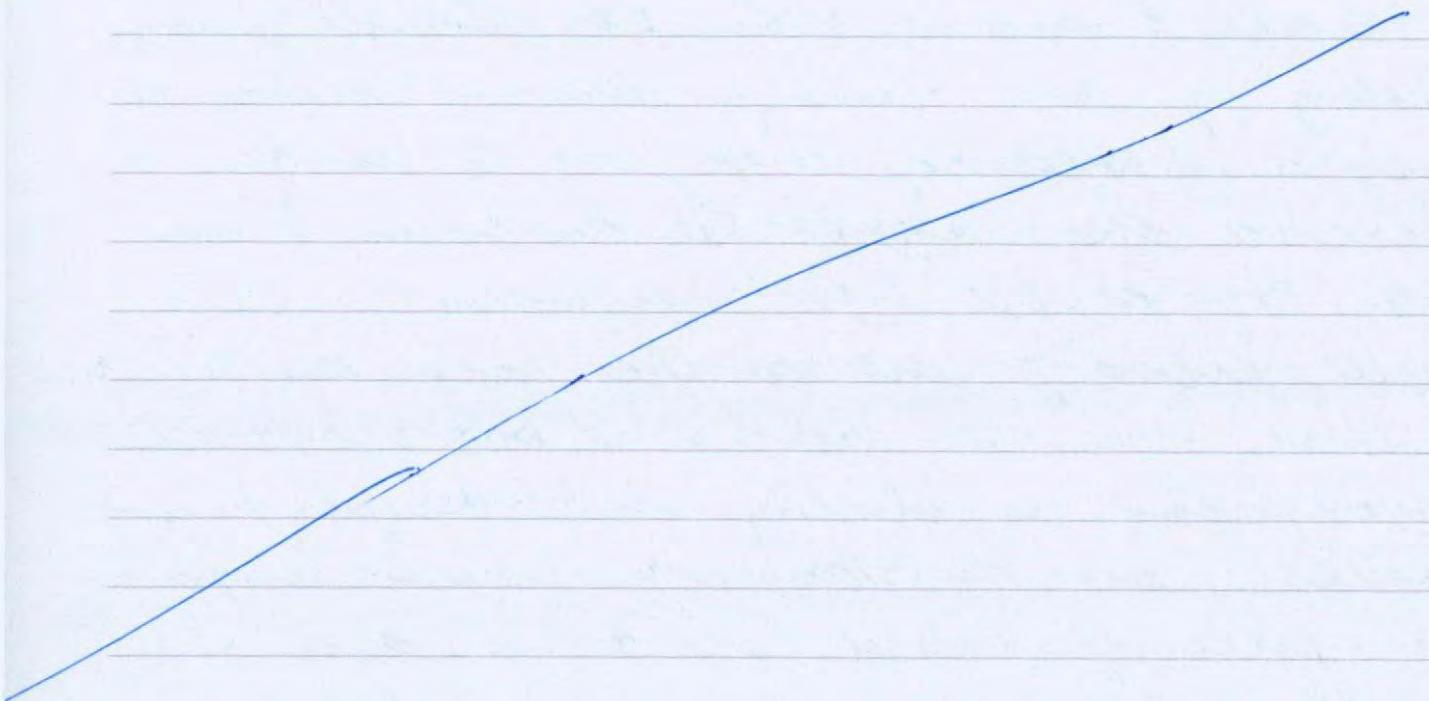
In practice & the circularity & oneness of Nirvana, Samadhi & the physical world. In any case, as a practice & cultural heritage & significance or perhaps the minimalist & simple, or spontaneous & creative effect of the image, there is a sense of affection, fascination, appreciation or otherwise that cannot be the result of the treatment or use(s) of colour, for there is none to be found.

Conversely, on the other end of the extreme, is another landscape, this time, ~~the~~ Colin McMahon's "Red & Black Landscape" (1959, Sand on Board, Christchurch), which depicts the setting sun in Canterbury at dusk. In the picture, McMahon's minimalism with regards to other elements - ~~patters~~ like, space, form, composition, etc. are scarce, if not absent entirely like pattern, perspective, etc. ~~ABSTRACT~~ For the viewer, all that can be seen is an ominous tripartition of the canvas vertically, with a uniform application of dark red at the topmost ~~red~~ third, then white, then black. The effect is thusly an abstracted landscape that takes the saturation & vivacity of color as perhaps

Yes primary visual device, ~~thus~~ imparting & imposing on ominous effect upon the viewer given the Sinister connotations of its blood-red. And yet, Critical to this piece is its use of the element of texture & medium, with the ~~flatness~~ grainy quality of said crucially allowing McMahon to apply a gradation of color from the red to the white that suggests the transition from the sky to the light's reflection in the water, extending out to the horizon. Critically, without this, the viewer would be incredibly hard-pressed to identify the landscape & may indeed (into the title) only recognise it for a piece of abstract art & not a brooding NZ landscape.

Like Van Gogh & like Soschi, then, McMahon's ~~best~~ nonfigurative work like the calligraphy & painting presume less, some degree of complication & problematization of the statement "color is the most powerful element in our art work," regardless of how ostensibly consonant the work's initial appearance may seem to hold with it. For ~~it~~ when taken as a whole, are more than we reveals ^{wholes} that are constituted by more than a mere sum of its elements, with

On non affectual, communication, prescience & indeed, powerful than ~~the~~^{the} others.



Sub B Q6

Are, & the study of art history necessarily needs to account for the diachronic, ~~extreme~~ charge-inducing potential of Art. In such a sense, Art can very well serve as a potent weapon. Equally, however, Art as representation, can also serve as prescient reminders, ^{reflections,} of the aftermath & follies of indiscriminate treatment of such "potent weapons".

Perhaps the first historical resonance of Art & its art is employing its potent, subversive, coercive, confrontational quality as a weapon would be with the Realists; for the first time, having to not necessarily withstand the systems of patronage & employment that otherwise sustained ~~the~~ them, paintings like Jean-François Millet's "The Gleaners" (1857, oil, Musée d'Orsay) contain social critiques ^{self-influentially dangerous &} that hitherto would have been ~~dangerously~~ ^{image of} provocative towards the Patrons. In the ~~picture~~, Millet depicts 3 women, double bent in the foreground as they "glean" scraps of wheat from an already harvested field. Millet's treatment of the ~~of~~ 3 figures with his use ~~of~~ foreshortening ^{to} make the figures - to convey the toil of house labour & the poor through their postures & to simultaneously enclose their positions within the bottom $\frac{2}{3}$ of the composition, according to below the horizon line. As such, an illusion of ~~great~~ much space is created between the ~~the~~ women in the foreground & the plentiful stacks of wheat, overseen by an officer on horse - symbol of the authority of the bourgeois - in the background, ~~&~~ above the horizon line. As such, the critical implication of Millet, himself of a farming background, is to capture the

disproportionate struggle of the poor
 proletariat in a scene of mundanity &
 realism to the bounty & material wealth
 of the disproportionately small bourgeois:
 outnumbered & ~~outnumbered~~ overshadowed in scale
 relative to the subjects in the foreground.
 As one Le Figaro critic ~~Paid de Sain~~ said
 of the work, the "The Cleaners" "evokes the
 piles & gallows of 1793" & perhaps even
 more presciently of the dulled taste of the
 dreams of the 1848 revolution also. In
 the contemporaneous discourse around class
 struggle & inequality, then, Millet's work
 in immobiling & visually/figuratively belieffing
 in our move, the proletarian masses & us.
 the bourgeois/elite highlights ~~as~~ a particular
 historical instance in which un are work
 has counter, social implications to the pressing
 discourses & policies of the day. As such,
^{possible} a potent weapon to the ends of leveraging
 its power to effectuate change.

And yet, just as equally, arises & their
 art work can find itself subservient -
 as opposed to commanding organi -
 the its contemporaneous hegemonic
 apparatus. Such would be the case if

Jean-Honoré Fragonard & his work "The Swing" (1767, oil on canvas, Nat. Gallery London). Appropriating the dynamism with which he learned from the Baroque style which preceded his work & working against the ethos of his early Baroque-style works ~~in the French aristocratic court~~

~~Aristocratic court~~ is a public painter, Fragonard's later Rococo/Rococo work observes a drastic change in both subject matter & style. Gone, are the moralizing representations of mythology & biblical allegory & tight brushwork. Instead, as we see in the painting "The Swing," is a frivolous scene of adultery as commissioned by an anonymous patron/baron of the French aristocratic court. In the pictorial space, Fragonard's Baroque dynamism is instead applied to the fringes of the female figure's ~~dress~~ dress & face, as opposed to biblical figures with classical profiles; the loose, frenetic brushwork & use of pinks & whites on the figure of the mistress & dark greens of the dense foliage in the background are used to implement timeliness, virility, & indeed, sexual appetency / ~~libidinal~~ energy in the playful dynamic of the swinging mistress & the enchanted, euphoric baron. ~~Less~~ of ~~less~~ Fragonard's use of details, learned from the rigorous conventions

of the barge instead serve ~~intend to~~
 visual innuendo: The flying slippers, &
 the static of a cupid gesturing which
 os if ~~is~~ recognizing the frivolous, irreligious
 dimension of the work, its subject matter,
 & its commissioned use. In this case, then,
 insofar as one takes the friolity & decadence
 of the Rococco & aristocratic values to be
 potent as weaponry, it would have to be in ~~the~~ a
 strictly virtual sense, in historical sense of
~~being~~ being founded & politicized towards some
 public dissent. Of course, the nature of
 this painting is strictly & privately
 corruptive, pornographic in nature & therefore
 represents a devolution & degradation
 in subject matter to the level of the
 inane & pointless; as enjoyed in ~~the~~ more
 can be assumed to be the confines of
 the patron's private residence, "The Swing"
 lacks any contemporaneous political/social
 dimension qua change-inducing. As such,
 Arcanjo just as easily be weak &
 ineffectual - not just a failure of a
 weapon but rather an instrument, one
 of ^{purely} (sexual) indulgence.

Sculpture,

Finally, with respect to Käthe Kollwitz's, "Mother with her Dead Son" (1951, Bronze, ~~New Niche~~), we ~~find~~ find that we need not fix the note; it invariably escapes mere characterisation. In this case, we would be that which is not a potter ~~knowing~~ it rather ruminates on it. Being in a Delta format, Kollwitz's sculpture finds some analogies with Michelangelo's early Pieta in that it too represents the ~~as~~ a mother in grief. However, while Michelangelo employs marble & idealizes the figure & faces expressions of the Mary & Christ, Kollwitz executes hers in bronze & deliberately employs naturalism of expression: That of raw, untempered grief. While Michelangelo's ~~open~~ work is of an pyramidal composition ~~with~~, of a sprawled Christ & flowing, flowing folds of Mary's drapery, Kollwitz's sculpture is far more spherical & reserved in compositional lines, ~~describing~~. The offree is a contrasting scene in which the Mother's grief is depicted in a far more visceral & ~~conflicting~~ manner, where as opposed to Mary simply ruminating on her grief with her general life had & melancholic gaze, Kollwitz captures the innumerable, indescribable grief of a

Mother - indeed herself, losing her Son Peter in war - in a fashion bordering on the Oedipal, ~~but~~ refusing to offer her son away & are seeming implication to Wehrther in the spherical ~~pose~~ scene of grief, against Wehrther & time like a rock, for all of eternity. Thus, Kollwitz neither affirms nor denies anything, &, along her Socialist-realise affiliations, seeks only to represent in its real dimension of pain & suffering, but an image of war in the New Wache War Memorial. Not to politicize, Mobilise or animate anything potently weaponistic; only to represent the evil potency of weaponry used indiscriminantly in Superval form.

In conclusion, Art, as always, finds in its concrete examples, ~~war~~ resonances to its fluid, addefinition nature; Art can be a weapon as in Millet, but just as equally it can be here & harmless, like Fragonard. Or, it may be something else entirely, something that escapes conventional definitions of "potent weaponry," like Kollwitz.

C

Martin Gayford's excuse from his "The Pursuit of Art: Travels, Encounters & Revelations," in broad strokes, discusses the discursive & contextual element of art & its conception by its critics.

~~Whether~~ Specifically, he asserts that "Artists are always in dialogue ... with predecessors." To this end, one may wonder what of prehistoric art, like in the case of "The Venus of Urbino," or perhaps cave-paintings from other prehistoric cultures, ~~but~~ if Art is contextual, and infinitum to the dawn of time, is there perhaps some kernel of Art that is essential, genuine, or original? ~~or perhaps~~

~~More problematically, on this point Grayford alleges that conceptual dimensions of Art to "invention, revision, response, quotation & new jokes."~~ Along such a line of reasoning. Of course, it would not be difficult to handily ~~& naeath~~ category to artwork: "Campbell's Soup Cans" (1962, ~~what~~)

~~to imitation, "Demoiselles d'Avignon" (1907, Picasso)~~ to rejection & response, etc. But such fails to be constructive. ~~More problematically,~~
Rather, Gayford

More presciently, Gayford moves on from this conceptually aphorism to correctly exemplify such works of Arc's ^{invention} nature: Imitation, like in Andy Warhol's "Campbell" Soup Cans, a series of 32 canvases efficiently reproducing various iterations & flavors of the commercial product by the same name; Rejection & Response, like in Picasso's "Demoiselles d'Avignon;" (1907, ~~etc.~~), one of Picasso's first fully fledged ^{works} of his "pupil period" & indeed the first to apply the cubist agglomeration & deconstruction & restructured simultaneity of perspectives to the convention of the nude. Such is not a particularly contentious point of Gayford's.

However, there is a sense in ~~this~~ Gayford's conception of Arc's conceptuality - "like... conversation" - that it neglects a certain dimension of ingenuity, ~~etc.~~ creativity, contingency & radicality that lie at the very heart only acknowledged in passing

towards the very end "however many appear completely innovative." On this point, it can be argued that while Bayford & is, from a certain historical sense, correct down the line, this characteristic is but a category we only apply retroactively. For the artist, they have to actively create that which (can be) is new, & create their own retroactive influences. For example, Caspar David Friedrich's landscapes "Wanderer Above the Sea of Fog," (1818) & "Monk by the Sea" (1811) both employ fairly conventional motifs & themes: Rückenfigur's & landscapes are but new or revolutionary forces unto themselves - like the dice which "arises" out of their predecessors - but crucially, such is the individual's arises job to create these influences retroactively. Without Friedrich's contingent creation, there would otherwise be no German Romantic Landscape which so "incapsulates longing" (Robbie Hughes) & the Sublimity of Natur in his precise, indebted, contextual & innovative manner.

On balance, however, Bayford's ideas are get correct more often than they are not: His mention of "powerful egos" & the rivalry

between Michelangelo & Raphael perhaps best exemplified in the latter's "School of Athens" (1511). His self-portrait in the allegorical emblem of Philosophical Knowledge in the far right of the picture plan, dressing himself to the status of pagan/secular philosophical greats can obviously be subsumed by Gayford's contention in concrete terms. Similarly, imitation & rivalry are at play again, with Raphael's portraiture of Michelangelo himself, too, pointed onto the walls of the Vatican ~~as~~ ^{the} as the model for the philosopher Heraclitus in the foreground of his imitation of classical profiles in his treatment of various figures imitated from Michelangelo's "Sibyl" from the Sistine Chapel. In such a sense, congruent with Gayford, we can find ^{concrete} examples of this duality, the interconnectedness across even time itself.

Further on the note of individual artistic agency Gayford asserts a collaborative (opposed to competitive) nature done over by its creation "creases may happily ~~etc.~~ collaborate with one another." Correctly, this may

find its representation in works like the early post-impressions, Manet, etc.. but just as equally it is also in examples like Francisco Goya's "Saturn Devouring his Son," a part of his Black Paintings executed in complete isolation & desolation within the confines of his residence on the Spanish walls, perhaps it is here that ~~of~~ Gayford's discussion(s) of Art is overly francophone, or optimist, & fails to account for the archetype of the truly tormented artist nothing ^{update in} for greater distances from the rest of the world, never, ~~in~~ history. ~~to~~ Certainly, Goya's "Saturn" & its frenzied brushwork, dull & sickly palette of greys & browns & the impasto, lose edges of the figures presents a look ~~to~~ at the mind of an artist & art not so concerned the borders of Gayford's academic discussion fully accounts for Art's complicated interaction with the intricacies of subjectivity & the wider human condition.

In conclusion, Gayford's discussion of Art is of a discursive, constructed quality & return is ostensibly not grounded within the history of Art. ~~in~~ Yet nevertheless,

exceptions invariably appear, further highlighting the contingent, transhistorical quality of Art as a category.

Outstanding Scholarship

Subject: Art History

Standard: 93301

Total score: 21

Q	Score	Marker commentary
3	06	Highly developed visual analysis was evident, particularly in the Van Gogh work, and communication was mature and confident. The question required support or refutation of the given statement and a clearer stance on this along with more attention to context would have enhanced this result.
6	07	Well-developed understanding of contexts was integrated with highly developed visual analysis in this fluently written and sophisticated discussion. A strong focus on the question with Millet, less so in Fragonard although analysis and context here were strong. Analysis in Kollwitz, while relevant, was less specific.
7	08	A confident introduction to some of Gayford's main points, adding a little context along the way. The response then actively engaged with Gayford's ideas, critically interpreting and evaluating – agreeing with and challenging – in a discussion supported with thoughtfully and independently selected evidence.