

NEW ZEALAND SCHOLARSHIP 2004

ASSESSMENT SCHEDULE FOR ART HISTORY

Section A Question ONE

Outstanding Performance - Performance Descriptor 1

The essay analyses the use and significance of line in a range of art works and an argument is provided in relation to the statement '*Line is rarely given due recognition for the effect it can have in an art work*'.

An effective and sustained discussion will demonstrate exceptional knowledge and understanding supported by highly developed critical responses to a range of appropriate art works and their contexts.

Independence and originality may be demonstrated by:

- selecting examples that support the statement and examples that refute it, e.g. Support: *Twin Towers of Light* to represent 9/11 (temporary memorial erected 6 months after the terrorist attack), emphasised line through its soaring columns of light.
Refute: Rothko regularly places emphasis on symbolic use of colour rather than line; Duchamp's readymades question the value of the formal properties of art.
- differentiating between media
e.g. tempera – its fast drying nature enables precision of line, oil painting offers greater tonal possibilities, for woodcuts there is deliberate carving of the lined pattern, watercolour suitable for blending although fine line can be achieved
- making considered comparisons between the use of line and the use of other features of art works such as colour, composition and form.
e.g. Ghiberti's *Baptistry Doors* – only in the *Gates of Paradise* 1425–50, did Ghiberti assimilate linear spatial devices and therefore there is greater use of line to create a spatial environment in these later doors.

E.g. for Neo-Classical artists such as David, the preliminary drawing of forms is essential, creating distinct outlining of forms while the colour is secondary and blocked within those outlines.

E.g. Gaudi's *Sagrada Familia*, 1883–1926 – linear emphasis of the towers soaring into the sky – he refutes straight lines in recognition of the varied patterns of line in nature.

E.g. Barnett Newman's apparently simplistic statements comprising 'zips' (usually vertical lines of colour) and fields of colour so that significant divisions of the canvas are made.

The mature and confident expression of ideas may be shown in a convincing argument in relation to the statement that '*line is rarely given due recognition*', e.g.

- Jackson Pollock broke new ground when he dissolved form into an all-over surface of rhythmic and energetic lines. Stephen Polcaro in *Abstract Expressionism and the Modern Experience* (p.251) comments that '*Pollock's lines are not the traditional first step in rendering of figurative shape but independent entities*'.
- Often there is insufficient acknowledgement of how line facilitates the presentation of Cubist ideas, ie the significance of line in faceting, e.g. Braque's *The Portuguese*, 1911 where line enables the facets to emerge.
- Line can be overlooked where there is a myriad of colour and shape, e.g. Joan Miro's *Harlequin's Carnival*, 1924–5.
- Line can be seen as an essential element of structure and form in architecture, e.g. the linear divisions created by window placement and structural elements.

Performance Descriptor 2

The essay analyses the use and significance of line in a range of art works and an argument is provided in relation to the statement “*Line is rarely given due recognition for the effect it can have in an art work.*”

Exceptional knowledge and understanding will be demonstrated in an effective and sustained discussion supported by highly developed critical responses of at least three art works and their contexts./or through an extensive range of ideas.

For example a candidate may consider the purposes of line:

- for defining form, e.g. Braque’s *Grand Nu*, 1907–8 where line is used to prescribe parts of the form – the buttocks, back, facial features; Beckmann’s *The Night*, 1918–9 - line distinguishes one form from another
- for outlining, e.g. Matisse’s *Luxe, calme et volupté* 1904–5 – outlines are used for defining body parts, penumbras, edges of the mountain range, etc.
- for compositional purposes, e.g. Leonardo da Vinci’s *Last Supper* 1495–7 – the emphatic line of the table and the row of Apostles across the picture plane
- linear perspective, e.g. Uccello’s *Battle of San Romano, London panel*, c. 1445, perspective lines of orthogonals and transversals are created by the broken lances
- for pattern, e.g. Mondrian’s *Composition: Checkerboard, Light Colours*, 1919 – the black lines create the grid structure into which coloured rectangles are painted
- for symbolism, e.g. Hotere’s *Black Phoenix* installation, 1985 – rows of vertical black lineal forms represent pallisades
- functions as part of the characteristic of the medium, e.g. woodcuts – Dürer’s *Four Horsemen of the Apocalypse*, c.1497–8 – closely engraved lines to indicate the dark sky behind, curvilinear lines to convey the airiness of clouds, cross-hatching for shadows.

Performance Descriptor 3

The essay analyses the use and significance of line in a range of art works and an argument is provided in relation to the statement ‘*Line is rarely given due recognition for the effect it can have in an art work.*’

Extensive knowledge and understanding of the effects of line will be demonstrated in an effective discussion of different uses of line supported by developed critical responses to at least TWO specific art works, with reference to their contexts.

E.g: Geometric forms dominated twentieth century architecture. In the 1920’s and 30’s architects emphasised verticality in their Art Deco skyscrapers which competed for height in the New York skyline. The *Empire State Building*’s height was emphasised by its stepped silhouette and the linear treatment of its fenestration which is separated by vertical bands of glazed tile infilling. The radio mast that surmounted it, is a good example of the use of linear detailing in order to produce a strong vertical line in the building. The exterior of this building also reflects its iron framework and this links to the grid plan on which the streets of New York were laid out. These intersecting right angles create an air of efficiency and business which was what the corporates who commissioned the skyscrapers wanted. Within twenty years the geometric grid completely dominated modern cities with the emergence of the International Style. In the *Seagram Building*, one of the outstanding examples of this style, Mies van der Rohe emphasised his building’s height with the columnar-like detailing of the vertical supporting beams, which extend down from the building into the ground as narrow columns. The rectangular glass panels are totally uniform, locked into the dominant vertical lines of the building to produce the geometric lines of the curtain wall which was a characteristic of the International Style.

Performance Descriptor 4

The response addresses the use and significance of line in works of art in response to the statement '*Line is rarely given due recognition for the effect it can have in an art work.*'

A clear response to the question will demonstrate broad knowledge and understanding supported by critical responses to appropriate art works and their contexts.

E.g: Geometric lines were important in most twentieth century architecture from the Chicago School and the Art Deco style to the Bauhaus and the International Style. Obviously the twentieth century materials and construction methods encouraged geometric lines with their prefabricated components and iron skeletons however these lines were deliberately used by architects who thought that geometric shapes were desirable. The Russian Constructivists liked geometric lines because they contrasted with the decorative excesses of the baroque style of aristocratic palaces. This was one of the reasons the Bauhaus liked sharp rectangular lines in their buildings because one of their founders was Kandinsky, a Russian.

Section A Question 2

Outstanding Performance - Performance Descriptor 1

The factors that an artist and a patron would need to discuss in commissioning an art work are identified and discussed. Supporting examples are taken from a variety of media and/or a variety of contexts.

Exceptional knowledge and understanding of the role of patron and artist in commissioning an art work will be demonstrated in the discussion of a wide range of factors supported by highly developed critical analysis of a range of perceptively discussed commissions with reference to their contexts.

Qualities of lateral thinking and confidence may be demonstrated in an expansive argument which:

- relates the characteristics of media to the purpose and function of art, as well as to patronage
- shows how the medium selected for a commission can have a major influence on the final appearance of the work, e.g. Uccello's *Battle of San Romano* c.1445 is painted in tempera yet it was designed as wall panels so fresco could have been an option – the panels contain some inconsistencies (e.g. the landscape – its scale and content) that may not have occurred if it had been conceived as a whole, ie as fresco cycles often are
- refers to the views specific artists had about the advantages and limitations of various media
- discusses in depth specific commissions and the reasons decisions were made.

Performance Descriptor 2

The factors that an artist and a patron would need to discuss in commissioning an art work are identified and discussed. Supporting examples are taken from a variety of media and/or a variety of contexts.

Exceptional knowledge and understanding will be demonstrated in the discussion of a wide range of factors supported by highly developed critical responses to a range of commissions with reference to their contexts.

e.g.

- Site – indoor, outdoor may lead to specific choices of media such as fresco or sculpture, e.g. for Orsanmichele, Florence commissions for both bronze and marble statues in addition to the commission for the architectural design.
- Situation – impacts upon scale and form, e.g. Chris Booth's *Gateway* 1988–90 – its position at the entrance of Albert Park and the height of the hill behind has implications for the tall format of the sculpture.

- Medium – limitations and advantages, e.g. fresco vs tempera; bronze, wooden, marble sculptures or the plaster often used by Segal which is unsuitable for an outdoor location.
- Financing the commission – civic or papal, public funding vs corporate finance, private – may affect the scale and nature of the commission.
- Content – subject matter may be laid down by the patron, or negotiated, e.g. Michelangelo's *Sistine Ceiling*, or content may change dependent on buildings changing hands, e.g. in Masaccio's *Raising of the Son of Theophilus*, *Brancacci Chapel*, figures, possibly of the Brancacci family, were removed when Felice Brancacci fell out of favour. To remove any sign of anti-Medici sentiment, they were replaced with more acceptable figures of Carmelites (painted by Filippino Lippi 1481–2).
- Context – political agenda, Christian propaganda.
- Viewer/audience – notion of captive audience, e.g. altarpiece – open or closed according to Church practices – often the monochrome exterior wings (used commonly in Northern Renaissance altarpieces) include a kneeling portrait of the patron to remind the congregation of their devoted patron, e.g. Bosch's *Epiphany Triptych* where the outer wings include two male donors (identities unknown) in the depiction of the *Mass of St. Gregory*.
- Viewing point – e.g. distant viewing for Michelangelo's *David*, 1501–4, viewed from below for Mantegna's ceiling fresco *Camera degli Sposi*, 1465–74 and Neil Dawson's *Globe*, 1989 (commissioned by the Pompidou Centre, Paris) – e.g. close viewing for Van der Weyden's *Portrait of a Lady*, c.1460, e.g. angle of viewing architecture – approach *Auckland Museum* from below, see *Auckland's Sky Tower* from varied viewpoints.
- Form and Function – architecture – exterior look, interior plan needs to fulfil the function of building, e.g. there has been much debate about the functionality of the ramp as an exhibition space at the *Solomon R. Guggenheim Museum*, New York.

Performance Descriptor 3

The factors that an artist and a patron would need to discuss in commissioning an art work are identified and discussed. The discussion is supported by examples of art works with reference to their contexts.

An effective response will demonstrate extensive knowledge and understanding supported by well-developed critical responses to at least TWO specific works of art and their contexts.

E.g. The Federal Art Project provided tools, monthly retainers and support for artists involved in the scheme on condition that they provided a specified quantity of artworks. Later, many of these were dumped. This included work by artists such as Jackson Pollock; 'reference to appropriate evidence' e.g. Materials: In the Renaissance materials were usually decided by the patron e.g. Julius II was powerful enough to insist that Michelangelo, originally employed as a sculptor, paint the *Sistine Ceiling*. Patrons would also decide on the amount of gold to be used in the work e.g. in Duccio's *Maesta*, because they were the ones who paid for it. Gold was important because this work was to be better than those in Florence etc. Patrons and artists would usually have legal responsibilities to each other such as the time the work would be completed and the payment for the work e.g. Leonardo broke contracts by leaving part way through commissions. Daily wine rations would often be included in such an agreement. Patrons would be in a better position to enforce a contract than artists who were not so wealthy or powerful.

Performance Descriptor 4

The factors discussed by artist and patron when commissioning an art work are identified and discussed. The discussion is supported by examples of art works.

A clear response will demonstrate broad knowledge and understanding in a discussion patronage which includes critical response to works of art and their contexts.

E.g. The discussions between Julius II and Michelangelo in the commissioning of the *Sistine Chapel frescoes* are described. The importance of the papal requirements or encouraging of

particular features is described, including subjects included in the paintings, the adoption of classical subjects and styles (because Michelangelo had access to the Pope's sculpture collections), site, scale and medium.

E.g. Through the discussion of the different kind of contract which existed between the Federal Art Project and young artists like Jackson Pollock. This relationship enabled Pollock to earn a living as an artist by producing works on the subjects and in the styles required by the state patrons. This in turn gave Pollock the freedom to explore new directions in painting in terms of style, scale and subject.

Section A Question 3

Outstanding Performance - Performance Descriptor 1

The interrelationships between form and colour as the basis for the creation of a work of art are discussed with reference to art from at least TWO chronological periods or geographical regions.

Exceptional knowledge and understanding of the interrelationships of form and colour will be demonstrated in an effective and sustained discussion which is supported by highly developed critical responses to appropriate art and contexts.

In-depth and perceptive analyses of form and colour:

- E.g. Oldenburg's *Fried Egg* – colour is vital as it provides the form of the egg – without colour it could not be read; in the works of Terry Stringer colour provides modulation of the form; in Op Art colour and form are integral, e.g. Victor Vasarely *Arcturus II*, 1966; in Oldenburg's *Soft Toilet* 1966 the form and colour imply meaning, ie the degraded form melts and collapses while the white of the vinyl reminds us of its hygienic state.
- Considered comparisons between art works from the different chronological periods or geographical regions:
- E.g. Classical Period architectural design relies on forms of ornamentation rather than colour applied to the surface while some Modern Architecture uses colour as ornamentation, e.g. Gerrit Rietveld, *Schroeder House*, Utrecht, 1923–4.

Argument on whether or not '*the creation of a work of art must be based on the interrelationship of form and colour*'. Such argument will be expansive and supported by astutely selected evidence.

- E.g. an argument that colour and form are not of vital importance, e.g. Mark Rothko wrote that '*I'm not interested in relationships of colour or forms or anything else ... I'm interested only in expressing basic human emotions*'. An observer of his work may however greatly admire the power that the relationship between his colours and rectilinear forms creates, e.g. *Orange and Yellow* 1956. Rothko would have responded '*And if you ... are moved only by their colour relationships then you miss the point!*' S.Polcari, *Abstract Expressionism and the Modern Experience*, p.144.
- E.g. an argument that while form is important, colour may not be, e.g. bronze and marble sculptures tend to rely more on form than on colour, e.g. the works of Rodin or Canova.

The student might demonstrate originality of response and argument by:

- suggesting an alternative for what '*the creation of a work of art must be based on*', e.g. conceptual art –while the result may appear to emphasise colour and form, e.g. the works of Jenny Holzer, Barbara Kruger, Sol Le Witt, the basis of the art is the artist's idea rather than the physical form the art work takes
- giving consideration to the term colour, ie black and white photographs, or woodcuts, or monochromatic sculpture or architecture may be used as examples.

Performance Descriptor 2

The interrelationship of form and colour as a basis for the creation of a work of art is comprehensively discussed with reference to art from at least two chronological periods, or at least two geographical regions.

Exceptional knowledge and a highly developed critical response to art works will be demonstrated in an effective and sustained discussion of form and colour as a basis for a work of art, supported by highly developed critical responses to appropriate art works and their contexts.

A synthesis of facts, ideas and opinions is presented to provide a valid argument on whether or not *'the creation of a work of art must be based on the interrelationship of form and colour'*,

E.g.:

- Form and colour are vital elements in the art of the Fauves and Die Brücke. Matisse placed great importance on colour relationships – *'If I scatter blue, green and red sensations on a white canvas, every successive stroke diminishes the importance of each of the preceding ones'*, but also recognised that the way colour was employed affected form – he wrote that *'breaking up colour leads to the breaking up of form and outline. What you are left with is an all too apparent surface ...'*, e.g. *Luxe, calme et volupté*, 1904. Works such as *Dance*, 1909–10 demonstrate the harmony he sought between form and colour, ie simple and emblematic form and colour.
- Die Brücke artist Schmidt-Rottluff is an aggressive colourist with a bold approach to form, e.g. in *Nude Figures in Open Air*, 1913 – the primitive forms of the nudes are given greater monumentality through their bold red colouring.
- Form and Colour are closely interrelated in Michelangelo's *Sistine Ceiling frescoes*. While he is often regarded as an artist who emphasises form above colour, colour serves to clarify and embolden forms in *The Erythrean Sibyl* – Michelangelo employed a great range of colours to distinguish parts of the drapery – the red bodice, green skirt with golden overlay, and contrasting decorative sash and neckline decoration in blue and green.

Performance Descriptor 3

The inter-relationship of form and colour as a basis for the creation of a work of art is comprehensively discussed with reference to the art from at least two chronological periods, or at least two geographical regions.

An effective response demonstrates extensive knowledge and understanding supported by well-developed critical responses to appropriate art works and their contexts.

E.g. (confirming the statement) In Cezanne's mature paintings the dependence of representation on relations of colour and form is evident in Cezanne's description of the three-dimensional solidity of objects through the juxtaposition of warm/cool/very warm – ochre/blue/red-brown – colours that provoked the notion of seeing geometric volumes in nature. The complementary construction of three-dimensional spatial relations through the building blocks of flat brushstrokes of colour is supported by detailed description of the relations of colour, form and spatial relations in each of a still-life painting: a quarry landscape, and a bather composition by Cezanne.

E.g. (challenging the statement) art works that do not rely principally on relations of colour and form to convey meanings or interest are discussed. These include concept based works that do not rely primarily on visually perceived formal pictorial relations, Kurt Schwitters' Dada soundscapes and nonsense poems and Duchamp's dropped lengths of string; Duchamp's challenge to the opticality of art, and his insistence on the central importance of ideas is discussed.

Performance Descriptor 4

The inter-relationship of form and colour is discussed with reference to the art from at least two chronological periods or at least two geographical regions.

A clear response to the question demonstrates broad knowledge and understanding of the interrelationships of form and colour, supported by critical responses to appropriate works of art and their contexts.

E.g. Representation of three-dimensional form and/or pictorial depth is identified as a recurring theme in western painting. A development is traced through a sequence of specific paintings by Giotto, then extending through Quattrocento and High Renaissance Italian painting, through nineteenth century French Realism to Cubism. The argument is illustrated through reference to specific paintings by Giotto, Masaccio, Uccello, Piero della Francesca, Leonardo da Vinci, Manet, Cezanne and Picasso.

Section A Question 4

Outstanding Performance - Performance Descriptor 1

The types of stories artists tell and the means they use to do so are comprehensively discussed with reference to art works from two or more chronological periods or geographical regions.

Exceptional knowledge and understanding is demonstrated in an effective and sustained discussion which is supported by highly developed critical responses to appropriate art works and their contexts.

Confidence in their understanding of the demands of the question may be demonstrated by:
E.g.

- defining the terms of reference for their answer, ie providing their definition of 'story'
- explaining generic means for telling stories
- presenting an argument which may contradict the statement and offer an alternative view that 'every picture may not tell a story',
e.g. Mondrian, *Oval Composition*; El Lissitzky, *Proun 99*, 1924–5.

The selection of evidence may be astute and expansive, e.g.

- demonstrating aspects of the evolution of story telling in art
- demonstrating the relative importance of stories to other content in art, e.g. the views of Dada artists on subject as compared with socio-historic interests.

The candidate may demonstrate lateral thinking

- by indicating that it is not solely 'pictures' that have a narrative content – examples may be given from tombs, sculpture, performance art, carved meeting houses, film, photography, e.g. monuments - *Trajan's Column*, 113 AD, depicts the story of the battle between the Dacians and the Romans; e.g. performance art – Mary Beth Edelson's *Proposals for Memorials to the 9 000 000 Women Burned as Witches in the Christian Era*, 1977
- candidates debate the margins where art works have representational features but may focus on symbol or metaphor rather than explicit narrative, e.g. Audrey Flack's *Time to Save*, 1979, which reflects on the transience of life; and Neil Dawson's *Rock*, 1984 where Dawson 'urbanises a natural form' (Priscilla Pitts, *Contemporary New Zealand Sculpture*, p.120)
- candidates identify examples of works where the narrative contains ambiguities, e.g. Giorgione's *The Tempest*, c.1505–10.

Performance Descriptor 2

The types of stories artists tell and the means they use to do so are comprehensively discussed with reference to art works from at least two chronological periods or geographical regions.

Comprehensive knowledge and understanding is demonstrated in an effective and sustained discussion supported by highly developed critical responses to appropriate art works and their contexts.

The candidate should demonstrate a number of the following characteristics:

Identifying that stories are drawn from a range of subject matter categories. Traditionally these include:

- Biblical
 - Classical
 - Allegory
 - Myth
 - Historical
 - Interests and issues of contemporary society.
- relating the types of stories to their contexts, e.g. while much Renaissance art depicts biblical stories to convey the Christian message, e.g. Grunewald's *Temptation of St. Anthony*, *Isenheim Altarpiece*, c.1512–5, 20th century and contemporary artists commonly highlight the issues and interests of the day, e.g. Andy Warhol uses a newspaper image concerning Civil Rights protests in his *Red Race Riot*, 1963; Robert Delaunay conveys his interest in new technology and depicts the Eiffel Tower as a symbol of modernity, e.g. *The Red Tower*, 1911-12; Pablo Picasso, in *Guernica*, 1937, comments upon the Spanish Civil War and the destruction of the Basque town of Guernica by Nazi bombers in the service of the Spanish Fascists
 - relating details of selected stories to both the ways in which they are told and to the intentions of the artist
 - examining the relative importance of the story to the function and purpose of the art, e.g. the influence of patronage on the selection and presentation of narrative or subject
 - selecting and discussing art that has narrative as a key element and comparing it with art that appears to place less emphasis on narrative, e.g. abstraction.

Performance Descriptor 3

The types of stories artists tell and the means they use to do so are extensively discussed with reference to art works selected from at least two chronological periods or geographical regions.

An effective response will demonstrate extensive knowledge and understanding supported by well developed critical responses to appropriate art works and their contexts.

Discussion may include:

- explaining the nature of a variety of subject matter e.g. Biblical, Classical, interests and issues of contemporary society
- selection and discussion of a range of art works to demonstrate understanding that “stories” is a broad term that does not always imply narrative, but may refer to meaning in a wider sense
- selecting and discussing art that has narrative as a key element and comparing it with art that appears to place less emphasis on narrative, eg abstraction.
- analysis of the stories in selected art works to critically reflect upon the statement ‘every picture tells a story’.
- close analysis of the way stories are depicted in relevant art works
- relating details of selected stories to the intentions of the artist
- examining the relative importance of the story to other matters e.g. the function and purpose of the art

Performance Descriptor 4

The types of stories artists tell and the means they use to do so are broadly discussed with reference to art works selected from at least two chronological periods or geographical regions.

A clear response will demonstrate broad knowledge and understanding supported by critical responses to appropriate art works.

Discussion may include:

- reference to particular stories e.g. religious stories
- reference to selected art works that convey concepts and ideas e.g. Munch's *Scream*
- ways of conveying stories e.g. through the use of symbolism, gesture or colour to convey meaning - Kandinsky's use of colour symbolism to convey passion, the eternity of the earth, etc., Rothko's use of horizontal bands to refer to the landscape elements of sky, land and sea
- identifying and explaining series of art works so that narrative or content can be traced from one panel to the next e.g. McCahon's *Song of the Shining Cuckoo*, Piero della Francesca's *Legend of the True Cross*

Section B Question 1

Outstanding Performance - Performance Descriptor 1

The issue of whether passion rather than technique makes an artist distinctive is discussed with reference to the work of a number of artists.

An effective and sustained discussion will demonstrate exceptional knowledge and understanding supported by highly developed critical responses to a range of appropriate artists, their works and their contexts.

Independence and originality may be shown through

- addressing the term 'distinctive' and entering into a discourse about the nature of great art or successful artists. For example one might argue that Lindauer's portraits of Māori are distinctive, e.g. in the depiction of Māori moko and ornament, but not great art. Leonard Bell notes that '*his Māori pictures have provoked both grandiose assertions about their ethnological and aesthetic merit and denunciations, often sneering, of their worthlessness and technical shortcomings*'.
(L. Bell, *The Māori in European Art*, p.62)
- identifying the unique qualities of an artist that makes them distinctive, e.g. Duchamp – his readymades – e.g. *Fountain*, 1917/1950; Christo's wrapped objects and buildings, Dali – both technique and subject distinguish him, Hundertwasser's architectural designs, e.g. *Kawakawa Toilets*
- using context as the key explanation for why passion and/or technique makes artists distinctive, e.g. the context of Renaissance patronage may have placed greater emphasis on the artists' craft and skill and less emphasis on the artists' passion, while the context of modern art purchasing places fewer constraints on the artist's passion
- arguing that it is neither passion nor technique that makes distinctive artists and offering a well-supported argument on what other factors create distinctive artists
 - the power of ideas, e.g. Barbara Kruger's billboard '*Don't be a jerk*', 1996, Bosch's exterior of the *Garden of Earthly Delights* – a world in creation, Le Corbusier's utopian designs
 - the power of originality, e.g. Christo's wrapped objects *Wrapped Coast-Little Bay, Australia*, 1969
 - the cool intellectualism of Piero della Francesca.

The candidate may also demonstrate astute selection of evidence and expansive argument through using very wide ranging examples with considered interpretations.

Performance Descriptor 2

The issue of whether passion rather than technique makes an artist distinctive is discussed with reference to the work of a number of artists.

Exceptional knowledge and understanding will be demonstrated in an effective and sustained discussion that is supported by highly developed critical responses to appropriate artists, their art works and their contexts.

Comprehensive knowledge will be shown through reference to the work of a range of artists.

Wide ranging approaches may be taken to address this question, e.g.

- comparative analysis of art works to evaluate the relative importance of passion versus technique, e.g. Philip Clairmont is admired for his passion – Warwick Brown writes in *100 New Zealand Paintings*, Plate 14, that '*Clairmont had the ability to take unremarkable objects such as a battered couch and imbue them with demonic character*'. In comparison, Richard Estes' sophisticated techniques are admired for their ability to appear like a literal transcription of reality, e.g. his gleaming, reflective surfaces in *Escalator*, 1970. Similarly Grunewald is known for his passion, e.g. *Washington Crucifixion* while the technical challenges of painting the *Sistine Ceiling* encountered by Michelangelo, or the minute and accurate detail often admired in works by Van Eyck.
- presenting an argument for or against the statement and critically reflecting upon evidence from various artists or sources to support the argument. For example a candidate who argues for the statement might identify a technically competent artist whose artworks are deemed less important by art historians due to their lack of originality and passion. For example, Alexandre Cabanel's *Birth of Venus* '*was the kind of Second Empire nude which won official favour ... Cabanel's circuitously modelled anatomy conveys the illusion of a totally carved and palpable marble*' (R. Rosenblum & H.W Janson, *Art of the Nineteenth Century*, p.285). The candidate might cite an example, in comparison, where technical aspects were criticised by contemporaries yet the work is highly regarded by art historians, e.g. Manet's *Olympia*, 1863, was '*scoffed at by the Salon audiences as ugly and incompetent*' *ibid.* p. 285
- identifying that passion and/or technique contribute to the artist's distinctive qualities, e.g. Dürer's emphasis on technique – calculated, intellectual. Michelangelo is distinctive for both his passion and technique, e.g. *Pieta*, 1498–9 – both its high finish and pathos are admired. McCahon – public debate over the lack of finish. Duane Hanson – the audience sympathises with the characters while recognising the superb technique that enables that characterisation.

Performance Descriptor 3

The issue of whether passion rather than technique makes an artist distinctive is extensively discussed with reference to the work of a number of artists.

An effective discussion will demonstrate extensive knowledge supported by well developed critical responses to at least two appropriate artists, their works and their contexts.

e.g. Michelangelo, with his tough physique and abrupt manner has been recorded as an artist who produced art with passionate intent. His *Pieta* has become a religious icon, her beauty and delicacy reflecting his personal passion for Mary as the ideal woman and mother of God. On the other hand, Raphael has been recognised as less passionate man and the large number of pastoral Madonnas in his oeuvre are claimed to reflect good business practice and polished technique rather than a passion for his subject. This distinction seems to be supported by the repetitive nature of these Madonnas which are easily identified as the work of Raphael because of his characteristic treatment of this subject. The individual identification of these works is dependant on accessories such as a goldfinch or prayer book that indicates a lack of passion on the part of the artist. Nevertheless it would be foolish to make such a narrow conclusion. Michelangelo's techniques as both a sculptor and painter are most distinctive, sufficient in fact to enable an

immediate identification of works by his hand. The bright colours and strong forms of his *Doni Madonna* are clearly linked to the colours and forms of the *Sistine Chapel* and distinguish him from contemporaries such as Raphael. It has been suggested that a sense of order and harmony distinguishes Raphael's greatness. This can be supported by examining a work like *Baldassare Castiglione*, in which his fluid paint and deft chiaroscuro have captured the character of a dignified gentleman in a manner that conveys the dignity of both painter and subject.

Performance Descriptor 4

The issue of whether passion rather than technique makes an artist distinctive is broadly discussed with reference to the work of a number of artists.

A clear response to the question will demonstrate broad knowledge and understanding supported by critical responses to at least two artists, their works and their contexts.

E.g. In many cases while technique may distinguish an art movement it may not render the work of a particular artist distinctive. For example, the Impressionists were very prolific and used similar techniques and it is not always easy to distinguish between a landscape by Renoir or Monet, for example. The same thing happens in Analytical Cubism where Picasso and Braque got so into the techniques of fragmentation, layering etc that it is not easy to distinguish between their individual paintings. Braque's *Man With Guitar*, 1911, is very similar to Picasso's *Portrait of Kahnweiler*, 1910. Both have a centralised concentration of volume produced by the stacking up of fragmented forms which are both opaque and transparent. The technique of Cubism was very important to these artists, more important than individual passion, so they were not trying to be distinctive from one another. Therefore, technique alone does not make an artist distinctive.

Section B Question 2

Outstanding Performance - Performance Descriptor 1

The statement that personal and collective identity can be conveyed through the style and content of art works is discussed with reference to work by a range of artists.

An effective and sustained discussion will demonstrate exceptional knowledge and understanding supported by highly developed critical responses to appropriate art works and their contexts.

The student may demonstrate some of the following characteristics.

- considered interpretation of what personal and collective identity is and its appearance in works of art
- discussion of the contexts in which personal identity and/or collective identity are expressed
- expansive discussion on the means by which artists convey identity
- alternative viewpoints on the notion of personal and/or collective identity
- astutely chosen art works that support or refute the idea that it is possible to convey identity through 'the style and content of artworks'.

Examples may include:

- collective production of works, e.g. Judy Chicago's *Dinner Party* 1979, Christo's large-scale projects – large numbers of anonymous contributors used for production of the art works, Oldenburg – the sewing of his soft machines done by his wife and others.
- Renaissance workshops collectively creating fresco cycles e.g. for *The Legend of the True Cross cycle*, *San Francesco*, Piero della Francesca was assisted by his Arezzo workshop – 'his use of cartoons ... meant that the painting could be more easily divided among the various members of the workshop ... The Arezzo workshop, in fact, is the first one that was in any way modern; its method of dividing up the work with no loss of artistic uniformity would later become common practice'.

Performance Descriptor 2

The statement that personal and collective identity can be conveyed through the style and content of art works is discussed with reference to work by a range of artists.

An effective and sustained discussion will demonstrate exceptional knowledge and understanding supported by highly developed critical responses to appropriate art works from at least three artists.

The candidate will demonstrate the following qualities:

- perceptive analysis of the style and content of specific art works with clear links made to the ideas of personal and collective identity.
- For example, Miriam Schapiro's works demonstrate her personal style and interests, e.g. *Anatomy of a Kimono* reflects her personal interest in Japanese art and her technique of 'femmage'. She also represents and conveys the concerns of the collective viewpoints of feminist artists in America. Salvador Dali conveys his personal neuroses – '*Dali put onto canvas his panic fear of grasshoppers, his phobia of the void, his perverse eroticism ... His obsession with food drove him to paint Gala with two raw cutlets on her shoulders*' (S. Alexandrian, *Surrealist Art*, p.103). Robin White conveys collective identity in depicting recognisably New Zealand landscape imagery and through inclusion of iconic figures such as Sam Hunt, plus an individuality of style that is unmistakably personal.
- Understanding of collective identity and collective style. For example Māori identity is conveyed through the references to their whakapapa and identifiable carving, weaving and tukutuku styles – each tribe has distinctive elements. Siennese and Florentine – collective style serves to identify a work with a particular society, e.g. through contemporary costuming or identifiable people.

Performance Descriptor 3

The statement that personal and collective identity can be conveyed through the style and content of art works is discussed with reference to work by a range of artists.

An effective discussion will demonstrate extensive knowledge and understanding supported by well-developed skills of critical response to appropriate art works.

Such responses may be:

E.g. Kirchner's *Self Portrait with a Severed Hand* is described only in terms of its links to personal identity, both as a self portrait of the artist and as an expression of the artist's fears, shown through the violent loss of his hand, one of the faculties essential to his performance as an artist.

E.g. Robyn Kahukiwa's painting *The Choice* and showing the dilemmas of identity facing young urban Māori today.

E.g. *Adoration of the Magi*, Botticelli: This work included portraits of many of the powerful Medici family in roles of those who attend the event. A portrait of this helped reinforce the importance of the family through their appearance in a religious work which linked them to divine beings. Savonarola would fight against what he saw as people turning churches into art galleries by burning works like this on the Bonfires of the Vanities.

Performance Descriptor 4

The statement that personal and collective identity can be conveyed through the style and content of art works is discussed with reference to the work of a range of artists.

A clear response will demonstrate broad knowledge and understanding supported by critical responses to appropriate works of art.

This will be evident in the tracing of significant links between artists, the social contexts in which they lived and worked, and their art works.

E.g. Manet's preoccupation with the representation of the middle class population, and its typical entertainments, and the newly remodelled fashionable urban environment of Paris are seen to represent both the collective identity of the social world and the individual identity of Manet himself as a member of that world.

Section B Question 3

Outstanding Performance - Performance Descriptor 1

At least two periods in the history of art are compared to justify or refute the statement '*art of any period derives not only from the art that precedes it but also from the attitudes and concerns of its own time*'.

An effective and sustained argument demonstrates exceptional knowledge and understanding supported by highly developed critical responses to appropriate works of art and their contexts. The response will demonstrate independence and originality in the mature and confident expression of knowledge and judgements.

- the argument is consistent while exposing a variety of approaches taken by the artists
- the influence of artistic contexts is weighed against other relevant contexts
- recognition of a wide range of contexts (past and contemporary) that influence the style and ideas expressed in each art period,
e.g. the Post-Modernist period is partially identifiable through its wide ranging influences and its broad range of visions, its general rejection of the notion of 'originality' and a questioning of the values associated with modernism such as a focus on medium and progress. Hence some Post-Modernists make deliberate and extensive use of appropriation, and bring new meaning to the appropriated images or objects, e.g. Sherrie Levine, After Wassily Kandinsky, 1983.

Performance Descriptor 2

At least two periods in the history of art are compared to justify or refute the statement '*art of any period derives not only from the art that precedes it but also from the attitudes and concerns of its own time*'.

An effective and sustained argument will demonstrate exceptional knowledge and understanding supported by highly developed critical responses to appropriate works of art and their contexts.

The argument is effective and synthesises ideas, factual evidence and details of specific art works

Exceptional knowledge of the contexts of art may be shown through:

E.g.:

- discussion of the art style that precedes the selected periods and weighing up its importance as an influence on the selected art periods, e.g. the influence of Post-Impressionism on the Fauves – the exuberant colour, flattening of form, and partial rejection of naturalistic representation. The Fauves built upon these influences to develop a new mode of expression, e.g. the lyricism of Matisse's *Dance 1909–10*. Matisse responded to the hedonist ethos and cultural context of his own time.
- explanation of the selected art periods in terms of contemporaneous attitudes and concerns, e.g. Pop artists, such as Warhol, reflect the impact of commercialisation arising from mass production and consumerism in the 1960s; contemporary Māori artists voice concerns about sovereignty, events, Treaty issues, etc.

- comparison of art periods to bring to light the relative importance of the influences from past and present, e.g. Renaissance art can be seen in terms of a developing interest in naturalism – without the gradual development of spatial methods, painterly methods to create subtle transitions of light and shade and a developing interest in naturalistic settings. Contemporary interests in learning from Antiquity may not have been as successful in combining all elements to achieve naturalistic effects. Piero della Francesca's preoccupation with the articulation of the medium of painting, pictorial arrangement and structure, finds a parallel in New York School Modernism, and particularly in the work of Philip Guston (*refer to Guston's article in Art News, New York*).

Some modern art movements appear to deliberately reject the past in favour of the here and now, e.g. the Dada movement – Duchamp appropriated and exhibited a contemporary bicycle wheel on a stool. Len Lye used film but did not rely on past film production methods.

Performance Descriptor 3

At least two periods in the history of art are compared to justify or refute the statement '*art of any period derives not only from the art that precedes it but also from the attitudes of its own time*'.

An effective argument demonstrates extensive knowledge and understanding supported by well-developed critical responses to appropriate art works and their contexts.

This may be demonstrated by tracing significant changes in artists' preoccupations through different historical periods, and explaining these through reference to differing social and cultural contexts.

E.g. Manet's preoccupation with the 'painting of modern life' and his focus on middle-class Parisian manners and recreations is explained as a manifestation of the creation of a new city, and changes in patterns of class and social relations, and recreation and entertainment in the new urban centre. The argument is illustrated by an analytical description of Manet's paintings *The Balcony*, and *The Luncheon*.

By contrast, the fractured pictorial forms and spaces, broken repetitions of forms, and often harsh relations of colour and light in the paintings of the Italian Futurists is explained through the contexts of war, urban change, industrial development and the power and noise of the machine in early modern urban Italy. The spatial relations, subject, and gestural surfaces of Boccioni's *The City Rises* are analysed to illustrate the argument, with detailed reference to Marinetti's *Futurist Manifesto*.

Performance Descriptor 4

At least two periods in the history of art are compared to justify or refute the statement '*art of any period derives not only from the art that precedes it but also from the attitudes and concerns of its own time*'.

A clear argument will demonstrate broad knowledge and understanding supported by critical responses to appropriate art works and their contexts.

Breadth of knowledge and skills of critical response are demonstrated by describing continuities and connections between art of sequential periods, e.g. A continuity in the development of three-dimensional pictorial space is traced from the thirteenth century, through the fourteenth, and then to the High Renaissance. This development is explained in terms of growing secularism and the changes in the pictorial interests of secular patrons, and later of the church. The sequence is traced through references to specific works by Giotto, Duccio, Masaccio, Uccello, Piero Della Francesca, Leonardo and Michelangelo. The development of different projects by each of these artists and the differing pictorial character of the work of each is explained in the changing

attitudes, interests and requirements of both church and secular patrons in Padua, Siena, Florence and Rome.

Section B Question 4

Outstanding Performance - Performance Descriptor 1

A range of art works is discussed to demonstrate the candidate's views on the statement '*Art should fascinate, enlighten, inspire and delight*'.

An effective and sustained discussion will demonstrate exceptional knowledge and understanding supported by highly developed critical responses to a range of art works.

Astute judgements in selecting art works and discussing relevant factors may be shown by:

E.g:

- presenting an alternative argument which may be that some of the descriptions are valid, or that none of the descriptions is valid, *or*
- recognising that art does not always serve these functions and presenting alternative descriptions of what art should do (e.g. that the primary function of art is to convey the world we live in), *or*
- recognising that art cannot be confined as achieving only the stated descriptions, e.g. a candidate may identify wide ranging functions of art such as: to maintain cultural practices, to express personal emotions or personal philosophies, art for propaganda, art as decoration for homes and other buildings, art as a means of making a living
- selecting examples of art works which fail to fit the descriptions and demonstrate alternatives, e.g. De Stijl artists were committed to creating a harmonious living environment through art and design. Mondrian believed this could be achieved through combinations of horizontal and vertical lines, the primary colours and black, white and grey, e.g. Mondrian *Composition with Red, Yellow and Blue*, c.1937–42. It is unlikely that he would have expected that his audience to see his works in terms of 'fascination' or 'delight'.

Performance Descriptor 2

A range of art works is discussed to demonstrate the candidate's views on the statement '*Art should fascinate, enlighten, inspire and delight*'.

An effective and sustained discussion will demonstrate exceptional knowledge and understanding supported by highly developed critical responses to a range of art works.

Excellent communication skills may be shown by providing a viewpoint on the question and creating a sustained argument through selection of relevant evidence. For example: the argument may be that art can do all of these things but that not all art serves these purposes, e.g. Bosch's *Garden of Earthly Delights* has continued to 'fascinate' audiences through the centuries but its purpose was not to 'delight' – Bosch aimed to warn of the consequences of the sin of lust. Images of the Virgin Mary aim to 'inspire' faith in congregations while 'fascination' is rarely an aim of an artist depicting the subject of the Madonna and Child. Abstract artworks may '*fascinate, inspire and delight*' an audience, e.g. the beauty of the colours and forms of Helen Frankenthaler's *Moveable Blue*, 1973, but she also desired that her works serve an expressive function. The works of Kienholz are often deliberate in their rejection of any aim of 'delighting' an audience, e.g. *The Beanery*.

Confidence of ideas and comprehensive knowledge of art works may be shown by: defining each of the descriptions, e.g. 'enlighten', and demonstrating its appearance and relevance in selected art works. For example: 'enlighten' – Renaissance art could serve a didactic purpose – Masaccio's *The Tribute Money*, c.1425 has been interpreted by some historians as a

reference to a new tax (the Catasto) thereby creating a parallel between St. Peter willingly paying tax and the demand for the contemporary Florentine tax; 'delight' – the fundamental purpose of some Rococo art is to convey pleasure, e.g. Fragonard's *The Swing*, 1767.

Performance Descriptor 3

A range of art works is discussed to demonstrate the candidate's views on the statement '*Art should fascinate, enlighten, inspire and delight*'.

An effective response will demonstrate extensive knowledge and understanding supported by well developed critical responses to appropriate works of art and their contexts.

Discussion may include:

E.g.:

- selecting the terms that appear relevant in relation to specific art works and demonstrating that relevance e.g. Magritte's *The Empire of Lights* 'fascinates' the viewer, Raphael's *Sistine Madonna* 'inspires' religious faith
- an argument that some terms are appropriate to some works and not to others e.g. 'delight' may apply to Rococo works such as Fragonard's *The Swing* but unsuitable for many works by Francis Bacon
- use of wide ranging examples to demonstrate that a number of art works do serve to 'fascinate', 'enlighten' etc.
- in-depth analysis of works to show how they have a didactic purpose of 'enlightening' the viewer in relation to a message or issue e.g. Judy Chicago's *Dinner Party* informs viewers to the various women that may have been overlooked in history
- referencing art works that appear to have an aesthetic purpose and applying the appropriate terms from the statement
- suggestions on an alternative statement that describes the purposes of art more fully.

Performance Descriptor 4

A range of art works is discussed to demonstrate the candidate's views on the statement '*Art should fascinate, enlighten, inspire and delight*'.

A clear response will demonstrate broad knowledge and understanding supported by critical responses to appropriate art works and their contexts.

Discussion may include:

- providing a generalisation about the meaning of the phrase '*Art should fascinate, enlighten, inspire and delight*' e.g. art is to be enjoyed
- reference to, and explanation of, art works that appear to fulfil the description in the statement
- use of evidence to show that not all art works will fit the statement.