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SCHOLARSHIP EXEMPLAR



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

Scholarship 2016 Art History

9.30 a.m. Thursday 24 November 2016
Time allowed: Three hours
Total marks: 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 TWO questions from Question Booklet 93301Q: ONE from Section A, and ONE from Section B.

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.

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

Section	Question	Mark
A		
B		
Communication of arguments		
TOTAL		/24

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Pushed boundaries

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Q6

Artists throughout history have pushed the limits of human thoughts, human rights, and the human condition; ~~Humanity continuously seeks to~~ and as such their multitudinous artworks reflect this. From Duchamp's 1917 installation piece "Fountain", the previous attribution of meaning purpose is stripped from the urinal, and so a new meaning can be derived.

~~Chicago Judy Chicago's Birth Project~~ Rosla's "Birth project" performance piece was highly controversial in 1975, reflecting her intense desire to rethink ~~women as~~ the housewife manner associated with women. John Roman's Bug eye Notions is a 2008 portrait of a 112 mongrel dog member, ~~stylised~~ ~~reminiscent~~ of early colonial goldie paintings. ~~a reflection of the society Maori find themselves immersed in today.~~ His work seeks to push the boundaries of common ~~assumptions of~~ ~~artistic~~ stereotypes within mainstream, showing the "higher class" ~~as~~ the face of an underbelly not otherwise seen. Finally Ai Wei Wei's Sofa in White (2011) is a renowned piece, taking a common couch and charging it with meaning, via its reproduction in marble. While its meaning pushes boundaries of consumerism, and art in the public eye, its medium of marble shows the shattered boundaries from such works as Michelangelo's Statue of David.

Ai Wei Wei is an extremely political artist, and his 2011 work "Sofa in white" embodies his ethos of "everything is art; everything is politics" ~~literally~~ ^{as such} thoroughly. ~~the~~ The marble work seeks to ~~enlighten~~ illuminate the art of deception amongst viewers with its hyper-realistic detailing of the folds of a common ~~the~~ production couch. In this way, he seeks to bring his interpretation of art into the ~~everyday~~ common household, making it more accessible to all. Therefore, the ~~common~~ cost, and intellectual merit of art is refuted, ~~thus~~ pushing traditional boundaries associated with art. ~~However~~ Furthermore, the selection of marble work by Ai Wei Wei allows a sense of perspective in comparison to historical artworks, such as Michelangelo's "Statue of David". ~~As a~~ Boundaries internally within art ~~have~~ the art world have taken a ~~conservative~~ ~~even~~ highly exclusive medium, and ~~has~~ transformed it into the modern stylings of a sofa, pushing boundaries of what can be considered "High Class art".

Similarly, Duchamp's far earlier 1917 "Fountain" seeks to confront the viewer, and was one of the first known example of an installation piece ~~to~~ to articulate that the "medium is the message", thus pushing artistic limits, and that which can be considered "art". The porcelain urinal is rotated, and as Duchamp put it "as soon as an original purpose is removed, a new meaning can be applied." Similar to "Sofa in white", "Fountain's" overall message ~~for~~ ~~conservation~~ was that of the ideals

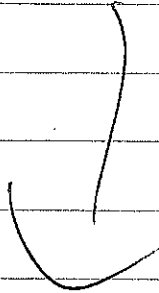
of the boom of industry globally; ~~the~~ in particular, "Fountain's" post WW2 date ~~symbolizes~~ ^{articulate} of the heavy manufacturing period of the era. ~~The~~ Boundaries were pushed by reassigning ^{the} otherwise ~~dead~~ dull meanings of ~~meanings~~ ^{the actual} objects, transforming ~~them~~ ^{a work} into ~~works~~ of art, if only in context of an art gallery.

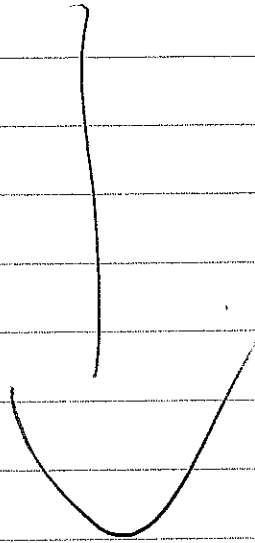
In modern times, social class has arguably been one of the greatest instigators of division within society. Jono Rohman's 2008 "Bury eye Notorious" seeks to destroy these social boundaries, exposing New Zealand's seedy underbelly to the art world, while also drawing commonalities ~~to~~ between early tribal New Zealand and modern gang culture within New Zealand. "Bury eye Notorious" is a portrait photograph of a Mighty mongrel mob member with grey hair, red patches, and a lamed eye. The medium of photography allows a very real sense of confrontation within the work; the grey hair symbolic of age, ~~and the~~ and the universal constant of time, while the cloudy, disfigured eye's ~~the~~ "perpetual stare" makes the viewer reflect on the life the figure must have lived. Furthermore, early colonial Goldie paintings' style has been incorporated into the work (mainly through the half turned ~~body~~ bust of the figure) to ~~express~~ articulate the similarity between early ~~maori~~ tribes, and the socially outcast gangs we see today; confronting us with the question - how different are we all really; or as Rohman himself puts it, "I seek to distill the human condition."

Rothman pushes the boundaries of conventional art through divisions of creed and class, allowing socially outcast gang members to be viewed by the art world.

Finally, Martha Rosla's "Semiotics in the kitchen" drives a hyper feminist stance within art, pushing boundaries within an otherwise masculine art world. During the time period of Rosla's performance piece (1975), the art world was predominantly male, with very few known artists attesting for ~~female~~ female independence. Her selection of the medium of a performance piece allowed her to "name her oppression", by banging pots, and other kitchen utensils in apparent frustration of the "kitchen slave" mantra, in a highly confronting manner. Furthermore, motion picture was useful in driving her message, as it allowed mass viewing in various galleries to multiple people at a time. Rosla's 1975 "Semiotics in the kitchen" thrust the feminist plight in full view of the art world, pushing boundaries of who the art world thought it acceptable to create works.

Conclusion over page





In conclusion, artists are always seeking to develop messages, ideas and comments within art, and whether they try ~~and~~ to expand the concept of art itself, or the viewership within art, the ~~idea~~ boundaries ~~never cease to~~ are always expanding. Jono Rohan draws similarities between early tribes and gangs in New Zealand, bringing a subculture most New Zealanders don't see into the artistic eye. Ai Weiwei refuted common conventions of "high art", turning common marble into a symbol for the development since Michelangelo's "Statue of David". Duchamp separated the ideas of art and ~~art~~ installation, instead advocating that an installation can be given ~~the~~ meaning based on its context; thus asking what can be considered art. Finally Martha Rosler's "Semiotics in the Kitchen" reveal a desire to expand the art world towards the female gender; ~~and~~ ^{instead using} it as a tool to exemplify the objectification of women, ~~instead~~ ^{giving} ~~mean~~ asking all why this must be the case.

* Alternatively, however, some early works, such as ~~the~~ Duccio's Madonna and Child have no filter of personal perspective of the artist, instead telling a universal story only expanded upon by the holy bible.

Q 02

Art tells story through Ritr of Personal Perspective - Discuss

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"People try to pretend they understand my work, as if it were necessary to understand it at all." Claude Monet was the pioneer ~~French~~ French impressionist painter, and as such, his "Personal perspective is the ~~central~~ defining feature of his highly impressionistic artworks. Picasso's Blue Nude is a similarly internally reflective work, articulating his sense of deep depression following his friend Casagemas's death. The subject matter of the nude figure tells a story of emptiness, parallel to Picasso's; in that the otherwise hypersexualised female figure in some of his ~~other~~ other works still brings no respite to his emotional turmoil. Judy Chicago's Birth Project is ~~also~~ created to articulate the ^{visceral emotion of the} female perspective of child birth, while also displaying Chicago's personal detest for the sexualisation of the nude figure. Kollwitz's woodcut series is deeply critical of her personal struggle with loss during World War 1, showing the traditional medium as both violent and cathartic in her dealing with the horrors of war. Mapplethorpe's "White Canoe" perfectly juxtaposes the idea of perspective, as it shows simultaneously his perspective as a gay man living in America, while also dehumanising the sadomasochist figures, symbols of ~~both~~ intimacy, healing, and suffering all at once. ~~Both~~ ~~Boon's~~ futurist "The Streets enter the house" show a figure's cold blue ~~and~~ starkly contrasted with ~~the~~ vibrant, ~~living~~ living Italian ~~the~~ city street to fully show ~~his~~ belief "one

~~must paint the atmosphere of a painting~~ *

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Picasso's 1902 work "Blue Nude" shows ~~the~~ deep depression he felt after the passing of his friend Casagemas, and his blue movement as a whole can be undoubtedly be interpreted as solemn by any, ~~and every~~ viewer. This personal insight into his life can be largely attributed to the tone, line and ~~subject~~ subject matter of the work. The tones of blue both envelop the surroundings and internals of the figure, representative of ~~the~~ external pains being an intrinsically internal part to anyone experiencing them. The lines, and fluid black silhouette of the figure serve to de sexualize the nude female figure, drawing a separation between the work and any lust or passion associated with females; Furthermore it serves to show frailty, and weakness, as the figure, much like Picasso himself seem to be fading, lacking internal structures. All of these factors ~~allow~~ ^{allow} the painting to articulate its method without artistic education, thus bringing a sense of ~~universality~~ ^{commonality} to any viewer of the work. As such, the story told in Picasso's Blue Nude is both personal to him, in the circumstances which it was painted, and personal ~~to~~ from the perspective of viewers, due to its ~~own~~ simplistic form being highly relatable emotionally.

Robert Mapplethorpe was a renowned photographer and representative of both the gay and Sado-masochist communities. As such, his 1984 work "White Gaze" has become a symbol for his personal struggle (leading to his death of HIV) and the struggle of people of that area in a society which did not accept them. White Gaze is one photo in a monochromatic series, and depicts two figures intertwined in gauze with a mouth barely visible. The gauze itself shows the personal ideas of both damage, and healing within the figures, as if to say the very act of being homosexual is both their wound and their bandage. ^{Conversely} ~~the~~ the concealment of discernable human features under the bandage arguably dehumanises the figures, universalising the story told by Mapplethorpe not of a personal struggle, but one of many. However I believe the image to still be personal, as an expression of emotion by Mapplethorpe, thus telling the story through ~~the~~ ^{his} lens. (he dumtts) ~~of that community~~ Mapplethorpe's personal perspective is undoubtedly shown in his Polaroid photograph "White Gaze", however the dehumanising nature of the bandages is arguably a universal one. In this way, ~~the~~ the story told through the image is both personal, and ~~more~~ common, making its impact to the viewer even greater.

Judy Chicago's Needlework "Birth Project" is hyper personal, telling the story of both childbirth and female oppression simultaneously. "Birth project" took 5 years to construct (1980-83), and as such, grew in form and feeling much like a child does in the womb. Bearing this idea in mind, ~~the~~ the visceral, irradating, pulsing red tones take on a new meaning. The subject matter of the piece is a naked woman with distorted features, accentuating her genitalia and breasts. ~~The~~ Contorted facial features symbolise the pain women go through in the hypersexualisation of their bodies, the jagged lines involved in constructing the genitalia articulating the pain they undergo as a result of her sex. Furthermore, needlework itself ~~it~~ could be seen as either cathartic for Chicago, taking ^{to} a needle and thread as many mothers do during maternity; or comically as a form of ultraviolence, repeatedly stabbing at a piece of cloth in order to create a fleshy, ruined figure. ~~However, again~~ In this way, the story told via the process of "Birth project's" creation can be interpreted independently, adding a dimension of personality from each viewer's own experience. At the time, too, the piece was highly controversial, being refused display at many art galleries due to its commonality in medium; "needlework was not high class art." Chicago used this as a springboard to further support her message, arguing why ~~female should~~ male oil on canvas works needed to be the norm. It is with all of these factors combined that Chicago made her "Birth project" into a perspective piece for the feminist movement, articulating a story of oppression, unapologetic in its confrontation.

The method and medium of woodcut was used in Kollwitz' 1921 work "The parents" to reinforce her hyper-personal subject matter, allowing it to articulate a resounding anti-war message. "The parents" depicts two figures intertwined within each others' arms, their homogeneity ~~exemplifying~~ exemplifying the close ties to family Kollwitz had, while the stark, empty border shows an emptiness, and overwhelming sense of loss, articulate of the death of Kollwitz' two children. While the depiction itself tells her story, the method used to present it is equally as articulate. Woodcut is a traditional German form of art within the German culture, and for Kollwitz personally, the cultural, handmade nature of woodwork may have been a coping mechanism for dealing with the horrors she saw. Simultaneously, the idea that she is stabbing at a material, removing some so that ~~other~~ a message may prevail is parallel to her anti war message; that many are dying, being removed - all that is left ~~there~~ is grief. This highly personal message, prevalent in all her works has allowed her story to be told from an allegorical perspective, serving as a reminder of the horrors mankind inflicts.

Beccioni once stated that "one must paint the atmosphere of a painting", and his futurist work "The Streets enter the house" presents this thoroughly.

Claude Monet's Impression sunrise is the embodiment of perspective within artwork. His 1872 work "Impression sunrise" was the dawn of the French Impressionist movement, away from extreme detail and perspective, and into impressions of emotion, and accentuation of detail based on the mood of a setting. "Impression sunrise" exemplifies the ~~emo~~ presence felt when viewing a new dawn, the vivid yellows of the bay complementing with the orange of the sunlight to give an emotion to the surroundings. Simultaneously, the cold, dark blues and purples used in the shadows of the bay sails were perhaps a tribute of the early morning chill felt by Monet, as his work was painted ~~outdoors~~ outdoors. ~~What~~

This work ~~is~~ ^{is} one of the simplest examples of perspective used within the art world; Monet said "people ^{pretend to} ~~understand~~ ~~understand~~ my art, as if it were necessary to understand it at all", and so when applied to ~~his~~ ~~work~~ his work, there is no story, just the sense of bliss as one man paints a scene 130 years old that is still visible to anyone today.

While some art is ~~entirely~~ highly personal, its story being told through the eyes of an individual, other works are universal in their meaning, and all but anonymous in their commission. Duccio's 1300 Early renaissance piece "Madonna and child" is a religious piece commissioned by the church, and as such there is no room for a filtered personal perspective of the artist. The gold background and gold frame do indeed tell a story, that of prosperity and piety within the church. As gold was, and still remains a precious metal, the religious iconography of a nun and an infant is highlighted, further conveying the bible story associated with the work. More of the work's story too can be seen on the disfigured bottom piece of the frame, 3 indentations into the frame from the countless candles that once burned underneath the work. As such, the work is a symbol for religious endurance, unchanged for centuries, immune from the influence of mere mortal perspective.

Art undoubtedly tells a story, however the degree to which that story is influenced by both artist and viewer varies greatly from work to work. On one hand, Duccio's Madonna and child has no artistic ~~the~~ perspective whatsoever, while alternatively Picasso's Blue nude warps a female figure, articulating deep somber emotions present in him and viewer alike. Claude Monet's Impression Sunrise gives a perspective that is unique to nobody, and so makes us reflect on the days gone and days to end. Judy Chicago's Birth Project accentuates female perspective both within the art world, and representation within society, confronting viewers into drawing their own perspective. Mapplethorpe's

unique perspective serves as an emblem for his outspoken gay and sodomachist secreties, while his universalization of suffering within "White Cause" means ~~no individual~~ every individual can relate to the emotions present in the work.

Finally Kollwitz' unique wartime perspective provides an allegorical perspective in to the visceral atrocities of war, undoubtedly drawing on viewer's personal opinion ~~the~~ when interpreting ~~the~~ her work. ~~IF~~ If "Everything is art" (ai weiwei), then

it is up to the individual ~~viewer~~ to extract meaning from each and every work, adding to the story told by the artist.

Scholarship Exemplar for 93301 Art History 2016

Subject:		Art History	Standard:	93301	Total score:	16
Q	Grade score	Annotation				
2	6	The selection of an effective range of works reflects well-developed understanding of the requirements of the question. Personal perspective is also explored from the viewpoints of both artist and viewer. There is evidence of high-level analysis (eg colour and handling of form in Picasso, form in Mapplethorpe, media in Chicago and Kollwitz), Discussion of context demonstrates extensive knowledge and understanding of material relevant to the question.				
6	5	There is evidence of high-level visual analysis in some works (eg Rotman) although analysis stops short in Duchamp – more discussion on how and why the work specifically pushes boundaries was needed here. While there is evidence of some extensive knowledge, critical knowledge is less developed in some areas making this response less even.				
COA	5	Engagement with the questions is generally well focused and argument is developed logically, clearly and cohesively in both responses. Responses are less even in some areas than would be expected for a 6 eg Question 2 drifts somewhat at the end.				