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Scholarship 2022 Art History

Time allowed: Three hours
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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: Question one - An artwork is always more than just the representation
of a subject

If art were purely a representation of subject matter, it would soon grow boring. Although many artworks exist which work to ~~only~~ⁱⁿ represent superficial, shallow content, much of art's history has seen the deviation from this ideal. That is, artworks ~~exist to~~ⁱⁿ subject matter exists in conjunction with important ideas and values which lie below the surface. In doing so, this creates a rich form of art which is more unanimously enjoyed.

Artworks are so key to our humanity as they help to show what our world could be, they expose what is not visible in our world. Many art forms follow this criteria, particularly along the lines of discovering the true parameters of our human nature. Marina Abramovich perfectly encapsulates this sentiment within her Rhythm series of performative arts. This series was made to expose what life is truly like without control. Perhaps the most important performance of that series was occurred in 1974, called Rhythm 0, Abramovich gave complete control of her body to the audience, taking full responsibility. Over six hours, a table was laid with 72 objects ranging from harmless water, like perfume to malicious like a loaded gun. Although this performance started mild with the audience handling the non-malicious artist flowers, and water, it soon turned malicious as one member slapped Abramovich on the face. Performance art is unique in the way that it is transient, where other media leave material evidence, the audience is left with only memories. The performances are also unique in the respect that the audience has an influence on the artwork, thus performance art creates connection between viewer and artist. Once this individual slapped Abramovich, evil tendencies appeared within the crowd, leading to razor cuts, thorns in her body and ultimately, a loaded gun placed against the head of the artist. This is so important as taking full responsibility for the audiences actions.

as this extends beyond superficiality. This artwork led to alterior lessons such as the underlying evil in our humanity, and moreover, the ability of the evil to manifest in group settings. In this case, the subject, Abramovic had no control over the progression of the work, she was left to discover the true lessons the performance had to hold. As she was undressed, this also showed the physical manifestation of the male gaze, acting out ~~on~~^{as} a real person rather than viewing an artwork. Perhaps the most important observation here is the fact that the crowd dispersed as soon as Abramovic moved upon the ~~the~~ six hour mark. This showed the crowd's inability to reconcile with a sentient human, to which they caused so much harm. For this reason, Rhythm 0 is a perfect example of the fact that art offers so much more than simple, ~~superficial~~, observation.

However, in some cases the representation of subject ~~is~~^{has} the major impact on the viewer, regardless of hidden symbols and ideas. Such is true in the portrayal of Manet's Olympia, although a ~~for~~ the nude was familiar subject matter, it was the representation which caused outrage. Perhaps the biggest factor to note is this artwork was not a nude concealed below the typical guise of Venus, it was a contemporary ~~for~~ prostitute in 1863. With an almost identical composition to Titian's Venus d'Urbino, Olympia was accompanied with a black cat, a symbol of infidelity ~~orange~~ which was directly opposing the use of the dog in Venus d'Urbino to symbolise fidelity. The only clear attempt to create ~~a~~ three dimensional form within Olympia ~~is~~ is the finally modelled left hand, placed over the woman's genitalia. This ~~is~~ was done so to draw attention here, rather than conventional use by the ^{its} ~~French~~ academy. The rest of the painting lies absent of any tonal modelling, foreshortening, or chiaroscuro, testament to the fact Manet was deliberately subverting the artistic tradition set out by the academy. Along with these factors, Manet also utilises a stark white along with crude stage lighting of the scene,

in effect, along with the refusal to idealise the woman, Manet creates a feeling of undesirability. In doing so, this aids the direct stare from Olympia to address the male gaze and ultimately, the role of the female nude in art and its existence under the false pretenses of the Venus. In this case, the representation of the subject is an attempt to directly challenge the viewer regarding their own viewing of art. As aforementioned, 19th century critics were shocked, calling it "Venus with a cat", unable to reconcile with the way Manet deliberately undermined the Academy of Art. For this reason, the representation of the subject was the primary focus of the artwork. This being said, the representation also sparked further debate of ideas which could likely have been the primary focus of the Olympia.

Again, the representation aids in the acceptance success of art, but is not the sole factor. The portrayal of Kapa Haka is integral to the work, made from a bronze medium, Parakai was deliberately creating a link between the colour of the statue and the skin colour of the Maori. In doing so, Kapa Haka stands as a tribute to the fight for Maoridom in 21st century New Zealand. This is done through the way the statue points out to the neglect of the culture. For example, somewhat ironically the statue itself is left vulnerable to the elements. The grass around the statue is irregularly cut and mushrooms are frequently allowed to grow between the legs of the body guard. Along with this, the tree overheard has been allowed to grow over the statue, ensnangling Kapa Haka in shadow, and further allowing the moss to spread over his shoulders. Neglect from the part of the Sculptor is similarly noted in the culture of the Maori, the post-colonial mark being impossible to shake. Kapa Haka is also dressed in a body guard's uniform, key to the fact that he has been appropriated as a "Brown man on minimum wage" protecting "the wealth of whites" as said by Te Are. Although these negative aspects hold true, it

It also important to note the locational significance of the sculpture. Placed in front of the Albert Barrecks wall and the Auckland University's library it is likely that Kapa Haka is symbolically guarding the metaphoric knowledge and culture, kept in an intellectual place such as the library. For this reason, Kapa Haka stands as a place holder for all Maori, Parekowhai purposefully leaving the identity ambiguous through sunglasses and a ~~guitar~~ generic weight. He is suggesting that it is the responsibility of all to protect the culture, ultimately culminated in the longevity of the sculpture. It is clear that Parekowhai's sculpture went deeper than the superficial appearance however, it is important to note that although it goes deeper, it is his appearance which ~~gives~~ allows association.

Although superficial, it is clear that the representation of ~~cat~~ plays a massive role in the artwork. More information and connections are needed, but it is clearly apparent that it is this ^{representation} ~~appearance~~ which gives the viewer's their first interpretation. For this reason, a Subject's representation acts as the catalyst for the deeper artwork, not a stand alone substitute.

Section B: Question 6

To be effective, art must generate a strong emotional response.

Effectiveness of art is given by the impact made upon the viewer. To prevent surface level perception, it is important that the artist secure ^{the} involvement of the viewer. Although there are many ways of doing this, eliciting a strong emotional response from the viewer ensures they have a deeper connection that is based on emotional involvement, subsequently resulting in a lasting effect. When this is done, viewers more deeply understand and intellectually process the work, thus the artwork is effective in the impact it has made.

Religion within the quattrocento was a way of life, average people ~~were~~
^{devout under} ~~underwent~~ to the dichotomy of heaven and hell. For this reason, religious art was ubiquitous, making appearances in all aspects of life, especially considering the devout nature of the frequent church goers. When Christ gave his life for the sins of humanity, it became an emotionally charged event which played a crucial role in the piety of the Renaissance civilisation. Working on this principle, Michelangelo's Pieta, sought to restore create sorrow and in the viewers. But the impact of this work was rarely felt by the sense of intimacy in the sculpture, especially promoted by the triangular composition created by Mary's head and Christ's body. By clearly illustrating the weight of Christ through ~~the indentation on~~
^{physical} Mary's indentations on Christ's skin, Michelangelo is able to translate the weight of Christ into the emotional weight of his death. Mary's lap has been enlarged to bear this weight, testament to the power of the church which it had commonly come to correlate. When the viewer walks into this intimate scene, instant sorrow is felt, Mary gesturing towards the viewer with her outstretched hand. This gesture implicates the viewer into the work, Mary sharing the result of our sin. This is only further exacerbated by the obvious vulnerability

Christ shows the viewer. Christ's head hangs back, neck fully exposed to the viewer, this is also joined by his feet which dangle lifelessly in the air. By confronting the viewer with the consequence of their actions, the viewers are forced to feel sorrow and regret. By the perfect naturalism serves to further this response, Michelangelo's virtuoso being founded by the study of cadavers in order to perfectly capture the anatomy of lifeless Christ. This emotionally charged response would have thus increased the pity of the viewer, only able to reconcile with the sacrifice through increased prayer. Thus, to this extent, the emotional success of Pieta is derived from the impact it creates upon, if there were no emotional response given, the Pieta would have failed in its attempts to seek pity and draw prayer from the viewer.

This strong It is often always negative emotions which encapsulate the viewer's response to the artwork. Whilst sorrow connects with the viewer, other emotions such as terror and anxiety can likewise provoke the same connection. This sentiment holds true at least for Edvard Munch in his depiction of The Scream, invoking strong emotional responses along the lines of anxiety and fear, very powerful motivators. The main character figure is seen to be paralysed by fear, after hearing the scream of nature. Although the figure has his mouth open, he is attempting rather, to block out the sound of nature's screams. Utilising deep red clouds, this artwork ~~the~~ ^{utilises} Munch's painterly style to create the expression of ^{the} turmoil. It is likely that the red clouds are from the ash of ~~the~~ ^{the} Krakatoa, a volcano which exploded in Indonesia prior to the work's construction. For this reason, it is likely that Nature's Scream was the eruption of the volcano, leading to a deafening sound. Encapsulated by swirling skies, the painting creates movement through the swirls, thought to articulate the inner workings of Munch's mind. This work reaches major tension right on the head of the main figure where the organic swirls meet the hard linear lines of the bridge. Meeting at this point, it is symbolic of the inner conflict and turmoil of the figure's head. Based off a Peruvian Mummy in

the fetal position with its hands to the side of its head, the ^{main} ~~most~~ figure established itself as the personification of anxiety and fear. This artwork had such a response that the figure's head became a notable icon of pop-culture, regarding the Scream mask. This is testament to the success of the work, it cements itself as the personification of fear, a response so dramatic its legacy lived on. Again, it is shown that by creating a strong response within the viewer, the respective success is established. For this reason, ^{a strong} emotional response is clearly indicative of the effectiveness of the artwork.

The Romanticism genre clearly follows this sentiment, ideas of the sublime and insignificance leading artists to create works of despair. As one of the most significant artworks of the Romantic era, Gericault's Raft of Medusa, ¹⁸¹⁷ came to evoke a very strong response from the viewer, not only to the art presented, but to the ideas it questioned. As an anti-monarch and anti-heroic artwork, raft of Medusa ~~set~~ was made to question the efficacy of the ruling class. Upon the reestablishment of the Monarch, Gericault pointed out the flaws in the leaders ~~upon~~ ^{actions} regarding the Shipwreck of the Medusa. Not enough life boats were present so the event turned into a scene of despair. As the painting was a colossal 16 by 23 feet, it completely engulfed the viewer, this is particularly evident in the upper left passage where a mountainous wave approaches the raft. A diagonal thrust iconic to the romantic begins ~~to~~ in the lower left hand passage where it makes its way to the top right passage. Beginning in despair and leading to hope, this the diagonal helps to guide the viewer's eye across the scene of carnage, featuring many terrible ~~events~~ ^{acts} such as cannibalism and murder. By foreshortening the lower left hand side of the boat, Gericault extends the raft into the viewer's space, allowing them to experience the melancholy first hand. This is crucial as it ensures that the viewer is properly responding to the artwork, surrounded by the figures of the raft. On top of this, the moodily pale palette utilised by Gericault speaks to the hopes present on the raft, hope turns to

despair, particularly evident following the failure of the ship in the distance to notice the raft. Romanticist qualities are less notable as they define the vast expanse of the water. As wave turns to horizon there is nothing besides water and the departing boat. This is crucial as it invokes tropes of the sublime including feelings of insignificance compared to the vast expanse of nature. Although not a "sublime" work as there is no one ~~anyone~~ observing it, it is here to notable as it only serves to further the message of the work. This ~~too~~ Raft of Medusa was also representative of contemporary feelings after the fall of enlightenment. A contemporary critic of the time suggested "we are all on the Raft of the Medusa," highlighting how relatability also serves to evoke emotional responses among viewers. For this reason, Raft of Medusa had a strong impact on the people during the time, further cementing ~~that~~ that effectiveness is gauged by emotional connection.

There have been many & effective works of art in art history, their effectiveness cemented by their longevity. Although not required, almost all notable artworks in the history of art - to some extent - elicit an emotional response from the viewer. As all artworks generate some response, the success and thus effectiveness is given by the extent of the response, thus there is a direct correlation between the effectiveness of an artwork and the ^{strength of the} emotional response it generated!

Section C:

As Dutton says,

"Arts are the "most complex and diverse of human achievements", that is, no two artworks are identical and each work offers a different sense of intellectual background. This is very much true from to our humanity, as no two humans share the same experiences, it is only natural that the proceeding art is as diverse as it is ubiquitous. For this reason, art carries many intellectual complexities, offers many opportunities for emotion, and each offer insight into our ~~essai~~ "human experience".

The reason for the ~~monolithic~~ nature of most "complex" lies in the thought that forbids them. To this extent, we each live life differently and will have different experiences and ideals which we place upon art. For example, Klee's Twitting Machine painted in 1922 has many different interpretations regarding the ideas it presents. This ambiguity is vital to the work as it forces the viewer to deeply consider what it means to them. This work was considered degenerate art in 1933 by Hitler who despised of the ambiguity in works however, this artwork featuring four mechanical birds exists to challenge the viewer, not present a ~~surface level~~ ^{a surface level} picture. That is, the ~~whimsical nature of~~ ^{a certain depth} the ensnared birds have come to represent the enslavement of nature, presenting the viewer with ideas of helplessness and pathos. Trapped by the wire, the viewer is invited to pull the crankshaft and spin the birds, expecting them to create sound and movement based off the ~~use~~ ^{to} different head orientations. Furthermore, modern art is crucial to adding the intellectual interpretation of artworks. Artworks such as Basquiat's Warrior are symbolic of certain ideas, rather than constructing an artwork with traditional form, the artist challenges the viewer to find their own interpretation. This artwork is a self portrait which represents the warrior spirit of Basquiat, as the flat space from the blue and yellow blocks ensure the viewer consider the symbolism of the warrior itself. In this case, Basquiat emulated Renaissance artworks such as Young Knight in a

deconstructed

Landscape key to connote traditional ideas of warriors, the "warrior coming to signify the willingness of the inner spirit to fight against areas of ~~resistance~~ disagreement, and to stand for what is right. This further explains the Twisting Machine as each artwork represents a deconstructed form, asking the viewer to finish the interpretation themselves. These interpretations are the sole reason "institut and art" go hand in hand, each building the other. In the history of art, there myriad of artistic periods tending themselves to different perspectives on similar subject matter. As art exists as much in ^{our} ~~the mind~~ as it does in material objects, it cements itself as "the most complex and diverse of human achievements", ever changing and evolving.

Similarly, these artworks tend themselves to "reveal" insights into the minds of humans. Certain artworks seek to challenge ~~these~~ what we expect regarding the "human experience". Such is true ~~for~~ regarding the Sublime in art, even a subject touched by many philosophers, is unable to be narrowed down due to the ambiguity of the phenomenon. This is very true for the Romantic period, especially in the Wave by Ivan Aivazovsky who attempts to capture the ferocity of nature and power it has over humanity. This work features a large ship, yet still at the mercy of Poseidon and the natural power of the ocean. The moody colour palette and sparse use of white help to show the menacing nature of the water. This adds to the lack of horizon of the painting, waves join to clouds creating an inescapable sense of dread, locked in the power of the waves. This builds on the vastness of the ocean, the small boat locked in a small portion yet unable to escape. The ocean serves as a powerful image of the Sublime because it is so vast and limitless, covering 66% of our Earth, it becomes a barrier between our worlds. This sentiment is followed by Gormley in his environmental sculpture ^{Another} ~~place~~, ^{casted} where he ~~casted~~ 100+ figures to over 3km of Crosby beach in Liverpool. These figures stand perfectly symmetrical, with a lack of

any form of contrapposto and are placed roughly 500 meters apart, discrepancies based off natural processes. It is here where ^{the} viewer is able to reconcile with their insignificance, the figures cast against the horizon. Gormley's assertion that "Art toys to look beyond the horizon" becomes particularly valid here as the sculptures seem to offer an "elevated spirituality". This is especially valid considering the ebb and flow of the tide, the sculpture's being sinking into the sand as if the earth is swallowing them whole. Here it seems the statues look outward, ready to cast their souls out to sea, this is particularly reminiscent of the "spirituality" Gormley creates. For this reason, the sublime is a perfect manifestation of the "unparalleled human experience" which Dutton claims art creates.

Lastly, Dutton's assertion that "no two [artworks] are identical" is particularly relatable given the ~~history of~~ simulation in art's history. When one great artwork impresses the art world, it often becomes the canon by which future art is judged. Monet's Japanese footbridge is a perfect example of this, as it came to epitomise the impressionist's desire for the capturing of a moment. The traditional ^{soft} green and blue colour palette is ~~particular~~ vital to this work as it creates a soft landscape for the viewer to escape in. The bridge in this case symbolising the link between nature and man, representing a harmonious relationship. This is further established by the lack of sky which forces the viewers ~~engagement~~ engagement with the scene. This is Banksy's Show me the Monet on the other hand, plays a satirical satire on the garden landscape. Commenting on consumerism, consumption and capitalism, Banksy cripples the idyllic landscape of Monet's painting by adding a vibrant orange car and shopping trolley to the scene. By satirising what had become known as the epitome of impressionist art, Banksy ~~also~~ highlights the impacts of our consumerist world. Here, he is commenting on the irony of rich business men having a landscape framed in gold whilst they destroy the environment.

He attempts to destroy the 'perfect garden' in hopes we will wake up to our effect on the earth. This also helps to suggest the paradox of a garden being 'natural' despite it's artificial construction, Banksy commenting on the fact that we have polluted all natural aspects of our world. The relationship these artworks hold is of vital significance as each ^{as one} artwork aids the impact of the other. Although these two artworks are not "identical", they share very similar qualities, or just being used to push a political message. In light of this, by "bringing together" "genre", Banksy helps to consolidate his message to the capitalist world.

Dutton was correct in saying "art is the "most complex and diverse of human achievements", ~~resulting~~ largely due to ~~to~~ our perspective. By manifesting intellectual ideas onto an art form, humans are able to cement the differences of opinion, this opens many new avenues for the conceptualisation of new art. Art strives to "bring together traditions", unite and unite humanity despite our "differences". As Barthes says "the unity of a text is not in its origin, but in its destination", thus Dutton's assertion that "art can reveal "an elevated spirituality" strives to be correct, each artwork by each artist having a different effect."