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OUTSTANDING SCHOLARSHIP EXEMPLAR



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

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

Scholarship 2015 Art History

2.00 p.m. Monday 30 November 2015

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.

QUESTION FIVE:

Art - it's a man's world! It actually is and has always been. Since Classical Antiquity, the female nude has been portrayed as idealised, sexualised, and as erotica. The art has been designed specifically for the male gaze, under the guise of gifts towards their new wife or to commemorate the birth of their children. However, recently feminism has begun to develop where equality for men and women has become an important issue. Feminists derive the removal of such objective, sexualised views of the female body. Contemporary art now studies these ideas ^(because) as society changes, the art world does too. This continuation of ^{social} change for artists has resulted in a great movement in themes of their work. Titian, Manet, Larry Rivers and the Guerrilla Girls responded to the social standing of women in their time and so, chronologically, their works show greater social and feminist awareness.

Titian, a man of the 16th century succeeding in dominating the Spanish Renaissance. During ~~that~~ his time, women were seen as objects of pleasure for men to buy and eventually marry, having a submissive wife at ~~an~~ a young age to bear their children. They were not seen as anyone more important than a child bearer and an object of pleasure. Truly, it was a man's world in all respects of life, as well as art. Titian's Venus of Urbino, 1538 a true

example of a wife's submissiveness and child-bearing duty. The work ~~is~~ was commissioned by the Duke of Urbino ~~to~~ whom ~~it~~ ~~is~~ ~~to~~ the work is typically interpreted as a gift to his new wife to provide an ideal of the behaviours in which she is expected to follow. As a duke, the commissioner would have expected the very best of his wife to be submissive, enticing and erotic as well as having the very best ~~stances~~ ^{conventional} of fertility. The work pictures a reclining ~~nude~~ ^{conventional} nude on a bed with a sleeping dog. In the background, ~~a maid~~ a few maids are looking through a chest, probably of downy ~~the~~ bedding and such other items a woman brings to her marriage in the 16th century. The sleeping dog at the female nude's feet is symbolic of fidelity. This is because the dog is considered "man's best friend" and are known to be extremely loyal to their owner. Hence this shows the patron's wishes and expectations for his wife involve loyalty to him and that his wife must display ~~an~~ fidelity. The nude is idealistic for the time, curvaceous, soft and glowing, healthy in all respects. This is the model on which the duke will expect his wife at all times. The healthy glow and curves to her body are emphasised where child-bearing is affected. Her stomach and breasts glowing and curved showing the way in which the duke expects his wife to rear his children successfully. Her gaze is directly at the viewer but is soft and inviting. Her hand is gently curved over her

genitalia showing excitement and openness. Hence this shows the model as a sexual object, built for the Duke's pleasure subject to the male's gaze viewing the painting. The whole image is an ideal for the wife set by the Duke. Titian's works are often intended for the male's gaze, even if they are commissioned as gifts for their lovers. Hence his art is for men, designed specifically for their subjective gaze and pleasure of the female anatomy in the nude.

Manet, an Impressionist & Realist, challenged ~~many~~ much of society's notions in the 19th century. His works are so controversial, some were hidden and disgraced by his contemporaries. An example of this is his *Olympia*, 1865, one of the first modernist paintings acclaimed by many critics of the present-day. The work is also a nude, drawn almost exactly from Titian's *Venus of Urbino*. The same reclining posture, although slightly more rigid, the body more angular and muscular, the maid brought to the foreground looking over the nude and the sleeping dog replaced by a black cat.

How could this cause such outrage, such controversy, in the 19th century? The woman is ^{commonly} interpreted as a prostitute. In the 1860s, prostitution was a ^{major} aspect of Parisian ^{and, European} life. One in ten women ^{in England} were forced to resort to prostitution due to their financial situations. The nude is interpreted as a prostitute for many —

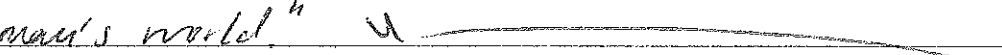
reasons. The black cat that replaces the sleeping dog mentioned earlier in Titian's *Venus of Urbino*, is symbolic of infidelity & prostitution in 19th century France and caused great controversy. Also the model's body is no longer idealised in its curvature or softness, it is harder, more angular, more muscular. In doing so, Manet has created a more realistic representation of the female nude—something which has never been seen before in the history of art. This caused outrage among Manet's contemporary critics some calling Olympia's face "stupid" and ~~her~~ comparing the ~~old~~ yellow-green colour of her skin to a decaying body on display in a morgue. In fact for the first time the male gaze is ~~not~~ confronted by a realistic woman, not a fantasy. ~~Also~~ Moreover, her gaze is directly out at the viewer, although not a soft look as in Titian's *Venus*, a hard, confronting, steely glare. This ~~probably~~ probably causing the worst outrage of all among Manet's contemporaries. For the first time the male gaze at a female's nude is confronted by the figure. ~~They~~ The male is questioned, not granted access, seen by the hand covering her genitalia being hard, almost blocking or barricading. This is the basis of what made the Parisians angry, they were confronted by a woman, she was not submissive as was expected and she was a prostitute, awarded a black slave for having such a profession. Manet is sometimes considered the first feminist aware artist, although he is still

The equivalent of this controversy is why Cyrus in today's world. With her erotic fashion and actions that challenge to much

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subjecting the male gaze to a female inside, just not in the way men find moral or desirable. Hence art is still just a man's world. 55

During the ^{late} 20th century, especially the 1960s/1970s many civil rights activists became active across the United States of America especially. With the increasingly modern world, it was important that equality was finally achieved for all to move forward into the future. The 1970s were the beginning of race riots, gay rights and women's rights in America, the forerunner being the issue of racism with much of America still segregated into the "Blacks & Whites". Larry Rivers a Jewish-American artist ~~showed~~ made a social racism statement when he produced / like Olympia in Blackface in 1970. The sculpture is a parody on Manet's Olympia ~~mentioned~~ discussed in the previous chapter. The sculpture is a representation of Manet's Olympia in the back with an inverted colour scheme on the front for Rivers' version. Hence the female nude is "black" while the maid is "white" along with the cat. When first exhibited, the sculpture was met with extreme hatred, some ~~even~~ deeming it vulgar and obvious copying. However it is intended to copy Manet's ~~with~~ which in the 20th century became extremely well-known despite its controversial quality in Manet's time. Just as Manet's intention was to confront, Rivers' ~~was~~ wanted to draw attention to

race inequality throughout America. The idea of a "white" maid made the work so extremely controversial as slavery of Africans was still a major practice in America at the time. Rivers' parents were Jewish immigrants to America and so he too was subjected to discrimination. Hence he had a personal connection to the race riots. However although Rivers^W was utilizing the female nude for a good cause, he is still subjectively displaying the female nude, even if it is no longer intended for the male eye but everyone. Hence art is still subjective to males and is very much "a man's world." 

The Guerrilla Girls are an anonymous group of artists that aim to remove sexism and racism from the art world and hence the wider arena. They can be described as activists, the "conscience of art" as they describe themselves. Their 1989 billboard poster "Do Women have to be naked to get into the Met. Museum?" was initially commissioned by ~~the~~ a New York ~~Art~~ art programme but was rejected as it was not "clear enough." However the girl artist group ran the campaign on the New York City buses until that was again refused due to being too "suggestive." ~~The~~ This group of feminist women artists are the first to use the image of the female nude unsubjectively as they have hidden the genitalia and the face of the woman. This is the first work seen that disputes

that art is a man's world. Today the Guerrilla Girls continue to gain worldwide attention due to their feminist activist works under the guise of gorilla masks. They use the gorilla masks to maintain their anonymity and to ensure that the focus is on the issue, not their identities as artists. Hence art is becoming more of an equal world for men and women. ✓

However, while the feminist artist groups such as the Guerrilla Girls are helping in increasing the non-subjective presence of ~~art~~ female ~~art~~ based art ~~in the world~~ in the art world, majority of the artists in famous galleries, such as the Museum of Modern Art in New York City, are male. ~~Art~~ While confrontational works such as Manet's *Olympia* do aid in the feminist cause, it usually requires social change before art fully catches up with new ideas about equality. ✓

A focused study of the manipulation of the female nude through time to argue the case for Art being a man's world. Visual analysis of the works is well developed as is critical response. There is evidence of extensive knowledge. (despite Titian being linked to the Spanish Renaissance). Particularly in regard to the works and contexts of Titian and Manet.

All material is relevant to the question and understanding is well developed. Further development of visual analysis could include more discussion of elements eg 'how' Titian achieves 'the healthy glow' 6

QUESTION ONE:

Line and geometric arrangements are integral to the composition and understanding of space in Modern architecture. Line determines the structure and emphasis of the building while geometric shapes convey the arrangement of space on the interior. Frank Lloyd Wright, Mies van der Rohe, Gerrit Rietveld and Walter Gropius succeed in utilising line and geometric shape to show composition in their buildings, producing ordered or purposely disordered spaces.

Frank Lloyd Wright is a master of American architecture throughout his long career. His distinctive Prairie style of residential housing is the ultimate in his use of line and geometrics in composition and design.

Wright grew up spending summers on a rural property with his extended family. It was here that he developed his love of nature that would define his architectural career. He wanted to create a distinctly new, distinctly American style that would best suit the needs and requirements of the modern day American. In doing so he created the Prairie style, reminiscent of the large, open expanses of land in American countryside — prairies. To convey this his houses are typically horizontally emphasised. An example of a Prairie style house is Robie House, 1909. Its horizontal line is emphasised by the low pitched roof that is uninterrupted across the skyline apart from eaves that project out slightly for the fireplace or hearth.

The shape of the bricks also enhance the horizontal line by being long ^{and} then running horizontally along the ~~the~~ fence on the boundary of the site as well as some features on the building's exterior. The building overall has a low rectangular shape that shows the composition of rooms is ~~to~~ ordered and reasonably symmetrical, with the projections from the roof showing the hearth being central to the family home, showing Wright's importance on a sense of community by encouraging the family to be together. ~~Hence~~ The clerestory windows running around the exterior of the house are geometric shapes emphasizing the horizontal line. The long thin windows extend out. Another geometric shape is formed by the cantilevered roof or extended eaves. These show where the balconies and outdoor spaces are showing the importance of geometry in the composition. They also show the horizontal line by extending outwards beyond the structure. The horizontal line is important to the composition of Wright's buildings in that ~~they~~ it emphasises the long, narrow nature of the space with which to work within, the frame and the division of the volumes as the composition. Wright tends to keep his buildings open plan which can be seen in the ^{geometric} windows as they run mostly uninterrupted around the building. Hence line and geometric arrangements of shapes and spaces (rooms) are integral to the composition.

of Wright's buildings.

Mies van der Rohe is one of the most well-known International Style architects throughout Europe and America. One of his examples of the International Style brought to America is the Seagram Building, 1958. He is most well known for his undecorated facades in Europe but this was abandoned in his American work that featured vertical decorative I-beams that emphasised the vertical line. In the Seagram Building, these are in bronze and run up ^{the building} in between each window. They are designed to show the internal structure of the building as the ~~external structure~~ internal steel skeleton could not be revealed on the exterior due to building codes in the USA.

~~This verticality emphasises~~ This vertical line emphasis is important to the composition of the work as it shows that the structure is on a large scale despite its glass transparency and emphasises that the building is a skyscraper with many levels of office space. The form of the building is very geometric in its severe glass angles. ~~It is geometric~~ It is arranged on its site so there is a plaza before the entrance to the Seagram Building. This is because van der Rohe didn't desire a geometric arrangement of zigzags or setbacks as many Art Deco buildings in New York City.

did. Hence the building is one large vertical rectangle with no set backs and is compositionally symmetrical and ordered with the plaza in perfect proportion to the width and height of the building. This sense of order, proportionality and symmetricality ^{in the composition} gives the Seagram Building a Classical reference. ~~which is very important to its~~

Georg Rietveld is a European architect that belonged to Purism or the De Stijl movement of architecture. In his work Schroeder House, 1924, line and geometric shapes are used to convey the asymmetric qualities of the composition which are integral to understanding Rietveld's intentions. All lines are at right angles to each other, reminiscent of a Piet Mondrian work, forming a lattice of rectilinear lines with no diagonals. These are reflected on the exterior with no curves and only hard surfaces. De Stijl was ~~an architectural~~ an artistic movement inspired by life after World War One.

Its desire was to improve life for citizens by looking to ~~purist~~ pure forms to lead a pure life. The purest forms are horizontal and vertical lines with the geometric shapes - the square, cube and rectangle - formed by these lines. The composition of space in the interior is defined by these geometric rectilinear shapes with each interlocking into another. On the exterior, squares and rectangles along with square pipes form the facade.

that is compositionally asymmetric with some planar shapes projecting from the plane of the wall to form balconies. These outdoor spaces formed by this are important to the overall design of the house in its division of interior and exterior space. Hence both line and geometric shape & arrangement are integral to the composition of the building."

Walter Gropius spanned across many different architectural and artistic styles including the Bauhaus, the International Style and Functionalism in Europe along with bringing the International Style to the United States of America. The Harvard Graduate Center finished in 1949 is an example of the International style of Gropius brought to America with many Bauhaus influences. The line is once again typically rectilinear of the International Style and is emphasised in the ~~eleven~~ ribbon windows that don't run the length of the building as well as the functional irregular fenestration. The sparseness of geometric shapes and their irregularities display the composition of the interior rooms and also display the composition and asymmetricality of the facade and interior spaces. As to Bauhaus principles Gropius favours function over form and his irregular fenestration shows this. The windows are only placed where required to benefit the students (occupants). Because of this the exterior fenestration is asymmetric as the light sources for the interior

are not required to be regular and ordered. Therefore the rectilinear line and ^{irregular} geometric arrangement of the fenestration plays an important role in the overall asymmetric and unordered composition of the Harvard Graduate Center. However these asymmetric and unordered qualities are what produces a functional Gropius building. If all spaces were the same size with regular fenestration and line, there would be severe deficiencies in space or overcompensation for how much area is required by the students. Hence the composition of the building is shown through the irregularities of the geometric shapes and lines.

In conclusion, line and geometric arrangement is used profusely by architects and is integral to the composition of their final works. Whether it's through the emphasis of line or the arrangement of shapes that produce facades, line and geometric placement play an important role in the composition and division of space in architectural works. As architecture continues to become more modern, seen through geometric shapes and rectilinear line, the importance of these stylistic features in ~~modern~~ ~~modern~~ composition and design is rising also.

This response achieved 7 marks because the argument is sustained and convincing, demonstrating highly developed knowledge through highly developed visual analysis of the specific buildings. Appropriate terminology is incorporated effectively. Classicism is mentioned in relation to the Seagram building but not discussed.

understanding maturity demonstrated in the essays and focus on the question is maintained at a high level

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