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TOP SCHOLAR



Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Scholarship 2023 Art History

Time allowed: Three hours
Total score: 24

ANSWER BOOKLET

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

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

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

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

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Session C.

Martin Grayford claimed in his extract from *The Pursuit of Art* that "artists are always in dialogue with each other", with "predecessors", "contemporaries" or "nature".

This is certainly justified to a certain extent as art is essentially a visual language through which artists and the world communicate, and ~~artists~~ resulting in ^{while} "competition" and "imitation". However, it's vital to note that ^{while} ~~artists~~ ~~are~~ interact with the other ~~things~~ mentioned above, but also ~~the~~ ^{experts} from other ~~do~~ ^{fields} their sources of inspiration are not limited to them. In fact, they may derive inspiration from all aspects of life, across disciplines or from human nature itself.

While Artists do indeed constantly ~~do~~ create art through "imitation", albeit unwillingly at times. This idea of "imitation", however, is a fine line to walk as ~~artists~~ originating and "innovation" are subjective, hence Grayford's straight-forward way of using the word "imitation" is only justified to a certain degree. For instance, one art work that demonstrates this idea is Paul Gauguin's "The Spirit of the Dead Keeping", depicting the nude body of Gauguin's 13-year-old Tahitian wife and prophetically exoticise and idealise people and ~~present~~ places perceived to be uncivilised and primitive. The portrayal of female nude is rampant in ~~as~~ the history of art. From the depiction of Henry Olympia to Les Demoiselles d'Avignon, artists have, in their "imitating

"process" of, depicted female nudes under different lights and ideas. Hence, while some might agree that Gauguin's artwork is an "imitation" of female nude painting in the past, ~~it was~~ very original otherwise as the intent of the ^{the} uniquely artist and the interpretation of the viewers are all ~~strikingly~~ ^{uniquely} different. Gauguin exploits the emotional potential of colours in ~~depicting~~ ^{giving} the girl in a haunting and supernatural purity. The various shades of purple convey a sense of prime intimacy and mystic femininity, betraying Gauguin's colonial and derogatory gaze of indigenous people, ~~in~~ especially female. The stark contrast between the girl's brown skin and the whitish yellow beret that brings out Gauguin's, or more generally European derogatory gaze ~~at~~, which shines a new light, albeit negatively, from that's starkly contrasting to the way artists in the past have depicted female nudes.
 Take Note that the viewer's gaze is level with the eyes of the barren figure watching the girl from behind, hence the ~~for~~ Tahitian girl is not only looking down upon by the girl-like figure, but also by the viewer. This depiction of female nude ^{while taking inspiration from} ~~cannot be said to be~~ past ~~great~~ paintings of female nudes, cannot be said to be exact "imitation" as ~~Gauguin~~ it brings to light the concept of the colonial gaze, through which Gauguin depicted the "Other" - "the dusky nudes" and "the noble savage", which wouldn't have been relevant concepts until after colonisation. Hence, while Gauguin certainly has "in dialogue with" his "predecessors" who also painted female nudes.

the way through which he painted this work and, whether or not intentionally or not, perpetuated the colonial myth, may what allowed him to add a personal spin to the painting that sets it apart from being a mere "imitation".

Grayford also stated, ~~that~~ repeatedly throughout the ~~text~~ extract, that "artists derive inspiration from three sources - "predecessors", "contemporaries" and "nature". Agir, while this certainly can't be faulted, its expression is too limited in scope. Artists also derive inspiration from a myriad of outside sources, though ~~in~~ ^{similar ways} ~~from~~ as they could from the aforementioned elements - ~~the~~ communication, exploration and expression. One painting that demonstrated the inter-disciplinary nature of art is Salvador Dali's surrealist artwork, The Persistence of Memory. Dali had the modern desire to break away from conventions and the rational centre of the mind, and he was fascinated by the ideas of psychologist Sigmund Freud. Hence, he believed that while ~~the~~ art and human experience are transient and ephemeral in the real world we live in, out in the absolute universe where the id (~~the~~ unconscious) has overcome the ego (~~consciousness~~) is long-lasting and universal. This "dialogue" between Dali and his inspired Sigmund Freud led him to create this avant garde work. The overall colour palette of the painting is sombre and muted, immediately ~~thus~~ casting the viewer in a pessimistic and gloomy mood. At the centre of the painting,

Dali's depicted a surreal distortion of an acrobatic-human looking, monstrous figure surrounded by four clocks, two three of which are given a fluid-like quality. In this case, the clocks, products of industrial revolution, represent the "internal policeman" of logic that is socially constructed and mandated, and blocks the creative drive of ~~artists~~ individuals in Dali's and other Freudian's beliefs. Hence, the rendering of the clocks soft and fluid in the subconscious state, which Dali's rendered using mid-impasto brush strokes, blending of foreground and background and pointillism, represents the defiance in the face of order and a reclamation of the fluid time - the ~~state~~ ~~that~~ of the instability of time as a social construct that is characterized by the distinction between human experience of time and the unperceived perspective of time. Hence, in many ways, Dali is drawing inspiration from ~~as~~ others and "~~by~~ creating or "resisting" toward existing conventions and ideas, but in this case, the source of aspiration is from another discipline. Hence, Dali learnt, instead, from a psychologist and through art, gave the viewer a synesthetic experience to put to sleep the "internal policeman of logic" and awaken the ~~and~~ innate creativity and imagination. After all, other subjects ~~as~~ forms are just as vital as the three sources of inspiration Grayford ~~present~~ identified and may have long lasting effects on the history of art.

Furthermore, Grayford is right in saying that although Rodin "did not learn his art from nature", "many artists"

did indeed use nature as a source of inspiration. However, if we look closer ^{in time in} to history to the present, artists have often derived inspiration from "nature" but not in the traditional sense, but instead from human nature. Instead of being "in dialogue with each other", they also invite the viewer to become a part of the, recursive conversation in constructing art. This concept is aptly presented in the performance art by Marina Abramović. In this artwork, the artist derived inspiration from human nature to in turn expose the flaws of human nature. ~~The~~ The artist placed ^{mechanical} 72 objects of threat and seduction on a table with white tablecloth, ranging from perfume and rose to knife and ~~8~~ guns. For six hours, she used her own body as factor and honest complete control and responsibility for viewers to do whatever they wished to her in collective action. Initially, the participants were hesitant to use any of the objects on her; however, as time went on, they became emboldened to elicit fear and to test her limits. At one point, a viewer held a gun to her head ^{whole} and another made a seal cut on her throat. These unexpected acts of aggression and cruelty are likely what inspired Abramović in the first place, to create this artwork and explore yet another dark side of human nature — the basic potential for violence and aggression in the face of female possibility. This artwork not only draws inspiration from human "nature", which ~~now~~ broadens Goyard's use of just the word "nature" and involves not only "predicessors",

and "contemporaries" in the dialogue" but also the viewers themselves. Essentially, the artist has created a shared space between ~~the~~ ~~starkers~~ and ~~the~~ ~~artist~~ herself or both artist and art subjects, and the viewers, and the way viewers are up this space and filled it with so much power and aggression is astonishing and horrifying. Here, again, ~~the~~ Gayford's statement that art involves several ~~the~~ parties' ^{soon} collective communication through artistic "dialogue" is valid but perhaps not up to date^{or inclusive} with the new, more contemporary art Realizing.

Ultimately, Gayford was correct in saying that artists in the past and present have drawn inspiration from "predecessors", "contemporaries" and "nature", and ~~to~~ ~~the~~ to create art, and in the process "learning from each other" to attempt to become "innovative" to a certain degree. However, with the development of art and our wider society, ~~these~~ ^{broadly} statements are perhaps needed to encompass the different sources from which artists draw inspiration and the different parties involved in this visual "dialogue".

Session B: Art does not replicate the real world

In the Kaleidoscopic world we live in, artists ^{often} use art as a lens through which we may view the different aspects of our world. ^{Nevertheless} However, art does not replicate the real world; rather, it simply ~~of~~ offers us ^{an alternative} the way of seeing to rediscover diverse ^{social} ~~societal~~ values, ~~and~~ ^{and} contexts and ~~the~~ issues.

The power of art lies ~~not~~ in its ability to reproduce what we see in the real world, but rather, to convey and amplify ^{vital} aspects of societal values. This idea is explored in Johannes Vermeer's oil-on-canvas painting,

The Milkmaid. From the milkmaid's practical garment made of rough, inexpensive ~~delicate~~ materials and reddish stitching, ~~the artist~~ to the milkmaid's strong build and pushed up sleeves, this genre painting depicts ~~for~~ a middle class woman undertaking domestic mundane activities to help us see and visualise the vital Dutch Value of the "domestic virtue". The composition of the artist's use of pointillism in depicting the bread and basket enhances their warmth and softness ~~and hence to highlight the milkmaid's~~, ~~is~~ a sign of ~~the~~ simple, down-to-earth, and perhaps slightly improvised lifestyle. Furthermore, the stark contrast between the dim soft and diffused lights and the bright beam of unfiltered, bright light ~~is~~ in through the ^{modus} work of the paint further highlights the painting's ^{Vernonie} content. However, given the burgeoning middle class and successful mercantilism that was happening in the Dutch Golden Age, it is unlikely

that the painting was a ~~faithful~~ faithful replicate of the real world. ~~Rather than depict~~ Tessa Klemm didn't aim to capture the life of a milkmaid as he saw it, but rather, to include an appeal to the viewer, though I'd like to celebrate the many silent pleasures of the mundane life. The composition of the painting with the milkmaid and the stable forming a pyramid further emphasises the ~~vital Dutch belief of domesticity~~ ~~simplicity~~ simplicity and strength of domesticity, a paragon of vital Dutch virtues - strong, simple, direct. Here, despite the ~~less extreme~~ ^{values} realism of the artwork, it ~~was not~~ does not replicate the real world, but rather, conveys a vital social ~~virtue~~ ^{some sense} that are in ~~many ways~~ more important than physical existence.

Art may also portray subjects so real that they seem to be replicates of ~~the~~ aspects of the real world but in fact reveal deeper social concerns ^{and} meanings given the sociocultural context. This idea is shown in the post-colonial work by New Zealander C.F. Goldie, Memories: Eru te papatahi, in which the artist ~~does~~ achieves such realistic depictions of the subjects that is in fact revealed to be false and inauthentic given the social context, hence bringing to light deeper social concerns. Upon first glance, the artwork is marvelled at for its hyper-realism that makes the Māori woman depicted seem like a replicate of a person from the Māori race in the real world. From her stumped form, wrinkled face to her evenly modelled hands and arms, the papatahi ~~is~~ is a

present not only in pigments and oil, but almost in skin and flesh. This depicts the biocultural context of New Zealand, especially at the time, being a post-colonial, hegemonic society. Viewers viewing the work would have undoubtedly taken the painting to be a realistic portrayal of the Māori people. However, knowing the ~~context~~ historical social context, viewers realize that while the subject painted is indeed a real figure in the real world, Goldie has manipulated ~~the~~ various components of the painting to ^{whether intentionally or not} perpetuate the 'Dying Māori Theory' — the prominent sentiment shared by the Europeans that the Māori people would soon become extinct due to European conquest and diseases.

Reviewing the artwork, the ~~the~~ artist's use of muted colour palette ~~as~~ as well as the ~~the~~ different light that emanates from the top of the canvas ~~indicates~~ gives an impression of dusk and sunset — an iconography of nostalgia and irrevocable loss. Hence, Goldie has depicted not only a Māori woman's sensitivity, but also the end of a race's vulnerability, deterring it from being ~~a~~ ~~a~~ realistic representation ~~of~~ representation of the Māori people. While the hyper-realistic painting ~~before~~ 'n replicated the subject in appearance from the real world, almost as if making a museum model of a tree he thought was going ~~to~~ went down, the way he manipulated his depiction is by no means a replication of Māori people's condition in real life. In fact, as more information about the ~~the~~ artist ^{indeed}, the moles on the ~~the~~ ^{an symbol of heritage and culture} papatahi, ^{she} were not painted on and her costume were supplied by Goldie, hence almost

no part of her is a reliable representation of the world in the real world through this European ~~against~~ self-entitled gaze. Therefore, while an artwork may appear like ~~the~~ an exact replica of the real world, given the artistic and social context, it is likely manipulated by the artist and not at all a faithful representation.

Lastly, art may sometimes be so far from ~~the~~ a replica of our real world in appearance yet discerningly close in the meaning. This concept is demonstrated through Pablo Picasso's whilst artwork, *Les Demoiselles d'Avignon*, in which he depicts five prostitutes from a brothel in Barcelona's ^{and issues it reflects} carre d'Avignon which the artist himself frequented. The ~~women~~ female forms, in this case, are heavily distorted with the use of geometric shapes to depict the figures' ~~features~~ ^{organizer} such as triangular breasts and unnaturally bent arms. With such distortions and fragmentations of forms, the artwork is clearly not a replica of the real world in appearance; however, by focusing at the overlapping forms of the figures from a multiplicity of perspectives, viewers are able to discern the issue of the misogynistic society that ~~are~~ ^{is} in many ways replicas of the one in our present society. The female forms are pushed to in front of the eyes of the viewer, who occupies the "male gaze" by Picasso making the background drapery apart of the foreground. To further emphasise the misogynistic ^{and derogatory} view of women as lustful, savage and primitive with sexual desire, Picasso places African masks on ~~the~~ several of the figures, unleashing not only misogyny but also cultural

"othering". The placement of the fruits ^{in the wide alcove} at the centre of the painting at the bottom half ^{functions as} against a symbol for lust. ~~at~~ In fact, the ^{sharp} triangular shape of the table indicates that it has become a phallic symbol used by the artist. These meanings created by the painting push past the physical radicalisation and departs and ~~at~~ ^{announces} reflects the phallocentric artistic and socio-cultural context of the painting, highlighting the ~~the~~ ^A direct, non-judgmental issues of a patriarchal society. Therefore, In the original drafts of the paintings, ~~the~~ Picasso placed two extra figures — a sailor to symbolise lust and sexual desire, and a medical student to represent the way he himself discusses and analyses the human form. However, by removing them, Picasso forcing the viewer in his place, dictated by his genitalia, to witness the physically and emotionally flat and deformed female figures as a result of depictions of all visual depth — lack of tonal modelling, chiaroscuro and linear perspective. Therefore, while artworks may not ^{reflecting} replicate physical appearance of the world exactly, the ideas and meanings may very well have been a ^{reflecting} ~~symbolic~~, or at least closer depiction, of from the society in the real world.

Therefore, the whole art is often not made to accurately replicate the real world and dominate our lives, they serve as lenses through which we gain insights to the social values, context and concerns of ~~the~~ very much real and complex world.

Section A: Colour and the way it is used is the most powerful elements in an art work.

The colour palette of an artwork, arguably, is the first element of art viewers become aware of upon viewing a painting. Hence while colours may not always be the most powerful elements in an art work, as an artwork cannot be without other elements such as composition, form and friend, the way colours interact with each other can certainly appeal to viewers' senses and evoke emotions ^{or symbolic association} ~~of symbolic association~~ when viewing the art.

Colours can trigger symbolic association in viewers when used predominantly in an artwork. This idea is presented in Anish Kapoor's installation artwork Sangam. While this work does not explicitly name the horrors and ~~symbolic~~ violence of the Holocaust, ~~but~~ the way Kapoor used symbols in conjunction with colors implicitly allow viewers to experience a dark, bloody past that haunts successive generations. The colossal, train-shaped block ~~iconography~~ made of red wax is an iconography of the Nazi German trains that carried countless innocent Jewish ~~hostile~~ people to be slaughtered in cold blood. ~~As the~~ Immediately upon first glance, viewers associate the color red to the red blood splatters and splattered during the Holocaust. In some sense, the darkness of red is even more potent and evocative than that of black. As the blood train ~~was~~ inches imperceptibly slowly across the museum on its 80 metres track, painfully squeezing through each archway and leaving red, flappy

way behind as it passes, the artwork extends ~~itself~~ from art before itself, again and again. This visual and bloody sight with the red ^{power} wincing people's visual sense with force and ~~effort~~, viewers cannot help but lament about the love that was robust of us. Of course, colours, while powerful, are enhanced by various other elements of the work. In this case, by exhibiting the red, blood train in Haus der Kunst, a museum that was first commissioned by the Nazis during the Holocaust where the factory workers led by Adolf Hitler himself ~~wrote~~, the colour red becomes even more evocative, iconic and sensational, or if viewers can physically see the terrifying ~~the~~ scene of the train carrying Jews to be killed unjustly. Therefore, colours can sometimes be the most powerful element of an artwork when used to symbolism of certain things and to elicit a certain emotion, but it can also be enhanced by the artist using other elements of art in conjunction.

for artwork's colour may also be the most wonderful element
you can leave alone to interact with each other
without much against artistic agency from the artist.
Andy Warhol's pop artwork demonstrates this idea.
In this ~~particular~~^{Marilyn Monroe} ~~Warhol depicts~~^{represents} a publicity still
~~of Marilyn Monroe~~^{of a famous Hollywood star,} repeated 30+ times across the canvas, with it
in colours and 25 in black and white. The sandy,
porcelain bright ^{technique} blonde on the left panel, combined with
the lack of foreshortening and total modelling morphs
Monroe's face into an eerie, inhuman mask that

representation of an embalmed corpse, thus ~~st~~ taking away Monroe's liveliness and individuality as a person. The ~~for~~
 picture of Monroe on the left can be starkly contrasting
 to paper's perspective of her, ~~how~~ ^{depicted} with not only
 physical features but also emotional features. Viewers
~~want~~ are re-sensitised to the ~~the~~ death of Monroe under
 the ~~inner~~ scrutiny of the media. The black and
 white side of the panel, however, seemingly evokes
 this sort of desensitisation of ~~her~~ and the fading colours
 do give an impression of the fading away of Monroe's
 standards and faintness due to fading away of a consumerist
 and materialistic society's humanity and individuality. The
 stark contrast between the two sides of the panel ~~brings~~
~~views~~ in terms of colours brings focus to the threat of
 and the consequences of mass media and material culture.
 Furthermore, Warhol used a silk screening process when
 creating this work, meaning that ~~an~~ random variations
~~be~~ produced as ~~the~~ the by-product of an entirely
 mechanical process, including the random variations
 of colours. ~~For instance,~~ The random streak of black
 and ~~in~~ fading away on the right panel can be said
 to be the result of colours interacting with themselves
 alone like entities being ~~at~~ here, here. The
 art lies not in Warhol's creation of the work itself but
 rather in his vision to scatter the work ~~and~~ in the
 random variations produced. Here, the ^{semi-}random dispersion
 of colours in fact ~~influs~~ the way both Monroe and
 Warhol have been constructed in this society with
 the fading of individuality in the form of modernism.

However, the very colors interact with each other, whereby the artistic intent of the artist, may make it the most powerful elements in art.

Of course, colors of the natural world, while constantly shifting, may be the most potent force of art as it is, one we witness every single day. Such is the case in Robert Smithson's land art Spiral Jetty. This coil-shaped, larger than life land work, ~~with~~ ~~abandon~~ was four long and 15 feet wide with more than four tons of basalt and earth is ~~placed~~ ^{constructed} in The Great Salt Lake in Utah. In this area, the particularity of the site or a region subject to the ~~the~~ ^{whole} cycle of nature and ~~visitors~~ ^{inhabitants} of the environment is ~~not~~ intended by the artist to bring out the color, or rather the shift in color in order to emphasize the transience and ephemeralizing of nature, especially in the face of intense industrialism and artificiality. The above art location in the Great Salt Lake ~~is~~ ^{means} thus are specific times of the year. The sea surrounding the white beam almost bleed red and externally. This ~~area~~ ^{area} constantly shifts in color according with the year's pretty, tactile texture, makes a sense of primordial beauty, which contrasts ~~significantly~~ ^{significantly} powerfully with the surrounding hills of railway roads and ~~at~~ abandoned oil rigs to bring out the agency of man in the form of artificiality and industrialism but at the same time, also its vulnerability. The red of the sea

almost symbolically give an impression of nature bleeding due to the harm and damage imposed upon it by humans in recent years. ~~This~~ This work submerged only one year after creation and emerged a few decades later, before resubmerging and not emerging ~~for~~ ~~for~~ many years later. Even then, the color of the work has changed significantly to become a more-white, ~~translucent~~ translucent with salt. This dark change is what again brings out the tension and temporality of nature, and rather than direct activism, Sutcliffe brings viewer's focus to the effects of climate change on ~~protecting~~ animals at the turn of artificiality. This work, with oceans as our lot, it is the most important ~~works~~, ~~work~~ or a poignant and powerful reminder of the ~~scarcity~~ of vulnerability of nature in the face of modernity.

Ultimately, ~~works~~ regardless of the medium or form style of art, colors are invisible & yet crucial elements that color emotion, meaning and sensation for the viewer. Thus, it is argued that ~~we~~ in our multi-world no. 1, colors ~~is~~ are the ones at the most, if not the most powerful tools in art.