

93301A



TOP SCHOLAR NZQA

NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

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

S

SUPERVISOR'S USE ONLY

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.

Section B question (7)

Plan:

Position = historians document factual realities of the past.

① artists do not just depict facts.

Kapoor Picasso = Art/Truth.

"Edward Hopper" "If I could explain it in words, I wouldn't need paint."

① Artists distort factual realities of the past ⇒ Manet, David.

② Artists make history, not just to ^{document} challenge what has been but to challenge what happens now. ⇒ Manet.

③ Artists represent histories, but feed of the emotions of the past to inform the future so much more than the actualities of history. ⇒ Kapoor.

④ Artists bring history to life. ⇒ Reinhard.

To Begin:

The 20th Century cubist painter Pablo Picasso famously said "art is a great lie, that creates a great truth." Artists construct the visual to project and to represent great truths of the past, the present and the future. Like historians, artists can address what has been, this can be seen right from the allegorical history paintings of neoclassicism, to the political paintings of war and conflict ^{of modern history such as the political street art of Banksy and others.} ~~such as the portraits of dictators and leaders~~ who make history of today. However, whilst historians capture factual realities of the past, artists do more than this. Painters like Jacques-Louis David, ^{distort} ~~use~~ past realities, in an attempt to fabricate a history of inspiring motivation. Artists transcend the traditions of history, the boundaries of what has been, to challenge and redefine what is in the present. ^{Edward Manet} ~~Manet is a~~ on example of an artist who challenges defines modernity. Artists such as contemporary sculptor Anish Kapoor inject emotion into history, to encapsulate the bloodshed of the past conflicts and continual war, in a way no history books could emotionally recapture. Finally, and most importantly, artists visually give life to history, as evident by New Zealand contemporary filmmaker Lisa Reinhard's

Memorialisation of the Early Contact period through film. Ultimately what ^{Experiences} ~~character~~ artists from historians, is that art represents more than historical narrative. Artists engage viewers emotion in optical experience, transcending the boundaries defined by what has been. Artists are so much more than historians. //

Jean-Paul Marat, a symbol of the French revolution 1789, an inspiring martyr, a symbol of purity and angelic honesty. ~~David~~ Jacques-Louis David's neoclassical oil painting 'Death of Marat' in 1793 aims to memorialise this ~~and~~ pinnacle of leadership. This work is a lie - David was not a historian but rather a propagandist. His ^{"Death of Marat"} ~~paintings~~ examples how artists can distort realities, escape the confines of historical fact, to capture a new history. Marat, an extremist leader of the 1789 French Revolution ^(Captured in death) ~~is~~ lies perfectly still in David's work, ~~after~~ after being stabbed in his bathtub by Royalist Charlotte Corday. David copies Marat's pose from Michelangelo's Pieta, Jesus descending from the cross. Muscular left arm draped downward, Marat's head hangs defeated, yet peaceful and forgiving. Divine light pours over Marat's body, ~~ethereal~~ ^{lighting} softening his hard and perfect muscles. The painter David paints Marat as a holy relic, a model of antique virtue, a Christ-like Martyr for the revolution. A distortion of reality, Marat was described in his time as a man "short in stature, ~~and~~ twisted in person and deformed in face." Marat's skin is likened smooth, the paint surface is perfected, marble like. ~~Inspired~~ Taking inspiration from the classical depiction of Godes in sculpture, this in itself is a lie. Marat, a man of rebellion, spent years living in the sewer prior to revolution, for fear of arrest. Consequently, he was plagued with a scaly skin condition, ^{Hours} ~~and~~ ^{society} in a bath were his only moments of relief. Marat responsible for the death of thousands pre and post revolution in the Reign of Terror, this distortedly pure depiction of such a leader made such a powerfully offensive

painting — it was almost destroyed during the Thermidor reaction post the fall of Robespierre. David, a man of the revolution, member of the Jacobins and a friend to Marat, believed that Marat stood a Political Martyr, a man of the people and a man for the people. In representing Marat as such in the Neo-Classical "Death of Marat" David exemplifies the ability for artists to distort the truth. Such political propaganda and divine spirituality injected in this work makes it more than a work of history, — it is a work of idealism, and a work of powerfully presented lies. //

Stark, bold and confronting — these works do not ~~fracture~~ ^{fracture} describe feminine beauty and sensuality. ~~The~~ Not only do ~~historical~~ Artists have the ability to distort the past, but artists can disconnect their works from the past entirely — and can instead look to captivate modernity. Eugene Manet, a realist oil painter in the 1860's Paris, was one of such artists. ~~Under~~ Capturing contemporary life, Manet scrutinised Parisian love for the historical, and in doing so challenged the academic hierarchy of art. Manet produced his realist oil painting "Dogeanner Sur l'herbe" between 1862-63 and exhibited his painting at Salon des Refusés. This painting was rejected by the Academy for its rebellion in the face of historical paintings, and was deemed by critics at the time such as Théophile as "ugly, risqué Subject matter." In this work, a female naked female sits in a contemporary park in Paris lunching with clothed men. The 1860's was a time of rapid industrialisation and urbanisation. The 1860's was also a time of radical Socialism in Paris. With such a revolutionary shift from the traditional, all elements of life were being scrutinised as tradition became undermined. Traditionally, works as large as Manet's painting (200x265cm) was reserved for historical allegory, or classical fantasy — a historian is dream painting. However, this Manet's Parisian park is contemporary. And, the naked woman is not a Venus. Recognised

as French Impressionist painter Victorine Meurent of the demimonde society, this woman defies all historical traditions of beauty. Her form is foreshortened, boxy, and void of facial modelling. Inspired by photography which was developing at the time, Manet almost outlines Meurent's form to stand starkly in contrast to the flat black and green background. This woman stares confrontingly to the audience, and is not passive or voyeuristic. Classically, female forms were cool, soft as marble, and sensual - such as Dominique Ingres' *Bathers* in the 1800s. In a rapidly ~~or~~ adapting modern society, Manet uses his art to capture this modernity, and to challenge the usefulness of a historical tradition in art as the modern definition evolves. Meurent in all of her confronting and stark glory, is a modern woman in a modern Paris. Manet exemplifies an artist who is so much more than a historian. He captures the here and now, and challenges the once was. Such artists ensure modernity evolves art, and art evolves modernity. //

As the modern world continues to evolve, history continues to be made. Manet's world has now become history, and everyday our world continues to fall to the past. Artists like contemporary sculptor Anish Kapoor work to memorialise such history, to ensure that the relevance of such histories do not become forgotten in our world today. We live in an age of conflict still present in the words of 20th century British Prime Minister Winston Churchill, "those that fail to learn from history are doomed to repeat it." Kapoor's sculpture "Sutro" exhibited in Munich 2007 ~~and~~ captures the human grief in war, to remind modernity of such bloodshed yesterday, today and tomorrow. Exhibited in the Haus Der Kunst gallery, the location of Kapoor's work is site specific as this gallery was the first example of New Architecture built between 1933-1937. A mass of red wax, Kapoor's

Momentous creation runs on tracks which extend along the 5 galleries of this building. The Holocaust underpinned the development of World War II between 1939-1945. At the end of the War, it was estimated that Nazi Germany killed roughly 12 million people in the Holocaust, an estimated 6 million of these people being Jewish. Kapoor's ~~red wax~~ red wax runs on tracks that reference the cattle trains along the war built to transport Jewish peoples to extermination camps around Germany and Poland. As the red wax moves from door to door, it swipes red oozing matter on each doorway, a haunting reminder of the bloodstained path conflict tracks behind. ~~The restoration of~~ Thus Kapoor often moulds his works to be site specific, even as his most recent 2015 show in the Palace of Versailles, whose main piece "Dirty Corner" exposed the gritty and sexual pervasiveness of such a perfected and ~~elaborate~~ elaborate palace quarters. Kapoor's "Suryakant" title means to represent, and Kapoor felt this suited the ~~most~~ moldable ~~at~~ nature of his wax material. Kapoor described in interview that "material often leads to something immaterial". The red wax does more to tell the ~~the~~ gothic upset of conflict than a historian's writings ever could. A mixture of beeswax, ^(red wax and oil) ~~and red wax~~ this material consumes the gallery in sight, smell, touch and sound as it shapes itself through each doorway. ~~Later~~ The wax lends itself to the spiritual significance of human tragedy that is the death of those in war. Even if those 12 million killed in the Holocaust were individuals, their blood mounds up on this war carriage as the train of conflict continues its ever consuming pathway. Kapoor ~~does~~ does not document history, he emotionally involves the viewer, connecting with us on a spiritual level. The ~~overwhelmingly~~ ^(asserts) mass of the wax material is emotion. Kapoor ~~challenges~~ ^(asserts) that the carriage of conflict will continue to travel, unless we learn from what has been, unless ~~we~~ we recognise the bloodshed for what human tragedy it is.

Finally, a most unique advantage ^{an artist} ~~artist~~ has to a historian is that humans are visually inclined beings. In today's society, people are overwhelmed with media, images, advertisements, pictures daily. A study by SilentNight predicts that the average human spends six hours looking at screens daily. ~~Artist~~ New Zealand contemporary artist Lisa Reihana uses ^{our} ~~this~~ absorption with the visual to her advantage. Reihana is more than a historian because she brings history to life. Her 2015 exhibition "In Pursuit of Venus" was inspired by a wallpaper by "Les Sauvages de la Mer Pacific" by Joseph Dufour in 1804. Reihana's work is of a digital nature, and ~~her~~ projects a 26meter spanning in a 32 minute loop.

The background is a painted ~~New Zealand~~ landscape of native trees, seashore and mountains. Overtop, Reihana has overlaid numerous staged narrative of Maori and Pakeha conflict and interaction, inspired by the writings of Captain James Cook ~~before~~ in the ~~late~~ 1790's. The New Zealand history site Te ara, govt acknowledges that "technologies {play} a key role in reuniting new platforms for culture, context and content." Reihana brings to life the pages of ^{the} ~~historical~~ writings of New Zealand historians such as Michael King, and Claudia Orange. ~~And~~ In cohesion with a soundtrack developed by her codirector and sound engineer Jacob Priddy, a combination of drums, sand and sounds ~~off~~ in the live performances provide a three dimensional quality to an otherwise two dimensional projection. The ^(projection is) ~~gallery is~~ established much like a cinema, with seats spanning the width of the projection. Having the audience engaging with the multiple narratives much like a film resonates familiarity with the viewer. Multiple performances ^{spanning the} ~~being~~ width of the projection play at once, engaging the viewer more as they must select and prioritise the narratives they view, encouraging them to make further connections themselves. Reihana chose film as her art form for "In Pursuit of Venus" as she wished to engage the youths with history ~~and~~, in interview

ASSESS
USE ON

ASSESS
USE ON

and will remain a story to be told in years to come. The visual and emotive powers of art evolve so much more than mere fact of history. Artists are ~~perfect~~ historians. But they are also prophets, ~~&~~ provocateurs, propagandists, poets, voices, definers and creative leaders. There is so much more to an artist than historians can define. As with the art they create, the artist is more than meets the eye. "

Section A question Two.

Plan Relationships

"An artists job is to deepen the mystery." \Rightarrow Francis Bacon.

① Delacroix

② Rothko

③ Ai Weiwei

④ JR

Begin \rightarrow

Relationships are a multi-layered space of qualities. The more one ^(delve) delves into relationships, the more complicated and varied ^{they} relationships seem to become. Famously said by figurative 1950's painter Francis Bacon "the job of the artist is to deepen the mystery." Artists deal to many relationships, however aim not to make such partners more clear to the viewer, but instead to deepen the bond and expand the viewers contemplation of a variety of relationships. A way artists do this is through a relationship between the repetition of colour and form. These elements emphasise to the audience relationships such as a that of conflict. Delacroix's romantic "Death of Sardanapalus" 1827 ^(is an image) of battle, a conflict of passion violence, man versus beast, life and death. Artists explore relationship in oneself. 1950's Painter Mark Rothko invites the viewer into ~~escape~~ ^{the} "No 13's Red White, Red or Yellow" to explore the relationship between reality and the colour field in Rothko's expense. Artists deal to the relationship between the individual and the mass such as Ai Weiwei's Surface Seeds. The repetition of ~~red form~~ ^{works} ~~and~~ And finally, semi-anonymous ^{French} Street Artists JR acts as a bridge between the ~~viewer~~ masses and the marginalised to cultivate a socially positive relationship within chaotic ~~the world of~~ ^{conflict}. With his photography project "Women are Heroes" 2007-2011. Ultimately it is not when these various relationships are, but ^(instead) ~~what~~ ^{what} these relationships explore.

In the mid 18th century, a consequence of Napoleon Bonaparte's visits to the orient and the writings of travellers such as Lord Byron, the romantic and oriental age of art joined to turn Neo-classical antiquity and rule on its head. De Eugene Delacroix, a romantic oil painter, in this age reacted against the order, ~~form~~ symmetry, austere, disconnected and heroic war classicism of painters such as Jacques Louis David. Instead de Delacroix aimed that every element of his painting sported relationship, passion, fury and emotion. His most famous work "Death of Sardanapalus" in 1827 did just that. ~~Most~~ Most significantly through colour and form, Delacroix injected every element and brushstroke of this painting with a relationship in conflict. Whilst Delacroix's colours are unified in Chevreton's colour theory, where complementary colours such as red and green parallel each other — ~~this~~ ^{a heavy} ~~conflicts~~ the use of red outweighs the green in a battle of heat and savagery. A red bed spreads down the side of the painting like a flowing river of blood. Red impasto swipes of colour dash the concubine bodies, ^{green shadows} ~~all~~ in effort to complement such fire. Delacroix draws from ~~Lord Byron's~~ Lord Byron's Oriental writings to depict the story of the Assyrian king ~~in~~ in conflict. Vanquished, ^{his} kingdom burning, Delacroix chooses to paint the moment the King orders all his precious objects he holds dear to him to be killed. The writhing S-curve forms of the twisted women, the oriental ^{golden} ~~elephant~~ elephant bed posts, the foaming horse curving his neck, all bend and curve like serpentine lines of flames soon to engulf the kingdom. Delacroix's passionate storm of battle represents a relationship of conflict between the will to live, the moment in death. In the bottom left corner, the foaming horse pulls away from the black slave, his eyes red and wild with fire. The neck ~~muscles~~ muscles of the horse strain in desperation away from the straining ~~precepts~~ precepts of the savage black slave — an epic race off of man versus nature and life versus death. The red ~~to~~ ^{to} ~~represent~~ the horse, and the red swipes of paint on the skin of the slave

are accentuated by the foreshortened red head. All of the red in this work ~~spill~~ is overwhelming, and spills out to the viewer ^{who is a part of this conflict}. This composition is an orgy of corruption, an orgy of violence, an orgy of passion and an orgy of movement. This oriental allegory ~~it~~ is emotive in every way, and its swirling forms and overwhelming use of red aid in lighting the viewer's eye with conflict. Such a vivid relationship explored by Delacroix gives passion to a canvas, and brings the viewer into such a violent relationship in an active fight for life. Li

Colour remains important Post-Delacroix as an effort to involve a variety of relationships with the viewer. In the 1940's and 1950's, an age of abstract expressionism, particularly in New York City, saw a removal of narrative entirely. A collection of artists focused entirely on the relationship between emotion and colour, drew this consequential ability to transcend the viewer within ~~the~~ a relationship internally. ~~Characterized~~ An age characterized by the expressive flows of color produced by artists Jackson Pollock and William De Kooning, ~~the~~ almost a pioneer artist and master of translucent veils of color was Mark Rothko. An existentialist and deep philosopher, Rothko believed in the power of self-development and self-defined spirituality. His paintings "No 13 White, Red or Yellow" like many of his most of his works aimed to transcend viewers into their own mental space, an exploration within self-relationship. "No 13" ~~spare~~ had a 3 block composition known as sectionals of colour. Whilst these bands of colour are shaped, they are not geometric and instead are seen as a haze of colour. Rothko mixed turpentine with his paints, he was inspired by 19th century English painter J.M.W. Turner's way of using colour as expression. Rothko stained his canvas in thin veils of paint, ~~in~~ in aim to wash a sublime scene for his viewers to envelop themselves into. Rothko's sectional forms are ~~innocent~~ ~~innocent~~. He believed that

"No 13" stands

"If I paint large enough, I become within it", ~~and thus~~ eight feet tall and its colour totally immerses the viewer in a non-representational space. Many describe viewing a Rothko as a religious experience - a chance to ~~respond better~~ build a relationship within themselves and their own state of mind. As one stores longer at the canvas - "No 13", the white section hazes within the yellow in an almost luminous glow, whilst the heavy red at the bottom pools. The viewer can almost fall into the large scale ~~gap~~ escape, ~~and then~~ One does not view a Rothko, but rather ~~is~~ becomes within a Rothko. Through his colour and sectional forms, Rothko ~~also~~ challenges the viewer to stare into the void, to look into oneself, to transcend reality, and to consider ^{and meditate upon} ~~or their own~~ existential relationship. "No 13" isn't a painting about nothing, it is a painting about everything. ||

As important as colour is in ^{allowing} ~~exploring~~ Artists to explore relationships. Such as conflict and self-awareness, various relationships can also involve form and the repetition of form. Especially today, ~~where~~ in an age of materialism where production and commercialism is at an all time high, political and contemporary artist Ai Weiwei explores the relationship between the individual and the mass population. His ~~an~~ installation ~~was~~ Sunflower Seeds 2010 in the Tate Modern ~~in~~ London exhibited a 100 million hand crafted porcelain sunflower seeds. Each seed was made unique by a Chinese ^{crafting} ~~crafting~~ community 1000km outside of Beijing - one of China's ^{largest} ~~most~~ cities of mass production and trade. These Sunflower seeds ~~stand~~ stood for Ai Weiwei as many symbols. In Ai Weiwei's own words in interview with the Tate Modern, it is the job of the artist to "ask more questions than they answer." Sunflower Seeds, a common snack in China, were also a symbol during the dictatorship of Mao Zedong. Mao ~~the~~ representing the sun, the

Sunflowers his loyal followers, Ai Weiwei explores the relationship ~~between~~ between power and obedience. The form of the seed, a single, oval shaped small ~~shaped~~ pebble-like shape - on its own seemingly insignificant and with little effect. As 100 million, representing only $\frac{1}{10}$ of China's population, the seeds become a landscape which viewers could walk, lie and contemplate on. Ai Weiwei ~~also~~ emphasises the importance of mass population, the power of individuals united, the relationship between the individual and the crowd. As viewers lay in this mass of handcrafted seeds, this provided a meditative space for viewers to interact with the installation, and to reflect on the "made in china" phenomenon. Each one of those seeds were hand moulded, hand painted, hand washed, a work of momentary accomplishment. Leaving more questions unanswered, as we the viewer lies in the mass of seeds, we ourselves explore relationships of mass and individual. Can I, the individual make a change? Am I special? Every day in a population of 7 billion? Is the mass production in china right? And most importantly, how powerful can we as the people be when we come together? Ai Weiwei's seeds are firms on their own, but in relationship with each other he can challenge the strength of those united. Every grain of sand makes a beach, every person - a just ~~perfect~~ world. 21

Finally, ~~the~~ in a world obsessed by digital media, facebook, snapchat, instagram, artists must tune in with ~~our~~ our relationship with our screens to best project the voice of the voiceless. From the fiscal year 2015, facebook had 4059 million subscribers. With the aid of digital technology, an artists ability to create a relationship with the viewer has now been greater. The Semi Anonymous Street artist JR has made such a relationship evident in his photography project "Women Are Heroes" 2007-2011. Aiming to ~~reach~~ evoke attention

to the conflict, identity wars, poverty, and hunger of shanty towns such as the favelas of Brazil and Kibera - JR began to photograph. His attention toward the women of these towns, JR believed that these women are "such pillars in the community, ^{the} primary victims of war." Posting ^{the} photographs of female residents' eyes and faces, JR wished to capture a defence and witness to such crime and conflict in poverty-ridden areas. For example, JR's project took him to Kibera in 2008. Photographing women's eyes and faces smiling, staring, pulling faces of life - commanding attention. JR made art useful, and created vinyl prints of his photos ^{to become} the roofs of favelas. Such a large scale were the forms of these women that one resident pointed to the artist "god can see me now." The installation was so large, it could be seen from satellite images on Google maps. JR's anonymity meant when media came to report on the installations, they had no source. Consequently, the media had to find the women of these communities, and suddenly these voiceless and victims of conflict had the world stage. Their stories gripped media attention, shared by hundreds of thousands on Twitter, Facebook and Instagram and reported on major news networks such as BBC, Sky News and CNN. JR won the TED2011 ^{innovation and} award for his vision for global change award. His project "Women are Heroes" has gripped the world, ~~and~~ hundreds of thousands now volunteer for JR's world movement, and a donation company champion "Women Are Heroes" helps those who were photographed and many more living in such areas. JR recognised our relationship with social media and used this to his advantage. He through this technology he was able to cultivate a relationship between the poor poor and the rich, the masses and the marginalised, the voice and the voiceless. Notorious street artist Banksy recognises that art should "comfort the disturbed and disturb the comfortable." The relationship JR built between his model and viewer gave the support needed to

those in conflict, whilst disturbing those in the developed world to motivate change. The world needs more JRs to bridge such pathways through the power of the digital age. //

Ultimately, art functions in a variety of ways - one of the most important way is to involve the viewer within a variety of relationships. Such relationships aim not to give clarity, but instead in Bacon's words "to deepen the mystery." The more one explores artwork, the wider variety of relationships can be divulged. Delacroix aimed to inject a relationship of conflict in all aspects of his "Death of Sardanapalus" - most importantly the heart of colour and the swirling flame-like forms spoke of such violence and battle of life and death romantically and expressively. Rothko comparatively used calming walls of colour, nonetheless engaged with the viewer to encourage relationships within oneself. His subtle surfaces in "No 13 Red White, Red on Yellow" transcended the viewer into their own religious experience. Ai Weiwei depicted art (and) more questions unanswered, but yet developed a relationship between the mass individual and the masses to pose such questions. Finally, the street artist JR captured the marginalized to build relationship between us the viewer and those voiceless and in poverty. Through social media JR reaches art's audience and opens even the possibilities for relationships to be formed between the viewer and the artwork. //