

No part of the candidate's evidence in this exemplar material may be presented in an external assessment for the purpose of gaining an NZQA qualification or award.

SUPERVISOR'S USE ONLY

S

93301A



Draw a cross through the box (X) if you have NOT written in this booklet

☐

+

SCHOLARSHIP EXEMPLAR



Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Scholarship 2024 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.

Do not write in the margins (XXXX). This area will 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 1

2

"Art is ~~the~~ lie that tells the truth!"

Picasso, through this quote - communicates how the use of abstract, dislocated forms, depicting an unrealistic scene - tells the truth. It is through their abstraction they are able to connect with reality. Form is a key factor in every art work - it can dissect an image into a dream, it can confront the viewer, but most of all it creates and evokes a certain mood. Art is meant to confront in its representation of various subject matter - and form, the way in which these subjects are depicted thus gives life to the art.

A painting, so powerful in its use of abstract, dislocated form to depict a horrifying reality, is recognised as one of the most powerful antiwar symbols of today. So much so, in September 2003, a decision was made to cover it at the U.N during a debate to impose the war on Iraq. The ~~media~~ fear of the politicians from a piece of art proves the complexity of the power of art - that withstands time in its symbolic nature. Guernica (1937) was painted by Pablo Picasso in the aftermath of the Spanish civil war bombing of the town of Guernica, which saw over 1500 civilians murdered. Picasso depicts the scene of horror and violence in a massive 3.5 x 7.7 metre work, filled with various symbols.

The key aspect of this work is its lack of the representation of reality. Picasso was the pioneer of Cubism, an art movement which saw the dislocation ^{simplification} of forms, angular, flat, splintered planes that seemed to project forward in space. It is through this abstraction Picasso is able to create emotion. He includes the motif of a wailing mother with a dead child in her arms, her head thrown back at an impossible angle, her body represented in harsh lines, shapes of abstraction. It is horrifying to view - Picasso's very intention. He forms a reality in this lack of reality - a dichotomy that is masterful & shows the true appreciation & manipulation of form. He includes the symbol of the 'eye of God', a light bulb enclosed in an eye above the scene, witnessing the chaos below or the various scenes of destruction, violence & suffering. He confronts the viewer with its chaos. "It is not up to the artist to offend the symbols." - Picasso. It is proven that form does not have to be accurate to reality to connect with the viewer - Perhaps the abstraction of it is what can do this far more powerfully. Art creates an impact - and ~~American~~, to this day, has done just that.

Form cannot only be manipulated by distortion & abstraction - but can create movement in a seemingly static artwork. Futurism, which began in Italy with the publication of Marinetti's 1909 Futurist Manifesto. It glorified everything modern, violence, industry, change. "We will destroy museums and libraries" it discussed, and that "we will glorify war, the world's only hygiene." In an aggressive approach to speed, Futurism was an art movement that highlighted the notion that the world was in a constant state of change. During the wake of the industrial revolution, Italy was being reborn - with ^{the} machine being seen as a glorious propeller to the future by the Futurists. 'The city rises', 1911, depicts an aggressive, moving street scene, where animal becomes machine. The red, snorting horse is painted in a circular motion, with large, repeating brush strokes blurring its form, creating a sense of dynamism & movement. Since ~~however~~ the ~~machine~~ automobile is measured in horsepower, Boccioni communicates how nature is harnessed for the progression & need of mankind. It is through the repetition of form, dissolved form, which was influenced by Cubism, that Futurist art creates a movement on the canvas. One sees the bustling nature & power of

the scene being painted, in its dynamism and ideas of a constant, moving perspective. Boccioni stated that 'we will sing of the multicoloured, polyphonic tide of revolution'. He creates this image through form in this work - a key factor that emphasises the key ideas of Futurism itself.

Boccioni explores the idea of dissolving form in this work ~~through~~ in order to communicate these ideas. He also combines forms and makes them indistinct in 'Dynamism of a Cyclist' (1913), in which the bicycle and cyclist merge into each other. This conveys the idea of 'man becoming machine' in the way he creates indistinctness between these forms in this work, through creating a swirling motion of repeated, thick brushstrokes in bright, expressive tones.

Form not only can create emotion, as in Cubism through abstraction, and create movement & convey ideas that an image caught in a painting is not static nor final, but can also make us question reality. Surrealism was a movement that largely drew from Freud's interpretation of dreams, exploring ideas of the unconscious mind.

Salvador Dalí presented form in his work by depicting familiar objects in unfamiliar surroundings. In contrast

to Cubism & Futurism - surrealism utilized a realist style of ~~decorative~~ painting - however painting very unrealistic and mind-baffling versions of these forms. In his painting 'The persistence of memory', (1931), Dali utilizes realism to depict the scene of his childhood beach, but the subjects themselves are out of a dream. The distinctly painted clocks are manipulated, into soft, melting forms, he makes us question & entrances the viewer by transforming what we know of as hard, set objects into soft, biomorphic forms. He conveys the idea through this work that "time does not persist ^{as} only our memories do." Through the challenging of what is real, Dali communicates the symbols of the unconscious. Freud stated that "dreams are encoded messages from the unconscious." Dali portrays the idea of time being a subjective thing, relative, ~~the~~ and memory being persistent. Time is not fixed in this painting, that transports the viewer through its manipulation of form. One is instantly able to recognise it - but is confronted by its unfamiliar depiction. In Magritte's painting, 'The Human Condition,' another surrealist work - he does not dislocate the forms, nor blurs them - he presents them as

a manipulation of reality. The window is a canvas - or is a canvas placed in front of a window? Is the canvas hiding something? The basis of good art should be to make one question or think beyond the canvas, and Magritte presents familiar, representative things in a dream-like manner, to achieve this.

Form is a key factor in every art work - from incredibly detailed realism, to simplification so far the form is barely recognisable to what the artist is communicating. It serves as the founding base to art - on various levels.

It can be broken, manipulated, repeated, all for the sake of creating a unique work with a purpose. And to the viewer - as Picasso said, the deep symbolism that form creates is up to the viewer to decipher, and that is the joy of experiencing art.

What do you, or rather can you, define art as? This question has plagued the minds of artists from across time. But art, perhaps, does not need to be defined, rather, redefined as it changes in the context of time. From performance art, installation, ready-mades, to Pop art - Art that transcends barriers is what redefines it and opens the gates to another entirely new world of art. It does not do so without controversy, and art that has a real impact must first surprise or shock society. There have been various works from across time that have changed the very notion of art and impacted art of the future, but with varying reactions from not only society, but the art world at the time.

Neo-impressionism moved away from ^{the} realistic colour schemes of impressionism, but colour became a whole new dynamic of art with the Fauvism movement. Faves, or "Wild Beasts" as the name translates to - saw colour as a means for expression. Matisse stated that this exciting new idea of using colour ~~for~~ for colour's sake seemed to ~~transcend~~ ^{stem} from witchcraft, and many in society were so shocked by this bold, unrealistic use of colour that this statement

did not seem so far - fetched to them. Admitting its ~~there~~ controversy, Fauvism created a withstanding and ground-breaking impact - proving that colour did not have to represent reality, but instead, be ~~data~~ evocative & expressive. Matisse's 'The Joy of Life', 1905 features saturated, unrealistic colours that create a sense of utopia & pleasure. The naked bodies become one with nature ~~under~~ in their landscape, their orange hues complimenting the blue & green surroundings. The painting was shocking to some, with its wild use of colour just for colour's sake.

In his painting 'Woman with a Hat', Matisse paints his wife in blue hues, breaking away from traditional colour representation. He creates a mood by directly placing complementary colours next to each other, enabling their impact to be fully realized by the viewer.

The impact of Fauvism can be seen across time, with expressive colour being used in German Expressionism to Modern Pop art.

Andy Warhol's 1968 'Marilyn Monroe' utilizes silkscreen prints to ^{create a} repeated image of Marilyn Monroe in various, changing bold colours. The impact of Fauvism was ground-breaking - proving just how powerful

Colour can be. It moves us - for it is all around us - a waking one to a world of emotion in its vivid, exciting style. Reality ~~can~~ can be thrown aside & art is the channel of expression that can enable this, after all.

But, does art have to be a physical canvas, that one stands before and views?

Can art be, say, a interactive performance?

Or an installation? The Feminist movement of the 1960s - 70s shifted away from painting & sculpting, seeing it as largely dominated by men in history. Wanting to create their own ground in art, feminist artists moved to alternative forms of art, such as

performance art & installations. Yayoi Kusama was one of the first artists to stage "Happenings" during the 1960s ^{on the streets of} in New York, where she would paint her signature polka dots on the bodies of naked dancers. Although this would eventually be stopped by police due to public indecency, it paved the way for other performance art in its contraversion, breaking the barriers of what 'art' could mean.

Marina Abramovic's controversial, yet nonetheless incredibly groundbreaking 'Rhythm 0' was an interactive performance art occurring in 1974, where she stood

in front of a table filled with various objects, some associated with pleasure, like lipstick, or a hair brush, and others with pain - a gun, barbed wire, razor blades. She invited the audience to use these objects, and in turn, treat her own body like an object.

Starting off harmless, with tickles and playful interactions, it soon turned violent, with her clothes being torn off, her back cut and bleeding down her. Throughout this, Serbian artist Marina remained standing for 6 hours. She proved just how horribly, when one is given the opportunity to, women were treated in society, commenting on the objectification of women & the socially acceptable ways to treat a woman whose autonomy is stripped away.

This controversial, for its violence, piece of art remains ground-breaking & important today for its widespread impact on the feminist movement, and Marina's incredible endurance & courage. It proves that art doesn't have to be on a physical canvas to create an impact - shocking society with its revelation of truth, through alternative forms, as Marina not only achieved, but not with enormous controversy.

But does art have to be created by the

s stated that
me

artists to be art? Marcel Duchamp ^{me} ~~stated~~ ^{stated} that
"I do not believe in art. I believe in
the artist." Duchamp ~~was~~ submitted
'Fountain' as a part of the exhibition
for the New York Society of Independent
Artists, which claimed that it would
accept any work of art. Duchamp, as a
test of their ~~hypocrisy~~ hypocrisy, submitted
an upside down urinal signed R. MUTT, 1917.
The society rejected it, as it was deemed not art
as he had not made it. Duchamp argued
that art was art as long as the
artist chose it themselves, thus claiming
it as art. This idea of appropriation and
the role of the artist themselves sparked
~~was~~ a new form of art called
'readymades,' in which the artist would
select an everyday object, usually one that
we did not take a second glance at, and
place it in a setting, by the artist's
hand, as a piece of art. This forced
viewers to study everyday objects in detail
that they would normally ignore. Duchamp was
part of a group of N.Y. Dadaist artists.
The Dada movement was concerned with
the absurd, breaking apart the art
world by challenging & shocking society
with its works. 'Fountain' proved that
art did not have to be made by

the hand of the artist - so what is art? Is it something that is claimed to be art - so the art becomes art by the artist. Or, ~~must~~ does it need to simply have intention - as Duchamp did, by choosing the ~~the~~ urinal itself, choosing to present it upside down, in the public setting and signing it as he did - This broke the barriers of art in its immense controversy, creating a long lasting impact in ^{modern} society & the art world today. In ^{artwork} 'Untitled', spectators are invited to take a lolly from a massive pile that represents the weight of the artist's love who passed of aids. He communicates his partner's waiting away body while society ~~did nothing~~ ^{failed} to help during the AIDS crisis in this readymade artwork. By selecting the lollies - which he did not create, and placing them in the way he did - an artwork is created. This shows the real impact of Duchamp's artwork, which he went on to make more readymades, following the creation of 'Fountain' in 1917. Although many debate whether art can be defined or art if it was not made by the artist, Duchamp challenges society with this work to a debate that creates tension even today amongst the art

community.

Art must surprise us to open up the world of art into a further, deeper understanding of how art can impact not only the viewer, but society as a whole.

It is the power of the artist to ^{first} challenge society by breaking out of norms & traditions to form something that is new & ~~the~~ exciting, inspiring the art that comes after it & beyond. That is how change & progression occur - but not first without an abundance of drama & controversy.

Section C Art will, and always has shaped our world, but in a rapidly changing digital environment, we must not let that dissolve. Oliver Maughan's text explores how art has changed, as change is inevitable, with the current of our own changing world.

He discusses three main ideas, 1.

How subject matter & appearance of art works have changed, 2. "The aspect of experiencing art & exhibition spaces that cannot be replicated on the web" and 3. That in a modern context, "we must remember not to leave art in the dust"

Art has transformed from typically representing religious & mythical subject matter to a powerful medium that can represent things beyond the human experience to create powerful impact and act as a tool or catalyst for change. In renaissance times, subject matter was centered around the church. Michelangelo's 16th Century painting The creation of Adam depicts the scene of God creating Adam, as per the story told in the Bible. This great, intricately detailed masterpiece is just one of the many religious artworks that were created during this time in history. Opposing this to modern times, where subject matter shifts with the context of the world, in wartime era, subject matter shifted during the

first half of the 20th century with the occurrence of both world wars. Käthe

Kollwitz, ~~an~~ German Expressionist printmaker & sculptor, made works that represented the sufferings ~~and~~ death that resulted from the political ^{& social} unrest that occurred in Germany as a result of ~~the~~ losing the first world war. ~~in~~ The

lithograph 'The survivors', 1923, she was commissioned to ~~make~~ by the International Trade Union conference for an anti-war propaganda effort during 1924. The lithograph ~~shows~~ subject matter is dark, with a mother clutching her children, lost, with gaunt, gaunt faces, characterized by the contrast between black & white, the blind, elderly & sick in the background.

~~The~~ A. Art's subject ^{over time} matter may change within its context, but its role as "a crucial aspect of humanity" has remained constant" as Maughan discusses. Art ~~may~~ may move & shift with time, but it comes down to its expression of humanity. ~~From~~ The creation of Adam expresses human divine creation, while 'The survivors' represent war. Both are innately & uniquely human experiences - proving Art will always communicate what it means to be human.

American
Abstract Expressionist artist ¹⁷

Art Mark Rothko described his art as "a consummated experience between the picture and the onlooker. Nothing should stand between the viewer & the painting." Part of a movement that saw extremely simplified form, and the personal experience & spirituality associated with colour, Rothko produced a number of ^{massive in scale} artworks that were described as 'colourfield' artworks. The broad ~~stretches~~ areas of colour, forming rectangles, were meant to float upon their brightly coloured backgrounds and be subjective & provoke moods in the viewer depending on the colours presented. One way intended to sit and observe the artworks in real life and let it be absorbed into ones conscience. The colours were in service of the human spirit, such as NO. 61, Rust & Blue, (1953) and 'The White Stripe' (1950). This highlights Maughan's idea he expresses in Why Is Art Essential - that "there is an aspect of experiencing art in exhibition spaces that cannot be replicated on the web." Rothko deliberately intended for the impact of his artwork to be realised in person - to let the colours be painted impact the viewer standing before the painting. This cannot be replicated in real life, showing the importance of in-person

art spaces that enable art to be experienced as it is intended - for it is the viewing experience that completes an art work.

Yayoi Kusama's infinity rooms are another example of this - she ^{uses} ~~uses~~ mirrored walls, sculptures to create ^{the 84 year old artist} installations that are an experience when entered. These include "Phalli's Field (1965)" which includes ^{white} stuffed cotton phallic like figures covered in her signature ^{red} polka dots & accentuated by her own body in a red suit, with mirrors expanding this field into an infinite one. Kusama stated that "I seek to create things that are infinite, that expand beyond the canvas." These infinity room installations can only be experienced as infinity as Kusama designed them to be in person - a such an experience looking at images on the internet cannot replicate. The in-person experience allows the artwork to open your mind - by catching a glimpse of the creator's own mind.

"We must remember not to leave art in the dust and face the tragedy of living a world with one less source of creativity, joy, and humanity", writes Maughan.

Art will always have a place in society, and without it - we lose a part of ourselves.

Art serves as not only a source of creativity, but an expression of what it means to be human. Art can be a way to channel our experiences - as Frida Kahlo used her art for. Living a life ^{with ongoing health issues} broke and cut off at the age of 47, Kahlo did not let this stop her from creating art. Her portraits have made her one of the most recognizable faces ever. 'The Broken Column', 1944, expresses her struggles with ~~being~~ having health issues - her spine replaced by a shattered column that tears her ^{torso} in ~~two~~ two, her body covered in ^{bloodied} 'nails'. Yet through this suffering, her head remains high, in a compliant, stubborn expression. "As long as I ~~can~~ can paint, I am happy to be alive" she expressed. We must not forget art as an expression of the human condition - something that A.I cannot replace. It is how we source our pain, suffering, joy, love, connecting soul - on to something that can take far beyond our own fleeting lives & bring us together at the core of being human.

Why is Art Essential, ~~Arthur~~ Maughan
 titles his text. Art is essential for
 its service to what it means to be human.
 We see it across time - it is how we
 express ourselves and decode the nature of
 the world around us. From ancient
 times of cave paintings, to religious themes,
 to great sculptures or mythological figures,
 to the expression of war-time, to political
 addresses - art will always be needed to
 interpret ~~what~~ the essence of humanity.
 Modernity may seem to threaten this
 but we must realize our own humanity
 in order to sustain such a rich culture
 & history of art that ~~does not~~
~~translates~~ translates across
 language barriers to connect us all
 as those in the human
 experience.

Scholarship

Subject: Art History

Standard: 93301

Total score: 15

Q	Score	Marker commentary
1	05	A well-constructed and wide-ranging response demonstrating good knowledge of context. It got off to a strong start with Picasso but then, while visual analysis was touched upon, the discussion became more descriptive. For higher grades in Sections A & B, highly developed and specific visual analysis of the selected works is required. Further development here was needed. Throughout the responses in this script, communication is of a high level.
5	05	Well-focused on the question with a well-developed response to context and ideas. Sound knowledge was evident, but points raised were too quickly moved away from and needed deeper discussion.
7	05	Good reference back to the text. Maughan's ideas were accepted and illustrated with well-examined art works as support. Higher-level interpretation of the text and its ideas, perhaps through expansion or challenging points, was needed to lift the answer to a higher grade.