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SCHOLARSHIP EXEMPLAR



Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Scholarship 2025 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 (///). 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.

SELECTED QUESTION

Copy and paste the question you have chosen into the space below.

EITHER: QUESTION ONE

Art works are driven by human hope and desire.

Discuss this statement. Support your response with detailed visual analysis of a range of specific art works.

PLANNING

List of artworks

1. The problem we all live with - Norman Rockwell -1964
- 2 Maman - Louise Bourgeois - 1999
3. The kiss - Gustave Klimt 1908
4. Memories- Charles Frederick Goldie - 1906
- 5 The bedroom- Van Gogh 1889-1889
6. Madonna and child- Duccio- 1300
7. Do women have to be naked to get into the met -1959
8. Maralyn dyptich- 1962
9. La grande odalisque -1814
10. The treachery of images - 1929
11. 210/211 Mark Rothko
12. Love in the bin - 2018
13. Las Meninas -1656

Plan for A

The problem we all live with. - change
Madonna and child -religious hope
La Grande Odalisque - desire.

Plan for B

Las Meninas - what the artist was trying to convey
The Treachery of Images- what the artwork is questioning
210/211- What emotions are evoked

Plan for C

Why do women have to be naked to get into the met
Maralyn dyptich
The bedroom

ANSWER SPACE

Type your answer in the space below.

B I U     

What we love shows in our life, through our thoughts, conversations and dreams. This concept is the same within art. Every artist has intentions behind their creations, these can be intentions for change in the world we live in, desire to inspire others, or simply something they hope and desire for in their own life. "Art is the window to our soul," A quote used to explain what art reflects. Art reflects the most inner thoughts we have, allowing artists to feel comfort and satisfaction once produced into something Magnificent. Art is the drive we have to succeed in life.

Often, artworks are driven by the desire to change the world. In recent decades art has changed from purposes such as diadactic, historical, and decorative, to statements of protest. "They always say time changes things, but you actually have to change them yourself." - Andy Warhol. In the 1960s a variety of protest movements emerged in the world, specifically in America. Art was a popular medium as a form of protest for groups such as feminists and civil rights activist who wanted to employ a change in the world they lived in. Norman Rockwell's *The Problem We All Live With* reflects the changes Rockwell saw needed to be initiated. Painted 10 years after the 1954 court case for intergration in schools, the issue of Racism was still revelent in society as angry parents and citizens fought for this court appeal to be reversed, and remian 'white only' schools. Rockwell however viewed the views of his time as inncorrect and wanted to make a change. *The Problem We All Live With* depicts the small African American girl, Ruby bridges on her walk to her first day of school at an intergrated school. Escorting her to school are two police officers, as there was concerns for her saftey. Rockwell however paints the guards only up to their chest, cutting their heads off giving the audience a perspective from Ruby's point of view. Behind Ruby a wall is painted featuring racial slurs and tomato splatters thrown from the angry crowd that accopanies the small girl to school. Rockwell uses this wall, rather than an crowd of angry parents as a symbol of their hate in a more effective way. The silence the piece evokes to the audiecne speaks louder than words as we can observe the anger of parents. Rockwell also effitively uses a tomato splatter dripping down the wall to evoke a sense of shock from the audience as the inital thought is a splatter of blood from a gunshot. The jarring colour contrast of the image also adds as shock factor to the audiences perspective as we look at the image. Rockwell uses a perfectly clean white dress on Ruby to contrast aganst her dark skin tone, to reflect clearly what the issue at hand is about. The bright red of the tomato splatter once again attracts attention as it largely resembles blood possibly alluding to the gun violence against Black people in america. Through his piece, Rockwell clearly shows the audience his desire to make a change in the world. The innocence of the small girl contrasted with the seriousness of the event clutches at audiences hearts, making it clear the issue that America had during the Civil rights movement of the 1960s and the impact that this had on viewers. Despite the backlash that Rockwell recived for his controversial art piece, he knew the change that needed to be made in his country, driving him to create the historical piece we view today.

As well as art been driven by the need for change in society, Art was also driven by desire to inspire. This can be seen in the religious artworks of the 1300s. During this time, the typical style for religious artwork was undergoing change. Christians such as St Augustine Hippo feared that representational art of religious or holy figures was lying. He belived that when artists depicted a holy figure naturalistically, they were depicting an actor lying to Christians. This led to a change in art driving it to become unnaturalistic to serve a diactic purpose, that was used to inspire those who saw it. Duccio's *Madonna and Child* is an example of this. The unnaturalistic representation of Jesus and Mary serves a diadatic purpose to inspire and even scare people into idealising their faith rather than the image itself. In this artwork, Mary is holding baby Jesus, who's form however does not resemble a child at all, but a shruken down man. Mary also is depicted unnaturalistic, with a lengthened nose and golden skin used for tonal modelling. her neck seems to be too long, and posture is tense while holding Jesus. Duccio did not do this because of a lack of skill, but rather to avoid idoliary, where people idealise the artwork of the figure itself, rather than the meaning it serves and the real holy figure. Art begins to become aware of itself because of Duccios intentions to inspire his viewers with faith. He clearly does this through his elements in the artwork such as the large amount of gold used. The piece is adorned with gold, reflecting it's religious purposes. Mary and Jesus also seem to have a halo that covers them both further used to inspire viewers about their faith during this time. By using his unatrualistic depiction of Mary and Jesus, Duccio aims to convey a piece to his audience that will allow them to admire the figure but not idealise the figure, where they only become inspired by the piece itself.

Some artworks are even driven by the desire an artist has for their own life. The romantic movement during the 1800s was one of drama, movement and emotions. However it was also filled with curiosity, specifically from Ingres himself. Interest in the Orient began as a result of the inspiration Lady Montagu's letters provided French artists with about the ideals from the oriental side of the world. Many artists began to depict scenes based off her descriptions from her travels, and the information she detailed in her findings. Ingres created his artwork, *La Grande Odalisque* in 1814 after reading Lady Montague's letters. The interest in the Orient is clearly found in the artwork, featuring a woman from that side of the world, lying nude with her back to the audience reclining on a piece of furniture, surrounded by accessories that indicate her orientalism. Despite never having visited the oriental side of the world, Ingres decided that he wanted to create this image. However, he did not use any references that he had researched, he instead created his painting from his imagination, or rather his desire. His desire to view an oriental woman clearly drove him to create this artwork, as we can see the male gaze's influence on her form. The woman has many idealised qualities to her, firstly and the most notable is her back. Her back seems to have been lengthened significantly, something that was idealised in a woman. Ingres also uses tonal modelling to give her a smooth skin texture. Elements of the woman's body are hidden, such as her front. Ingres however paints a small view of her breast from a gap in between her arm and torso, further adding to the eroticism influence Ingres places in this piece. Her sombre look towards the audience suggests her passivity about the scenario that is taking place. She is further sexualised by her accessories that have a clear influence from the Oriental side of the world. Her hair turban, Hookah, and peacock feather all suggest that she is not a French woman, and her jewels further emphasise her nudity to the audience. It is clear to the audience the influence in the Orient has had on Ingres' piece, and his desire to meet a woman from the Orient.

Through the artworks *The Problem We All Live With*, *Madonna and Child*, and *La Grande Odalisque*, we see how each artwork is driven by hope and desire whether this be desire to make change, desire to inspire, or desire of interest. In the world it is clear how our hopes and aspirations influence the work we create, as these are the driving factor to our success in life.

SELECTED QUESTION

Copy and paste the question you have chosen into the space below.

QUESTION FOUR

It is the viewer who holds the power to interpret and determine meaning in art.

Discuss this statement. Support your response with detailed visual analysis of a range of specific art works.

PLANNING

Plan for B

Las meninas - what the artist was trying to convey

The treachery of images- what the artwork is questioning

210/211- What emotions are evoked

ANSWER SPACE

Type your answer in the space below.

B I U     

Experiencing art is a unique experience to every individual on earth. This is what makes the study of art interesting. We all have different perspectives in life as we are all different humans with different thoughts, however in art history specifically we all form different opinions. Opinions about if we like the piece, what the piece is depicting, how it does this successfully, what it means, and so on. It is completely up to the viewer about what a piece of art is trying to depict and why. There are no rules to the mind, therefore the meaning if there is one is completely up to us.

The most asked question about a piece of art is, 'what is the artist trying to convey to the audience.' A piece that has been under debate for centuries is Diego Velázquez' Las Meninas. Painted in 1659 he depicts the daughter of King Philip IV of Spain, Theresa Infanta. King Philip IV was the patron to Velázquez for many years, allowing his work to gain recognition as painter high up in the court house. In a traditional Baroque style, Velázquez paints the small girl realistically and frivolous. Surrounded by her are her ladies in waiting, preparing her dress for her. Velázquez uses space very accurately in this artwork as the room they are inside was the studio of Velázquez in the Royal Alcazar of Madrid. Velázquez even includes himself in the artwork to the right of the canvas in the act of painting something himself. The space itself serves a mystery to the audience about what Velázquez was trying to demonstrate to his audience. In the foreground we see the Princess surrounded by her ladies in waiting, on the same horizontal plane we see Velázquez in the act of painting, however behind Velázquez there is a mirror displaying what looks like the Queen and King of Spain at the time. At this same moment many of the figures in the painting seem to be turned facing us as if we have just entered the room. They each look directly at the viewer, inviting us into the image as if we were the King and Queen, placing the audience in the shoes of royalty, as this was customary to focus all attention on royalty. Despite this theory, many people disagree as the vanishing point of the painting due to the light supplied from the window to the right of the image, directs light to the back right door, where a gentleman is standing, suggesting that we are at the wrong angle to be shown in the image. This then further causes questions about what Velázquez is painting on his canvas. Many speculate that the reflection in the mirror is from his Canvas, painting a portrait of the King and Queen. Despite this theory, there has never been found an image that represents this one in his collection of Portraits of the King and Queen. The size of the canvas he is working

on suggests that this would be too large of an image for a portrait, and actually measures similar to the scale of Las Meninas, showing that he could have possibly shown the audience that he was painting himself in the act of painting Las Meninas, also shown by similar colours on his painted palette as on the painting itself. Ultimately Las Meninas reflects how the audience holds the power to interpret and determine the meaning of art through Velázquez's masterful play on composition and perspective reflecting the different perspectives every audience member has.

Conceptual art is the movement that gives the viewer the key to interpretation in art as its soul purpose is to provide questions to the audience. When faced with a philosophical piece, at first it often confuses the audience, making us each question what we are viewing. It is at this moment that we decide what our individual understanding of the artwork is, which is usually wildly different from the person next to us looking at the same image. The master of this experience has to be Conceptual artist Magritte with his 1929 artwork This is not a pipe. The artwork features a hyper realistic image of a pipe, used for smoking. Underneath the pipe the audience can observe the message in French, "This is not a pipe." However it is a pipe? For many it takes a while to understand Magritte's intentions behind his image, which is exactly what he intended to do, to confuse. There is no clear explanation behind his meaning, this has to be understood from the viewer themselves. For some, he is referring to the image not being a pipe because it is not a physical pipe, you can not smoke it. For others it is a commentary on the mistake of language we as society make, confusing the words of a physical object with an abstract idea. The true nature of this artwork is to confuse. When we are confused it is up to us on what the answer is, allowing the audience to form their own personal view on what Magritte means. Pablo Picasso famously said, "Art is a lie that makes us see the truth." This is what Magritte is doing to the audience, he refers to the representation of objects not being the true object, which is true. This painting is not a pipe, because it is a representation of a pipe. That is the beauty of Magritte's concept, in order to understand, we initially need to be confused. And through his art that lacks any form of clarity and explanation, he simply allows the audience to decide what they believe he is trying to refer to. Instead of explaining to us, he lets the artwork do all the explaining, giving the viewer the power to interpret and determine what he means through his image of a pipe.

If not through intentions or meanings, artists use art to allow the audience to decide what emotions they receive from a piece of art. Emotions are a completely unique experience to us as humans. Some people feel strong emotions towards aspects of life that others feel no emotion for. Emotions can be described as the beauty of life, as they are felt in different degrees and variations by all of us. Abstract art is the clear leader within the field of emotions as it is a movement for personality and emotion. Mark Rothko is an artist that uses pure emotion for the experience of his art. His piece No210/211 - Orange is a great example of individuality for each person who looks at it. Painted in 1960 apart of his colour block series, it features a dark brown wash with three square forms of orange blocks being softly painted over the top. The edges of the blocks of colour almost melt away at the piece allowing the audience to experience an immersive feeling towards this piece of art. The harsh brown background gives the flat squares a sense of depth within the centre of the piece. Upon first looking at this piece of art many people experience an overwhelming feeling of sadness, crying. Others feel nothing at all. This is the true beauty of Abstract art as it creates a different experience for everyone who sees it. Through his use of colour, Rothko allows the audience to feel such variation within his art. His use of orange creates a conflicting feeling of calmness and stability, mixed with sadness and a sombre mood. This allows him to achieve such a diverse spectrum of emotions from people of all different backgrounds and ages, making the art in a way accessible to a large number of people. You do not need to know lots of art historical information to understand this image, you only need to be yourself. When asked about why Rothko creates the colour block images he does, he responded explaining that he creates these images for pure emotion. We are unable to focus on anything else but the emotion that this image provides, making its effect inescapable for some. Through his use of colour, Rothko hands the viewer the power to interpret and determine the meanings within his art, which all depends on the state of mind the viewer holds while looking at the image.

Through the artworks, Las Meninas by Diego Velázquez, The treachery of images by Magritte, and No210/211-Orange by Mark Rothko, the audience is handed the responsibility of interpretation and determination of what each artwork is depicting. Through multiple perspectives, utter confusion, or pure emotion, experiencing art is a feeling of individuality, something we as humans do not share with each other.

PLANNING

Plan for C

why do women have to be naked to get into the met - react against art

Maralyn dyptich- copies art.

The bedroom - uses other cultures as inspirations

ANSWER SPACE

Type your answer in the space below.

B I U     

Kate Boucher's text *Drawing with Charcoal*, reflects how inspiration from other artists allows individual artists to succeed, through sharing interests in the world around us. Through her text she explores the ways artists do not steal or copy, but are inspired by the art practices that other artists from different backgrounds, cultures and mediums in art share. Overall she explores how in the world of art, we adapt and use references as art can not occur in a vacuum, but occurs in a space of inspiration.

Every artist needs inspiration, it is how originality is fostered. In a world surrounded by creativity and difference we all take note of what occurs around us, and use these experiences to form creativity. This does not just occur in art. We use readings for historical paintings, photos for evidence, conversations for understanding. Even rejecting ideas inspires us as it marks acknowledgement for change. Everything we experience inspires us to create. This idea can be shown when Boucher writes, "Finding inspiration and developing an art practice by combining one's ideas with those of other artists or reacting against them." A clear example of an artist group rejecting the influence of another artist was the Guerilla girls. Known for their pseudonym of a gorilla head, a group that protested and advocated for women's rights in the artistic world. Their artwork is the face of the feminism movement that emerged in the 1960s. Their most famous art piece, *Do women have to be naked to get into the Met Museum* - 1989 reacts against the ideas of Ingres in his artwork *La Grande Odalisque*. This art group not only uses Ingres' idea of the reclining nude of *La Grande Odalisque*, but used the image in an advertisement format, grabbing the attention of audiences through its flashy style. The piece features the reclining *Odalisque* in black and white to the left hand corner, while a large portion of the space used is for statistics. Over the top of the neon yellow background black writing explains the inequality in the art world, explaining statistics such as only 5% of female artists are accepted into the Met Museum, and 85% of compositions featuring a female are of the female nude, created by a male artist. By placing *La Grande Odalisque*, the group reacts against the sexism prevalent in the art world. The group uses inspiration from Ingres' highly provocative image of a female nude and transforms the once adored image into one that should be called shame upon for using an image of the female nude to get into institutions.

As well as large portions of artwork taken for inspiration such as the *Odalisque* in *Do women have to be naked to get into the Met Museum*, artists also use an establishing idea to link to a much greater thought. This can be seen in the text when Boucher states, "From each artist or art work studied, an artist can take a fine thread and add it to their own ideas. These gathered threads are what the artist's own practice." This can clearly be seen in Andy Warhol's piece, *Marilyn Diptych* in 1962. This artwork features a photograph of the famous Hollywood star, which Warhol copied into a silk screen press and replicated 32 times. This was typical of the pop art movement which often used ready made artworks and transformed them into different meanings. The artwork features two variations of the image, one in different colours and one in black and white ink, fading as the piece goes on. Rather than commenting on the superficial aspects of Marilyn Monroe, he changes the meaning of her stylish image into one reflecting on consumerism in America. Placing her image into the style of a religious diptych, he shows the audience a different style of the actress. By replicating her image multiple times as he did with the *Cambells Condensed soup* piece, he shows the audience how the actress was treated as more of an object and symbol rather than a purpose, idealising her and treating her as a holy figure

that was to be prayed upon rather than a human being. By taking the simple image of Marilyn and changing the colours, he dehumanises the actress, creating his own original art piece, through the ready made image. As each image on the right side of the image progresses, it loses colour through its ink, representing how Actors and Actresses can lose parts of themselves through the large amount of attention that the press gives them during their career. Through replicating the image of Marilyn Monroe, Warhol uses each of the threads provided to create something completely new, with a different effect than the original.

Through the globalisation and spread of art, artists are also able to incorporate elements from different cultures around the world, reflecting the positive influence art has had on cultures, allowing less well known ones to be appreciated within different forms of art. Boucher explains that, "Nowadays, artists are able to spread their net wide, look to other cultures." This can be seen throughout the post impressionist movement in France during the late 1800s where inspiration from Japanese wood prints were spread across a variety of artists. During the world fair, Artists from this movement were able to take inspiration from the Japanese art culture, which used line, asymmetrical compositions and interesting perspectives in different creative ways than the French artists had seen before. An example of an artwork that features the heavy influence of Japanese art is Van Gogh's *The Bedroom* from 1888-1889. This artwork features a depiction of Van Gogh's bedroom in his Yellow house in Arles, a place where he liked to spend time to relax. The influence of the Japanese culture can be seen with Van Gogh's heavily outlined forms, specifically the furniture, such as the wood panelling on the floor of the room, the bed he slept on and the table and chairs. As well as use of outline, he used an interesting perspective and use of space, making the room's floor rush backwards quite quickly, as well as placing the bed in this upwards angle. Van Gogh took inspiration from the Japanese artists to create his own calming effect throughout this painting, providing emotions of stability and calmness to his audience.

Ultimately, the artworks, *Do women have to be naked to get into the Met Museum?*, *Marilyn Diptych*, and *The Bedroom*, each of the artists explore different mediums and other artists' works to create something of their own which is truly original. Inspiration is a source we all use in life to create something truly unique to us.

Scholarship

Subject: Art History

Standard: 93301

Total score: 15

Q	Score	Marker commentary
1	06	The response demonstrates extensive knowledge relevant to the question in a well-developed critical response to contexts. The argument is cohesive and clear. High-level visual response is evident in the discussion of colour and composition in Rockwell and form and colour in Duccio. There is just sufficient visual analysis to reach 6 in combination with discussion of context. Further development of the visual analysis could have taken this grade higher.
4	04	This response displays broad knowledge relevant to the question and communication is clear and effective. It is held back through very limited visual analysis. The discussion on Velasquez touches on composition, scale, and colour but more development of the use of these elements was needed. This is also the case for elements in Magritte and Rothko. Works selected need to offer the opportunity for rich visual analysis of art elements.
7	05	This was a well communicated response to ideas mooted in the Boucher text with relevant supporting information for the discussion. It is a focused response which would have been further enhanced through more development of the writer's ideas and further evidence of the links between the art works and the inspiration.