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93301A



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SCHOLARSHIP EXEMPLAR



NEW ZEALAND QUALIFICATIONS AUTHORITY
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QUALIFY FOR THE FUTURE WORLD
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Scholarship 2021 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.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Q1) Innovation in Media and Technique open new possibilities in art.

While Formalist art historians may argue that stylistic elements such as media and technique ~~are~~ the ~~single~~ most significant 'innovation' of each artwork, there is a lot that can be said about how context and ~~intention~~ ^{any} artist's intention is the driving force of this.

Innovation is not what opens new possibilities in art, rather it is the ~~creation~~ ^{specific} ever-changing contexts from whence the artwork is birthed from. Innovation in Media and technique is a product of the ~~social~~ ^{social or} political ~~and~~ contexts that arises with each passing generation of artists. Formalist art historians may argue that innovation of style is like a hot torch, passed down from one art movement to the next, each improving on its ~~predecessor~~ ^{predecessor}. Nevertheless, ~~can~~ ^{they} fail to consider how artists' ~~new~~ ^{innovations} and creative processes never occur in isolation, and how theoretically, there is no such thing as 'an' 'original piece of art' like the wording in 'new possibilities' might imply. New ~~possibilities~~ ^{possibilities} in art should instead be seen as a point of drastic change in context, which opens new possibilities ~~for~~ ^{for} innovation in the eyes of viewers from the artist's time.

Durastic innovations in media and technique often occur hand-in-hand with eras of drastic change. For instance Monet's Impressionism, Sunrise was an artistic revolution for its time, that simultaneously parallels the changing scene of Paris ~~after~~ ^{driving} the 19th century Industrial Revolution and the welcoming of modernity. This allowed for the invention of paint-in-tubes, which was a ~~decisive~~ ^{decisive} factor to Monet's stylistic innovations. Sunrise has captured the flickering and glistening effects of light ~~by~~ ^{through} the plein-air painting technique. Moreover, the vividness ^{of the oil paint media} has drastically increased because of the innovation in technology, as seen in the artificially saturated orange sun, used as ~~an~~ ^a complementary colour against the low chrome blue sky. Moreover, art historian ~~the~~ ^{the} Clement Greenberg argued that Impressionism is the first "modern art movement" because it "uses art to ~~draw~~ ^{call} attention to art" rather than "using art to conceal art". Impressionism as an movement secured its status as the ^{movement that} ~~representation~~ represents modernity by how it ~~draws~~ ^{is} aware of its own fictitious pictorial nature - emphasized by the impasto broken brushstrokes that does not attempt to feign realism. In contrast, the French Academy favoured 'masters' like Bouguereau, who painted classical subject with immaculate technical execution. But new innovations in art relies on staying connected to the artist's current society and context.

In contrast to the Avant-Garde optimistic works of the Impressionists, the Neo-classical Academic style (despite its ~~new~~ innovations in perfecting realism techniques ~~that~~) is ~~not~~ appears out of touch and stagnant. It is verisimilitudinous; it must capture life. Thus, stylistic ~~innovations~~ ^{innovations} cannot create new possibilities if the artist is not ~~stagnant~~ capturing the essence of their own context. Which is also why we see the Impressionists make remarkable pushes in art history, pushing painting ~~and~~ the role of the artist towards medium specificity, and "truthfulness" in "flatness", ~~and~~ the expression of oneself through paint alone. ~~New~~ Radical new possibilities that becomes broadly in art must stay in touch with the ~~work's~~ context. The most innovation of media and technique comes when artists willing to take risk ~~and~~ embrace modernity.

Furthermore, new possibilities in art can emerge from a clash or unexpected combination of contexts. And indeed, media and technique progressions are prime indicators of a ^{unprecedented} ~~new~~ context. In the case of Lang Shi Ming / Giuseppe Castiglione, the clash of Italian Renaissance and Chinese Qing Court art resulted ⁱⁿ ~~new~~ new possibilities in the form of an entirely new genre of art. ~~The~~ Lang ~~was~~ ^{is} an Italian Jesuit who became solidified ⁱⁿ ~~the~~ ^{the} Chinese art historical canon.

by winning the favour of wealthy individual patrons and eventually ~~there~~ becoming the official court painter (a status akin to Velazquez in the Spanish Court).

~~Significance and prestige~~ / ~~Land's~~ ~~Emperor's~~ ~~introduction~~ ~~on~~ ~~horseback~~ showcases ~~a variety of~~ ~~the introduction of~~ ~~media and technique.~~ ~~that~~ ~~solidified him~~ ~~of~~ ~~chiaroscuro~~ rendering vastly improved the tonal modelling of subjects such as the Emperor's face and his horse. And the introduction of atmospheric perspective brought an further sense of realism that, at this stage of Chinese Painting, was considered the 'modern style'. At the same time, Liang reintroduced the linear precise execution of ink in Chinese painting as seen in the ~~scenic~~ ^{landscape} ~~shrubbery~~. The acculturation of cultures during ~~the~~ ^{China's} ironic Age of Isolation / ~~Humiliation~~ makes this artistic innovation intriguing.

The most ~~innovative~~ ^{innovative} advances in media and technique has consistently come from the clash of cultures and contexts. Fascinatingly, 100 years after Qing Dynasty, the impressionists like Monet hailed Japanese ukiyo-e prints as the source of their 'modern innovations' — in vice versa, appreciating the prints for their linear qualities and ~~2D~~ 2D compositions. In the legacy of an artwork, the most innovative ones are dubbed as the founder of a new movement, and such was the case for the impressionists and Liang (founder of the Qing gong-bi style). ~~Contrary to~~ Contrary to popular belief, this is not because of a

single artist's genius: It ^{is} ~~is~~ premeditated through
 the introduction of opposing cultural contexts,
 of different peoples. In Hong Shi Ning's case,
 the ^{new possibilities} ~~innovation~~ ~~created~~ ^{created} ~~an entirely new~~ ^{an entirely new}
 genre of art and further visual appeal. Artists
 who make new innovations takes advantage of clashing
 contexts, and synthesizes them into ground-breaking art.

Although we've established how exchanging contexts
 can open new possibilities, if done poorly, it can
~~close off opportunities~~ ^{open new opportunities} for some and close
 off new possibilities for others. This can be
 seen in Pablo Picasso's Les Femmes d'Alger
 OVR, a notoriously controversial masterpiece
 that made ~~great~~ innovations towards Cubism, ~~but~~
 closed off opportunities for African artists. Typical of
 Picasso, the painting's figures are geometric and
 angular, as Picasso was conducting experimentation
 on abstracting the human figure. The composition
 is sliced into sharp planes, ~~making~~ ^{destroying} visual
 balance and subverting the conventional norms
 that is expected for art during Picasso's time.
 Though, the ~~to~~ visceral and murky facial features of
 the two figures of the right - clearly copied from
 Iberian masks Picasso saw at the Paris
 Trocadéro Museum - is a subject of debate on
 the topic of innovation. For Picasso, the masks
 opened the possibility of a more ^{vulgar} ~~directly~~ ^{representational}
 and primal, and ultimately moving piece of

of figure. However, his ~~appreciation~~ ^{appreciation} for them remained embedded in primitivist and orientalist values. The appropriation and degrading use of the mask may appear harmless, a stylistic exploration, but it directly closes possibilities for other pieces of art to be understood at a deeper level. In the masks case, understanding of "objects as a form of documentation in a nation without written script" (Nigerian art historian Chide Oke Oke Agulue). Furthermore, ^{art historian Linda Nochlin} ~~Dr. Elizabeth Reelin~~ proposed how the idea of Picasso's artistic genius is inherently flawed: "the genius does not belong to the artist (who made the 'object'), but the men who used them (like Picasso) and the men who proclaim them geniuses for it (art critics)." While stylistic innovation opened new possibilities for Picasso's career and his reputation as an 'artist genius', it took away from the recognition of the African sculptor who made the mask, perhaps even preventing it from being recognized as a piece of art ~~at all~~ ^{at all} and labelled falsely as a ^{less} worthy artist.

Overall, innovation in media and technique ~~are~~ are indications of an artwork's idiosyncratic context, a context that will bring about new possibilities for art. Though, we can see there are nuances in this perspective ^{as the} ~~an~~ opening of a door does not indicate the closing of a door of possibilities for another.

Regardless, stylistic innovations must be traced observed, as they reveal deeper truths about the exciting possibilities presented to the artist by their context.

Question Four

(Q4). Art is elitist.

Art is indeed elitist, but only art can save itself. Gabriel Garcia claims that "the history of art is the history of art's progressive loss of audience." As art moves from, function to devotional objects like the Venus of Willendorf to more conceptual pieces to being an 'non-object' like NFTs and being intangible, Garcia's 'inventions' seems to correctly predict the trend of art becoming more and more esoteric.

However, this is not to presume that art is heading down a hopeless trajectory, since there are works that attempt to make themselves more accessible by doing social good. Although art is inherently elitist, reserved for a certain group ever since the beginning, ~~it~~ it has the potential to serve a greater purpose if the artist wills it.

To start, it is critical to note how art institutions and ~~art galleries~~ ^{museums} play a central role in ensuring art is elitist. The couple in a Cage ~~is~~ ^{by} Cage fusion, is an

satirical attempt to point out this truth, but is ultimately unsuccessful in its goal. ~~The~~ In the performance of ~~piece~~, Fusco satires ^{the name of} ethnographic and scientific experts from the 15th century (most prominently after the Scramble for Africa) that invented a new 'language' to interpret indigenous peoples who supposedly could not speak for themselves. Fusco dresses as a "Guatemalan", a newly discovered tribe off the Cuban coast, in exaggerated cliché symbols such as face paint and a ^{holocaustian} ~~hula-skirt~~. ~~She~~ She makes reference to ^{and embodies} the Hettner Venus, an ideal woman who was immortalized as a prime specimen of her race and was toured around European countries. The ~~piece's~~ gilded cage and its location directly in front of galleries and museums plays to this notion of how ~~elitist~~ ^{institutional} ~~part~~ indigenous art, bodies, and ethnography on display as an "orient" and "othered" spectacle. Despite its messaging however, the piece messaging backfired on itself.

Members of the audience whose reaction directly imposed meaning onto the piece perceived it innocently, to Fusco's chagrin and surprise. They labelled it as a "shocking ~~and~~ offensive" and pretentious display, ~~not as a~~ sentiment that fell towards the artist and not the institution it is criticizing.

Fusco's ~~the~~ Performance Art pieces follow the tradition of other female artists in the 1960s like Yoko Ono and Paddy Cheng. Their art was conceived to be more accessible, opening

the art field to women and a wider audience by abandoning the canvas and its ^{traditions of} gilded frames.

Nevertheless, today the general public perceives works like Fussler as even more pretentious and elitist, ^{and is} ~~compared~~ comprehensible to the masses made before. Not only do art institutions

set up elitist hierarchies through ^{establishing} ~~racial~~

and pushing narratives of racial supremacy, it also indirectly pushes minority creators towards unfamiliar forms of expression that is less likely to gain traction to the general audience. Thus, even works

like the Cayle in the Cage that was designed and conceived to be inclusive of minorities and all peoples ^{become} ~~are forced to wear elitist labels~~ ^{per. misconstrued} and misunderstood as elitist. This phenomenon

is an endless cycle ~~of~~, and as more artists attempt to break ^{trap} ~~out~~ from institutions today; ^{there is} ~~more~~ ^{an increasing amount of} art ~~being~~ ^{labelled} as elitist today.

Furthermore, the art world appears to degrade art that is accessible and universally acceptable as 'low art' & ^{devoid} ~~lacking~~ of substance.

Such is the case for Pop artist Romero Brito's work 'Teddy Bear'. It is simplistic, almost childlike, with saturated magentas and greens that evoke a sense of optimism. The polka dot patterns and glittered nose no doubt is a friendly style that the masses

would consider to be 'beautiful'. It is also divided in a cubist manner into sections, and the artwork ultimately evokes a sense of graphic and ^{of the} commercial. In the pop art fashion, Risto embraces the commoditification of art and claims he 'wants to make art accessible to everyone', hence why he is one of the most licensed ~~and artists in~~ ⁱⁿ the world and why his art is low-cost and mass produced. However, Clement Greenberg denounces this kind of art as 'kitsch', and that it "asks nothing from the ^{viewer} ~~viewer~~ except money". The loss of conceptual sophistication and the formulaic nature of the piece he argues, makes it a 'low art' and its beauty a bait for commercial gain. Given the hegemony of Pop art today, Greenberg's ^{opinion} ~~not fully~~ is not widely accepted. Though, there is some truth in his observation. A pair of ~~journalists~~ ^{as a poll} in the 1970, Kasser and Plummer, conducted a poll to paint "The Most Wanted Painting". The result is a horribly bland landscape that shows how the general public as a whole, usually have very restricted insight into good art and beauty. Given this phenomenon, art in its search for depths and complexity, automatically removes itself from the general public and becomes elitist. Still, artworks like Risto's Teddy Bear have value as a piece of 'accessible fine art, despite its lack of conceptual

complexity. Art is elitist, but there are those who walk in between the line of accessibility ~~and~~, pandering to the audience, and reaching the heights of elitism.

Lastly, art can be a saving grace to its own constructive elitism. This can be seen in Carrie Mae Weems's Not Monet type, which offers a ~~criticism~~ ^{criticism} on how the Black Betty has historically been ~~mis~~ neglected and overlooked. Weems posed herself ⁱⁿ against the camera, referencing the male gaze and the "Museum effect" described by art historian Svetlana Alpers, her face remains anonymous as she is standing in as a symbol of the Black body. Weems also includes text, and title, which shows ~~that~~ ^{she} is referencing the Black slave girl in Monet's *Olympian*. A text on the piece reads: "I am not Monet's type... Picasso only used me and Duchamp never considered me." She ~~objects to~~ ^{expresses} her "disappointment in these artists" that she has always been in love with and how she "exists outside their fantasy". Indeed the lack of minority figures in art history ~~commens~~ is a ~~tell-tale~~ telltale sign of the art world's ~~elit~~ elitism. It exists in all levels, down to medium: photography is it according to the Shirley Cards, consciously or not

creating an ideal white beauty standard in
 portrait photos and leaves Black bodies and
 Black faces over-exposed and murky. The
 common of art history is willing to excuse artists
 like Grainger for their individual flaws because
 of the 'grandness' of their artistic creations,
 but it intentionally leaves out ~~artist~~ interdisciplinary
 artists like Coco Fusco and ~~Barrie~~ Mac
 Carver Wears who creates ~~not~~ authentic works
 with artistic merit and contribute to their
 communities through ~~this~~ as a significant
 element of their art practices. This
~~is~~ art, on various levels, is elitist. Only
~~high~~ minorities and underrepresented artists
~~to pay the way~~ ^{can pay} the way towards
 a inclusive scene in art. The ~~not~~ attention
 gained by Wynn's photographs increased during
 1977, the same year where identity politics
 rose to become a valuable political
 issue. Representation and the voices
 of minority artists came some way from it.

In summary, art's elitism stems
 from its beginnings, its processes and its
 institutions. But equally, art is a
 tool too, it needs to use itself to allow
 for new accessibility. Although art
 might appear to become ~~more~~ ^{more} more
 elitist in the grand scheme of art

history, artifacts and ~~the~~ its power will
always have value for the people.

Q2) Section C

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For the most part we associate great art with times of prosperity and not times of pain and despair. The Renaissance, for example, is a shining beacon of how art can prosper with economic support and well-educated patrons. It is ~~an era~~ ^{fundamentally} a subject of study for many artists in the future who are stuck in times of conflict and instability. ~~But~~ ^{Though}, art has arguably always had a greater connection to ~~poor~~ conflict, pain and comfort. Cossett is right in arguing that the "drive to create" ^{is a human nature} will remain a persistent force of art, but does not place enough emphasis of the role of art in dealing with negativity. Indeed, art's role as a "articulation of resilience" is more significant than its "celebrations of the best of our achievement."

Art is a "shared visual language" that can speak to ^{internal} conflict and hardship, opened to many interpretations. Robert Smithson's Spiral Jetty may appear to be tranquil and calm, but its ^{spread} speaks to the shifting and temporary nature of our environment and life. Smithson imposed a 'perfect' geometric golden ratio form onto land with basalt stones and sand.

(4.6 x 4.60 m) which ~~creates a~~ ^{creates a} visual conflict between the land and lake ~~in the~~ that mirrors ~~our~~ ^{humanity's} collective conflict with our environment. The goal of land art or Ecological art is to draw our attention once again to the ~~po~~ conflict between man and nature. ~~Since~~ The artist was inspired by the First 1970 Earth Day and its declarations of climate crisis, and created Spiral Jetty in the same year. In this hardship ~~and~~, Spiral Jetty connects ~~us~~ ^{us} in the words of Casslett with "the ~~same~~ ^{remaining} part of the communal whole." Spiral Jetty's ~~concept~~ ^{concept} of ephemeral art, art that is disassembled and changed by natural processes, can also serve as a reminder for us on the brevity of lives and the passage of time. Though it ~~is~~ ^{at} this stage Spiral Jetty contradicts Casslett's claim that "the work lives on for hundreds of years in museums." The "museums' attempts to ~~reconstruct~~ and freeze the artwork in its original context is ostensible to the true reason why art lives on. Spiral Jetty should not be preserved inside the frozen walls of the museum. It's rejection of arts commodification and

its embrace of the passage of time serves as a reminder ~~off~~ to us to embrace change and conflicts, allow ourselves to flow with time and our environment.

In addition, art is not a luxury product. As True to Cosshelt's argument it plays an important part, ~~is~~ even in times of ~~not~~ where resources are scarce. Though, Cosshelt fails to consider how art can be ~~turned~~ used for ill-intended rather than benevolent purposes. ^{It manipulates} ~~especially~~ can be manipulated easily, especially in times of war. Ernst Kitchner's work ~~shows~~ ^{shows} this consequence, ^{through} ~~with~~ his work's placement in the Degenerate Art Exhibition of 1937. ~~He~~ In his piece *Reclining Nude*, we can see Kitchner's earnest attempts to keep ~~it~~ ^{it} ~~touch~~ with his German artistic heritage by making it intentionally grotesque. ~~He~~ Like the Romanesque Cathedrals, he uses high-~~by~~ ^{high} complementary colors like crimson and deep green in the wall paper and the couch to create maximum reaction from the viewer and express the instability and "crisis" of the post WWI era. This is further emphasized by the figure's ~~irregular~~

perspective and the intentionally incorrect
 foreshortening. His naive brushstrokes together
 with the other elements was meant to be
 visually unsettling and agitating to the
 eye, a signature style of the Die Brücke
 movement in order to connect with
 the "shaved history" and national
 identity. Nevertheless, ~~with~~ Nazi
 propagandist successfully turned the artist's
 power against itself, as over 20,000
 visitors came to daily the Degenerate
 art exhibition to mock the artworks
 within. The Nazis waged a war
 on modern art because the
 understood that art is a powerful
 tool for a populist rallying cry.
 In times of conflict, powerful artworks
 about great hardships are created, but
 could be misused by even more powerful
 forces and create a brand new crisis.

★

In Conclusion, the purpose and ~~reticent~~
of art is closely tied to conflict,
error and comfort of what came
before. Although we can guarantee art's
continued evolution, ~~in~~ ~~stating~~ its effectiveness
in representing pain and suffering. Coslett
is correct in her suggestion that art in
unstable times like the Coronavirus is
significantly, but there needs to be
a greater emphasis placed on
its significance.

← ★ The rejection and pain we feel
 is a powerful source of inspiration.
 In the case of Manet's *Olympia*,
 it can be the way we perceive
 art as well as our lives. *Olympia*
 was ridiculed for her "looked not
 awake", poorly rendered form, the
 direct gaze and the thick black outline
 of her body was a source
 of criticizing for many art critics
 of Manet's time. Nevertheless, this
 feature became the reason why *Olympia*
 earned the status as the 'first modern
 artwork', changing viewers' perception
 of what art is through an entirely
 new movement. The pain of rejection
 that artists feel is a historical
 constant, but it pushes artists to immerse
 and defy the accepted boundaries
 of artistic conventions. There is comfort
 in knowing that the pain ^{could} ~~is~~
 be turned into a source of inspiration,
 even a source of success. We take
 comfort in the art notes that "come
 before" to see how ^{their} ~~artists~~ pain became
 a source of success.

Scholarship Exemplar 2021

Subject	Art History		Standard	93301	Total score	15
Q	Score	Annotation				
1	5	High-level communication was focused and coherent in this argument that innovation and new possibilities cannot be separated from context. The discussion was extended through the inclusion of work by Giuseppe Castiglione along with more regularly used examples. There was some evidence of extensive contextual knowledge, and further explanation of some of these points, along with more development of visual analysis of the art works, would have strengthened this response.				
2	6	A mature response to art as elitist, with evidence of extensive knowledge and understanding relevant to the question, and an independent and interesting choice of works to effectively support the writer's stance. For a higher score, however, high-level visual analysis is also required. Communication was cohesive and argument focused throughout.				
3	4	A key requirement for responses to this section is that candidates explain and discuss key points made in the extract. This answer focused mainly on conflict, briefly challenging Cosslett on her comment around museums but with little engagement with the text itself and a lack of the developed interpretation which is required for a higher grade.				