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93301A



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OUTSTANDING SCHOLARSHIP EXEMPLAR



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
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Tick this box if you
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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.

Section B: Question Six

The French philosopher Albert Camus once said 'if the world were clear, art would not exist.' Indeed, ~~all~~ the subject of art constitutes with the inflecting of feelings very good or very bad' from artist to viewer (Leo Tolstoy). As art ~~make~~ removes humanity from the ~~repetitive~~ comfortability, limiting the adventurous possibilities of the human psyche. After, art liberates ~~viewer~~ from the tyranny of ~~status quo~~ ~~making~~ ~~us~~ ~~up~~ ~~from~~ ~~the~~ ~~shelter~~

Section B: Question Six

The French art critic Charles Baudelaire once said 'it is from the womb of art that criticism was born.' Indeed, all art is intended to inspire some ~~sort~~ ^{form} of discourse ~~for~~ ~~viewer~~ with viewers through the inflecting of feelings very good or very bad' from artist to viewer (Leo Tolstoy.) Art removes humanity from the repetitive comfortability, limiting the adventurous possibilities of the human psyche. After art also liberates viewer from the tyranny of conformity, making us from the shelter resisting the changes of society.

Michelangelo, Pieta, marble, St Peter Basilica, Vatican, 1498-1499 depicts Mary cradling her

dead on after the crucifixion, as it wakes
 us up from the inaccessibility of past Christian
 artworks. Michelangelo uses a classical pyramidal
 composition to unite both figures in an intimate
 relationship. Mary is depicted with a
 wistful countenance, as she delicately tilts
 her head parallel to the sacrifice. Her oblique
 gaze invites viewers to observe Christ's body
 sprawled across her expansive lap. The
 Neoplatonic idealization in Mary's soft and
 eroticized features are starkly contrasted
 with Christ's taut and contorted body,
 as holes of passion appear as reticent reminders
 of his previous torture. Thus, Michelangelo
 wakes viewers up by forcing us to perceive
 the nature of pain and sacrifice. Yet Mary's
 left hand extends tellingly beyond the pyramid
 her head forms with Christ's body. Here
 the illiterate, Renaissance viewer is asked to
 account for the sacrifice by partaking in
 Catholic worship. Instead of presenting glorified
 and detached images of his predecessors,
 Michelangelo ~~opens~~ wakes viewers by opening
 avenues to Neoplatonic gates of understanding
 by portraying faith and suffering as an intimate
 human experience. The serene and dignified
 grief of Mary coupled with their graceful
 poses, elicit empathy from viewers. Indeed,
 the maternal tenderness recalls another aspect

of modern iconography, that of the Madonna and Child. Here, Michelangelo makes views from the 'charm of obscurity' (Tolstoy) that has pervaded Christian art, as he presents Michelangelo's imperatives of religious piety more effectively by operating on a human plane.

Art often makes us up from ~~the~~ conformity that has corrupted the human drive to be ~~different~~ different, as after all 'creativity takes courage' (Henri Matisse.) Manet, Olympia, oil on canvas, Musée D'Orsay, Paris, 1865, was perceived as shocking and scandalous at the 1865 Salon, with critics labelling it simply as 'vulgar.' Yet Manet believed the Salon was restrictive of France's progressive art regime, so he makes us up from the stagnation pervading the art world. Thus, Manet reacts against the hierarchical elements of the Salon, as he humanizes a prostitute (in fact Olympia was a common name for prostitutes.) She is adorned with a black ~~and~~ choker, a flower orchid, pearl earrings and a bracelet to reinforce her courtesan role in society. However, bourgeois critics and viewers were most intimidated ~~by~~ by her self-consciously confident countenance. Indeed, Olympia brazenly and headfastly returns the gaze, acknowledging the male viewer as if he were her next client.

This gives credence to John Berger's 1972 essay
 ways of seeing that argues there is nothing a
 woman can do that does not contribute to
 her presence, 'so ~~manet~~ ^{criticizes} ~~manet~~ the extent
 male viewers have been trained to look at
 women and feel the manipulation of male
 sexual domination. Olympia completely obscures
 her genitals with her hand, ~~rejecting~~ ^{rejecting} the
 idea of becoming an 'object of vision' (Berger)
 so she refuses free access to the voyeuristic
 male viewer. Olympia's confidence in her own
 sexual identity wakes viewers up regarding
 the supposed subordination of women, so Manet
 manipulates the dichotomous gender nature
 of how 'men act and women appear' (Berger).
 Furthermore, Manet attacks and wakes viewers
 from the safety of traditional western art,
 as he does not depict a personalized mythological
 woman, but a woman that Parisian society
 recognize (in fact her common model Victorine
 Meurent.) The realism of her nakedness is
 accentuated by how tightly she is bound to
 present reality. This is achieved by the rough
 crude brushstrokes and the harsh lighting.
 Furthermore, she appears sickly, as Manet
 depicts a body with all its flaws, imperfections
 and mortal qualities. Olympia's capacity for
 sexual illthness from prostitution is manifested
 by the black pussy motif at the foot of her

bed, which replaces the sleeping dog symbolizing fidelity in Titian's *Venus of Urbino* (1534.)
 However, Olympia was successful neither up
 views from the tyranny of aristocratic gaudy
 bores and connoisseur tastes, as it has
 received posthumous fame as a central
 painting in the male discipline. Thus, Olympia
 truly embodies aesthetic ~~freedom~~ ^{care} Hegel's
 idea of art representing the evolution of and
 changes of society through ~~exhibiting~~ ^{exhibiting} humanity.

The modern world is one ~~not~~ ^{one} constructed with
 an enigmatic emptiness, ~~one~~ ^{one} defined with
 the twilight reverie of ~~darkness~~ ^{darkness}, lethargy
 and languishment, as art wakes us up to
 ideas of existence. ~~while it is a reflection of the~~
~~world is not a recreation of life, the~~
~~anthropocentric best art is often perceived~~
~~through may precisely be a threat to the~~
~~reality of life.~~ Edward Hopper, *Nighthawks*,
 oil on canvas, Art Institute of Chicago,
 Chicago, 1942, navigates readers through
 the cultural ~~and~~ ^{and} cognitive expanse to
 modernity, enlightening us to the universal
 reality of modernism. It depicts four
 nighthawks in an isolated street diner, facing
 in a potential void. Through depicting
 a communal place of neighborly interaction,
 Hopper invites the familiar and unfamiliar.

as we embark on a pictorial exploration of the
 tragedies of modern life. The carefully constructed
 composition and lack of narrative make viewers
 face the realities of alienation in modern life. The
 diagonals of the milk bar just out of focus, as
 the precise, geometric composition is reflective
 of the coldness between modern individuals.
 Vivid fluorescent lighting floods the
 interior to reveal a bleak and microcosm
 for modern modernity. The man and
 woman are not holding hands, the one is
 not conversing, and a male figure
 stares emptily into space. ~~the intersection creates~~
~~attention~~ ~~viewers~~ ~~to sentimentalize~~ This, the uncommunicative
 atmosphere is heightened, as there is both
 physical and spiritual distance between
 these individuals. Light spills onto the ^{empty} street
 as the only remnants of human activity are
 the coin return in a shop window and
 the cigar ash on the floor. The PHILLIPS
 sign. Yet Hopper presents a reassuring realization
 that makes viewers from the catastrophic pervasiveness
 of comfort, as the such application of paint
 blur pictorial boundaries and invites viewers
 to project their own reality. The two large panes
 of glass isolate the diner as a prison of
 silence, but the absence of an entrance
 suggest the nightmarish are just as isolated
 from viewers as they are from themselves.

Hence, Hopper ~~imposes~~ the reality of a fragmented
 civilization ~~on~~ ^{putting} down, due to ~~a~~ a deep
 desire, but ultimate inability, ^{wishes} to connect
 with those around us. Hopper ~~also~~ ^{wishes} ~~to~~
 to 'revive human experience' (Nietzsche) by
 questioning the true purpose of modern life
~~at~~ within the barren wasteland ^{after} ~~of~~ WWI.

Art seems to ~~raise~~ ^{show} ~~viewer~~ ^{viewer} from the comfort
 of conformity and lack of being questioned
 or confronted. Perhaps art seems to distort
 ideas that respond to the changing moral
 compass of society, as ~~as~~ French philosopher
 Albert Camus ~~is~~ ^{has} said 'if the world were
 clear, art would not exist.' Thus, art's
 purpose extends beyond the aesthetic, and
 instead ~~is~~ ^{exists} ~~to~~ ^{to} ~~unify~~ ^{unify} humanity by making us
 up.

Section A: Question One:

Edward Hopper once said 'if I could say it in words, there would be no reason to paint.' Thus, materialistic innovations in the media and techniques constituting art serve ~~as~~ as a vehicle to distill increasingly complex ideas within this perpetually evolving world. Conversely, these innovations can open up new possibilities in art by abolishing the changing roles of the artist and viewer.

Baroque art emerged after the Protestant Reformation challenged the increasingly inaccessibility of religious art, and fearing a losing grasp on religion. See Caravaggio, *Supper at Emmaus*, oil on canvas, ~~New~~ National Gallery, London, 1601, responds to this sentiment by satisfying the Council of Trent's decree for art to become more strongly didactic through including viewers in unprecedented ways. It depicts the biblical story in the Gospel of Luke of the resurrected Christ, as Caravaggio deliberately ~~manipulates~~ ~~explores~~ this moment of unilateral realization to strongly resonate with viewers, as he pioneers ~~new~~ innovations in painting techniques to achieve this. Christ anchors the composition, as he performs his blessing with graceful vigour, one hand pointing over the breast, and the right hand reaching out towards viewers.

and alongside the life-size proximity of figures
 bolsters the possibility of bringing viewers into this
 narrative. the right disciple ~~separates~~ leans forward
 scrutinizing the supposed Christ, as he spreads
 his arms outwards, acting as a conduit between
 scene and viewer. Caravaggio's foreshortening
 of his outstretched arm appears to touch the
 canvas from the inside, while his extraordinarily
 naturalistic expression also serves to enhance
 the narrative. the left disciple Cleopas is
 depicted with head angled lower as he
 prepares to leap from his chair. His right
 elbow ~~feels~~ is torn, as Caravaggio suggests ~~that~~
 it has torn through the canvas, so pioneering new
 techniques of involving viewers by blurring the
 boundaries of the canvas. Indeed, Caravaggio
 renders the painting to simultaneously draw
 backwards and forwards, as the apostles
 frame Christ and create a ~~triangular~~ ^{triangular} vision leading to him. ~~The~~ Caravaggio's
 intent to involve viewers is made unequivocal
 with the unoccupied space, as a bowl of fruit
 leans perilously on the table edge, seemingly
 about to fall. Hence, Caravaggio's depiction
 of space suggests that this bowl of fruit
 will topple into the viewer's space. Furthermore,
 Caravaggio's famous chiaroscuro technique is
 used to emphasize the secreted nature of
 this scene, opening new possibilities in portraying

the luminosity of religious narratives. The chiaroscuro helps to put the background and pushes the figures forward into our own space, so it ~~feels~~ it is happening currently before our own eyes. Caravaggio's chiaroscuro and his efforts to include scenes are innovations that excite possibilities ~~for~~ of how the viewer completes the artwork, while elevating Tintoretto's function of art as 'communication from artist to viewer' to a whole new meaning.

The Impressionists ~~were~~ were excited by the new media and techniques available to them after the Industrial Revolution, and sought to capitalize by painting contemporary scenes en plein air. Monet, Impressionism Sunrise, oil on canvas, Musée d'Orsay, Paris, 1872, depicts Monet's hometown of Le Havre in his sketchy, painting style. The abbreviated brushstrokes and luminous ~~painting~~ ^{colours} were used to capture the ~~transience~~ transience of optical phenomena in the fleeting effects of nature. This would have been ~~impossible~~ ^{opened new} possibilities in art, as before logistical difficulties of acquiring pigments to create paint meant ~~artists~~ artists were largely confined to their studios and painted from memory. ~~Then~~ Monet's hazy brushstrokes of sunlight reflecting off the water evoke fleeting visual sensations. Compositionally,

the sun is painted towards the right, so the
 luminescence of the sun is also set towards the
 right. The interminable sea dominates the
 pictorial space, as Monet focuses on the
 reflective relationship between the sea, sun and
 sea to evoke the true qualities of light enabled
 by innovation in art media and from the
 Industrial Revolution. Indeed, the orange ray
 of sunlight almost appears to burn across the
 surface of water. Furthermore, luminous colours
 are used to depict the morning in evanescent
 detail. The striking contrast between the
 fiery orange of the sun and expressive sea
 blue brings an expressive vibrancy unique to
 the Impressionists. This was informed by
 French chemist Michel Chevreul's Colour
 Theories that when two complementary colours
 are placed next to each other they stimulate each
 other. Furthermore, painting from
 paint tubes meant Monet could apply layers of
 paint onto the canvas when ~~the~~ other
 layers were still wet in an alla prima
 technique, thus maintaining the original
 luminosity of colour. * Hence, the innovation of
 tubes seen in the bold depiction of colour
 and light due to innovations enabled by the
 Industrial Revolution meant there were new
 possibilities in painting contemporary scenes
 en plein air. * Indeed, the scene radiates with
 life, resolutely and bravely off
 the surrounding.

The advent of Dada had a profound impact on art, as it not only prompted debate over the value of art, but also catalysed the diminishing importance of the artist's hand in modern art. Duchamp, *Fountain*, ceramic, *Fountain* November, 1917 was perceived as a notorious assault on what constitutes art. Indeed, it marked an important distinction in art through being a readymade, and it is rarely an upside down view of a pedestal with the words 'R. Mutt' ~~the~~ painted on it. Through the visceral and disgusting connotations of the word, Duchamp opens new possibilities in art by literally pitting on the pretensions of traditional western art. Pablo Picasso advised artists to 'learn the rules of art so they could break them,' which is precisely what Duchamp is accomplishing in questioning the direction of art. ~~By~~ By refusing to adhere to the tyranny of conformity, Duchamp tests America's tolerance for new expressions of ideas. In fact, he specifically cites the new media of readymades as a catharsis to free himself from the 'trap' of conformity to a particular style. ~~Through~~ Through not satisfying the aesthetic status quo, Duchamp challenges the traditional assumption art must be created by the artist, while suggesting the artist's ideas are more important than the actual art. Indeed,

the ready-made visual emphasizes the 'irrevocably present thingy nature' of the artwork, while also implying that the actual artwork is in fact an allegory for something else. The decontextualization of the visual's functional position hence draws ~~needed~~ attention to its artistic meaning through its ascribed positionings.

Duchamp used the visual to focus on the 'inward significance' ~~of art~~ (Aristotle) of art, ~~rather~~ freeing the viewer from being influenced to interpret art through the distinctive virtuoso and style of an artist, something Roland Barthes condemns in his 1967 essay 'The Death of the Author.' However, the need for meaning may be completely fanciful, as 'Fountain' possesses a blatant irreverence.

Dada emerged as an anti-art movement after WWI, so the greatest fallacy for Duchamp may have been the pursuit of a quixotic understanding of 'Fountain,' playing on the preconception of all views that all existing entities have meaning. ~~The fact~~ Perhaps 'Fountain' could be a mockery of artistic virtuoso and human intelligence, thus truly opening new possibilities in the interpretation of art. Yet the innovation of ready-mades has meant for some views, 'Fountain' has become a dynamic force for conceptual art, pioneering the modern transition from ~~abstract to~~

'retinal' to 'cerebral' art. Indeed, Clement Greenberg praised the avant-garde generation for redefining the intrusion of commerce and politics from the inherently materialistic world society into art. 'Fountain' imposed ~~an~~ colossal question in interpreting art, like why, why art exists, and whether the artist, viewer or critic determines what art is. All three have contributed to the enduring, albeit confounding legacy of 'Fountain', as Duchamp's affinity with the new media of readymades allowed viewers to ponder such notions.

Innovation in media and techniques of art have been inspired by the persistent need for more relevance amidst the rapidly changing world society. Through dropping in need of repetition and ~~examples~~ of ideas, these innovations have successfully broadened the scope of art.

Section C: Question One:

Art is a perpetually evolving vehicle that responds to the moral climate of times. Indeed, the overarching sentiment of art conveyed in Rhiannon ~~Cos~~ Cosslett's essay on art and the current coronavirus pandemic, is one of nostalgia, ~~and~~ in that the pursuit of articulating humanity in art will never wane. Cosslett's essay focuses on how coronavirus has reshaped about ~~the~~ art distilling ideas reminding us to ~~face~~ steadfastly face adversity by ^{celebrating} acknowledging our humanity.

Cosslett suggests art is a way of elevating humanity through reminding us of the 'unattainable' creative drive and primacy of the human individual. The idea of art offering meaning in times of crisis' supports Tolstoy's meaning art must be expressive as an ultimate manifestation of our emotions. Indeed, Cosslett echoes this ~~reiterates~~ idea as he stresses the fundamental artist and viewer relationship determining how art not only serves as a mirror to current hardships, but also to better humanity. It is suggested that Cosslett believes art to not effective ~~at~~ in its didactic, moralizing qualities 'when humanity is under threat,' which suggests whether there needs to be ~~an~~ impetus to evoke art's best purposes.

* will remain, so Cosslett agrees art will persist as ~~the~~ tangible proof of humanity, ^{of} fire and passion.

Giotta, Lamentation, ~~the~~ fresco, Scrovegni Chapel, Padua, 1305, presents the biblical lamentation narrative in striking fashion. Figures surround ~~God~~ Christ's dead body as they grieve increasingly around him, where John the Evangelist is shown to with his arms spread wide to reflect his emotional turmoil. Yet through this mourning, Giotta is able to ~~expose~~ reveal viewers of Christ's boundless unconditional love for humanity. Indeed, ^{Giotta} ~~the~~ depicts the death of Christ and offers salvation, ~~like Cosslett~~ as he transforms the lamentation from an auxiliary Byzantine commentary on Holy Scripture to a living didactic narrative of Christ's love. Indeed, Cosslett views art through a very lens representing the best of our achievements. He believes art is a reawakening of life (Nietzsche), as the anthropocentric lens art is often perceived through reflects the extent to which it has served to elevate humanity, 'that alone'

Cosslett agrees that ~~to be able~~ for art to reveal views of their common humanity, it must be a shared visual language. 'Indeed, art is a visual activity, and in the Renaissance primarily served to convey religious truths and didactic imperatives to ~~the~~ illiterate audiences. Art thus articulates our shared history, through reminding us of our common

~~exhibitions~~ beginnings, but can equally serve to highlight common identities. Paul Harteigan, Coleridge, near, the University of Auckland Engineering ~~Atkinson~~ Atkinson, Auckland, 2004 reminds New Zealanders of our shared colonial past. The flowing lines appear radically placed, but each emerge from central positions within groups of lines, thus reflecting how our humble colonial beginnings have seen Auckland evolve into a bustling metropolis. Quite literally, the composition of lines emerge from ~~centres~~ common central points suggests the ~~ongoing~~ continued influence of our colonial past, 'an ordered lattice.' However, it also mimics Casslett's notion 'of remaining part of the communal whole,' as art serves to unite humanity through ~~the~~ conveying large ideas. Furthermore, Casslett ~~also~~ posits that art will help to relieve 'material difficulties we face' through encouraging comprehension of ideas beyond their superficial appearance.

Indeed, Tobler believes art serves to unite humanity 'in the oneness of life's joy and sorrow'. Marceline, Broadway Boogie Woogie, 1942, epitomizes his Neoplastic style of simplicity formal elements to evoke pure representations of the human world. ~~The~~ Casslett's idea of a 'shared visual language'

to interpret ~~as~~ in a highly simplified lens, as the ~~to~~ straight lines and geometric shapes raise the idea of essential opposing forces like positive and negative electricity, the spiritual order of the universe. Here, ~~social~~ art can address 'social order' through revealing ideas of the barest essentials of shared humanity.

Casslett emphasizes that the 'pain we feel is a historical ~~constant~~ constant,' and that art is a way of expressing pain that shocks the human psyche. Social order here gives rise to an ~~unaware~~ throughout art history, 'so Casslett advocates art as ~~a means to address~~ ^{an intellectual and} emotional response that enforces a drastic change in circumstances of society. Thus, the idea of art being a ~~catharsis~~ catharsis for pain and resentment ~~over~~ for the apparent futility of the world is significant to Casslett. Picasso, Guernica, mural, Queen Sofía, Madrid, 1937 was inspired by the Spanish civil war, but its ~~for~~ allegorical elements of the bull and horse suggest it should be treated as a broader statement on war. The monochromatic colour palette and the newspaper cuttings lend a reportage quality, while the sharp alterations of black and white create a jagged kinetic energy. Hence, 'Guernica' should be

so a general plea against the barbarity and
20 terror of war.

presented as a greater wartime narrative,
and indicated that Cozzlett argues art's
greatest use is to weaken the differences
of the present, as 'people create art through
war and pandemics and hardship.' Yet is
this idea flawed as Picasso believed that 'all
art is a lie.' ~~is~~ Thus, does this suggest that
the pursuit of absolute ~~art~~ beauty and truth
is impossible in an existential sense for
humanity, and that art merely ~~serves to~~
~~deceives us from the truth.~~ Despite this,
Cozzlett sees art as 'an articulation of
resilience,' ~~so despite~~ so it appears art helps
humanity combat its problems, albeit that
may not be entirely truthful. Yet ~~the~~ this
~~concept~~ liberally conception of art for
Cozzlett ~~will~~ will possess a certain quality
of timelessness that 'will inspire artists, and
will follow spectators into museums.' Hence,
Cozzlett overwhelmingly ~~posits~~ the continuing
~~the~~ relevance of art will persist beyond
the time and age when it was produced.

In his essay on art and the current
coronavirus pandemic, Cozzlett discusses
the function of art as something that appeals
to our common humanity in times of hardship.
He also focuses on how 'social crises' perpetually
shape humanity's fears, passions and desires by

'shifting the way we view and perceive art.'

→ * Hence, art could merely be an expression of a 'guilty conscience' (Albert Camus,) or a way of attempting to resolve humanity in an entirely ~~and~~ unlogical way.

Outstanding Scholarship Exemplar 2021

Subject	Art History		Standard	93301	Total score	20
Q	Score	Annotation				
1	7	Discussion of innovations in media and technique were well supported, particularly with highly developed analysis of Caravaggio's work in this sophisticated, well-informed, and confident response. More originality in the selection of works and more comprehensive development of some areas, e.g., why Duchamp was 'anti-art', would have taken this response even further.				
2	6	High-level communication was also evident in the confidence and cohesiveness of this response. The three art works chosen were wide-ranging (Renaissance, 19th and 20th centuries) enabling the writer to demonstrate extensive and relevant knowledge. Visual analysis was high-level, as was critical response to ideas, and further development of these areas would have enhanced the score given.				
3	7	After a brief summary of Cosslett's ideas to focus the argument, the writer then explores several in greater detail, interpreting and evaluating them with perception and understanding. The discussion is relevant to the text, referencing and regularly engaging with Cosslett's ideas. Supporting evidence from Paul Hartigan and Picasso is effective, others could have been more developed.				