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# S

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 2022 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 any cross-hatched area (✂). This area may be cut off when the booklet is marked.

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

The school of semiotics in philosophy and cultural studies, exemplified by Roland Barthes, saw artworks as signs that referred to referents (the subject). Nevertheless, the subtle artistry of creativity eludes their ~~gross~~ understanding. ~~Art does not only represent subjects, it represents ideas, and sometimes protests against them, Even photos and even in the absence while some art forms (not especially photography) do represent subjects, ~~most~~ they nevertheless add creativity by bear the mark of the artist and the ~~viewer~~ <sup>viewer</sup>.~~ More often, representations convey ideas and ideals, and sometimes protest against them.

Photography, *prima facie*, seems an art form of pure representation. Roland Barthes, in Camera Lucida, describes how photographs are 'weightless, transparent envelopes' that cannot be separated from their subjects as 'the referent adheres'. In simple terms, photographs are always, and only ~~about~~ of something (and convey a little more). ~~Nevertheless~~ However, a close examination of Fan Ho's ~~to~~ black and

white photo As Enemy Heroes By  
 challenge this view. It is true that  
 Ho's image is of a subject - of a  
 man hurrying along the waterfront  
 in 1950s/1960s Hong Kong. Nevertheless,  
 Ho's artistry extends far ~~beyond~~ beyond  
~~merely~~ merely the subject. Ho is  
 a master of light and shape. He  
 creates a tremendous sense of movement.  
 Our eyes move along the receding  
 parallel lines ~~the man runs along~~ ~~to~~  
~~the van~~ of the train tracks the  
 man runs beside to the vanishing  
 point. The man seems to move a  
 long distance - from the buildings  
 far ~~deep~~ in the background in the deep  
 pictorial space (created by the  
 linear perspective and by the foreshortening  
 of background buildings) to his place <sup>itself</sup> in  
 the bottom third of the image. Time seems  
 to move as the setting sun light of  
 the setting sun casts a long, distinct  
 shadow, which acts as a leading line  
 pointing to the man and creates the  
 sense that the sun is slowly setting.  
 For Ho's use of tonal contrast ~~to~~ in  
 the shadows of his image (compared to  
 the bright sun striking the buildings),  
 his use of line to create movement, and

his eye for geometric, almost abstract shape (the ~~focus of the~~ image is really about the lines and shadows - the man is tiny in scale, taking up ~~to~~ about  $\frac{1}{16}$  of the frame) makes his image far more than simply a representation - Ho's artistry has clearly left its mark ~~so~~ in creating a sense of movement in a still ~~to~~ image. So too do we ~~readers~~ viewers leave our mark: Bathes writes of a punctum - a poignant, ~~detail that~~ accidental photo that 'pricks' us emotionally. The punctum is deeply personal and often unidentifiable, but for me it is the man's ~~stare~~ cart, which recalls hardware stalls ~~to~~ and the scent of roasted sweet potato they sell. Thus, though the reader, a simple representation is linked to a web of meanings, emotions, and memories.

\* We may say that beyond representing a subject, art is also about the artist's technique and the ideals to that subject connotes. Raphael's mural The School of Athens is the perfect example of this. ~~Raphael~~ It was commissioned by Pope Julius II for the ~~photo~~ wall fresco in the philosophy section of his

order and stability is the intellectual and civic ideal the Renaissance saw in the classical world.

Library, and symbolizes the Renaissance commitment to 'Studia humanitatis' (the study of the humanities) - studying the thought of the Classical World to ~~instill~~ <sup>instill</sup> the same virtues into Renaissance citizens. This ~~is~~ <sup>is</sup> as these ideals are amply shown by Raphael's technique. His image paints Aristotle and Plato in the centre of a large atrium, framed by a series of arches, and surrounded by other great thinkers from various times in the Classical World. ~~The rectilinear form of the~~ <sup>is</sup> This both emphasizes ~~the~~ the great philosophers Plato and Aristotle and creates a sense of order and stability as the rectilinear arches ~~are~~ <sup>are</sup> ~~we~~ <sup>we</sup> have an implied surface texture of limestone and evoke stable, <sup>grand</sup> classical architecture.

Moreover, the arches are harmonious with the arch of the wall fresco and the ~~roof~~ <sup>ceiling</sup> that frames the mural, creating a sense of unity. While Raphael uses the arches to ~~ex~~ glorify the ancients and to project a sense of order ~~that~~ that suggests and admirable intellectual order and stability, the unity <sup>of the arches</sup> with the actual library <sup>also</sup> suggests

Raphael ~~wants to project~~ the sees the Stanza Della Segnatura as a continuation of the classical tradition — he wishes for the ideals of the classical world to also continue in his Renaissance ~~and~~ World, which ~~was~~ ~~fr~~ ~~tried~~ tried to return 'ad fontes' (to the sources of Greece and Rome). Thus, Raphael's representation ~~is~~ of the school is ~~not only a representation~~ also a representation of the ideals of logic and order ~~in~~ his subject embodies.

Finally, representations do not only embody ideals, they also fight for / against them. J.M.W. Turner's The Slave Ship is not just a representation of ~~as~~ the Bay disaster (where 132 slaves were thrown overboard), but a protest for the ideal of abolition. Turner achieves this by his Romantic, quasi-~~Impressionist~~, ~~and~~ ~~the~~ dramatic treatment of the scene. He uses impasto, ~~layers~~ to create the yellow glow around the setting sun, making marks of colour not using a brush, but a palette knife to create areas of vivid

chrome yellow and orange. He creates a Romantic, fictionalised, emotive depiction of sea monsters in the water, about to devour the drowning slaves represented by the motif of their ~~be~~ outstretched hands above water. The water is made menacing by the tonal modelling, ~~using~~ using dark brown and green to create 3D form. ~~and sharp~~ The sharp contrast of colours — orange sky and a purple sea on the horizon on the left create a strong contrast and asymmetry, creating more drama. All of Turner uses all of this tension in his representation to generate sympathy — he presented the painting at the Royal Institute of Art in 1840, during a World Anti-Slavery convention in London. ~~Art~~ Representations in art can be protest.

Thus, art is not merely representation, ~~represent~~ far representation always come with extra: the art of the artist, symbolic ideals, and protest ~~of~~ supporting those ideals.

# [24].

Art forms part of discourse - ~~the~~  
~~mechanism~~ by which Foucault thought  
~~power~~ which Foucault  
 viewed as propagating power. As such,  
 the purpose of art is not merely  
 empathy. While communion is possible,  
 art also forces us to contemplate  
 ourselves, and sometimes allows us  
 to project ~~our~~ power onto others (rather  
 than to project ourselves ~~to~~ into  
 'their shoes').

Art sometimes does allow for empathy.  
 Félix González-Torres' 1991 ~~for~~ installation  
 art Untitled (Portrait of Ross in L.A.)  
 is ~~was~~ a striking example. The piece is  
 made of a pile of hard candies  
 weighing 79kg, the healthy body weight  
 of González-Torres' late partner, Ross  
 Laycock, who ~~passed on~~ died of  
 AIDS in 1988. Viewers are  
 encouraged to take ~~a~~ <sup>and consume</sup> a piece of  
 candy as they ~~leave~~ by the  
 plaque on the wall, ~~and then~~ This  
 action is deeply symbolic as the  
 artist grew up Roman Catholic,  
 and thus taking candy is an act  
 of communion, except here the viewer

patches not in the flesh of Christ, but in the sweetness of Ross. \* As such, the viewer taking the candy gains <sup>three</sup> ~~two~~ meanings: we share in the artist's joy and loss for his partner (by enjoying the candy), we experience loss <sup>with the artist</sup> as the pile slowly diminishes (representative of how AIDS diminished Ross), and we participate in Ross' demise (symbolically, we support the institutions that exacerbated the AIDS epidemic for LGBTQ+ people). Here, art is the ultimate act of empathy - we ~~are placed not~~ suffer not only along with the artist, but as the artist. \* This is the meaning of 'walking in the shoes of others' - we do not only experience the same emotions along with another, we experience them as the other, symbolically tasting the same 'sweetness' and feeling the same loss.

Nevertheless, this is not all art. Indeed, much ~~art aims~~ Romantic art aims to ~~for~~ not for ~~introspective~~ empathy, but for introspection. ~~caused by~~ This introspection would be caused by a feeling of the sublime.

- what Edmund Burke described as a mix of terror, awe, fear, and excitement. Caspar David Friedrich's work, to many, is the archetype for sublime Romantic art that celebrates individual emotion, and makes us feel not for others, but experience a ~~transcendental~~ transcendence ourselves by apprehending what Schopenhauer called 'turbulent nature'. His painting The Monk By The Sea ~~not~~ casts a monk in Riechenfigur in the bottom-left of the frame, in front of a menacing sea on the German <sup>island</sup> ~~island~~ of Rügen on the Baltic ~~coast~~ coast. The monk's Riechenfigur would ordinarily create a sense of empathy, as we are encouraged to project ourselves into the figure and into the landscape. However, here, marking a break from English picturesque art, Friedrich denies us any perspectival elements that would create a sense of  $\pi$  linear perspective and pictorial space that would accommodate us - there are no trees that are foreshortened in the background to create depth, no  $\pi$  rivers meandering into the distance. Instead, Friedrich

impenetrable.

presents us with an <sup>in</sup>flat canvas that denies us entry. Friedrich's composition is radically austere - it is made of horizontal bands of varying shades of green (apart from the ~~go~~ beige sand dunes). There is a dark green sea, under a similarly dark green horizon, under a light grey-green set of clouds, under a turquoise sky. Friedrich denies the viewer shape, ~~or~~ form, ~~or~~ contrast, or variety, and presents us with a grim, monochrome palette of greens, ~~that~~ ~~forlorn~~ ~~or~~ that is oppressive in its gloam. There is no warm humanity to be found, no companion, nobody's shoes to walk in (the viewer is dwarfed in scale by the landscape), not even distinct lines (the sky is a wash of different colours) to hang on to (except the grass on the dunes and the seagulls which are specks of white). Instead, we are simply presented with grey, shadowless light and menacing tonal contrasts in the sea and sky. Friedrich's aim is not for us to find familiar comfort; it is to shut us out of the painting entirely so we may be overwhelmed by nature's power and our own insignificance.

~~to that we read~~ He denies us familiar  
 reference points so that in our  
 solitude, ~~and our~~ our realness,  
 our introspection, we may be  
 elevated by a feeling of the sublime.  
 Friedrich Here, art is not empathetic;  
 art forces us to be alone in front  
 of nature so that we may grow  
 internally. The power of art is also  
 to arouse emotion in ourselves.

Even ~~in moments~~ when art does offer  
 familiar reference points, there is  
 no guarantee we successfully walk  
 in others' shoes instead of simply  
 projecting our preconceived notions  
 and power relations onto the art.

The Benin Bronzes are a group of  
 cast bronze sculptures <sup>made from the 12<sup>th</sup> to the 16<sup>th</sup> centuries</sup> looted from the  
 Kingdom of Benin (present-day  
 Nigeria) in 1897. 900 of them are in  
 the British museum, and the rest are  
 scattered across Europe and the USA.

The Benin Bronzes, to Kathryn Connors,  
 are special because they (unlike  
 Yoruba headdresses or elaborate tunics)  
 'met the European definition of art' -  
 they were made of rich materials  
 with elaborate processes that revealed

a naturalistic and vibrant artistic tradition. An example of their craftsmanship is a cast ~~bronze~~ brass coiled from the 16th century currently in the British Museum. It has a very naturalistic form, and its surface is partially incised with many fine punched lines in ~~the~~ pattern of representing feathers. This ~~pattern~~ ~~creates~~ pattern is incredibly intricate, ~~is~~ creates rhythm, and balances with the unpatterned top edge of the sculpture's tail feathers. This sculpture was made using a very laborious and complex lost-wax casting process, and is made from ~~bronze~~ brass which is especially precious as the ~~bronze~~ Head of the ~~Br~~ brass casters' guild has a seat ~~of~~ on the Benin King's Privy Council. All of this makes the ~~br~~ sculpture, to Felix von Luschan writing in 1919, 'stand among the highest heights of European casting'. However, Europeans by and large did not meet these Bronzes with empathy or with an increased understanding of Benin. Instead, power relations are inherent to this art. In their view of European cultural hegemony,

instead of understanding the advancement of Benin's art.

<sup>23</sup>  
in the 1900s

many Europeans thought the Bronzes were made under instruction of the Portuguese rather than with techniques from Benin. In the present day, the Bronzes seem firstly to constitute a sort of neocolonialism as they provide a visual record to go with Benin's tradition of oral history, and yet they have not been returned to Nigeria. They also did not encourage empathy since they reinforced power in the past — Obas (leaders) ordered bronzes to be made to entrench their own power (these are images of courtiers bringing trees to the palace and metaphorical depictions of oba strength) and to keep their subjects in place, rather than to give the subjects any empathy. Indeed, the ~~or~~ aim was to deny empathy and effect a separation that made the oba superior.

Overall, while art can be empathetic, that is not its essence. Art can cause individual, solitary emotion (such as of the sublime) or be used to impose power and deny empathy.

27.

To Denis Dutton, 'art works are artifacts made by 'the highest levels of learned skills', by the artist who ~~emissions a personal vision~~ maintains a personal, original vision to elevate human experience. The former two ideas are undeniably true - that art is a product of complex skill and is deeply personal. However, the latter is problematic: the human condition is ugly, for we are sinners rather than spiritual monks, and to elevate this base state of man is to do an act of violence against the artistic subject.

Pieter ~~Brauer~~ Bruegel the Elder's The Tower of Babel, as a mainstay of the Western canon and a ~~par~~ paragon of Renaissance art, is ~~per se~~ an archetypal example of the consummate skill of the artist. Bruegel's ~~paints~~ ~~two~~ Tower dominates the frame - its scale emphasised both by overlapping with the adjacent landscape and by being overlapped by clouds, suggesting its grandeur. Such grandeur is furthered by Bruegel's composition: the elements

in the pictures are all scattered around the central, dominant tower. There ~~is~~ are houses and intricate ~~land~~ towns surrounding the tower, a port and ships to the bottom right, a king and his entourage on the bottom left, ~~as~~ peasants in the fields in the middle ground, and workers and residents on the tower itself.

The scattered composition truly creates a sense that the painting is brimming with life in all areas and gives a sense of massive scale - we are viewing an entire city, rendered in painstaking <sup>massive</sup> detail by ~~the~~ Bruegel's genius. The ~~justification~~

contrast in scale reveals Bruegel's skill: ~~on~~ on one hand, the houses ~~in~~ in the background are foreshortened and made bluish ~~to~~ with atmospheric perspective to create a sense of grand pictorial space, on the other, Bruegel renders individual people, ~~and~~ rings on ladders, and cracks in bricks with astonishingly fine and delicate lines. The life in the scenes - the many cranes and washing hung out to dry create a sense of movement and the regular arches create a pattern and a sense of rhythm. Through all of this, Bruegel's skill is clear - he makes the scene come to life ~~is~~ ~~not~~ with both ~~astounding~~ ~~scale~~

astounding realism, as a <sup>revelation</sup> ~~realization~~ of the Renaissance trend towards realism and life in art. 00260

~~and detail~~. This is a prime example of Denis Dutton's claims: the complexity of Bruegel's historical scene makes his painting truly 'the most complex and diverse of achievements', and his ability to render the ~~landscape~~ scene shows 'the highest level of learned skills'. So too does he show 'rational choice' - he very consciously transforms the Babylonian, Biblical Tower into a structure alluding to Rome's Colosseum, and he shows 'intuitive talent' in rendering mundane details - objects such as washing lines that ~~can~~ <sup>exist</sup> ~~come about~~ not by in <sup>abstract,</sup> conceptual, philosophical thought but by in <sup>an</sup> the inner, intuitive sense of the intricacies of quotidian human existence. ~~But~~ Bruegel, in short, echoes Dutton's claim that art requires a fantastically complex set of skills - technical, 'rational' (conceptual, ideational, and awareness of religious/political/social context), and 'intuitive' (an innate awareness of emotion and life). Nevertheless, Bruegel seeks not to elevate human experience - the Tower of Babel is first and foremost a warning against human hubris, both in the Biblical ~~context~~ and in Bruegel's (where we see <sup>an allusion to</sup> the ruins of the Colosseum as a reminder that even 'eternal' cities like Rome shall fall) and

into a commentary on Pagan Rome's downfall from a Christian perspective

a warning that humanity does not occupy some privileged, 'elevated [spiritual] position'. Indeed, the teachings of religion and 'spirituality' into embrace humanity's baseness - a pleasant defect in Breugel's painting as a sign of disdain ~~against~~ towards human self-importance. <sup>demonstrates a vacuum pump to</sup> ~~use a travelling scientist~~ <sup>a family by putting a cocktail</sup> ~~inside it.~~

Dutton is also correct that art is deeply personal. It is 'personal expression' which manifests as 'particularity' since the influences ('traditions, genres...') on each artist are unique, and are interpreted in unique ways by each artist in their 'aesthetic imagination'. Nowhere is this more true than in Joseph Wright of Derby's ~~the~~ painting An Experiment on a Bird in the Air Pump. Wright welds together a unique and diverse range of influences ~~to~~ ~~the~~ ~~the~~ ~~Pump~~ The characters in his painting are lit up by a single, ~~hard~~ light in the centre (a candle behind a translucent tub of preserver's fluid) that create a chiaroscuro effect of ~~vs~~ a very high tonal range and ~~strong~~ harsh contrasts, and the periphery of the painting is in shadow ~~as~~ ~~create~~

as an example of tenebrism. This draws on  
 the dramatic lighting used by Baroque  
 artist Caravaggio. Wright also draws  
 on Rembrandt - ~~the~~ ~~light~~ Wright's  
 hyper-realistic and detailed lines and  
 brushwork, <sup>true-to-life wooden textures on the table and esp exquisite reflections</sup> recall Rembrandt's Dutch Realism.  
~~Thus Wright~~ Above all of this, Wright's  
 painting is in a genre of its own  
 - part genre painting, part historical  
 painting, part portrait in a creation  
 truly sui generis. As such, Wright  
 creates 'particularity' (uniqueness) by drawing  
 on different 'traditions, genres' to create  
 something truly of his own 'aesthetic  
 imagination'. More impressively, Wright achieves  
 uniqueness by his portrayal of high  
 drama and tense 'emotion'. While his  
 painting is dominated by a dark, earthy  
 palette of colours, the girls to the right of  
 the scientist stand out in sharp contrast,  
 lit up by the candle and nearby  
 light pink. This highlights their emotion  
 of horror as they avert their gazes,  
 unable to watch the Cocheatier's asphyxiation,  
~~contrasting~~ contrasting against the variety of  
 other characters - ~~from~~ the <sup>oblivious</sup> young lovers,  
 the enraptured young male scientists, the  
 admonishing father, and the concerned  
 old man to the right. ~~Her~~ Her,

Joseph Wright injects his 'private experience, fantasy, and emotion' of the Birmingham Lunar Society (a Dinner Club of scientists, engineers, and industrialists) into his art, and produces a piece of high drama that at once celebrates and warns against the Enlightenment, ~~the~~ Industrial Revolution and scientific progress. However, Wright again challenges Dutton's idea of 'spirituality unparalleled in the human experience' - ~~as a Romantic~~, being in the Enlightenment.

Derby views spirituality as secondary to science and reason, <sup>shown by the depiction of a scientific subject</sup> while being a Romantic painter, he asserts above all not spirituality, but <sup>raw</sup> human emotional experience - the variety of faces that create the drama of the painting.

However, though art may be beautiful, and may sometimes 'elevate' humanity, ~~the~~ ~~us~~ human condition is ugly and violent, and thus beautiful art may be incongruous or violent in itself.

\* Richard Drew's photograph Falling Man depicts a man jumping off the North Tower of the World Trade Centre during the 9/11 terrorist attack. It poses two challenges to Dutton. First, he might recognise that art cannot just be constituted of 'free human will

and conscious execution' only<sup>2</sup>, for luck - the luck of the 7th photographer in whatever they see and where they might be - plays a part. Second, and more damningly, ~~the~~ the 'elevated spirituality' (~~Dutton's~~ wording is slightly distasteful ~~here~~ ~~considering~~ the (the minimalist beauty in Drew's image) does not truly 'elevate' or uplift the human condition; rather, ~~it~~ the image violently beautifies and ignores the true human suffering of our world. The man in Drew's image is perfectly ~~is~~ falling ~~is~~ vertically, and is <sup>positioned</sup> placed exactly in front of the edge separating the North Tower on his ~~left~~ left and the South Tower on his right. This creates a sense of balance, ~~and~~ and symmetry. ~~Meaning~~ the background of the image is parallel vertical lines - panes of glass - alternately brown and blue. These lines create a sense of ~~a~~ minimalist harmony, and paradoxically slow the sense of motion (there are ~~not~~ no horizontal markers of height - no ~~open~~ sky, no ~~other~~ open windows, no other reference points), creating an almost ~~a~~ 'elevated & spiritual'

calm in Drew's photo. All of this is deeply incongruous with the horror of 9/11. Indeed, Drew's photo is ethically concerning, violent almost. ~~Drew~~ Susan Sontag writes how photos always 'appropriate the things photographed', and here Drew seems to have appropriated a man's last, intimate moment of life, and transformed him into an object for his own ~~gain~~ <sup>photo</sup> while we might read the photo as a vigil for an 'Unnamed soldier' in the attacks (or an unnamed martyr/victim that stands in for all others), we might also see Drew's photo as violently objectifying and hiding the horror of the human condition for art. ~~Indeed~~ Indeed, this is the ethical dilemma of the photographer - to photograph and to observe is to be unable to help and to cause a double death (killing by objectifying via the lens and killing by not helping the rescue effort). Revealing an 'elevated spirituality' is not the exalted aim Dutton thinks it is when the human condition is so poor and the photographer has so much power to objectify and represent. Instead, ~~maybe~~ Sontag ~~thinks~~ contends 'to photograph someone is sublimated murder' - though in cases where the subject needs assistance not exposed, maybe also actual murder.

Overall, Dutton is right that it takes  
skill and art is personal. Nevertheless,  
the human condition is pitiful enough  
that to find 'elevated spirituality'  
may not be noble; it may be  
criminal instead. "

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## Scholarship Exemplar 2022

Subject	Art History		Standard	93301	Total score	16
Q	Score	Annotation				
1	5	A cohesive and focused response, which offers a brief description of each work and then effectively reveals more content detail through some well-developed visual analysis (Ho and Turner). There is some unevenness in the visual analysis, however. Further exploration of the work (Raphael), more development of analysis, and avoidance of some repetition would have taken this mark further.				
4	4	The candidate has reinterpreted the question to argue that the purpose of art is not merely empathy. There is some visual analysis and critical response to contexts and ideas but in the case of Freidrich this is often focused on what is not in the work, which limited discussion in terms of the question. Visual analysis of the works was less developed in this response. Broad knowledge was evident.				
7	7	This was an outstanding response demonstrating sophistication and perception in its approach to key ideas. Highly developed visual analysis of three works was offered as evidence, its depth suggesting independent study. More attention to the case against elevated spirituality in Breughel and Wright along with more highly developed interpretation of the text/ideas would have further enhanced this mark.				