



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Exemplar for Internal Achievement Standard

Art History Level 2

This exemplar supports assessment against:

Achievement Standard 91185

Communicate a considered personal response to art works

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade boundaries.

New Zealand Qualifications Authority

To support internal assessment

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to communicate a perceptive personal response to art works.</p> <p>This involves:</p> <ul style="list-style-type: none"> • evaluating personal responses to art works • using supporting evidence from art works and/or other sources. <p>This student has written an imagined conversation between a child and his grandfather, using information gathered during a class field trip to Hotonui, Auckland Museum.</p> <p>This student evaluated personal responses to kowhaiwhai and tukutuku. The evaluative discussions include detailed explanations of the meaning and impact of the art works (1) which are supported by evidence from the art works (2) and other sources (3).</p> <p>Perception is apparent in the discussion of negative space in the kowhaiwhai (4), and in the comparison with the colours as seen in 1878 (3).</p> <p>For a more secure Excellence, the student could use more evidence from other sources to evaluate their personal response to the whareniui and its art works.</p>

This response uses information gathered during a class field trip to Hotunui in Auckland Museum

Grandson: What is the purpose of the tukutuku panel?

Grandpa: The tukutuku panel is placed between the two pou figures to compliment and reinforce the stories told in the carvings and also the kowhaiwhai patterns on the rafters above, on the interior of the whareniui. In addition to this, the tukutuku panel decoratively enhances the interior of Hotunui. The straight lines of the poutama designs and the hard edges of the panels contrast with the organic forms and spirals of the kowhaiwhai designs and the relief of the whakairo.

Grandson: What is your favourite kowhaiwhai pattern in Hotunui and why?

Grandpa: Well, the kowhaiwhai patterns in Hotunui are present on the rafters of the whareniui and on the wooden planks that goes across the top of the tukutuku panels. The kowhaiwhai patterns that are placed on the top of the tukutuku panels all have the same patterns painted on them. However, the kowhaiwhai patterns that are on the rafters of Hotunui have different patterns. My favourite pattern resembles the Mangotipi design, a pattern that comes from the white pointer shark, and it has been painted on one of the rafters of the whareniui. The main reason that I like this particular design is because of the sophisticated patterns that are present on it. The patterns involve symmetry, translation and rotation. These elements of design make each kowhaiwhai patterns in the whareniui interesting and unique. It makes people want to see each one of them close up to see what kind of patterns are present on them.

1

Grandson: What are the colours that were used in the kowhaiwhai patterns?

Grandpa: Three traditional colours were used to paint the kowhaiwhai present in hotunui. These colours are red, black and white and they come from the story of creation. Black represents "Te Po" or the darkness, red represents the blood that was spilled and white represents "Te Ao Marama" or the light. Even though there is an absence of form in every kowhaiwhai pattern present in the whareniui, the warm colour of red that has been painted on some of the areas in the design projects those particular areas forward. This technique was used to manipulate the eyes into thinking that form was present on the kowhaiwhai patterns, in addition, the colour black makes some areas of the pattern recede. One thing that you need to remember, grandson, is that these kowhaiwhai patterns were made in 1878. This means that the colours are not as vivid as it would have been in the past. As an effect of this, people would not have the same reaction when they look at the kowhaiwhai patterns today, compared to looking at the more vivid colours on the patterns in the past.

2

3

Grandson: What are the techniques that were used to create the kowhaiwhai patterns/

Grandpa: Since there is an absence of form in kowhaiwhai patterns, an important technique that the artist had to focus on when creating the kowhaiwhai patterns was the application of colour. The use of colour and the effect of negative spaces in the designs are two aspects of the patterns that are significant. Because most of the kowhaiwhai patterns that are present in the whareniui are present on the rafters, it is very hard to notice them and they tend to be viewed from quite a distance. As an effect of this, it is sometimes the shape of the negative spaces, or background colour, that the viewer's attention is drawn to. Therefore, I believe that the artist who created the kowhaiwhai patterns took this into account in order to achieve maximum effect.

4

	<p>Grade Boundary: High Merit</p>
2.	<p>For Merit, the student needs to communicate a convincing personal response to art works.</p> <p>This involves:</p> <ul style="list-style-type: none">• making a reasoned personal response to art works• using supporting evidence gathered from art works and other sources. <p>This student uses information about art works he saw during a class field trip to an exhibition at the James Wallace Trust Collection, Auckland.</p> <p>This student responds to the art works and expresses a convincing response to the themes of the exhibition (1).</p> <p>Reasoned personal responses are demonstrated in fluently expressed ideas and interpretations of art works that integrate supporting evidence (2).</p> <p>The interpretation of symbolism provides implicit evidence from other sources (3).</p> <p>To reach Excellence, the student could go beyond simple, generalising points to evaluate their response to the ideas and themes of the art works and artists in this exhibition (4).</p>

Gallery Visit Review – James Wallace Trust Collection in the Pah homestead Auckland

Peter Madden's work creates sculptural installations that begin life as flat imagery, he then refashions them into spiralling three-dimensional objects. He gathers images from books, magazines and encyclopaedias of which National Geographic magazines are a favourite. Madden slices out the illustrations and reassembles them in fantastical constructions.



This work strikes me as gloomy due to the dark foundations and frequently recurring images of skulls, people with no heads and fighting animals. But within the work there is also graceful images of birds and butterflies adding a strong contrast. In reality this opulent and elaborate construction of the butterflies swarming amongst flowers, birds and skulls shows a connection between them. The butterflies are a symbol of fragility and the transience of life whereas the skull symbolises both death and rebirth. Together they form the cycle which every human endures. It highlights how life is fleeting but also how birth and death are a normal repeating part of life.

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These works exemplify the diverse range of New Zealand art and its expression of appropriate themes, issues and cultures. It shows the strong array of work that is available for viewing at the centre and multiple viewpoints of different artists. These three works show the richness of innovation of the New Zealand artists Ellwood, Foley and Madden as they all express elements never seen before in art.

1

4

The use of projection in *Intersection. Serpentine Ave and Canongate Rd*, the found images in *The Unbuilt Return of Interminateopolis* and juxtaposition of objects in *Little Hanz* showed the different ways that important ideas can be portrayed convincingly in art.

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to communicate a convincing personal response to art works</p> <p>This involves:</p> <ul style="list-style-type: none">• making a reasoned personal response to art works• using supporting evidence gathered from art works and other sources. <p>This student uses information about art works by James Robinson, Philip Trusttum and Sam Harrison. The information was gathered during a class field trip to an exhibition at the James Wallace Trust Collection, Auckland.</p> <p>This student has expressed views about an art work that are supported by reasons, based on evidence derived from the art work (1) and other sources (2).</p> <p>The student's responses to Robinson's art work lead to a conclusion that is convincing (3).</p> <p>For a more secure Merit, the student could maintain their reasoned approach throughout the response and use evidence from the art work and other sources to the support the expression of ideas (4).</p>

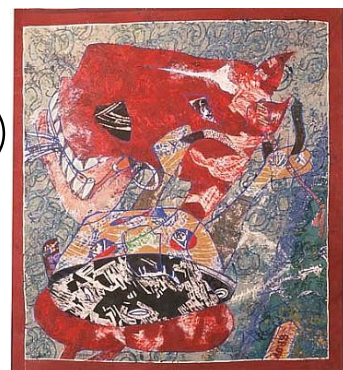
Art review – Visit to the James Wallace Collection in the Pah homestead Auckland

James Wallace began collecting New Zealand art in the mid-1960s, at the time focusing on emerging artists. However in 1992 he changed his collection to a charitable trust that he funded to provide support for New Zealand art in general. At first the main purpose was to help New Zealand artists emerge and be more established. However as the Trust became more well-known it developed into a place that displayed artists that were still establishing themselves. The location of the Arts Trust is at 72 Hillsborough Road, Auckland. Some artists featured within the gallery are James Robinson, Philip Trustum and Same Harrison. Each artist's painting was displayed in the main foyer, one wall dedicated to each work. The reason why these artists' paintings were put together were because they are all extremely large, and require a large wall space, and also because they are all recent acquisitions to the collection.

One art work that was intriguing was *Zeitgeist*, 2004, by James Robinson. It is a mixed media work on canvas. The work is extremely large, measuring 2.5 x 2m. There is a wide range of media used in the work, including found objects, staples, and nails. The work gives a slight nervousness and anxiousness, because there is so much going on within the painting, all over its surface. **The colour also adds to the overwhelming nature of the work, because it consists of black, white and grey, suggesting a darker more intense atmosphere.** Because of the large scale, when the viewer looks at it there is a sense of the sublime because it makes you feel inferior to its large proportions. The painting consists of a lot of vertical directions, leading the viewer's eyes up again creating the sense of overwhelming intensity and inferiority. **James Robinson describes his work as "a record of a fundamental transformation process that I have been recording into mixed media visceral deconstruction process that is intuitively entwined with ancestral indigenous reality of our shared human condition."**

This is clearly demonstrated in this work I saw at the James Wallace Trust, because features of it are like the material of velvet throughout the work in areas.

Another work that featured in the same area as the James Robinson work was Philip Trustum's *Ride on Top*, acrylic on canvas (1999). This is also a large scale work. It consists of a range of earthy reds, greens, creams, browns and ochres. **The title suggests an African like mood.** It resembles a cave drawing through the work's shapes and forms. At first glance I assumed the painting had some association with animals, particularly in African culture. The intimate sense of how the paint was applied also resembles primitive African art because it is not overly detailed or intricate but almost child-like. However, the colours have a sense of maturity and reason.



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	<p>Grade Boundary: High Achieved</p>
4.	<p>For Achieved, the student needs to communicate a considered response to art works.</p> <p>This involves:</p> <ul style="list-style-type: none">• expressing ideas, views, opinions, information and/or interpretations of the features of art works• using supporting evidence from art works and/or other sources. <p>This student uses information about an art work by Peter Madden. The information was gathered during a class field trip to an exhibition at the James Wallace Trust Collection, Auckland.</p> <p>This student has communicated a considered response by describing an art work and making an interpretation based on evidence in that art work (1). The reference to Madden's layering indicates supporting evidence from sources other than the selected art work (2).</p> <p>The detail and the construction of clear links between evidence in the art work and the student's interpretations place this response at High Achieved (3).</p> <p>To reach Merit, the student could go beyond descriptions of the features of the art work and the expression of unresolved views to express more convincing interpretations (4).</p>

Critics Review – Class visit to the James Wallace Collection in the Pah homestead Auckland

The Wallace Arts Trust is located in the Monte Cecilia building in Hillsborough, Auckland. There were various themes to the exhibition, but the work that I was interested in were by Peter Madden, Marcus Williams and Roberta Thornley. The common theme of these works was a clever fictional portrayal of everyday occurrences.

The art work 'The unbuilt Return of Interminateopolis' by Peter Madden, describes itself as an intricate detailed, black vaguely rectangular structure, symbolising a doomed city. I saw it as a miniature world where death is applied through paper cut outs. The repetition of animals and skulls represents the different sides of life and death, side by side, intermingling. Peter Madden constructed this piece so that his viewers could feel a sense of foreboding and a lack of certainty. We feel as if something foreboding is lurking



around every carefully constructed miniature corner. His work, packed with every inch in detail conveys paper birds, mammals, insects and bones creating an image of unavoidable death. The silhouettes of sea creatures and mechanics symbolise emptiness. It has the usual sculpturally collaged Madden layering.

The meaning behind this art work is solely death and every aspect of it – whether good or bad. The cut-outs display dead/decaying images which may mean that life is fleeting and transient.

The photograph 'The Sleeper' 2007 by Marcus Williams captures a little girl and lamb, both asleep on a chair. The foreground is black with no trace of shadows or depth. The girl's head is wrapped in some sort of bandage or cloth which hides her identity from the viewer. The sleeping lamb seems to be protecting or is protected by the little girl whereas the girl's head being wrapped up looks forced or unprovoked. The girl and lamb do have similarities – both are young and sleeping. The contrast between them however – is that the little girl can't see or probably hear anything, but the lamb could awake at any time and act as her eyes and ears. As a viewer it is noticeable how neither the girl or the lamb are engaging with anything other than each other and because of this they become one. William's art works are fundamentally concerned with the problems associated with human communication.



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	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to communicate a considered response to art works.</p> <p>This involves:</p> <ul style="list-style-type: none">• expressing ideas, views, opinions, information and/or interpretations of the features of art works• using supporting evidence from art works and/or other sources <p>This student has examined Myron's <i>Diskobolos</i>, a Greek Classical sculpture.</p> <p>This student expresses a considered opinion of the physique of this art work (1) and supports their ideas with evidence from the art work (2). Consideration is demonstrated in references to evidence from a second art work used to support their interpretations (3).</p> <p>For a more secure Achieved, the student could express more detailed ideas about other aspects of the art work, rather than focusing on the sculpture's athleticism.</p>

The Diskobolos – Sculptures from Classical Greece

The Diskobolos was sculpted by none other than Myron (also sculptor of Athena and Marsyas) in c 450Bc. Myron originally sculpted the Diskobolos in bronze, but the Romans made later versions out of marble. This particular sculpture stands at 1.53m which I think is the height of an average sized person. A feature that I liked on the Diskobolos was how his body looked so perfect and nice.

1

We can see this through the way Myron sculpted the Diskobolos' abs/muscles and I reckon that the Diskobolos is more appealing than some of the guys' now days. Great sculpting skills Myron!

2

One thing that bugged me though, was how this Diskobolos' face seemed to have no facial expression, like he wasn't putting any physical effort in throwing the discus whatsoever. We see this, because the Diskobolos' face is shown to be so calm and expressionless, making his stance/pose seem weird to me. I like how Myron sculpted his hair though, because it looks more lifelike compared to earlier sculptures like the *Kritios Boy* whose hair looked quite hideous (no offence).

3

The Diskobolos' hair looks like tiny little curls that actually look quite nice on this particular sculpture and I think it suits his whole athletic look. I could actually picture this guy throwing a discus in the Olympics. With clothes on, that is.

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to communicate a considered response to art works.</p> <p>This involves:</p> <ul style="list-style-type: none">• expressing ideas, views, opinions, information and/or interpretations of the features of art works• using supporting evidence from art works and/or other sources <p>This student's response is based on his examination of J.L. David's <i>The Death of Socrates</i>.</p> <p>This student has described some features of this art work (1), and used evidence in the art work to support some interpretations of the work (2</p> <p>To reach Achieved, the student could use evidence from the art work and/or other response to support considered information and interpretation. For example, the title of this art work could be used as evidence for a considered response to the subject (3).</p>

NEOCLASSICISM – Reproductions of art works from Nineteenth century

France

Subject: men standing, sad people, silenced

3

Theme: naiveness, power, sorrow

Composition: large scale, the peoples heads going right across creat a sort of horizontal line cutting the painting into halves, asymmetrical, there is a small background on the left runs a long hallway to another chamber. The work is unbalanced

Texture: clean lines, attention to detail, no brush strokes shown throughout the whole painting, the attention to detail and smoothness really makes us appreciate the skill and the importance of the painting.

Line: We see lines going through there arms and legs making them look angular and strong, the cobblestones on the wall behind them have a pattern that resembles a sort of closed in area

1

Tone: the mood of the painting is painful and emotionful, creating the cold background that in a way sits solidly behind them while the peoples vibrant colours sit before it

Light: There is a light source coming from the top left corner lighting up the people and defining them. The looks as though it is coming from a cell window this is definitely a natural light source

Colour: there is obvious reds shown on the man handing over the poison to Socrates. The cold stones in the background give it a dawning feeling.



The Death of Socrates Jacques-Louis David, 1787, dimensions 129.5 x 196.2cm

Technique: Attention to detail throughout the whole painting smooth brush strokes and detail shown especially best through there robes

Form: The shape and body of the main handing over the poison is very slouched and showing his arm a feeling of dispear or sorrow

2

Space: we see a background in the distance of other people in the compound although there isn't a definite background the cobblestones behind the people have a dawning, closed-up feeling which helps best show the cold, the work is shallow and compact.

Interpret: the artist in this work I feel is trying to convey how people with a lot of power desire what people say and do. He expressed this best through his use of vibrant reds shown the characters importance as a person or his emotions and feelings of the act he is about to perform. The attention to detail and smoothness show the importance of the painting.

Access: This painting is best shown through the naiveness of Socrates