



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 91186

Demonstrate understanding of art works in relation to their physical environments

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 demonstrate critical understanding of art works in relation to their physical environments.</p> <p>This involves evaluating the relationships between art works and their physical environments.</p> <p>This student has examined Mary-Louise Browne’s sculpture, <i>Body to Soul</i>. The information was gathered during a class field trip in Wellington.</p> <p>Evidence of critical understanding is provided in the discussion of <i>Body to Soul</i> that integrates references to the features of both the art work and its physical environment (1).</p> <p>The discussion explains key aspects of the work’s relationships with its environment, including the influences and purposes of the work (2).</p> <p>Evaluation leads to conclusions about the impact of the work on the public and the work’s place in Wellington. These conclusions provide further evidence of critical understanding (3).</p> <p>For a more secure Excellence, the student could provide more evaluative discussion about the physical relationships between the sculpture and its environmental context in the Botanic Gardens.</p>

first arrived in Aotearoa, and all the arrow is sued today to direct traffic and pedestrians in the city. These symbols are partially inspired by the symbols that appear on the Maori warrior Te Kooti's battle flag. These symbols represent the inherited and modern relations between the people and the land, and as such are significant to Maori and their contribution to New Zealand's cultural legacy and identity. This environmental theme is of vital importance to Wellington's citizens, and the rusted metal signs show the effects of the weather which is something central to Wellington life. *The City to Sea Bridge* is not only a utilitarian sculpture, but a symbol for the greater incorporation of Maori culture in public art.

Mary-Louise Browne approaches the domain of public sculpture in an entirely different manner to that of Neil Dawson and Para Matchitt. Browne's work *Body to Soul*, which resides in the Botanical Garden adjacent to the Norwood Park, was installed in 1996. The sculpture measures 7020 x 1000 mm and is a black granite staircase structure wherein each of twelve stairs is a plaque with a sandblasted message upon it. This black granite staircase is designed to follow the natural incline of the site. *Body to Soul* ascends from one level to another through a series of words in which one letter is changed per stair, presenting what Browne deems a 'transmutation'. One of Browne's inspirations for this work came from medieval alchemists and how they strove to transmute base metals such as lead into gold in the hope of making fortunes for themselves. Although no alchemist succeeded with precious metals, it is possible to transmute words easily enough. The words which form this sculptural word-play allude to mortality and the afterlife. "The intention is to create an atmosphere, intensified by the placement of the text, to remind the viewer of the power of nature and the transitory quality of life: that all things must pass" says the artist regarding the purpose of *Body and Soul*. Browne begins with the word 'body' and transmutes it through eleven steps to the end of its journey: the 'soul' at the top of the staircase. Browne's inspiration for this work could be attributed to the parlour game in which words of identical length are modified by changing one letter at a time to form a new word. This adaptation engages the attention of the public, and suggests a narrative of sorts on the process taken from death to arrival in the afterlife. By fixing the message in graphite, the sculptor gives her work an enduring quality, and creates an effect reminiscent of memorials. The sculpture also alludes to the permanence of language and the impermanence of life, yet remains playful and engaging as it demands participation. *Body to Soul* holds an important place in Wellington's legacy due to the timeless message it conveys, encouraging public sculpture to not only be aesthetically pleasing, but to delve into a more intellectual and spiritual base where it is demanded that viewers consider the messages behind art.

Another work which similarly keeps its interpretation entirely down to the viewer is Anton Parson's *Invisible City* which is situated at the junction of Lambton Quay and Grey Street and was installed in 2003. The highly polished stainless steel surfaces of the sculptures, two large rectangular tablets measuring 2200mm high and 1200mm wide are studded with braille dots, spell out a poem commissioned especially for the art work from the blind writer, Peter Beatson. In this public work Parsons deliberate

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to demonstrate in-depth understanding of art works in relation to their physical environments</p> <p>This involves:</p> <ul style="list-style-type: none"> • explaining the relationships between art works and their physical environments • referring to the art works' environmental contexts and/or purposes and/or influences. <p>This student has examined Mary-Louise Browne's sculpture, <i>Body to Soul</i>. The information was gathered during a class field trip in Wellington.</p> <p>The student has provided a brief description of the physical location of the art work (1) to explain relationships between <i>Body to Soul</i> and its physical environment (2).</p> <p>The student has provide fluency and detail in their explanation of the purposes and influences on the artist's work (3).</p> <p>To reach Excellence, the student could evaluate the relationships between art works and their physical environments.</p>

The second sculpture that I am going to talk about is the sculpture *Body to Soul* by Mary-Louise Browne. It was presented to Wellington City in 1996. It's situated on the beautiful slope with evergreens at the top on the boundary on the Botanic Gardens and Salamanca Road. Mary-Louise Browne explores the metaphoric, material and visual qualities of language in a range of media in this case black granite. The work challenges conventional readings and especially in this work with no word over four letters it demonstrates how apparently simple words can have multiple layers of meaning. The set of stairs is designed to follow the natural incline of the site with thirteen steps, eleven of them engraved with a word sequence from *Body to Soul*, with each step just one letter changing. Body, bony, bond, bend, send, seed, seer, sear, soar, sour, soul. The steps invite people to climb them and not only use them unnecessarily but as an actually helpful shortcut. They also get you to think as you climb them about the balance of imbalance between psyche and nature.

1

2

The intention that Mary-Louise Browne wanted these stairs to convey was to remind the viewer of the power of nature and the truth of life and death – that all things must pass. That is why she also constructed the sculpture with the black granite which links to a memorial of some person or people that were great. It's about living life to the full because no one can be like you. The place was chosen because it intensifies the meaning how nothing modern or man-made can stop the natural cycle of seasons and life and death. It creates an untouchable atmosphere from the usual busyness of modern life.

3

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to demonstrate in-depth understanding of art works in relation to their physical environments</p> <p>This involves:</p> <ul style="list-style-type: none"> • explaining the relationships between art works and their physical environments • referring to the art works' environmental contexts and/or purposes and/or influences. <p>This student discusses <i>Halamoana</i> by Filipe Tohi and <i>Pathfinder</i> by Paul Hartigan, using information gathered during a class field trip in New Plymouth.</p> <p>The student has explained the relationships between <i>Halamoana</i> and its physical environment at an intersection on the way to the shore (1).</p> <p>The explanation includes references to the purpose and influences in the work (2).</p> <p>For a more secure Merit, the student could incorporate more detail into their explanations, to clarify the features of the art work and its physical location.</p>

Sculptures in New Plymouth

The three main sculptures in New Plymouth bring meaning and enhance public culture and heritage here in the local Taranaki. Starting at the Halamoana sculpture, these three landmarks lead a trail going through the centre of town all the way down to the foreshore.

Halamoana, the first sculpture on the way to the foreshore was influenced by lalava, which is a type of weaving that Filipe Tohi, the creator of the sculpture had been studying and working with for 20 years. He believed that lalava suggested balance e.g. 2 sides, male/female, state of harmony. The criss-cross lines in the sculpture have been used giving it an amazing effect using it with size so its effective. **Its purpose is to indicate the movement of the traffic going towards their destination because the sculpture is in an intersection relating to the environment, being a busy intersection of lanes, one going to the sea.** There are voyaging aids which create imaginary lines from the sea to the stars to act as tools in navigation.

1

The *Pathfinder* by Paul Hartigan is influenced by pop art because the sculpture isn't traditional art and because Paul uses materials like neon-tubing and popular commercial advertising. **Inspired by Len Iye's gestural drawings shown as the sculpture, extends from the wall and jump, spasm or wander across a dark, flat void. Spontaneous liquids of neon with its glowing lights act as a beacon announcing the presence of the gallery. His purposes was to question art in a different way, because of it not being traditional art as the sculpture of neon tubing squiggles dances along the way leading you inside the gallery. It was to marry the old facade with the new building. Enhancing the public culture and heritage,** it captures the energising potential of painting and drawing with contained light and liberates neon from its traditional commercial use.

2

	<p>Grade Boundary: High Achieved</p>
4.	<p>For Achieved, the student needs to demonstrate understanding of art works in relation to their physical environments.</p> <p>This involves:</p> <ul style="list-style-type: none">• demonstrating links between the art works and the environmental contexts in which they are seen• describing the features of art works and their physical environments. <p>This student discusses Pathfinder by Paul Hartigan, using information gathered during a class field trip in New Plymouth.</p> <p>The student makes strong links between the art work and the environmental contexts in which it is seen (1).</p> <p>Sound understanding is also apparent in the detailed descriptions of features of Pathfinder (2) and the physical environment outside the Govett Brewster Gallery (3).</p> <p>To reach Merit, the student could incorporate their ideas about the purposes and influences in the art work (4) to explain the relationships between Pathfinder, and its location outside the Govett Brewster Gallery.</p>

harmony which represents Tongan tradition and also describes where I am today. Progress is important. But so too is the balance between old and new, between past and present"-Filipe Tohi. The public value this sculpture by it Filipe Tohi's works being displayed in the Govett Brewster Art Gallery and the sculpture being in such a public place.

PATHFINDER

1

Pathfinder is a site specific sculpture, situated on the front facade of the Govett Brewster Art Gallery. It is made of 12000mm x 9000mm of white neon tubing. The Govett Brewster Gallery is located around the edge of town. It is close to cafes and small shops all quite close to the sea. It was installed onto three primary coloured panels in 1997, then in 2007 the panels were painted white to match the old section of the building and to also become more modern.

2

3

2

Pathfinder was made to for the front of the Govett Brewster to "marry" the old facade of the building with the new parts. This was shown in the white neon scratches that matched the white front of the old building. It was also made to be as a tribute to Len Lye. This was shown in the neon 'scratches' which resembled Len Lye's famous scratch films with which he would scratch onto pieces of film to make a movie full of white scratches. Another reason the sculpture was made was to question art. This was shown in the whole artwork being very un-traditional and not the usual thing we would class as art. It makes the viewer wonder is there such a thing as a guideline to art? Or is art anything you classify as yourself as art? Paul Hartigan was inspired and influenced by pop art, Lye's scratch films and neon advertisements. He was inspired by pop art because he liked the neon, bright colours and comics which influenced his preferred material type of bright neon tubing. He was influenced by Len Lye's scratch films because he also liked the idea of scratching or mark marking came from our ancient self therefore joining us to our ancient pasts which is shown in the very similar appearance of Paul's neon tubes. Neon advertisements also inspired Paul's sculptures because they gave him his first ideas of using neon tubing for something it's not usually used for: art. "My recent works have involved basic colour theory issues, the use of primary colours along with black and white. The primary colours red,

4

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to demonstrate understanding of art works in relation to their physical environments.</p> <p>This involves:</p> <ul style="list-style-type: none">• demonstrating links between the art works and the environmental contexts in which they are seen• describing the features of art works and their physical environments. <p>This student has written about Anton Parsons' Invisible City, a sculpture in Central Wellington.</p> <p>The student has linked the art work to the city (1), by describing features of the art work (2) and by describing features of the physical environment of the art work (3).</p> <p>For a more secure Achieved, the student could provide more detail in their description of the art work, its location, and the links between them.</p>

Wellington Art and Design

Hello again, welcome to Wellington art & design, I am your host and we have a brilliant show lined up for you today. Last week we talked about some of Wellington's more abstract artists, Amie McVittee and the materials she used for her art. Today we will be looking at four different artists and their sculptures around Wellington.

Anton Parsons is a New Zealand artist who has over the past seventeen years sculpted and worked through the country. **We look particularly at one of his works Invisible City presented to Wellington in 2003, located on the corner of Lambton Quay and Grey Street.** The given name Invisible City gives away the message of the sculpture; for the blind. **Two majestic slabs of stainless steel glow and reflect the city, facing each other with Braille lettering on either side;** the sculpture has a sense of hidden communication, it was designed to be touched and interacted with rather than to be observed or read. The Braille lettering suggests a message of catharsis. A poem is translated through the Braille; this was written by Dr Beatson who collaborated with Parsons. Dr Beatson started to lose his vision during his childhood and has been blind since his mid-30s. The poem is quite dark and emotional to express Dr Beatson's grief. "You can also see the poem as being about how lonely blind people can feel **in a big city**" he said 'particularly **Wellington where the wind so easily destroys the sounds that cue you in to where you stand.**' Parsons designed Invisible City to deny us access of understanding the emotion and reality of the message behind it. Invisible City is a beautiful sculpture that will always be admired by Wellingtonians.

1

2

3

INVISIBLE CITY POEM:

The word made flesh can bleed. Am I bound or freed? Embracing visual silence alone I breed a virtual skin of signs.

Across the void but when the fault line ruptures the word made flesh will bleed. By the unseen quay I plant this graven seed betrayed by the wind my sonic charts destroyed tethered sign to skin.

I am both bound and freed.

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to demonstrate understanding of art works in relation to their physical environments.</p> <p>This involves:</p> <ul style="list-style-type: none">• demonstrating links between the art works and the environmental contexts in which they are seen• describing the features of art works and their physical environments. <p>This response is about the Auckland War Memorial Museum.</p> <p>This student begins to demonstrate understanding by identifying the site of the museum (1) and by describing some features of the building (2). There is a brief comment about the physical environment (3).</p> <p>To reach Achieved, the student could provide more information about the links between the building and its environmental context, for example with a description of the building's isolated position at the top of the hill where it can be seen from many parts of Auckland city.</p>

AUCKLAND WAR MEMORIAL MUSEUM



The Auckland War Memorial Museum stands at the top of the hill Commanding an impressive view of the Waitemata harbour. This building replaced earlier buildings construction being completed in 1929. It was a result of a world-wide architectural competition was funded by the Institute of British Architects, a £1,000 sterling prize drew over 70 entries, with Auckland firm Grierson, Aimer and Draffin winning the competition with their neo-classical building reminiscent of Greco-Roman temples. In 1920 the present Domain site was settled on as a home for the museum and in the 1920s after successful fund-raising led by Auckland Mayor Sir James Gunson.

1

It is a Greco-Roman style building which links to Greco-Roman civilisation and it commemorates war which is why there is a cenotaph there and now the council is building a Court of Honour. The Greco-Roman features are the columns on the front and the flat roof and it is white stone. This looks good with the green grass that is all around it.

2

3