



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

## **Exemplar for Internal Achievement Standard Art History Level 3**

This exemplar supports assessment against:

**Achievement Standard 91487**

**Examine the different values placed on 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 examine, perceptively, the different values placed on art works.</p> <p>This involves integrating supporting evidence to produce an insightful analysis of the different values that are placed on art works.</p> <p>This extract is part of an examination of the different values placed on modern and contemporary artworks.</p> <p>This student integrates supporting evidence into their analysis of different values placed on art works (1). The analysis of the values placed on different versions of <i>Fountain</i> demonstrates the insight required (2).</p> <p>For a more secure Excellence, the student needs to sustain and develop their analysis, including values such as the celebrity status and consumer values that are mentioned in the final paragraph (3).</p>

## Iconic Value



**Fountain** became an icon after it received a lot of publicity when the New York Society of Independent Artists refused to exhibit it because “some contended it to be immoral, vulgar... To others it was plagiarism, a plain piece of plumbing”<sup>1</sup> The society prided itself on being an exhibition “in which all artists may participate independently of the decisions of juries”<sup>2</sup> therefore a scandal erupted as the art world had mixed reactions to the question posed by Duchamp – was this art? “**Fountain** isn’t merely one of Duchamp’s ready-mades. It has become a recognisable icon in the history of modern art.”<sup>3</sup> **Fountain** received the honour of being voted “the most influential artwork of the twentieth century by 500 British art world professionals”<sup>4</sup> in 2004 due to its distinct form, notoriety and nonsensical shock tactics which still convey relevant comment on consumerism within today’s society. Duchamp understood the value of replication of artworks as both “souvenirs” raising his publicity, aiding in the preservation of his work and to challenge the role of the artist by allowing other artists to make replicas. After the original **Fountain** was lost, Duchamp allowed 17 replicas to be made, most of which are now in famous galleries and collections. It is regarded as an icon of the dada era and the most iconic readymade art work, which allows both commercial (as the replicas are highly sought after) and art historical (most notable artwork of a significant modern art movement) value to be placed on it. Author Sophie Howarth describes **Fountain** as “one of Duchamp’s most famous works and is widely seen as an icon of twentieth century art”.

The iconic value placed on **For the Love of God** is very different from that of **Fountain**. **For the Love of God** became an icon of modern art due to Hirst’s notoriety as a modern artist, which came as a result of his shocking artworks, whereas **Fountain** became an icon because it represented a whole new way of thinking within the art world. Through excessive self-promotion, Damien Hirst’s art has become a brand, “Hirst can be assured of his place in history...not because of the quality of his work but because he has almost single handedly remade the global art market in his image.”<sup>5</sup> His works are seen as being at the forefront of modern art, reinforcing his status as an influential artists and creating a demand for his work. Wim Pijbes, head director of Rijksmuseum Amsterdam, describes the demand for Hirst’s artwork, and **For the Love of God** in his collection, “we do old masters but we are not a yesterday institution. It’s for now. And Damien Hirst shows this in a very strong way”.



Exhibition curators see Damien Hirst's work as exciting and new, and therefore valued contributions to exhibitions. They hope to attract new visitors to their shows by displaying something from the Hirst brand rather than perceived 'has-been' work like *Fountain*. *For the Love of God* is Hirst's most talked about work since his 1992 *The Physical Impossibility of Death in the Mind of Someone Living*; its blatant extravagance created ripples around the art world, "if anyone but Hirst made this object we would be struck by its vulgarity"<sup>6</sup> such as we are by the cheap rhinestone knockoff pieces of *For the Love of God* which are sold in their thousands online. It seems we now accept Damien Hirst's work as serious, influential, iconic pieces of art simply because of his celebrity status. That being said, "the work we hate today is often the work we end up liking and admiring in the future,"<sup>7</sup> so it is possible that, like Duchamp's *Fountain*, *For the Love of God* may become a relevant statement piece on the current consumerism in the art industry and in the future have art historical value placed on it.

3

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to examine, in depth, the different values placed on art works.</p> <p>This involves using supporting evidence to analyse the different values that are placed on art works.</p> <p>This extract is part of an examination of the different values placed on artworks in Nazi Germany.</p> <p>The presents an expansive analysis of the values placed on art works by Hitler and his regime (1). The in-depth discussion of the work of Die Brucke and Kirchner provides strong supporting evidence for their analysis (2).</p> <p>To reach Excellence, the student could demonstrate insight by expanding their analysis to include more discussion of the significance of the different values placed on art during the Nazi period, integrating supporting evidence.</p>

**Painting Two:****Kirchner, self-portrait with a soldier, 1915**

1937 – Adolf Hitler and the Nazi party held a large-scale art show in Munich. This art show was named “Die Ausseitung ‘Entartete Kunst’ otherwise known as the Degenerate Art show. The works displayed included that of Ludwig Kirchner.

Symbolic – Kirchner’s work, ***Self-portrait as a soldier***, shows the immense human struggle, it depicts emotion, pain and brutality at the hands of war. This dramatic painting, however, would have been laughed at and automatically disregarded, shunned and spurned by not only Hitler but also by the entire Nazi regime, **This artwork’s emotional connotations and suggestions regarding weakness within the human spirit allow conclusions that Hitler would have negatively valued the symbolic suggestions within the piece. For example, the lack of a hand, suggesting that Kirchner had no hand, but that he was so mentally crippled from the war that he can no longer function normally, let alone paint. Kirchner’s main aim in art was to represent “tension-filled depictions of city life, penetrating psychological portraits, sensual interpretations of naked men and women”<sup>8</sup>, this concept was very far from Hitler’s need to depict German perfection, glorified figures and suggestions of the restraint and perfect neo-classical movement. Hitler’s regime valued the concept that all Germans must be depicted as perfect, this can be seen through propaganda posters placed throughout Germany claiming the Aryan race to be the best in the world; this concept was greatly challenged by Kirchner’s piece as he explored human emotion and inner conflict. This, Hitler would have seen as weakness, hence Kirchner’s symbolic suggestions of mental breakdown would have been greatly disliked by Hitler.**

Kirchner was a major part of the expressionist art circle based in Munich, Die Brücke. Die Brücke itself was a group of artists all fascinated with the concept of using artwork to depict emotion and feeling whilst disregarding beauty and attractability, obviously this concept of “new age art” went highly against what Hitler valued within art in regards to the fact that their views were simply the polar opposite. Hitler himself enjoyed aesthetically pleasing well-painted works that contained restraint, conformity and renaissance suggestions. Kirchner, however, was fascinated with the new ways in which art could be challenged, morphed and created in order to depict strong and often controversial messages. **Clearly this was a concept that went against Hitler’s views of the role of Art. It is due to Hitler’s obvious dislike of anything from the Die Brücke group that he would have negatively valued Kirchner’s piece. Although many saw and still see Kirchner’s work, *a self-portrait as soldier* to be revolutionary and groundbreakingly human, Hitler and his Nazi party greatly disapproved and disregarded, to an immensely negative extent, the artistic value throughout this piece, simply due to the fact that they saw the role of art to be something that idealised and glorified the human race.**

This painting would have to be highly negatively valued in regards to the connotations it contains about politics, this painting is purely emotion-based, Kirchner is attempting to share with the viewer how tormented and lost he is after fighting in the first World War. As well as being a metaphor for his loss of sanity and happiness, the hollowness within Kirchner’s

<sup>8</sup> Rose Carol Washon Long, German expressionism, university of California press. Pg 22  
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eyes also act as a disregard to the government, by wearing a military uniform throughout the piece Kirchner is mocking and shaming the government, asking why they would send people to war let alone why they would even go to war as a country. Kirchner is blatantly being politically controversial, although this concept fits into the early modernist art movement, this does not fit into the concept of Nazism, therefore Hitler would have negatively valued this painting to an extreme extent. The Nazis treated this painting with immense disregard, in regards to its emotional subject matter; the Nazis shunned and rejected the work. This brutal suggestion of war and politics from Kirchner would have been seen as an advertisement against war by the Nazis therefore they would have further wanted to remove it from sight.

2

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to examine, in depth, the different values placed on art works.</p> <p>This involves using supporting evidence to analyse the different values that are placed on art works.</p> <p>This extract is part of an exploration of the values placed on some of Damien Hirst's artworks.</p> <p>The student analyses spiritual values placed on <i>For the Love of God</i> (1), using supporting evidence (2).</p> <p>For a more secure Merit, the student needs to avoid superfluous discussions of meaning (3) and expand their analysis to incorporate the other values that they have identified (4).</p>



Student 3: Low Merit

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If these backpacks were to be released as just another design in their range, there would be no price increase – the spots themselves do not have any large amount of monetary value, and they would not be seen as monumental in any way – polka dots are not uncommon decoration in fashion. It is the fact that the spots are in fact those of Damien Hirst, meaning that having his name included seems to justify a significant price increase.



***The \$55,000 backpacks designed by Hirst and 'The Row'***

Hirst has a large team of hired assistants create the actual pieces of work for him. Even though it is his assistants that have made the work, it is Hirst that is credited, Hirst's name that significantly boosts the market value and Hirst that receives the extravagant amount of money people pay to own the work. . Even Hirst himself admits that his name comes with a hefty price tag.

4

The second value placed on Hirst's "*For the Love of God*" is spiritual value. Hirst has said that death is a main theme in essentially all his works as it has always fascinated him. '*For the Love of God*' is no exception with the work being akin to a 'Memento Mori'.

1

This is an artistic or symbolic reminder that death is inevitable, which correlates with the explanation of the piece on Hirst's website which states that "*For the Love of God* acts as a reminder that our existence on earth is transient." Rudi Fuchs observed that the work was "Out of this world, celestial almost, it proclaims victory over decay." In an interview with Hirst he stated that the mood of the piece was "Hopefully uplifting, I thought it'd be a lot darker than it is and it seems really...kind of light and celebratory and kind of happy...I thought there would be much more horror and death but it seems to offer victory over death". Although this is supposedly Hirst's intended meaning of the work, and there are those who wholeheartedly believe it, I believe that any spiritual value that has been placed on the work is completely overshadowed by the financial value placed. When Google searching Hirst's "*For the Love of God*", the amount of articles focusing almost exclusively on the price tag, the number of diamonds and the extravagant wealth that Hirst possesses is overwhelming. Other than perhaps mentioning a short quote from Hirst about the piece, spiritual value seems to take a back seat. The quotes used are also heavily repetitive; I have read the words "victory over decay" countless times when researching the piece. It has been used so many times but it has never been explained with detail as to what it really means. This is because people are more interested in marvelling over its exorbitant price tag than dissecting its spiritual meaning. As Stephen Moore says, "Hirst's work was always interesting only to the extent of what people were willing to pay for it".

2

1

2

The title given to the work does not even refer to its meaning and is in Mark Hudson's words, "A meaningless spin". This revelation comes from Hirst explaining why he chose the title of "*For the Love of God*" – apparently his mother asked him "For the love of God, what are you going to do next?". Having a title that has absolutely nothing to do with its meaning does not help to project its spiritual meaning out into the world, instead it aids people with reasons to doubt whether the work even has a meaning at all, and whether its commercial value stands alone.

3

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to examine the different values placed on art works.</p> <p>This involves using supporting evidence to analyse the different values that are placed on art works.</p> <p>This extract is part of an examination of the different values placed on public artworks in the student's local area.</p> <p>The student clearly explains several different values placed on the sculpture <i>Russian Jack</i> (1), using well-referenced supporting evidence (2). The explanatory discussion begins to analyse the different values (3).</p> <p>To reach Merit, the student could make a more extensive analysis of the different values placed on the sculpture. For example, their analysis could be extended by including more supporting evidence about the popular and tourist values placed on the work.</p>

## Russian Jack, Ken Kendall



The man sculpted in bronze known as Russian Jack is surprisingly not Russian or named Jack but instead swagger Barrett Crumen who spent over 50 years of his life walking the North Island particularly between the Wairarapa and Manawatu picking up occasional work in trade for food and other goods whenever he could. He became a familiar figure on our local roadsides expressing the true swagger culture that became a common lifestyle choice in the late 19<sup>th</sup> to 20<sup>th</sup> century. For doing so Masterton artist Ken Kendall was commissioned to create the statue as a gift to the community from the Masterton Licensing Trust.

When the statue was gifted to the Masterton community by the Masterton Licensing Trust to celebrate its 50<sup>th</sup> anniversary in 1997 the idea of a 'swagger' holding iconic value was controversial – were they “free spirited” or “Freeloaders” as suggested by Gareth Winter as a way of describing the town’s feelings towards swaggers at the time. There was controversy regarding whether a 'swagger' should be recognised in such a way as some believed swaggers were simply freeloaders living off whatever they could scavenge off others. Many thought a sculpture of the town’s founder would be more appropriate. Some thought the sculpture looked more like the artist Ken Kendall than Barrett Crumen. However from stories we know Barrett was not like that at all, he was often described as being the last of the real swaggers and farmers he visited said he was “extremely honest; never taking anything without working for it.” He seems to be a deserving figure worthy of being sculptured as not only was he a valued icon spending most of his days walking through Wairarapa, everyone got to know him. Not only is he commemorated locally in the form of a sculpture but he also has a special corner dedicated to him and teaching the public swagger history at the Tunui museum. This reinforces how much of a public figure he was, he made an impact on the community in a positive way and obviously very deserving of the sculpture.

The statue is not only a piece of Wairarapa’s history but the whole of New Zealand’s. It holds great historical value as swaggers were common sights for a good hundred years across the country. They walked the roads we drive on today. They carried with them whatever possessions they owned, they were men who wanted to be free or travelled in search of seasonal work, all ages, sizes and races but of all the swaggers there hasn’t been any

documented or commemorated in the way Barnett Crumen was. Barrett is described as always carrying a strong walking stick and two huge sugar bags stuffed with blankets, towels, clothing, food and tins of dripping which he used to cure illness and of course his most prized possession being his pipe. Swaggers are a thing of the past nowadays. It's very unlikely to hear of someone advertising themselves as a 'swagger'. The era of free living that has ended but "Russian jack" will continue to stand reminding us of our country's history. The iconic values and historical values overlap I think they are just as important as each other. The iconic values prove that 'swaggers' are worthy of being remembered and commemorated as they are a valuable part of New Zealand's history.

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to examine the different values placed on art works.</p> <p>This involves using supporting evidence to analyse the different values that are placed on art works.</p> <p>This extract is part of an examination of the different values placed on artworks in Nazi Germany.</p> <p>This student explains different values placed on artworks (1) using supporting evidence (2).</p> <p>For a more secure Achieved, the student needs to demonstrate a more complete understanding of the different values placed on artworks by including more detail in their explanations.</p>



**Ernst Ludwig Kirchner: Self Portrait of a Soldier**, 1915, oil on canvas, 69cm x 61cm  
*Self Portrait of a Soldier* was painted by Kirchner in 1915 when he was recuperating in Halle on the Saale when he was declared unfit for service in World War I<sup>9</sup>. In 1937, 639 of Kirchner's artwork was confiscated from public collections and destroyed by the Nazi party as 'his carnal, vivid work where nudity and harsh lines were a defining theme which drew the Nazis' anger<sup>10</sup>. After becoming Chancellor of Germany in 1933, Hitler placed *Self Portrait of a Soldier*, along with at least 32 of his other artworks, in The Degenerate Art Exhibition

(Entartete Kunst) of 1937 held in Munich<sup>11</sup>.

The above shows that Kirchner's *Self Portrait of a Soldier* was valued negatively by Hitler as it was declared 'degenerate' (painted outside Hitler's view of the Aryan ideal) and displayed in Hitler's Degenerate Art Exhibition among works by Jews, communists, abstract pioneers, and most of all works by the Expressionists known as Die Brücke (The Bridge) who were condemned as "sick poisonous artists"<sup>12</sup>.

Kirchner's obvious Modernist influences from Primitivism, which can be seen in the mask-like shape of his face and the distortions of his and the nude model's body, along with his vivid and unrealistic use of colours and harsh lines, labelled the portrait as degenerate. The Nazi 'degenerate' term included Modern Art as it was thought to be childish in style. The painting also had propaganda value as it was purposely titled '*Soldat mit Dirne*' meaning "Soldier with Whore" to suggest the avant-garde's mockery of his heroism during World War I, which led to severe depression, causing him to destroy several of his paintings eventually leading to his suicide in 1938.

**Adolf Ziegler: the Four Elements: Fire, Water and Earth and Air**, before 1937, oil on canvas, three panels from left to right: 170.3 x 85.2cm, 171 x 190.8cm and 161.3 x 76.7cm

<sup>9</sup> [http://www.oberlin.edu/amam/Kirchner\\_SelfPortrait.htm](http://www.oberlin.edu/amam/Kirchner_SelfPortrait.htm)

<sup>10</sup> <http://hyperallergic.com/94427/10-of-the-most-infamous-art-destructions-of-world-war-ii/>

<sup>11</sup> <http://smarthistory.khanacademy.org/kirchners-self-portrait-as-a-soldier.html>

<sup>12</sup> <http://www.theguardian.com/artanddesign/2014/mar/13/degenerate-art-attack-modern-art-nazi-germany-review-neue-galerie>

Ziegler's career success was owed to his association with Hitler and was made Professor at the Munich Academy of Fine Arts after the National Socialist Party gained power.

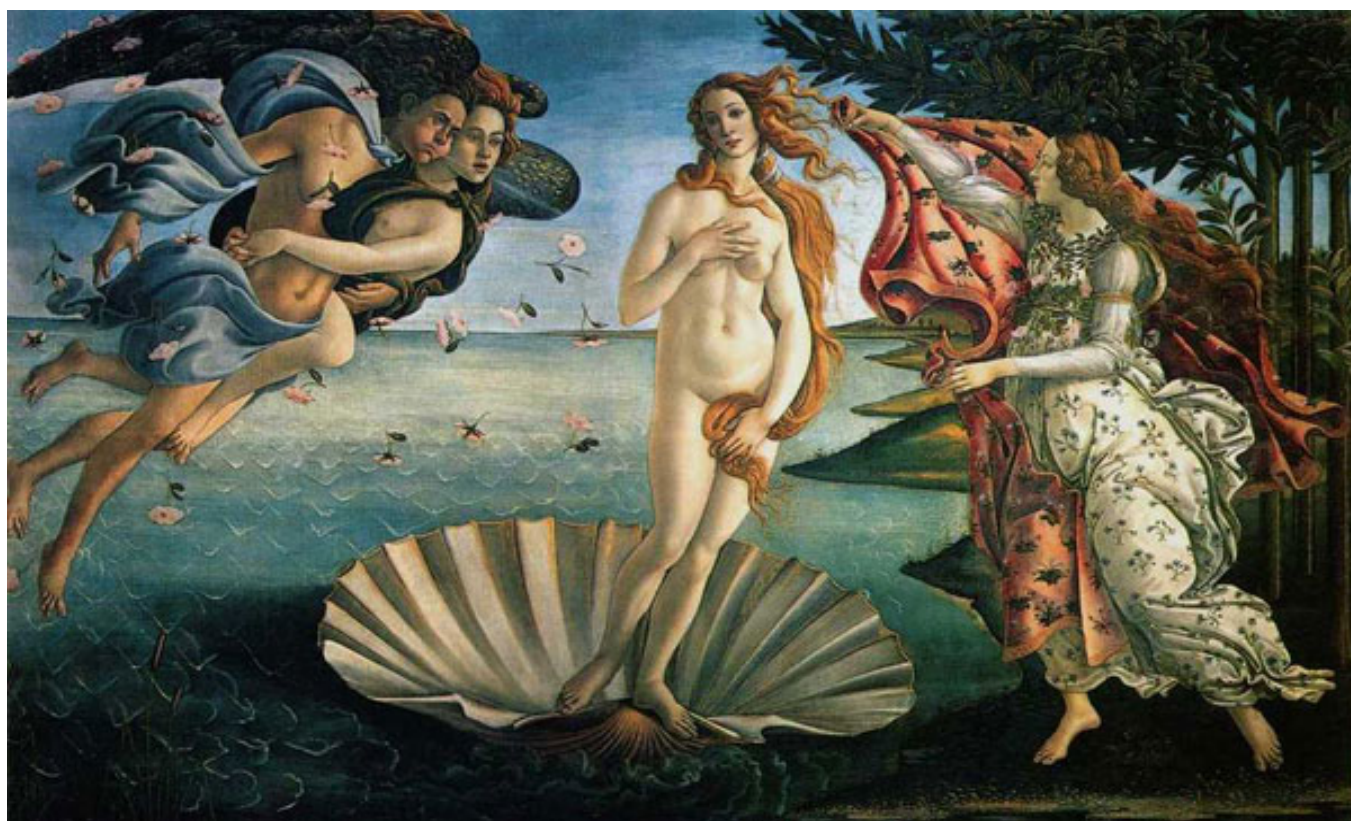
In 1936 he was made the President of the Chamber of Fine Arts and given the task of confiscating degenerate art from German museums in order to protect German culture. He



	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to examine the different values placed on art works.</p> <p>This involves using supporting evidence to analyse the different values that are placed on art works.</p> <p>This extract is part of an examination of the different values placed on Italian Renaissance artworks.</p> <p>This student begins to explain different values placed on Botticelli's <i>Birth of Venus</i>, however the explanations are generalised, and most lack supporting evidence (1). Some evidence has been used to support an explanation of the monetary value of the painting (2), however the explanation itself is generalised.</p> <p>To reach Achieved, the student could fully explain the different values placed on <i>Birth of Venus</i>, and use more substantial evidence to support their explanations.</p>

Student 6: High Not Achieved

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**The Birth of Venus**  
**1485**

**By Alessandro di Mariano di Vanni Filipepi better known as Sandro Botticelli**

The Medici believed that sharing knowledge with the people around them would bring them much fame and good fortune. They knew that society would only grow if education was available for all. Florence was the art capital of the world during the Renaissance and high Renaissance period. The birth of Venus was commissioned by the Medici and was painted in 1485. **Being the patron of a painting meant that your family had status and most importantly money. This painting had value to the Medici because it helped them to grow their status.** It was not approved for public viewing by the church and so it was commissioned for a private Medici home. Of course after the Medici dynasty died out the painting was viewable to the public and its beauty spread through the minds of those who looked past the naked figures and saw the true artistic meaning.

1

The techniques used in this painting were new and controversial at the time it was painted. The composition, characters, lighting, setting, general flow and more was new and unexplored territory. Botticelli took this opportunity with two hands. He valued the opportunity to paint something beautiful and artistic without religious boundaries. Botticelli used new lines for the body, only 50 years before his time people were painted still and lifeless. The twisting of the body and soft positioning of

each figure's hands meant that there was a realness to the image. Art was moving away from the simple picture. Art was becoming a real life scene frozen within a medium. This valuable trait meant that anyone who saw this image could see movement and were able to relate to it in a real-life situation. It was the Renaissance version of a movie. The movement within the picture was not the only new technique. No two faces were ever the same again. Each had its own expression and look which is why the Birth of Venus feels like a personal piece. All this is valuable to the human race because it not only documents the artists understanding of the Gods but also allows for many interpretations which will revolve around the same general idea.

Philosophy literally means "love of wisdom" Philo meaning love and sophy (Sophie or Sophia) means wisdom. So when philosophers were able to view classical history through the Birth of Venus their minds were blown. The Birth of Venus is also very subjective. Botticelli painted what he imagined was a beautiful, full and feminine woman emerging from a clam shell. Leonardo da Vinci was a philosopher because he was curious about the world but in a slightly different way to Botticelli. **This painting has philosophical value because after viewing no person would go home empty minded. It shared wisdom with everyone, not just those who could afford an education.** The people of the Renaissance were very uneducated but this did not mean that they were unwise. Through viewing the Birth of Venus and many others of the High Renaissance paintings old men and children would have something to talk about even though they were completely different. Philosophy is today the most important and neglected subject. In his day Botticelli understood he needed to share his wisdom with the world and he did this through his painting which the Medici commissioned. The Medici family gained riches and shared wisdom; this is the most valuable part of Europe's history.

1

**The Birth of Venus is one of the most valuable paintings in the entire world it was bought by the Italian government for 500 million dollars and hang at the Uffizi Gallery in Florence. Money is such a hard thing to understand. It places a number on something that has no value.** The Birth of Venus has a number value but is priceless. This is because it has been handed down through the generation and kept in amazing condition. It is also the painter who adds value. His legacy will stay in the world forever. Botticelli would have loved to know how much enjoyment the world has received from his paintings. Of course he is dead now but the value of his work continues to grow and it will continue to grow as his paintings become more and more rare.

2

Classical stories are an important part of world's history. The Birth of Venus is Botticelli's interpretation of the goddesses birth. It is physically impossible to stand on a giant clam shell but this is how he imagined Venus being born. She stands naked as are all people when they are born. When she steps out onto the land Flora will cover her in a robe of flowers and from that point on she will remain clothed. This

new interpretation by Botticelli tells an ageless story through modern eyes ( during his time). New interpretations of history are valuable for the future. Old stories survive in different forms so that anyone can understand what the story is about. The original story of the birth of Venus has been lost in translation bt she would not have emerged from a clam shell. But it is not the exact details that are valuable. When on understands the point of the story, the story has served its purpose. The point is that she emerged as a beautiful naked woman and was clothed as soon as she set foot on the place that she would live. Stories