



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 91488

Examine the relationship(s) between a theory and 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

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| | Grade Boundary: Low Excellence |
| 1. | <p>For Excellence, the student needs to examine, perceptively, the relationship(s) between a theory and art works.</p> <p>This involves:</p> <ul style="list-style-type: none">• evaluating the relationship(s) between the key principles of the theory and art works• integrating supporting evidence from the art works and other sources. <p>This excerpt is part of a discussion of relationships between postcolonial theory and contemporary art.</p> <p>The student has provided an evaluative discussion of relationships between post-colonial principles and selected art works (1). The evaluation leads to perceptive conclusions about the relationships between postcolonial theory and art works (2).</p> <p>Supporting evidence from the art works and other sources has been integrated into the evaluative discussion (3).</p> <p>For a more secure Excellence, the student needs to restrict the discussion of the iconography of art works (4), and maintain a focus on the discussion of relationship(s) between the theory and art works.</p> |

Student 1: Low Excellence

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Through the modernist practice of photography and the postmodern characteristics of merging high and low art forms, and the represented 'appropriation' of culture Shigeyuki Kihara appropriates and merges elements from both European and Samoan/Pacific cultures. An example of this is the Pacific setting of the works combined with the European dress featured in *After Cyclone Evan, Lelata*. Kihara stands, wearing a taffeta gown in front of the Fale Fono, the Samoan parliament, which does not appear to be damaged. However, if one compares the modern picture with the sepia-toned photograph of the same scene the differences between the same place before and after cyclone Evan are evident. The appropriation of both traditional and modern Samoan places of dwelling and the European dress produces "vivid contrast to the choice of backdrops" (Milford Galleries Dunedin 2013) in the works. This contrast between cultures is also present in a more poetic, spiritual way through the types of buildings depicted. In *After Cyclone Evan, Lelata*, a Samoan political/parliamentary building is depicted and in *Departure Faleolo, International Airport* Kihara stands wistfully gazing, perhaps 'mourning' the loss of her culture and the country's land; in a modern Samoan setting. Therefore this produces quite eerie meanings as the places where one would usually expect to see people, business and travelling friends, are empty. She wears a black Victorian mourning dress and both images are black and white (monochromatic). Because of the connotations the colour black has with death this could also relate to the death of culture. In relation to post-colonial theory these works could therefore be implying that the lives and usually busy, bright cultures of the Pacific Islanders were made empty by the marginalisation of their culture and establishment of foreign culture and people as the 'superior'. Furthermore the works, as they detail places Samoan culture and belonging (ie even though the European way of government and travel were brought to Samoa, traditional ways still existed as pre-established ways of Pacific life) after being wrought by the environmental destruction could be implying that the colonisation of Pacific people and their culture/heritage was like a natural disaster in how much damage it caused to people their land and identity.

The depiction of a place in travel in *Departure Faleolo International Airport* is also a significant feature of Kihara's work which highlights an issue of post-colonialism and the theory which is being currently addressed in society. In African-American culture, one of another ethnicity which has and perhaps still is heavily discriminated against by people who colonised their land, there is belief that one, after a lifetime of suffering (such as in slavery or discrimination) will travel to a higher place and better life. In spiritual songs a place called 'Jordan' is often mentioned as a sort of heaven created by the pre-existing religious culture of marginalised people, therefore the use of an airport, a modern place of travel, in Kihara's work *Departure, Faleolo International Airport* relates the religious beliefs of the Pacific peoples to the post-colonial condition and perhaps could convey that the communities who had new systems of belief and religion imposed on them were dreaming of a 'Jordan-like' place where they would find sanctuary, much as African-American enslaved people (93) believed in when they were oppressed as a people, race and culture. The deserted state of the airport and of the Samoan parliament in *After Cyclone Evan, Lelata* could also convey that the European imposition of culture destroyed the native, pre-existing culture in places like Samoa and that the people suffering through this establishment of new life needed to dream of a new life in a better place because of how cultural identity had been re-established and created. This idea of travel could even perhaps convey that the traditions and culture of

the Pacific had been destroyed in such a way that any place would be better than the new bi-cultural, developed society which European settlers had established.

Shigeyuki Kihara is an artist who “has built up a vocabulary of forms and techniques that allows her to move beyond core themes like racial and gender identity and colonisation to add a powerful poetic element” (Gifford 2012). Through using processes like photography and employing post-modern characteristics like appropriation and the merging of high European art forms and concepts and ‘low’ art photographic media Kihara discusses not only her own identity but also the lost cultural heritages and ideals of a collective, marginalised identity. She relates post-colonial theory to her own identity and gender, in turn critiquing stereotyped roles and views of women in art and of the imposition of other religions and ways of life onto ethnic minorities, therefore critiquing these same ideas in modern society and commenting on her role as a women artists in the art world.

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Post-colonial theory is a theory current and important to the people of New Zealand and their cultural identity today and forever. Artists such as Michael Parekowhai, Shane Cotton and Shigeyuki Kihara draw on their own identities and cultural lifestyles for inspiration to create new post-modern contemporary works that contribute to the intellectual discussion formed through post-colonialism, In order to understand our society and people of today these artists and others who contribute to this discussion and debates to educate us about our heritage issues of the past. In this way, through inspiration taken from modern and classic artist models and the context of European and Pacific societies in the period of colonisation, the effects of post-colonial theory in New Zealand history are shown. And in this New Zealand, bicultural artists play an important part as their works act as the mirror which reflects New Zealand modern society and the established bicultural nature of our heritage.

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| | <p>Grade Boundary: High Merit</p> |
| 2. | <p>For Merit, the student needs to examine, in-depth, the relationship(s) between a theory and art works.</p> <p>This involves:</p> <ul style="list-style-type: none">• analysing the relationship(s) between the key principles of the theory and art works• using supporting evidence from the art works and other sources. <p>This excerpt is part of a discussion of relationships between postcolonial theory and contemporary art.</p> <p>The student has analysed relationships between postcolonial theory and selected art works (1), using supporting evidence from an art work (2). The analysis has also been supported by evidence from other sources (3).</p> <p>The depth of analysis and the student's conclusions (4) place this response at high Merit.</p> <p>To reach Excellence, the student could evaluate the relationship(s) between the key principles of postcolonial theory and art works.</p> |

Student 2: High Merit

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supposedly gave both parties equal opportunities to find a collective voice in hopes of as fighting was happening Zealand land. Many issues fair amount of conflict, and this in early colonial art work. century were still reflecting this of this is Charles F Goldie's "Good Joke" pictured here.



This portrait merges a smiling wearing a pounamu earring including a pocket watch, all naturalistic form and style.

identity is still an ongoing process today as some people still argue inequality and that the Maori are still being discriminated against with modern day racism.

finding peace between them over the ownership of New were not resolved without a artists of the time reflected on Many artists in the twentieth process, and a good example 1910 chromolithograph "A

Maori chief with full-face moko and European clothing painted in traditional European This defining of a post-colonial

Postcolonial Theory and Contemporary Artists

In New Zealand and parts of the Pacific, postmodern and contemporary artists of the 1980s and 1990s dealt with the post-colonial condition to construct a new visual cultural identity [3]. More often than not, these art works are narratives that include traditional Maori and European practices, the two conflicting religious systems used by both ethnic groups, the Maori spiritual connections to the land, people, iwi and whanau, and the historical account of colonisation. These artists make works from the perspective of the Maori people as a critique of the dominance the British Crown had over them, and to comment on the effects that colonisation had.



One example of a contemporary artist dealing with the post-colonial condition is Maori artists Shane cotton. His oil painting "Needlework" of 1993 (alongside) deals with land ownership issues, by metaphorically representing New Zealand as a pincushion (a European craft-making item) and having various pins, flags and a fence running through it. It is painted in traditional European style,

with sepia tones that not only make the painting look older than it is but are also similar to the natural earthy tones of the land. The European and Maori tribal flags stuck into the pincushion ② show how both the Maori and European people took claims in New Zealand during and after the 18th century colonisation. It is more of a historical account of the land issues that arose with colonisation rather than a critique of it, but since it is more influenced by European art it arguably could be a critique of how the British benefitted more from the Treaty and post-colonial debates and a questioning of the so-called 'equality' between the two ethnic groups. Cotton himself said about the work "It is really about the maintenance of tradition and the way that can sometimes be eroded due to outside influences and things that intimate change.

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Shigeyuki Kihara being a multimedia artist uses a variety of diverse postmodern practices to discuss postcolonial theory in her work. One of these practices is performance, and in *Taualuga the Last Dance*, 2006 (alongside) she highlights the historical colonisation through dance. Her work is a “tribute to the many leaders and people of Samoa for their resilience in the struggle against modernisation and globalisation”

In the Samoan language, a *Taualuga* is a dance that is often used to convey political ideas as a form of negotiation or celebration. Kihara appropriates this form of dance to traditional Samoan music while wearing Victorian mourning dress. By combining European dress with Samoan dance and music she is merging two different cultures – the colonised with the colonisers as a reference to the historical settlement and to construct a new visual identity. The performance starts off with just the sounds of some kind of flute and Kihara just standing there – no dancing, no singing – it is very peaceful. To me this was a representation of the peaceful Samoan communities before the German settlers arrived and took over. The strong shadow behind Kihara in the performance looks visually similar to the way a puppeteer pulls the strings on his puppets to mimic his own movements. This could be a reference to how the Germans took over. And much like how the British used the Maori people for free labour, the Samoan people would have been under the control of the German colonisers – like a puppet to its puppeteer. Kihara uses her dance to represent the issues that arose with colonisation and to provoke thoughts of its repercussions in today’s globalised world.

Conclusion

Cotton, Parekowhai and Kihara use their diverse range of practices in their work to reflect on the post-colonial condition and to provoke thoughts in the viewer of colonisation in today’s modern globalised world. They use post-colonial theory to discuss their views on colonisation and to reclaim a voice for the indigenous people of Samoa and New Zealand who had their “exotic, primitive, inferior” cultures completely disregarded by the colonisers, which has had lasting effects today. All three artists merge both the indigenous and imported cultures to construct new bicultural identities for their countries. Cotton’s narrative works discuss the legacies of colonisation in the 21st century. Parekowhai’s work comments on the way of embracing Maori culture (see *The Bosom of Abraham*), Kihara critiques the colonial gaze and highlights the history of colonisation and its effects on Samoan culture through a range of diverse practices. These artists are postmodern as they appropriate art forms and practices from both the imported and indigenous cultures – the colonised and the colonisers. Because of this, their works are a reflection of colonisation and in relation to post-colonial theory places where the artists reclaim a voice for marginalised groups in society. Their works provoke conversation and thoughts about post-colonial condition among communities and other groups that inevitably change the way we as society view colonisation and shape us as citizens of colonised multi-cultural countries.

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| | Grade Boundary: Low Merit |
| 3. | <p>For Merit, the student needs to examine, in-depth, the relationship(s) between a theory and art works.</p> <p>This involves:</p> <ul style="list-style-type: none">• analysing the relationship(s) between the key principles of the theory and art works• using supporting evidence from the art works and other sources <p>This excerpt is part of a discussion of relationships between Nazi theory and art.</p> <p>The introduction contains some analysis of the relationships between Nazi theory and art (1). Further analysis occurs in the discussion of artworks (2).</p> <p>Supporting evidence from art works has been used to support the analysis (3).</p> <p>The analysis has been supported by information from other, unacknowledged, sources about Hitler's ideas about art (4).</p> <p>For a more secure Merit, the student could provide a more sustained analysis, and use more supporting evidence from other sources.</p> |

Nazi theory and its role in art

Task one: Outline e theory of Nazism

What is Nazism?

Nazism is an ideology of principles and practices of Nazis, (1) The National socialist German Workers party who were under the control of Adolf Hitler during 1933 to 1945. Hitler has developed a sense of a strong message to the people of German as it had developed racist nationalism, control of the economy in each states and national expansion and change of policy, because Hitler has got through to people with his messages by a strong devotion of art and manipulating people as he used art of propaganda to express its Nazi German beliefs. However he was ruthless which kept him in power and many art works were developed and created within the Nazi reign in Germany. Nazi beliefs was that the nation is more important than the people in it and that their will only be one leader which is Adolf Hitler. Under his control German people were to work for him, children were taught to put their nation first and that they were the 'master race' which mean that all other races were inferior because they prefer the Germans to have blonde hair, blue eyes wanting an example of the superiority the Aryan Race which is a ideal way of life for them. Nazism basic beliefs are to believe that Nazi German people were to relate to values around hard work, family, militarism, strong leadership, gender roles, linked to ancient societies and ant-Semitism which are shown or expressed by art work such as the Aryan figure. **The Aryan Figure is expressed in artwork for Nazi Germany to believe that all German peoples should have blonde hair and blue eyes which is a powerful races. This is one of the Nazi belief structures in Nazi artwork.** Another is family which is expressed by the theme of the family which portrays a happy family and happier lifestyle with kids looking innocent. This is what Nazi societies wants for the people of Germany to believe. Therefore using these 8 themes of Nazi artworks structured the Nazi beliefs. However as for the Jewish people and the communists are enemies of the Nazis. Hitler was in control of Germany as a dictator therefore he had develop a change in culture by building and adding other things such as creating a sense of purpose and community, clear role models for people to learn from, reward people who obeyed and punish those who did not and also controlling education and information.

Themes in Nazi Art:

The Aryan Figure

The Aryan Race was part of the Nazi ideology as the Nazis believed that Germans were the Master Race which is their point of view that there is a race with its own rights and duty to lead other races. The Aryan Figure has shown that only people with blue eyes and blonde haired were the most powerful races in the world and from this had developed the sense of art of the Aryan Figure as males were displayed on art work of sculptures, males who are in control;, classless, noble, no shame etc. however also shows the godlike and the strength and power. German men opposed to the demolition of life in the city where there isn't a life for Germany because that is how Hitler saw things and was portrayed in art works and spread across the nation.

The Family

The theme of the family had been advertised by using artworks to show the German family. As this picture shows a loving family together with blonde hair and blue eyes as it was showing or used as a role model to unify Germans. However this picture also shows an ideal

of a mother and a father and three children happy to be living in a ideal society. It shows the lifestyle of both mother and father

The Fuhrer

“Der Fuhrer by Heinrich Knirr, 1937 (a painting of Adolf Hitler- Dictator).



The painter Heinrich Knirr has been painting images of Hitler and this painting is one of the famous Hitler painting in history known as the ‘Der Fuhrer’ however Hitler knew that his image is important and that painting and photography of him are only allowed to be released if he personally approves it, therefore artists were scared to paint Hitler because one mistake could cause their life’s. This painting of Hitler falls under the theme of Fuhrer art as it is only a portrait of Adolf Hitler. However he is a strong supporter of Nazi art such as painting and architecture. He believe that modern “degenerate” art was out of the picture however he encouraged “proper” art by building the Munich known as the House of German Art to display special painting.

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Paintings were mainly of military scenes and portraits of the Fuhrer wearing military dress and the brown Nazi jacket showing that he strongly was a Nazi German. This was a strong and simple message to the society of Germany and portrayed the ideal of Hitler wanting to gain victory for the German society. Hitler painting shows that he’s the leader and a dictator who stands up and speaks on behalf of the people of Germany. He also believes a leader’s role is to act selfish and ruthlessly. Hitler wants to be painted looking thoughtful by staring into the distance portraying that he is thinking about future plans for Germany and he will gain back the control and power of Germany. Hitler painting never shows him seated because it shows a sign of weakness, however he is also painted full length to show his role of being a dictator. Most of Hitler painting isn’t painted at home or personal areas because Hitler prefers to be painted standing in front of a background like a landscape to show he is a powerful leader with the world at his feet. Other painting of Hitler such as “Leader and Commander in Chief of the Army” by Conrad Hommele 1940, shows the same pose with a bunker beneath his feet which also shows an innocent background,

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Hitler painting is linked to the policy and ideas of the Nazis because the national is more important than any one person, Hitler used his message of art to get his message to the people and that what the painter Heinrich Knirr did by painting Hitler helped him gain control and keep being Fuhrer of Germany. There are two sources that will back up the importance of Fuhrer art for example “Der Bannertrager “(the standard bearer) by Hubert Lanzinger, c 1935, which depicts Hitler as a messianic figure staring towards a better Germany also with the Nazi flag billowing behind him. Heinrich Hoffmann Lanzinger is the artists and was first displayed at the Great German Art Exhibition in Munich in 1937. This piece of art work shows that Hitler was planning the future for the Nazi German for being control and powerful. However other source related to the Fuhrer are The Leader and Commander in Chief by Conrad Hommel in 1940. He had painted Hitler in the pose of the Feldherr as Commander in chief and a world map at his feet and also the bunker in the background which expresses that he is innocent and has control over the world and that is what Hitler wants in all his art work drawn around him. By all these artworks it’s important to have Hitler as the main focus because he is the leader and everything goes his way or there will be consequences,

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| | Grade Boundary: High Achieved |
| 4. | <p>For Achieved, the student needs to examine the relationship(s) between a theory and art works.</p> <p>This involves:</p> <ul style="list-style-type: none">• explaining the key principles of the theory• discussing the relationship(s) between the theory and art works• using supporting evidence from the art works. <p>This excerpt is part of a discussion about relationships between Nazi theory and art.</p> <p>The student has explained some key principles of Nazi ideology (1) and discussed relationships between Nazi ideology and art (2). Evidence from art works has been used to support the student's explanations and discussions (3).</p> <p>To reach Merit, the student could analyse the relationships between the key principles of Nazi theory and art works, using supporting evidence from the art works and other sources.</p> |

Nazi Theory

What is Nazism?

Nazism is defined as socialism featuring racism and obedience to a strong leader. Nazism is known as National Socialism, which means that Nazis are socialists like Hitler himself was a socialist. It was called Nazi Socialism and referred primarily to ideology that developed under Adolf Hitler. The goal of National Socialism thought was not to overthrow these various governments but to purge them of all their anti-Aryan elements and redirect them to the fundamental purpose each shared in common, the protection and preservation of the Aryan race. It was dictatorship of the German people and became socialism under Hitler. Hitler believed in good art and artists should use colour in their paintings and he wanted to display "the true German spirit". He had a strong devotion to art. He was able to use art in Nazi Germany as one of the strongest means of propaganda. He also believed the old idea that a super race could be created if a strong leader acted ruthlessly and selfishly.

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Themes in Nazi Art

Theme 1: The Aryan Figure:

The Aryan figure was a huge part of Nazi ideology' they believed that the Aryan people with blue-eyed and blonde hair were the master race. The German man and woman was an example of the superiority of the Aryan figure such as people of Northern Europe descent that represented a superior and pure race. The ideal member of the master race was referred to as *Übermensch* or Superman. The figure of the *Übermensch* was people with blue eyes and blonde hair and was a member of the superior. Nazis considered people with dark skinned colour to be mentally and physically inferior to the European races. The artwork of Males and females of Aryan figure were often portrayed nude in sculptures which they had no shame because it does not represent sexuality. The Males was seen as godlike creatures with strength and powerful heroic, this was linked back to ancient Greece and the Greek god Zeus. This showed an epic image of the males to show the Aryan male figure as muscled and heroic because males were the guard and protector of the Germans. The ideal of strength and beauty are used to emphasise the superiority of the Aryan race. They believed that they were responsible for protecting their homeland and families.

Art work: Arno Brekker: *The Guard* 1930's



This is a sculpture of an Aryan figure. His sword is half out that shows he is ready for battle and to protect people. The nude figure links to ancient Greek sculptures like Zeus and is used to emphasise the superiority of the Aryan race and the nudity is a symbol of martial art but he sex organ is small because attention is on the powerful body not sex. His body figure is a perfect description as superman with iron-hard muscles, so seen as great warrior athlete. The title "The Guard" implies that the man is the protector and the guardian of Germany

Theme 2: Family

The theme family was vital to Nazi Germany. Art was used to advertise the role of the family, It was used as role models to show unity. Family artwork showed a healthy lifestyle, fertile and bond to nature. Adolf Wissel was one of the artists of German painters who was official artist of Nazism. His idea of painting showed the simple and natural life of farming families and he idealised farming life for predominantly urban viewers. The phrase 'union with the soil' best describes the subject of his art.

Nazis idealised the role of woman as child bearer to create family and there was a constant theme of "women as mothers to create the future of the Aryan race". This links to the Nazi ideology that the Aryan race was the ideal and natural race. Posters and magazines were used to target women so that they were trained to be happy wives and mothers and leave running the country to men. Men were made to think of themselves as honest hard-working heroes who took on the hard jobs of protecting the family and country for the ideal German family.

Art work:

Adolf Wissel, Volksgemeinschaft, poster 1930's



The Nazis used poster art to spread their ideas and get support from the German people. This poster of the Aryan family shows the importance of the strong man with his arms around his wife and son to show his protection and strength. The mother's face is all about the child and being a mother. The simple clothes and the woman's scarf show they are simple country people and they look like hard workers. The eagle at the back is a symbol of the German state that Nazi artists used and it is protecting the family and looking out for them

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| | Grade Boundary: Low Achieved |
| 5. | <p>For Achieved, the student needs to examine the relationship(s) between a theory and art works.</p> <p>This involves:</p> <ul style="list-style-type: none">• explaining the key principles of the theory• discussing the relationship(s) between the theory and art works• using supporting evidence from the art works. <p>This excerpt is part of a discussion about relationships between postcolonial theory and contemporary art.</p> <p>The student has explained key principles of postcolonial theory (1), although some points focus on aspects of art rather than theoretical principles (2).</p> <p>Evidence from selected art works is used to support a discussion of relationships between postcolonial ideas and art (3).</p> <p>For a more secure Achieved, the student could fully explain the key principles of postcolonial theory and discuss how these principles relate to art works.</p> |

Post-Colonialism:

The postcolonial era was a huge advance in art worldwide. There are many different aspects to Post-Colonialism art, including different techniques and media.

Colonialism alone changed society which then of course affected the way people created and viewed art. There is a huge number of 'native' Post-Colonial artists, this is because they have their own perception of how Post-Colonialism affected society and culture. This essay will be about relating the key principals of Post-Colonialism to artists and their artwork.

The key principals of the postcolonial art theory are as follows:

- Modes of cultural perception

This basically means the views and expressions on culture; the way that culture is perceived. It can be from a native point of view or from an outsider's opinion, such as the view of someone in a colonial position. Someone's view on a culture is never wrong because it is their own perceptive views and comments.

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- Human relations among colonised nations

The relationship between colonial people and native people. This can be among one nation or multiple nations. This documents historical and everyday events which occurred during the Post-Colonial times. How humans interacted with others. This is also about the outcome of human interaction.

- Combines both iconography and iconology of both nations.

Iconography = visual subject matter. Iconology = the meaning behind the subject matter. Incorporating both nations (colonial and non-colonial) symbols and traditions into one piece. This gives you an insight to things that were important during the Post-Colonial times. It can also be individual symbols and concepts focusing on either the colonial nation or the native nation.

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- Mimicry

This is when someone or a group of people 'adopt' a culture and mimic their way of life and cultural beliefs. This is a matter of identity. It's most common in native people. When they first became colonised they wanted to copy the way of the Colonial people because they were considered higher class people.

- May or may not allow spaces for both natives and colonies to have a voice.

It could be a one sided argument commenting on colonialism or incorporating both sides of Colonialism equally. This may be small things like Iconography, or bold things such as documenting historical events.

Yinka Shonibare:



Yinka Shonibare shows his native colonial roots by giving us some detailed material from his home country, Nigeria. In this series of work we see a balance of iconology and iconography from both nations. It's clear that the materials in his installations represent the native side of colonialism and the guns show what colonialism brought to the nations/world. The girl on the swing, to me, represents a certain type of freedom. I think that Shonibare is trying to express the issue of freedom for native people during Colonialism. For example it gives you the implication of aiming and achieving high but once you reach that height you are ripped back down to normality again. It appears that you have all this freedom but in reality there are boundaries on where you can go and what you can do. During the Colonial period the colonial people were in charge and had strict rules and regulations in which black people had to obtain. This side of freedom is shown through the ropes of the swing that are ultimately holding you back.

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Kehinde Wiley:



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| | Grade Boundary: High Not Achieved |
| 6. | <p>For Achieved, the student needs to examine the relationship(s) between a theory and art works.</p> <p>This involves:</p> <ul style="list-style-type: none"> • explaining the key principles of the theory • discussing the relationship(s) between the theory and art works • using supporting evidence from the art works. <p>This is part of a discussion of relationships between Nazi theory and art.</p> <p>Nazism has been defined according to its ideology (1), however the following explanations focus on aspects of the Nazi movement rather than the key principles of Nazi theory (2).</p> <p>Evidence has been used to support links between Nazism and Hitler’s interest in art (3) (4), however these points have not been developed into a discussion of the relationships between Nazi theory and art.</p> <p>Aspects of the Aryan Figure have been described, but there is little discussion of the relationships between this theme and Nazi theory (5).</p> <p>To reach Achieved, the student could explain the key principles of Nazi theory and provide a more developed discussion of relationships between this theory and art works.</p> |

Task 1: Outline the theory of Nazism

What is Naziism?

1 **Nazisim or National Socialism is an ideology** that Adolf Hitler and the National Socialism party (The Nazi party) came up with in plan to rule the world. **They had their own point of view on how they thought the Germans should live. Adolf Hitler was the leader of the Nazi party and wanted the Germans to rise as a country and become the 'superior race' they believed they were born to be.** To do this, the collective party carefully thought through ways to convert their German community into their scheme of a new way of living. **They chose to use Hitlers devotion to art, as one way to communicate to their fellow German "puppets".** **With his strong manipulation skills, Hitler was able to use art as one of the strongest means of propaganda.** One of their beliefs were that the Germans were the superior race. They believed that the Aryan race (blonde haired and blue eyed people) were the superior race and that anyone who didn't fit that description should be exterminated. **This belief was expressed through art works like sculptures for example 'Readiness' by Arno Brekker, 1939.** **They used these sculputres to depict the ideal German citizens to their German audience.** **Another form of art that was used to support their beliefs was Combat Art.** The Nazis believed in having a strong militia (military or army) as this was essential in order to build a strong empire. Combat art was the expression of this belief. They included artworks of German soldiers who were painted out to be strong and heroic. These beliefs of the Naziis were displayed through these art works as a form of propaganda in order to shape his country. Each piece of art successfully depicted his ideal way of how European/Western Asian (Aryan) people should live. 2 4 3

The themes of Nazi art

The Aryan Figure: 5

The Aryans are commonly known as the blonde people with blue eyes. According to Hitler and the Nazi party, the Aryan race were the most superior race in the entire world. Hitler used art to portray these Aryan people to be no less than perfect:, showing that the Aryan citizen was an ideal citizen to be. Males were also the protestors and held the power in Germany while females were the housekeepers, looking after their children. This was a message the Nazi party saw as equally as important towards Germany's future. In this theme of art, males were portrayed to be very atheletic, strong and powerful. They were usually pictured to be shirtless, which was in no way represented to be sexual at all. This allowed them to display their muscular build proudly with broad shoulders and flawless skin. These pieces of art had blue eyes and blonde hair of course, as this was the whole point in this use of art, to present the "superior" Aryan race in a way that appealed to the german's. The females of Germany were presented so that they appeared to be perfect "wife material" . They looked young, fertile and healthy to promote the physical aspects needed for having children. This was also something that was very important for the future of Germany, the Nazis believed, if they ever won the war. Like the males, females of course had blonde hair and blue eyes and were portrayed as these beautiful beings showing devotion, loyalty, purity and faith to not only their spouse and family but as equally important was Germany.

Women in this theme of art were shown a lot to be around nature. This conveyed that women be brought back to their roots