



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 91489**

Analyse texts about art

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 analyse, perceptively, texts about art.</p> <p>This involves:</p> <ul style="list-style-type: none"><li>• evaluating the significance of the ideas and views expressed by the author(s) of the texts and their interpretations about art</li><li>• drawing conclusions about the texts.</li></ul> <p>This is part of a discussion of texts about the work of Rita Angus.</p> <p>The student has evaluated the significance of the ideas and views expressed in texts about <i>Rutu</i>, and interpretations about Angus's art (1).</p> <p>The student has provided conclusions about the significance of these ideas, views and interpretations (2).</p> <p>For a more secure Excellence, the student needs to expand and strengthen their evaluative discussion to include a broader range of ideas and views expressed by the authors of the texts.</p>



One significant piece of Modernist artwork present in this exhibition is **Rutu** (1951) by Rita Angus. It is a self-portrait, but for one significant difference; her ethnicity. Angus, a European woman, has here portrayed herself as a Polynesian woman artist amidst paradise. While this may outwardly appear to be a drastic and curious change (given the typical nature of a self-portrait being accurate to the artist's features), some would suggest that it is more of a manifestation of Rita Angus' perception of her spiritual self, indifferent to skin tone or ethnicity. One such proponent of this idea is Anne Kirker, author of '*New Zealand Women Artists: A Survey of 150 years*' (1986) who sees this painting as a spiritual realisation of the artist. The 'meditative goddess' depicted in the painting is a far cry from Angus' true self, having only just found her way out of a 'physical and mental breakdown'. And yet represents Angus' beliefs effectively and beautifully. The author of the text also claims that 'the figure of **Rutu** is reminiscent of the Virgin', referring to the mother of Jesus Christ, the Virgin Mary. **This is just one of the many allusions to the Christian faith that Kirker makes in the text, despite there not being a prominent display of indisputable Christian imagery within the art work.** While some suggest that the subject of the painting has her head silhouetted by a golden halo, this object could just as easily be interpreted as a glowing sun. The fact that there can be any dispute as to the religious intentions of the work means that it can be interpreted in any number of ways, above and beyond Christian ideas.

A response that presents a non-Christian analysis of the work can be found between the covers of '*Rita Angus: Life and Vision*' (2008) by William McAloon and Jill Trevelyan. Instead of determining that Rita Angus' beliefs while working on **Rutu** were religious, these authors chose to reference Angus' belief that **Rutu** and its sister painting, **Sun Goddess** (1948) were not intended as artistic realisations of Angus herself, but were her fictitious daughters. This suggestion has been supported by quotes from a letter of Angus to another artist, Douglas Lilburn, where she states "about three hours later a child about 16 or 17 years of age, like my family, but not mine; she belongs to you" when writing of **Rutu**. **The inclusion of this text within a catalogue for Te Papa's own Rita Angus exhibition shows that it was accepted as both factual and relevant to the artwork's inception, whereas Kirker's text, part of a coffee table book comprising a variety of artists is less likely to appear in conjunction with the real work.** This means that it can be more speculative than a book produced by a museum which has a reputation as a purveyor of reliable knowledge, and thus must thus make conservative and well-researched speculations (or none at all), a published book is less bound to straight facts and objectivity. Should a single author be called out for misguided speculation as to the meaning behind artworks, they only have their own reputation on the line. **An institution such as Te Papa, however, would be devastated by reports of bias or skewed perception of an artwork. This would explain the collaboration of two authors for the latter text, as one would help to quell any likelihood of personal bias or influence being worked into a theoretically objective text like a museum catalogue.**

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to analyse, in-depth, texts about art.</p> <p>This involves:</p> <ul style="list-style-type: none"><li>• linking the ideas and views expressed by the author(s) of the texts and interpretations about art</li><li>• using supporting evidence from the texts and/or other sources.</li></ul> <p>This is part of a discussion of texts about late twentieth century art.</p> <p>The student links Anthony White's ideas about Pollock's <i>Blue Poles</i> to his interpretation of the impact of the work on art and culture (1). Evidence from White's text is used to support this link (2).</p> <p>The student has analysed the views of White, and used supporting evidence (3).</p> <p>To reach Excellence, the student could develop their conclusion to include an evaluation of the significance of the ideas and views expressed by the authors of the selected texts (4).</p>

Student 2: High Merit

NZQA Intended for teacher use only

Colin McCahon, Rita Angus, Jackson Pollock and Gretchen Albrecht are seen as very influential artists and all convey important ideas surrounding their culture and cultural experience.



In an article by Anthony White published in the National Gallery of Australia website: Jackson Pollock, *Before Blue Poles*, White discusses his viewpoints concerning Pollock's artwork *Blue Poles*, how he creates his work and how that links

to the idea of culture, From the publication of the article, it is evident that the article was intended for fans of Pollock's work, people who were just as eager as White to articulate the artwork and people who have an interest in attending the gallery. The tone of the article would also work for a wider audience of people to introduce them to Pollock's art culture. White begins his article by expressing how "Pollock's last monumental abstract painting, *Blue Poles*, is the final instalment in a series of works which have changed the course of modern art". White then expands this to explain that Pollock's painting is a key piece in art, changing and influencing the way the artists and audiences of our modern culture treat art, changing the way we view art and even understand what art can be. White justifies his view by referencing an interview with Pollock on the subject of "his unusual method of painting" where Pollock says that "the modern painter cannot express this age, the airplane, and the atom bomb, the radio in the forms of the Renaissance or of any other past culture". I personally find this to be an important quote because it emphasises that Pollock was expressing big changes in our change in culture and that as our cultural experiences evolve, our art has to change. White suggests that this is one of the motives behind Pollock's method of "pouring paint, either straight out of the can or with sticks and hardened brushes, directly onto a canvas placed on the floor."

White further adds that "Pollock felt that his painting technique reflected... 'the inner world' [in conjunction with] the cultural experience of the time he was living in." Here White is indicating that Pollock's art also explored the culture of the self, in relation to wider society. This is made visible through the viewer's experience of the painting, 'Blue Poles', with "the black, white, brown and blue-green arcs of flung paint on unprimed canvas [that] seem to cartwheel before the viewer's eyes in a majestic sense of colour". The way in which White explains Pollock's application of paint connects with our personal, cultural and social ideas about painting and emphasises how artists and audiences and art and culture go hand in hand.

Having explored these artists through the writings of Anthony White, Deborah Hart and Catharina Van Bohemen, it is apparent that there is a close relationship between culture and creative changes. The writers have all given me a clear view of how much culture impacts on artists and hw much impact artists have on culture.

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	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to analyse, in-depth, texts about art.</p> <p>This involves:</p> <ul style="list-style-type: none"><li>• linking the ideas and views expressed by the author(s) of the texts and interpretations about art</li><li>• using supporting evidence from the texts and/or other sources.</li></ul> <p>This is part of a discussion of texts about Mark Rothko.</p> <p>The student makes an in-depth analysis of an interview with Kate Rothko Prizel, linking ideas and views expressed by the author and interpretations about art (1), using supporting evidence from the text.</p> <p>For a more secure Merit, the student needs to provide more detail and/or explanation of the links between the ideas and views expressed by the author(s) of the texts and interpretations about art (2).</p>

generally unhealthy lifestyle. He did, however, reduce the size of his canvases to be less physically demanding. The *Black Painting* series are part of these series of smaller canvases.

The general interpretation of **Rothko**'s later works is that they aim to engage with the viewer on a primal level, tapping deep into emotions and beliefs. Ironically, in the simplicity of his images, we find the biggest questions in life. Who are we? What is our purpose? – questions that humans have grappled with since the beginning of time.

With **Rothko**'s diminishing health, and suffering from deep depression, *Untitled (Black with grey)* is commonly assumed to be about tragedy, death and desolation. In an unconfirmed statement, Rothko, when asked in particular of the meaning behind his Black and Grey paintings, answered simply that they are “about death”.

However, in a 2008 interview with Kate Rothko Prizel, Rothko's daughter, this assumption is challenged. Although she admits that her father was deeply depressed “*No one would deny that my father was very depressed towards the end of his life*” She views these paintings as less of a story and more individually.

“...there is often a feeling as you approach the monochromatic late works that this was the ultimate walk towards his suicide. But look at them in isolation, and instead you simply feel something opening up before him. I do not connect any feeling of frustration in him at this time with a frustration over where his work was going. I see these paintings as a new beginning for him, rather than a reflection of his mood.”

However, this interview was done on the eve of the opening to a retrospective exhibition on **Rothko** that Kate Rothko Prizel was helping to organise, and it may be that she was simply trying to celebrate her father, rather than mourning him in this interview. That said, her statement does open your eyes to other possible meanings of the artwork, and reveals that the artwork itself may have become a victim of its own creator – that these works are not about Rothko and his death, but instead are open to any kind of interpretation.

Much of **Rothko**'s colour field imagery is desolate, empty and rich in ambiguity. To me they convey a chilling, contemplative sense of floating in space, looking back at the earth and realising how small you really are. The scale of his works may also work in favour of this feeling. Although **Untitled (Black on Grey)** is not as large as some of his other works, which “enveloped” the viewer, the image still draws you in. It warps your peripheral vision and tunnel visions you, the layered paint quivers and vibrates, drawing you deeper into the abyss.

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to analyse texts about art.</p> <p>This involves:</p> <ul style="list-style-type: none"><li>• explaining ideas and views expressed by the author(s) of the texts</li><li>• identifying interpretations about art</li><li>• using supporting evidence from the texts.</li></ul> <p>This is part of a discussion of texts about Pop Art.</p> <p>The student analyses Bollinger's ideas by explaining Warhol's fascination with mechanical processes (1), using supporting evidence from the article (2)</p> <p>The student has identified Bollinger's interpretations about Warhol's art, using supporting evidence (3).</p> <p>To reach Merit, the student could make links between the ideas and views expressed by the author(s) of the texts and their interpretations about art, using supporting evidence from the texts and/or other sources.</p>



aspect of her writing I can agree upon with Renee Bollinger because as the methods used by Andy Warhol like silk screening and the repetitive interest he had whilst creating his works like the Marilyn, “*Warhol chose silk screening because it was mechanistic rather than personal.*”

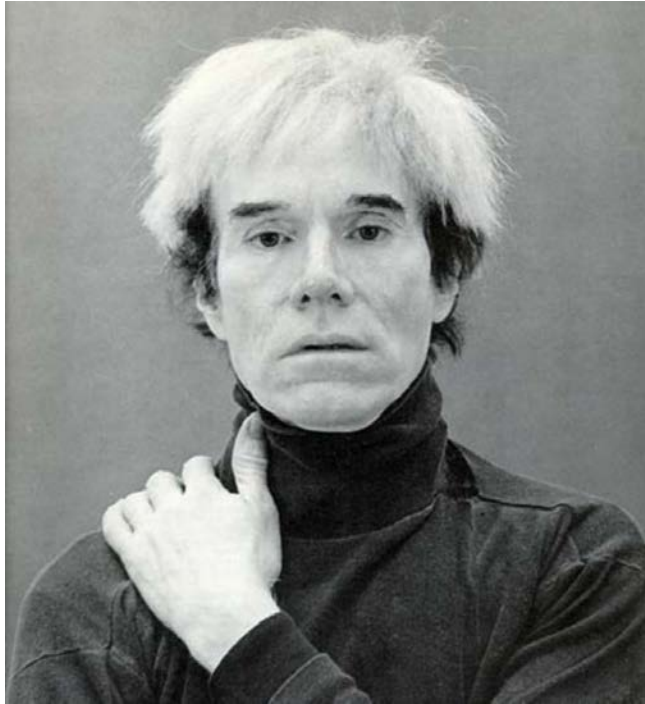


We see that in this one each is almost photo-like, not in a realist sense but in the application to the surface. There are no brush strokes or traditional painting techniques in the work, evident by the repetitive shape and identical image that is only differentiated by the colour scheme of each portrait “*Hundreds of nearly identical prints if maintained well*” Hence with this in mind, we can agree upon Renee Bollinger to a considerable extent because we know that Warhol’s interest in mechanical processes was of utmost importance in the majority of his works,

“*He was more interested in the machine-like process than the mass of products it could produce*”. This fascination transcended into other works of his many of his works, Marilyn Diptych, Campbell Soup Cans, etc. Thus agreeing Bollinger’s notion towards Andy Warhol’s art process/painting processes that it is to my understanding that the writer has simplistic and anti-in-depth understanding of the subject i.e. Andy Warhol.

He mentions in the article about celebrities, “*But that doesn’t matter. Why celebrities.*” In Renee Bollinger’s article he brings the notion of celebrity culture and celebrities in general. Renee Bollinger’s interpretation of the celebrity notion was “*the images he created only recapped what had happened in her life: meaning was destroyed by mechanistic production.*”

To a considerable extent I agree with Renee in this aspect because the art work can be interpreted to represent how the celebrity culture and being a celebrity in a general sense can destroy a person’s life. However on the other hand I still do not agree



with Renee's notion of the meaning of the subject being deceased from the work when repeated in the mechanical procedure for which Warhol used in his works because in the Marilyn the works are off set and unrealistic and each repeated portrait has a different colour scheme, therefore contrasting Renee's opinion because Marilyn Monroe image was recognisable and iconic as a celebrity, Warhol took her iconic image and twisted it and repeated it thus developing a new kind of Marilyn, hence having meaning

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to analyse texts about art.</p> <p>This involves:</p> <ul style="list-style-type: none"><li>• explaining ideas and views expressed by the author(s) of the texts</li><li>• identifying interpretations about art</li><li>• using supporting evidence from the texts.</li></ul> <p>This is part of a discussion of selected texts that are related to Andy Warhol's <i>Brillo Boxes</i>.</p> <p>The student begins to analyse texts by Danto and Benjamin by explaining ideas and views expressed by the authors, using supporting evidence (1).</p> <p>Interpretations about art have been identified (2), and supported by evidence from the texts (3).</p> <p>For a more secure Achieved, the student needs to strengthen their analysis by clearly explaining the ideas and views expressed by the authors of the texts, and clearly identify the ideas, views and interpretations in the texts.</p>

### Page 2-3

Repetition was heavily involved in Warhol's aesthetic as Warhol liked everything to be the same. He says so himself "I like everything to be exactly the same over and over again" and this was what led Warhol to the choice of repeating and reproducing the same thing over and over again just like what he did in his Brillo Boxes. In Danto's text he states that "Andy's boxes were full of accidentalities, while the commercial cardboard Brillo cartons are impeccable as far as painting concerned". But yet when you look at a photo take of Warhol's Brillo Boxes there seem to be no mistakes at all. Malanga states that Warhol's Brillo Boxes were "literally three-dimensional photographs of the original products", and Danto follows on with "which explains why they look so like the originals," This was what separated Warhol's Brillo Boxes from Harvey's shipping cartons. Warhol's also liked the idea of chance and sending someone else to choose the potential boxes he was going to reproduce and also letting someone else choose where the wooden boxes were going to be built and put together before he started to silkscreen them.

①

In Walter Benjamin's text 'art in the age of mechanical reproduction', Benjamin introduced us to the idea of mechanical reproduction. Mechanical reproduction of a work now represents something new. Now mechanical reproduction changed the very definition of art by altering art's function.

With Warhol's new ideas and his aesthetic his art was now created for reproduction which created the increase in the art's exhibition value as it increases the ability for art to be seen. Warhol had the ability to reproduce the design on shipping cartons quickly, by silk screening the box design.

In chapter 3, The Brillo Box from Andy Warhol, by Arthur Danto, Warhol's assistant at the time says that Warhol wanted to "become totally mechanical in his work in the way a packaging factory would silkscreen information onto cardboard boxes".

Benjamin makes comments on an artwork's aura. Each art work holds an original moment in history and the history/aura cannot be replicated and/or put into copy, because a copy has no trace of the original aura because the context of the object's history cannot be replicated either. Benjamin states "even the most perfect reproduction of a work of art is lacking one element: its presence in time and space. Its unique existence at the place where it happens to be". The aura behind Andy's Brillo Boxes is that Andy's were full of chance and accidents whereas the shipping cartons were, as what Danto describes to be "impeccable as far as painting is concerned". But whatever the accidents, Andy's Brillo Boxes looked exactly alike to the shipping cartons designed by Harvey that could've brought from any supermarket. Even though both boxes appear to be the same the difference would be that if you touched them or picked them up you knew they were different because of the weight and the texture of the. Warhol's Brillo Boxes were never designed to be opened because each had a different function and a different purpose to serve society.

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#### Bibliography:

1. Andy Warhol Chapter three The Brillo Box by Arthur C.Danto
2. A Work of Art in the Age of Mechanical reproduction by Walter Benjamin

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to analyse texts about art.</p> <p>This involves:</p> <ul style="list-style-type: none"><li>• explaining ideas and views expressed by the author(s) of the texts</li><li>• identifying interpretations about art</li><li>• using supporting evidence from the texts.</li></ul> <p>This excerpt is part of a discussion of texts about Pop Art.</p> <p>The student describes ideas and views expressed by the authors of the selected texts (1), and identifies interpretations about art (2). Evidence from the texts have been included in the response, however, this is not used to support points made in the analysis (3).</p> <p>To reach Achieved, the student could explain, rather than describe, ideas and views expressed by the author(s) of the texts, and make stronger links between evidence from the texts and the explanations and identifications they supports.</p>

### Materialism and Modern Art

Jonathan E. Schroeder

This second article was mainly focused on Economical Commercial Interpretation and how Pop art is a valid form of how society expresses itself. He explains how pop art was function of modern financial process which turned art into a financial concern.

This article is expressed in 3 views; the artist is talking about his art and the overall movement, critics and historians talking in retrospect and scholars analysing the movement from different perspectives. ①

Schroder goes on to compare the general ideas of pop art with abstract expressionism; abstract expressionism was focused on the inner imagination of the artists whilst pop art was all about mass culture. Pop art was concerned with themes that are so blatantly commercial; he painted Campbell Soup Cans and Coca Cola bottles because he himself consumed them and liked them, he intentionally chose objects which people made strong connections with. ①

### A Critique of Tom Wesselmann's Work at 'Beyond Pop Art'

Taymaz Valley

Lastly this article is mainly about the value of artworks/exhibition of Tom Wesselmann and questions him and also Pop art.

Wesselmann was a Pop artist who explored the human form and is a second tier Artist unlike Warhol and Lichtenstein. Basically Valley is a supporter of the Montreal Museum of Fine Arts, where he questions the general value of Wesselmann's work. We can clearly see how Valley is not a big fan of Wesselmann's work as he states that his work is "demeaning and outright unethical". Valley considered Wesselmann's early works to have no real central ideas. In the end of this article Valley states that Wesselmann was the main reason why women were always oppressed and under attack through history. ② ③

The similarities of these articles are that as well as being about Pop art itself they all show the impact that the art had on society and where it has gotten it.

The differences are that they are different points of Pop art such as the economical points, the issues and the people.

In my opinion Bollinger's article was great because of how it was easy to understand what she was trying to portray and focus on which was the issues of Pop art and Andy Warhol. Also in Taymaz Valley's article he was being bias on high art and I thought Tom Wesselmann was over rated for using Warhol, Lichtenstein and Hamilton.

In conclusion from the three articles we know that Pop art has gone a long way and has had a big impact on society and people. The Pop art movement is one that influences everything around us and will increase more and more every day.

Bibliography:

<http://evangelicaloutpost.com/archives/2010/09/when-pop-art-gets-critical-andy-warhol.html>  
<http://www.acrwebsite.org/search/view-conference-proceedings.aspx?Id=12187>

