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3

91484A



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Level 3 Art History, 2016

91484 Examine the relationship(s) between art and context

9.30 a.m. Wednesday 23 November 2016
Credits: Four

ANSWER BOOKLET

Achievement	Achievement with Merit	Achievement with Excellence
Examine the relationship(s) between art and context.	Examine, in depth, the relationship(s) between art and context.	Examine, perceptively, the relationship(s) between art and context.

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

Use this booklet to answer ONE question from Question Booklet 91484Q.

If you need more room for any answer, use the extra space provided at the back of this booklet.

Check that this booklet has pages 2–8 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

High Excellence

TOTAL

8

ASSESSOR'S USE ONLY

Question number: Five

Art work (1): 'Untitled' by Barbara Kruger 1991

Art work (2): 'The Dinner Party' by Judy Chicago 1979

From Second wave feminism emerged as a political movement in the second half of the twentieth century particularly from the early 1970s to the early 1990s. In this time, women aimed to address many inequalities between the sexes in ~~every~~ many different aspects of society, including within the art world. ~~But the~~ The art world was well known to be a historically patriarchal sphere, from the sixteenth to the eighteenth century many art academies did not allow women to be taught there which meant that historically women did not have the artistic skills or knowledge that men did. Furthermore women were barred from life drawing classes and overall were prevented from being able to become great artists. These sexist traditions did not stop however, in his 1967 book 'A History of Art' H.W. Janson did not include a single women artist and when asked about it he simply said that "I couldn't find a single women artist who deserved to be included in a one volume history of art". Further to this environment of systematic oppression in the art world in the 1970s Guerrilla Girls Poster they pointed out that in the Metropolitan Museum of Art, only 3% of the artists in the modern art section were women while 83% of the nudes were of women. In her 1971 essay 'Why have there been no great women artists?' Linda Nochlin points to a centuries long system of sexism that has

made it difficult for women to have the skills, education and role models that male artists do in conjunction with the attitude of museums, galleries and art dealers who often view women artists as not being good enough or serious enough to be treated with the same respect and courtesy as men even if the attitude is subconscious. Overall it is clear that the art world at the time of second wave feminism presented many challenges at the time for artists like Judy Chicago and Barbara Kruger who used the context as inspiration and as something to rebel against. For Kruger the context of postmodernism was also important. Post modernism concerned itself with breaking down the barriers between low and high art in the art world, using appropriated images in a new way and ultimately with changing how the art world looked at and considered what was art.

'Untitled' by Barbara Kruger 1991 has many different aspects which address the post modern and feminist elements of the art world. The subject matter of 'Untitled' is about the stereotypes that have resulted in a culture of hyper masculinity and the attitude that women should be submissive to men. This has resulted in domestic and sexual violence towards women by men and is a serious issue particularly for women who have to deal with the traumatic implications of such violence. Kruger makes it clear that she believes such violence stems from sexism, words in the piece of art saying "All violence is the illustration of a

pathetic stereotype", the image of the screaming woman that accompanies the words directly confronts the viewer with the consequences of such ~~stereotypes~~ stereotypes. Furthermore her decision to display 'Untitled' in a gallery space is significant to her feminist concerns. Many of Kruger's other artworks ~~are~~ are displayed outside of the gallery space on billboards because of Kruger's desire to be excluded from the sexist narrative of the gallery space. However 'Untitled' is ~~displayed~~ installed in a gallery space, more specifically the Mary Booth gallery showing that Kruger is fine with displaying in a gallery as long as it is ~~not~~ in one run by a woman, who she is thus supporting and uplifting as a ~~sex~~ feminist. Both of these aspects of the 'Untitled' show how Kruger's art is strongly linked to feminist concerns about the art world. Though the subject matter she addresses a problem that directly hurts women which means that it would normally be left out of the art world and by displaying her work in a ~~woman~~ run gallery Kruger highlights the issues with the patriarchal art world which often neglects to celebrate women's art. The appropriated images in 'Untitled' show Kruger's other, post-modernist, concerns with the art world. The ~~grey~~ photographs used in the work were not taken by Kruger, they are instead likely to be appropriated from other sources such as advertising film stills or magazine photographs. The use of these in her own work directly mirrors Kruger's thoughts that the art world should be more open to the idea of reusing and recomposing ~~other~~ other sources.

into a new work with different meanings. She believed that doing this was not stealing or infringing upon intellectual property, she instead supported the idea of perceiving a less individualised art world where collaboration and appropriation were acceptable. These ideas were reflective of her post modernist theory overall wanted to revolutionise the art world, the use of future bold font in 'Untitled' is another aspect of the work that shows the strong relationship between the work and the post modernist idea that Kruger had about the art world. The font is sourced from Barbara Kruger's own background in advertising and is a font typically used in advertising which is typically seen as a form of low art within the art hierarchy. By using this aspect of advertising within her distinctly 'high art' work, Kruger deliberately pushes the boundaries of what the art world perceives to be acceptable as 'high art'. This is directly linked to post modernist theory which ~~says that~~ believes that the barrier between high and low art is unnecessary and discriminates against those who create beautiful works of art but it is simply dismissed as advertising or street art. In summary the appropriation of images and font choice by Kruger both show a distinct link between her work and her post modernist beliefs. Barbara Kruger and post modernist beliefs had a major impact on the development of the art world, which now 25 years onwards is far more accepting of both women as artists and traditionally 'low art' as being worthy of exhibition.

Judy Chicago's 1979 work 'The Dinner Party' has many aspects which convey the relationship between the art piece and feminist beliefs about the art world and how it should develop. The subject matter of 'The Dinner Party' is the first aspect which ~~begins~~ constructs a distinct relationship between the work and the art world. The piece has 39 different place settings each of which represent a different woman who has achieved greatly in ~~at different~~ a certain field including within the art world but have not been widely acknowledged for their achievements because of patriarchal oppression. Another 999 women are represented with their names being marked into the heritage floor in the centre of the work. The choice to mark the work about women who have been left out of the historical narrative is strongly linked to Chicago's beliefs about the art world. This is because she is attempting to point out that there have been women who ~~can~~ deserve to be mentioned in books like H.W. Janson's 'History of Art' but haven't been because of the sexism in the art world. The materials with which 'The Dinner Party' was made is also significant. The work was crafted using materials and methods that are typically regarded as being 'women's crafts' rather than actual art including embroidery, ceramics and china painting. The use of these is deliberate by Judy Chicago and is intended to make a statement about how in the art world, art viewed as feminine is viewed as lesser which is unacceptable. Thus by using these materials in a 'high art' installation Chicago addresses artistic traditions that discriminate against women thus showing her beliefs about the art world. Further to

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S
USE ONLYQUESTION
NUMBER

5. draws inspiration from in creating the piece, this relationship has been and continues to be important as the art world develops and evolves to accept women, their methods / materials and all aspects of their bodies as being a worthy part of the art world.

Q1

E8

91484A

Excellence

Subject:		Art History	Standard:	91484		
Q	Grade score	Annotation				
5	E8	This reaches E8 because it directly addresses the selected question and provides a convincing evaluation of the relationships between feminist art and the art world. The evaluative discussion covers many aspects of these relationships including links to the patriarchal art world, art media and gallery space, post-modernist theory and narratives. Pertinent references to art works and other sources have been used to support the evaluation and its conclusions.				