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91483A



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Level 3 Art History, 2019

91483 Examine how meanings are communicated through art works

9.30 a.m. Monday 2 December 2019
Credits: Four

ANSWER BOOKLET

Achievement	Achievement with Merit	Achievement with Excellence
Examine how meanings are communicated through art works.	Examine, in depth, how meanings are communicated through art works.	Examine, perceptively, how meanings are communicated through art works.

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 91483Q.

If you need more room for your 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.

Excellence

TOTAL

07

ASSESSOR'S USE ONLY

Question number: 5

Art work (1): Lavender Mist - Jackson Pollock

Art work (2): Crucifixion According to Saint Mark - Colin McCahon

You should aim to write a concise essay of no more than six pages in length. The quality of your writing is more important than the length of your essay.

Meaning ^{always} can be gathered when a visual discussion/expression of identity is present. Jackson Pollocks "Lavender Mist" (also known as "Number 1") and Colin McCahons "Crucifixion According to Saint Mark" are two pieces that explore the artists identity. For McCahon, he uses a bible story, and Pollock abstract expressionism via action painting. Their ideas and values about art and identity attest to the often ~~can~~ socially ^{conscious} ~~commentary~~ nature of art.

Lavender Mist is a painting that truly embodies Pollock as a revolutionary artist. He masterfully culminates all ~~as~~ that he values about art into this work, and the product stands as a record of his emotion and identity. Completed on the ground, ~~Per~~ Pollock used Navajo type application so he could firstly access its ^{canvas} entirely at ease, but also reach a level of intimacy, respite and spirituality that Navajo painters did (they believed that

art is a way to reach God). His actual paint application was varied, in that he dripped, smeared, splattered, sprayed, ~~and~~. This method created a ~~product~~ composition known as an "all-over" composition as no part of the canvas was more attended to than another. This ~~offering~~ ambiguity when painting alluded to his identity through his entire intention: therapy. A patient of Jungian therapy and 'victim' of the existentialist philosophy, Pollock used action painting as an escape from the depression and alcoholism he suffered from. Existentialism promoted the idea that "being is doing" and after the social devastation of both world wars, why live your life dependent/subservient to figures (God) that may not even exist? Jungian therapy allowed Pollock to access his unconscious, and what he'd created was an abstract expression/smorgasbord of his trauma, worries, desires and general being. The painting itself is bold, but not threatening. Colours such as white, black, yellow, salmon, blue and beige dominated the canvas through their individual unique streaks. The black paint created an almost linear narrative in the work, likely the

unconscious Pollock drawing lines at where his therapy ends and begins. His identity is undeniable where a handprint is seen in the top right corner. This print solidifies Pollock as the artist, his identity and signature (totally unique to him) is imprinted amongst this abstract display of emotional chaos. It draws both himself and the viewer back to reality. Like historic cave paintings, Pollock uses this to simply say "I am here" or even as he famously said "I am nature". His identity as an artist wholeheartedly relies on urgent artistic outburst, so intimate, abstract and personal that no single interpretation can be the same. Pollock made art for himself, ~~to cope with his identity~~ but understood how people could learn things about themselves when seeing it. His titling of "Number 1" was deliberate, as to utilise music titling has increased its absoluteness and individuality and identity as a piece of art. 'Lavender Mist' suggested that there is something to be seen, but Number 1 makes people take it for how it really is and assess it honestly - much how I imagine Pollock himself wanted to be seen.

Colin McCahon's "Crucifixion According to Saint Mark" is a ~~work~~^{painting} easily recognised as a McCahon work.

2 main parts of his identity known as an artist ~~are~~^{were} his love of nature and interest/struggle with faith - this work depicts these as reliant on each other or at least related. The image McCahon paints depicts Jesus on a cross crying out, as below him his mother Mary weeps, and his pairs mock him, all whilst a church in the back right of the canvas burns.

Firstly and dominantly there is the gold sky. Gold has long been utilised in religious works as a symbol of wealth, holiness and purity. However McCahon seems torn in his usage. This gold is gaudy, overbearing and unnatural. McCahon's personal ~~relationship~~^{experience} with religious identity is obviously ~~the~~ contributing, as he very much pays tribute to this religious tradition and meaning as it is tainted and unpure. The colour palette overwhelms moreover, as where the gold ends, the sorrowful blues and greens begin. These colours act like water to hell fire, dampening and depressing the gold Jesus suffers in. In the story, Jesus questions why God would punish him so, however the others think he is calling

out for help from ~~Elijah~~ ^{because} Elijah and
 mock him ~~for~~ ^{because} Elijah won't come. Their
 figures, Mary included, are sinuous and
 vague. They appear as perhaps they would
 in a day dream. McCahon in this depiction
 shows his struggle with ~~his~~ faith. He knows
 the desperacy ^{Jesus} feels in this scene.
 He too has ~~reached~~ ^{reached} out, hoping for enlightenment
 only to be met with doubt. Perhaps it
 is McCahon amidst the church burning on
 a Nelson hill. He localised, familiarised
 and recognised his likeness to this story
 and therefore used it to understand
 his identity as a man - as well as
 an artist. ^{McCahon's} ~~his~~ relationship with the
 land seems tainted in this piece ~~and~~
 It is as though he cannot even fathom
 identifying with the natural beauty
 of New Zealand anymore considering
 his doubt ~~in~~ faith controls so much
 of his identity and ideal as an
 artist.

Both McCahon and Pollock battled the artistic
 expectations of the ~~art~~ societies at the time in
 addition to their own struggles. For Pollock,
 though now esteemed, he was not initially.
 He was mocked and called "Jack the Dripper".

For ^{what} ~~what~~ instance could such "abstract expressions" hold? Critics ~~argued it was~~ likened it to children's Art, arguing it had no place in the society at the time. However, it succeeded, purely for what it was - a display of genuine identity. Nobody could recreate what Pollock did, ~~the~~ and though random - his application skills were truly masterful and measured. He changed American and European ideas about what constitutes art and allowed it to be an ~~exp~~ intimate exploration of one's true inner identity. McCahon was similar, in that his art had no place in the conservative art world at the time. He was rejected and mocked for simply depicting himself and his struggles. New Zealand's art scene was small and an offset or 'admiration' of other cultures. It lacked individuality ^{and} ~~the~~ innovation, so when McCahon proposed these personal images, he threatened the skill-life utopia that 'little England' wished to uphold. Also, his mere struggle with faith was insulting as it questioned a system built over hundreds of years. New Zealand had no sympathy for the struggling, only support of the blindly faithful.

E7

Excellence Exemplar 2019

Subject	Art History		Standard	91483	Total score	07
Q	Grade score	Annotation				
5	E7	Links relevant contextual information back to the art works in a detailed and constructed discussion of the art works' identifying features and clearly explaining their meanings and the relevance of how the art works demonstrate the question.				