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91484A



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Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 3 Art History 2025

91484 Examine the relationship(s) between art and context

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.

Write your answers in this booklet.

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 2–10 in the correct order and that none of these pages is blank.

Do not write in the margins (🚫). This area will be cut off when the booklet is marked.

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

Excellence

TOTAL 07

SELECTED QUESTION

Copy and paste the question you have chosen into the space below.

QUESTION SIX: Contemporary diversity (after 2000)

Select and name TWO contemporary art works to use in a discussion of the relationship(s) between art and challenging power. Both works may be selected from Plates 26–30 in the resource booklet, or they may be art works of your own choice, or a combination of the two.

With reference to your selected art works:

(a)

explain the interactions that occur between art and challenging power, and

(b)

evaluate the impact of these interactions and relationship(s) on the development of contemporary art during this time.

Name your chosen art works:

Art work (1):

The Voyage Out

Art work (2):

A Song About Sāmoa

PLANNING

Don't know too much about either works, easier to discern Cottons piece. Shigeyuki Kihara speaks to the interactions between identity, culture, and the land. Cotton I see the settler experience, the red of the bird like the fall of icarus, blackbirding in the Pacific and the post colonial effects that we still feel now.

Point, what story do either works tell, and how do they tie into each other and the wider artistic/intellectual network we call the Aotearoa New Zealand Art Scene?

Point, how do these artworks speak truth to power?

Point, what space have they held in the art world to clear a path for others to follow? Draw more from the effects of the artworks interactions with wider society over first point, what differentiates the two?

For a conclusion, make it really obvious what the artworks stand for, and how they connect. Spell it out.

ANSWER SPACE

Type your answer in the space below. You should aim to write a concise response of no more than 800–900 words. The quality of your writing is more important than the length of your answer. (The counter will change colour when you reach the recommended word limit.)

B I U ☰ ∨ ☰ ∨ ↶ ↷ ?

Art is relational. Both Prince and Michael Jackson lost sleep due to the worry that if they didn't act on an idea for a song, soon enough, surely enough, that idea would find the other and they'd be beaten to the quick; both so convinced that regardless of the artist, an artistic idea good enough will discover itself. In that, I liken art to the truth; these two concepts an expression of each other, always rising to the top no matter what. In that, artists who call Aotearoa New Zealand their stomping grounds also realize this concept of the co-existence of personal truth and artistic expression. Contemporary diversity have shaped the view of the current art scene, both Shane Cotton and Shigeyuki Kihara known names here, and across the Pacific. The two share an intimate view within their art, sharing their ideas of identity per historical effects, the cultural existence, and the story of an artist expressing themselves unapologetically --- exemplified in two discussed artworks, Shane Cotton's *The Voyage Out* (2014), oil on canvas, 700 x 1000mm, currently situated in Rossi & Rossi Gallery, Hong Kong. As well as Shigeyuki Kihara's *A Song About Sāmoa* (2019), photographed installation, 1750 x 1410 x 250mm, exhibited down in Dunedin's Milford Gallery.

Identity, in my view, is the work of many threads, woven together to create this image of who you are. Not all the threads are made in a single lifetime, some are remnants of ancestors past, experiences that they've ingrained into the blood and the body, to be woven anew into the lifetime of another, of a descendant. A collective effort, with the identity that is defined in Western ideals, the face of it, not the sum. Through this idea, both Cotton and Kihara have showcased the ongoing generational, historical effects witnessed in art and in the expression of identity. While also serving an explanation as to the why's and how's an artworks context.

Cottons *The Voyage Out*, in my view, tells the story of a the day the voyage arrived. Set on the back grounded dreary day, clouds hanging low and heavy, dark, signaling an oncoming storm. He has taken a lose-up of this idea, the storm coming, and set it as the background image. Staticky and unlike the other elements of the artwork. In a moment of quiet contrast, loud yet seemingly subtle on the page, he has chosen to give an old maritime ship, not unlike those the settlers used, a bright red podium. Elevating this silhouette of a ship above the falling bird in opposition to it, charging the artworks visual navigation, and guiding the eye to what first seems like an indiscernible patterned design. But instead on closer look, details that of a falling bird, bathed in the dark hues of blood red, jarring against the view of this plain, bright red, rectangle. This, is Shane Cottons *The Voyage out*. An artwork that both hits you in face visually and also takes a moment for the eye to adjust to. Honestly, if ever there was a bad omen, it could easily be found in the elements of this artwork.

Per the idea of the pre-existing threads of identity, it can be seen in historical experience such as settler arrival, Black birding in the Pacific, or, symbolized in the falling blood-red bird which can be likened to the Fall of Icarus, the oncoming 100 odd years of continual oppression and systematic deconstruction of Te Ao Māori as a whole. Truly, *The Voyage Out* is like seeing the moment (generally) everything went wrong. Art is relational, as is our truth, as is our ideals; have you ever watched the movie *Moana*, where she sings about the her (our) ancestors? "*We are descended from voyagers, who sailed across the world,*" the Pasifika people, and by extension, Māori people, have been known for the abilities to navigate the vast Pacific ocean safely, enough to establish the island nations as we know today. Yet another thread of identity, and something that is dear, that is known intrinsically between island peoples, an ideal that is respected and honored. Ocean voyaging, navigating by the stars and by the birds, listening to the currents and the swells of the ocean, and the behavior of the birds; this freedom of life and truth are all elements desecrated, warped or made unrecognizable in *The Voyage Out*. I don't recognize my history, and as such, I don't recognize my identity as a Māori Pasifika person in this artwork. Because this isn't a piece that fantasizes the life that our ancestors lived, instead replacing those memories with the stark contrast of the cause of our harsh reality. And the insanity of it. *The Voyage Out* is a call-to-action, event to its artists, carrying on the momentum of lost moments to wake the people up, to have them realize and sit in this head space exemplified in the artwork. Surrounded by darkening clouds, hopeless to the ship sailing away taking with it a

unique innocence and sense of loss, as the silhouette of the ship fades from view. Perhaps this is a strong messaging, but in the mix of the fallen bird and the stark red it truly does seem like a comment on the time, and an attempt to speak a truth to the powers that be. Or even to revive a truth among the people, so that we may all be reminded of our own harsh realities, instead of living in a fantasy without stormy clouds or faded ships. But even this is a dated idea, and something that the contemporary art scene have already as a stepping stone to make their way.

Like the artistic relations between Prince and Michael Jackson, Cotton has drawn of the Pacific experience as well, in the echoes of Black birding, where the island nations were targeted for the skills and capabilities of its people, tricked onto boats and taken away. That pain has been recognized and taken up in Aotearoa, as Aotearoa has fostered numerous Pasifika artists over the years, creating a tentative respect and cohesion between our two stories, weaving together these forms of cultural, historical and contemporary art. Likewise, Shigeyuki Kihara has defined the Pasifika art scene upon the unique use of and combination of her heritage and identity, as well as cultural elements to speak truth to power in her own way. In *A Song About Sāmoa* there stand five kimono, all hand-painted, brandishing images, artwork of the both the islands she can call home, Japan and Sāmoa. Speaking to the nature of her dual-heritage, an that would mean, especially with Sāmoan culture. All five kimono tell one story, all part of one cohesive image. The first telling the story from the ocean to the sea. At a first look, the elements that immediately catch my eye are the waves, done in distinctly Japanese style of thick lines, echoing the use of a calligraphy pen, or perhaps influence by the early use of paper for artistic use with Japanese culture. There was certain Japanese wave image, though i forget the name, that looks exactly like those in *A Song About Sāmoa*. But it isn't just the ocean waves telling the story, the beauty of the natural scenery shines through Kihara's artwork, even telling the tale of the marine life rife in the islands. with coral reefs and numerous brightly colored fish, the odd turtle, octopus and lobster dotted here and there, with dolphins dancing in the waves. And as the waves reach the shore, the final part of this snapshot of Sāmoa, off the foundations of Japanese kimono styles of print-making, not unlike the efforts of Sāmoan siapo creation, the true image is found. At a glance.

But, as Shigeyuki Kihara has proven time again, at a glance is simply not enough to gauge the weight of her artwork, and so, like the time and effort taken by those who bear kimono in Japanese culture, Maiko, Geisha, and the like. The weight of the kimono is deceptively heavy, and requires dedicated time and effort to understand the nuance of the piece, so as to fulfill its purpose in its entirety. And there's nothing worse that an artwork half-realized. And so, with the intent to view the art work more in-depth, we realize the full picture---the slow death of an island. Dotted between the waves, there floats a crushed Coca-cola can, drifting along the currents and bearing the heavy reminder of the effects of climate change. The effects of climate change to the islands is unlike the effects of climate change on the wider world. The islands are sinking at a faster rate, and with the limited size and capacity already, it may as well be the second-coming of Atlantis. This is how dire the stake are, and what could be a core messaging in *A Song About Sāmoa*. And the irony when you consider that one of the most prominent issues to the health of the islands is happening, or even produced within its shores; as such challenging this festering, uncaring mentality that exists in the islands. A certain corruption that comes about in small island nations, a combination of a history of clash between culture and Christianity, the post-colonial effects, and the social mindsets of the modern-day. A combination known by Kihara, as someone who exists as afakasi, as takatāpui, and as an artist who sits in her mind and in the mind of society to produce these kinds of representative works.

And representative it is, both Shane Cotton and Shigeyuki Kihara have spoken to their own experiences, and the experiences that make up who they are as people and as artists. They've proven to have qualms in presenting their own artistic interpretations to the world, putting us, society, the audience, to the test to absorb these works of the world that they exist as and to learn the message that the artists are trying to portray. This is the gift that they have given the next generation of artists, that capability to speak your mind about the issues that you deem important or dependent of representation, allowing that breathing space through the enormity of their presence as artist to give time for growth into this new head space we call contemporary art. This is growth in art, and a resurgence of the many threads that make up our identity, pulling on our own personal experience, but also of those who came before us, and of the world. To create one cohesive message that brings the truth to light. And exciting concept that speaks to the importance of art as a whole.

Excellence

Subject: Art History

Standard: 91484

Total score: 07

Grade score	Marker commentary
E7	This thoughtfully structured response presents a searching examination of the art works in relation to the context, demonstrating a perceptive depth of knowledge across a wide range linking features via an evaluative analysis. The candidate has approached the question and selection of art works in such a manner as to be alive to the possibilities of what they can address in their response.