

Assessment Schedule – 2012

Art History: Explain why selected objects may be considered as art (91020)

Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
Explain will be demonstrated through giving reasons why, or why not, the selected objects may be considered as art based on evidence from the objects.	Explain with clear reasons will be demonstrated through giving well articulated reasons why, or why not, the selected objects may be considered as art based on evidence from the objects.	Explain with convincing reasons will be demonstrated through giving persuasive reasons why, or why not, the selected objects may be considered as art based on evidence from the objects.

Evidence Statement

Question One

Object 1: Robyn Kahukiwa, *Supa Hero/Hina*, 1999 – painting

Object 2: Jasmax Architects, Museum of New Zealand Te Papa Tongarewa – architecture

Candidate information should include some or all of the following points:

- the appearance of the object
- the function of the object
- the material and methods used to make the object
- the reasons why the object was made
- the value or significance that people or society has given the object.

Evidence for Achievement

Candidate has selected TWO objects (they have studied) made by one artist/creator or two artists/creators, and **explained** why the chosen objects are considered art.

Object 1: Robyn Kahukiwa

- This art work is a large oil painting on unstretched canvas.
- The image represents a comic book type hero and is done in a 'Pop Art' style, with flat imagery and a bold pattern.
- The art work was inspired by Pop Art and popular culture, and Kahukiwa has used recognisable Māori imagery of the flag, pattern, and symbols on the subject's cape; tattoo is used to communicate a message of power.
- The art work functions like a poster or comic book that appeals to a wide audience and acts as an image of strength of women, in particular Māori women. The super hero/hina fights off evil with her weapon and protects the helpless child in the other hand.
- It is an art work that has been made by a well-known New Zealand artist and Māori rights activist who is internationally recognised.

Art work 2: Museum of New Zealand Te Papa Tongarewa

- This building was commissioned by the New Zealand Government for Jasmax Architects who won an international competition to design Te Papa.

- Te Papa is located in Wellington, the capital of New Zealand, and is the country's national museum.
- It is a public building that is used by both New Zealanders and tourists to discover New Zealand's past history, as well as represent modern current events.
- The building's function is to offer exhibitions to the community that are fun, interactive, and educational.
- Jasmx Architects have created a bicultural building that is a large public space.
- It is made of concrete and steel, as well as New Zealand-grown wood.
- Waharoa (gateways) and boulders are used to represent Māori and Pākehā cultures.
- Boulders and stones are used to represent the land.
- It is a valued building of the New Zealand community that has been internationally recognised.
- The museum's collection includes artefacts of art, history, Pacific and Māori culture, and the natural environment.

Evidence for Merit

Candidate has selected TWO objects (that they have studied) made by one artist/creator or two artists/creators, and **explained with clear reasons** why the chosen objects are considered art.

Object 1: Robyn Kahukiwa

- The colours in this painting (black, red, and white) feature strongly in Māori art. Red is a symbol of mana/power and is often used for decoration of Marae and Waka.
- The style of the painting was influenced by hard-edged 60s 'Pop Art', as well as Māori folk art.
- The artist uses the graphic style to communicate a strong message of the power of women, especially Māori women.
- The illustrative style and superhero subject matter appeal to a wide audience as well as younger viewers. Kahukiwa's superhero figures have also appeared in action figures and in books she has written, which provide heroic inspiration and communicate the idea of safety from evil in a world of danger.
- Kahukiwa's art works often represent the theme of bloodlines and family, and this art work, with the protective maternal quality of the superhero, continues this theme.
- Traditionally, the arts for Māori were a male-dominated domain; however, as a woman, Kahukiwa has established herself as a strong artistic voice for Māori people.

Art work 2: Museum of New Zealand Te Papa Tongarewa

- Jasmx Architect's design challenge was to create a building that reflected New Zealand's history and the country's evolving identity.
- Buildings are an important part of society, and the design of buildings can be significant to different cultures. This museum brings together the bicultural nature of New Zealand (Māori and Pākehā) and has been designed based on this concept – the natural wedge of the building explores the relationship between Pākehā and Māori.
- The New Zealand Government invested significantly in this project, giving Jasmx Architects a \$136 million budget. It was a large project with a large team of designers and architects, and took four years to complete.
- The building also includes a Marae, which is north facing, and welcomes all visitors to the museum and to New Zealand. Welcoming people in the tradition of a powhiri is an important aspect of Māori culture, and the inclusion of the Marae is a unique part of the museum.
- This national museum is an iconic building that represents New Zealand's past and present, which is also symbolised by the two Waharoa (carved gateways) – one is based on a traditional idea of a Waharoa, and the other is more contemporary.

Evidence for Excellence

Candidate has selected TWO objects (that they have studied) made by one artist/creator or two artists/creators, and **explained with convincing reasons** why the chosen objects are considered art.

Object 1: Robyn Kahukiwa

- The image in this art work reasserts Māori identity, in particular women and motherhood. The authority of women and tribal mana is communicated through the image, and the images have been designed to inspire and communicate strength.
- The artist's style developed without formal training, however her artistic career has been prolific, and she has been invited and involved in projects with other indigenous people in the USA and Australia.
- Kahukiwa's imagery is familiar to New Zealanders and a wider general public. Her imagery is seen in many childhood books and her superheroes were also even used in a Heart Foundation campaign to promote healthy eating.
- Because she is from the Ngāti Porou tribe, her work is about mana of her people and strength for the Māori community. The image of a Māori female superhero against the Māori flag and the strong traditional colours communicate this idea.
- Cartoon superheroes are traditionally about fantasy and escape, but here they are used as a social reminder of the effects of colonisation and the loss of voice for Māori women.

Art work 2: Museum of New Zealand Te Papa Tongarewa

- A fault-line metaphor was used in the design of the museum to help make sense of a complex design brief, and to bring order to the exceptionally large interior space of the museum building.
- The land is owned by the New Zealand Museum Te Papa, and located in the country's capital; the building is designed to be a cultural hub, both past and present, for both dominant New Zealand cultures – Māori and European. The museum also holds exhibitions from other communities in New Zealand.
- The three boulders situated by Te Papa's main entrance symbolise a commitment to New Zealand's land and people. Specifically, each stone represents something – Papatūānuku (Earth Mother), Tangata Whenua (Māori people), and the people who colonised the land.
- A central wedge divides and unites Te Papa's north and south faces, symbolising natural and urban, Māori, and Pākehā. There is a specific exhibition that explores the Treaty of Waitangi – the nation's founding document.
- Building Te Papa on a fault line was an engineering and design feat, and the building is designed to survive major earthquakes, as well as climatic damage.
- The success of this building is measured not just by its international recognition and critical acclaim as a world leader and the design awards won by Jasmax Architects, but also by the phenomenal public interest, indicated by the millions of visitors each year, and the fact that the museum, in its short life span, has required a recent expansion.

Question Two

- **Plate 3: Paul Dibble, *Busy Lady*, 1995 – sculpture**
- **Plate 4: Stanley Palmer, *Arrival – Western Viaduct*, 1988 – print**

Candidate information should include some or all of the following points:

- the appearance of the object
- the function of the object
- the material and methods used to make the object
- the reasons why the object was made
- the value or significance that people or society has given the object.

Evidence for Achievement

Candidate has selected TWO objects (that they have studied) made by one artist/creator or two artists/creators, and **explained** why the chosen objects are considered art.

Plate 3: Paul Dibble

- This sculpture, which is made out of bronze, is well-balanced and stands on a pedestal with the help of a line that is held by one of the figures in the sculpture.
- Because it is on a pedestal, it becomes displayed as an art work.
- The shape for the sculpture is first sewn in canvas, then plaster is poured in to create a pillow-like form from which the bronze is then cast.
- The sculpture has a strong, tactile quality through the use of the bronze, which gives it a bold clear outline and smooth feel, encouraging the viewer to touch it.
- A fish and rabbit are included amongst the figure as Dibble likes to refer to domestic New Zealand life in his sculptures.
- This work was commissioned by the advertising agency Colenso for its office in Auckland.
- Domestic activity is a popular subject in New Zealand art. The sculpture depicts a multi-tasking woman who is part of contemporary society. This also accounts for the inclusion of the cup and saucer and other domestic articles – a woman combining domestic chores with the demands of modern urban living.
- The sculpture is inventive and skilful in its creation of a happy, witty mood through the repetition of the limbs and the appearance of the figure in motion, resulting in a symmetrical and balanced art work.

Plate 4: Stanley Palmer

- The object is a print, which is produced through both engraving onto a bamboo plate as well as onto a zinc lithograph plate.
- This work is one of many in a series that Palmer did looking at the eastern New Zealand coastline and offshore islands near Auckland and Northland, which are popular subjects for New Zealand landscape artists.
- As Palmer has lived most of his life in Mt Eden, many of his other views are of Auckland's harbour from the summit of Mt Eden, a visual icon of Auckland, seen in many paintings.
- These views are of calm, east coast harbours – water that is commercially used, which contrasts with the wild untamed landscapes he has produced of the west coast of New Zealand.
- In this print, Palmer tries to just give the essence of the scene – distant hills appear like a band of green, the boats and figure reduced to geometric shapes.
- The boats in the foreground show an influence from Realist/Impressionist artist Boudin's paintings done in the 1860s, and the figure is similar to those seen in the

work of Seurat and Daumier.

Evidence for Merit

Candidate has selected TWO objects (that they have studied) made by one artist/creator or two artists/creators, and **explained with clear reasons** why the chosen objects are considered art.

Plate 3: Paul Dibble

- The viewer can recognise the figure and what it is doing immediately through the title, and they can relate this to their own lifestyle.
- It is a tableau sculpture, which can be viewed from the back or the front but not all around, as the figure has a flattened form, which emphasises the human form in movement.
- Dibble achieves a flowing use of line within his sculpture; this idea is initially taken from a line drawing, which is refined and reworked until it has perfect balance, before being used to cast the sculpture.
- The sculpture has a Surrealist look due to its flowing curves and small head, and also a Cubism influence is seen in its multiple limbs, which are distorted.
- The fish and the rabbit included in the sculpture refer to the sports of hunting and fishing, common in New Zealand.
- The sculpture's quirky appearance and reference to joy and happiness aim to make a humorous art work for the spectator.
- On the body of the figure are patterns of chevrons and spirals. These patterns are similar to those seen on tapa cloth or tattoos, referencing the culture of the Pacific.

Plate 4: Stanley Palmer

- This print's process involves a lot of technical skill – firstly in drawing and then using a sharp instrument to cut into the plate, and adding a solution such as acid, which eats into the surface and softens the drawn outlines.
- This print, like most of Palmer's works, is from memories that make up a collection of visual notes about a scene, each having its own energy and place.
- His works represent views from another time and past events – as in this case, before the Western Viaduct became more urbanised.
- Many of the forms in his prints are abstracted and reduced, often containing (like this one) only one figure – this enhances the feeling of isolation and the dominance of the landscape as part of living in New Zealand.
- Palmer uses the landscape to symbolise what happens in our own lives – although we may live a civilised existence, we still have no control over the world's natural elements, such as the ocean and the sky.

Evidence for Excellence

Candidate has selected TWO objects (that they have studied) made by one artist/creator or two artists/creators, and **explained with convincing reasons** why the chosen objects are considered as art.

Plate 3: Paul Dibble

- Paul Dibble has become an acknowledged master at resolving the engineering and technical processes involved in bronze casting. From his studio and foundry in Palmerston North, Dibble and his team manage this highly skilled art medium from concept to production, combining art with industry. He is one of the only artists in New Zealand who works using bronze on a large scale.
- Like this sculpture, most of his works are concerned with the human figure – both as a hero and a victim.

- He has included recognisable flora and fauna, which are drawn from the contemporary life and history of New Zealand and the Pacific. These objects and figures form fragments of many narratives.
- This is a typical sculpture by Dibble reflecting his affectionate portrayal of New Zealand icons drawn from everyday life.
- In addition to the human figure, Dibble has drawn on a vast array of symbols and forms derived from Māori folk art – in this case fish and animals, both real and imagined, which form part of the history of New Zealand and the wider Pacific region.
- Pacific references feature in numerous different ways in Dibble's sculpture. In his figurative works, this is often expressed in their textured surfaces of patterns and vegetation forms from the Pacific. These motifs and patterns are written on the body of the sculpture like a map of the history and culture of the Pacific Islands.

Plate 4: Stanley Palmer

- Palmer focuses on the landscape as a subject because he wants the viewer to see the island landscape of New Zealand as a metaphor for being a New Zealander, which reflects our own lives and the fragility and isolation of living in a country surrounded by ocean.
- Although the landscapes look calm on the surface, Palmer talks about his art works referencing conservation, and like this harbour scene, most of his landscapes have a strong history of Māori culture, occupation, and conflict.
- The single figure seen from the back becomes the spectator, viewing the scene and the impact that civilisation has had on the land, and the relationship of the city to the sea.
- This scene like many done during the 1980s links Palmer to the 19th century colonial painters like John Kinder, because the view is similar to those painted during that time, as the artists were arriving in New Zealand from England.
- The inclusion of the figure reflects Palmer's influence from photography (as in this case), where the figure is both a passive onlooker, and is also the artist, enabling the viewer to enter and appreciate the beauty of the scene.

N1	N2	A3	A4	M5	M6	E7	E8
Information given does not address the question.	Information addresses question at a low level OR part of the question is not addressed.	Formal elements are described for both art works using some art terminology and evidence.	Description is clear.	Description is informed and detailed using art terminology and evidence	Description is well informed and detailed	Description of formal elements has depth. Terminology is purposeful for one or both works.	Description is thorough and terminology purposeful for both works.

N0 = No response; no relevant evidence.

	Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
Score range	0 – 2	3 – 4	5 – 6	7 – 8