

L3-ARTR



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Level 3 Art History 2021

91482, 91483, and 91484

RESOURCE BOOKLET

Refer to this booklet to answer the questions for Art History 91482, 91483, and 91484.

Check that this booklet has pages 2–35 in the correct order and that none of these pages is blank.

YOU MAY KEEP THIS BOOKLET AT THE END OF THE EXAMINATION.

INSTRUCTIONS

This booklet contains the plates for Art History 91482, 91483, and 91484.

There are five plates for each of the Level 3 areas of study:

- **Early Renaissance (c.1300–1470s):** Plates 1–5 (pages 3–7)
- **Late Renaissance (c.1470–1540s):** Plates 6–10 (pages 8–12)
- **Early Modernism (1900–1940):** Plates 11–15 (pages 13–17)
- **Modernist design and architecture (1900–1960):** Plates 16–20 (pages 18–22)
- **Modernism to Postmodernism (1940s–c.2000):** Plates 21–25 (pages 23–27)
- **Contemporary diversity (after 2000):** Plates 26–30 (pages 28–32).

Make sure you read your chosen questions carefully before making your plate selection.

EARLY RENAISSANCE (c.1300–1470s)

Plate 1: Pietro Lorenzetti, *Christ on the Road to Calvary*, c.1320, 240 × 300 cm, fresco, Lower Church, San Francesco, Assisi, Italy



Above: View of the south arm of the western transept, Lower Church, San Francesco, Assisi



Above: View of the walkway and entrance to the Lower Church.

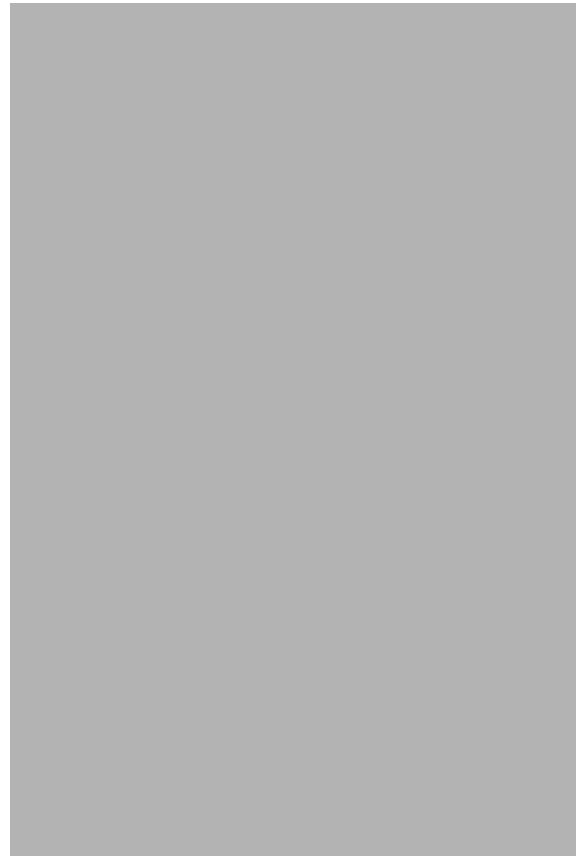
Plate 2: Simone Martini, *Madonna and Child*, c.1308–10, tempera, gold on wood, 88 × 57 cm, Pinacoteca Nazionale, Siena, Italy



Plate 3: Donatello, *Annunciation*, c.1435, gilded pietra serena (stone), 218 × 168 cm, relief sculpture, Basilica Santa Croce, Florence, Italy



Above: View of the figures set in relief.



Above: View of the whole sculpture with ornamentation against the wall of Basilica Santa Croce.



Above left: Detail view of Archangel Gabriel.

Above centre: Detail view of the Virgin Mary.

Above right: View of the interior of Santa Croce, with wooden ceiling framework. The Basilica was built for the Franciscan order of monks in Florence.

Plate 4: Fra Angelico, *Crucifixion with the Virgin, Mary Magdalene and St Dominic*, 1441–42, fresco, 176 × 136 cm, Convent of San Marco (Cell 25), Florence, Italy



Above left: The *Crucifixion* in situ in the upper-floor cells of San Marco Monastery.

Above right: The courtyard of San Marco Monastery.

Plate 5: Piero della Francesca, *Madonna and Child with Saints (Montefeltro Altarpiece)*, 1472–74, Oil and tempera on panel, 248 × 170 cm, Pinacoteca di Brera, Milan, Italy



LATE RENAISSANCE (c.1470–1540s)

Plate 6: Andrea Mantegna, *Crucifixion*, c.1460, tempera and oil on panel, 76 × 96 cm, The Louvre, Paris, France



Above: San Zeno Altarpiece. 212 × 460 cm.

Plate 7: Leonardo da Vinci, *Lady with an Ermine*, 1489–91, oil on walnut panel, 54 × 39 cm, Czartoryski Museum, Kraków, Poland



Left: Ludovico Maria Sforza's portrait in the Pala Sforzesca, 1494–1495, Pinacoteca di Brera (art gallery) in Milan.

Plate 8: Michelangelo Buonarroti, *Pietà*, c.1500, marble, 174 cm high, Saint Peter's Basilica, Vatican City, Rome, Italy



Above: Detail

Plate 9: Titian, *Pesaro Madonna*, 1519–1526, oil on canvas, 488 × 269 cm, Santa Maria Gloriosa dei Frari, Venice, Italy



Left: The Pesaro family, detail from Titian's *Pesaro Madonna*.

Plate 10: *Saint Peter's Basilica*, 1506–1615, 220 m (length) × 150 m (width) × 136.6 m (height), Vatican City, Rome, Italy



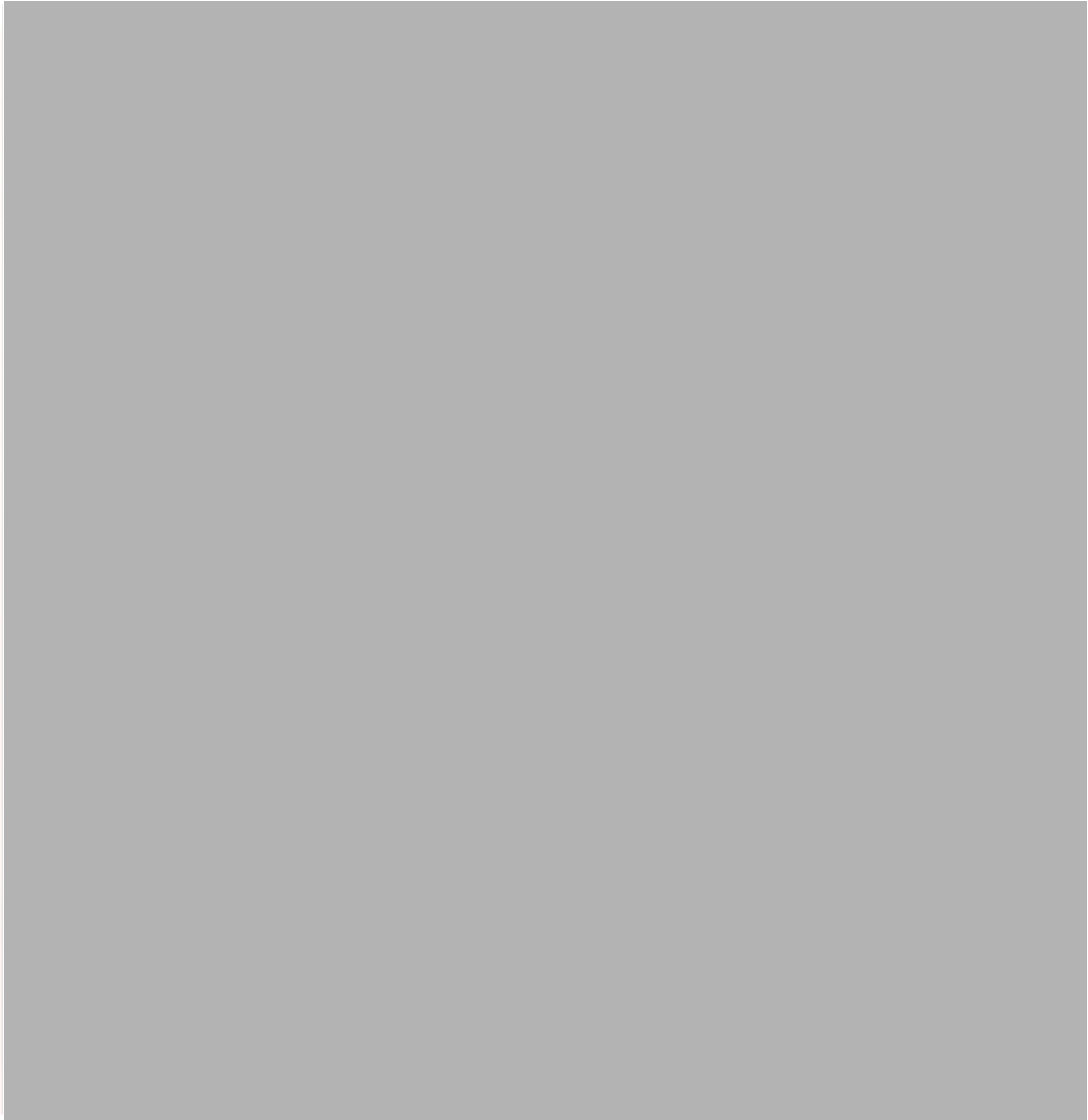
Left: Detail of St Peter's dome.



Left: Detail of interior.

EARLY MODERNISM (1900–1940)

Plate 11: Pablo Picasso, *Les Femmes d'Alger (O. J.)*, 1907, oil on canvas, 243.9 × 233.7 cm, Museum of Modern Art, New York, USA



Left: André Villers, *Picasso in his Studio*.

Plate 12: Käthe Kollwitz, *Memorial for Karl Liebknecht*, 1920, woodcut, 34.9 × 49.9 cm, Rhode Island School of Design (RISD) Museum, Rhode Island, USA



Above: Photograph of Karl Liebknecht speaking at a peace rally in Berlin, 1919.

Plate 13: Wassily Kandinsky, *Improvisation. Deluge*, 1913, oil on canvas, 95 × 150 cm, Städtische Galerie im Lenbachhaus, Munich, Germany



Above: Double page spread from Kandinsky's book *Sounds*, 1913, Städtische Galerie im Lenbachhaus.

Plate 14: Umberto Boccioni, *Dynamism of a Speeding Horse + Houses*, 1915, gouache, oil, paper collage, wood, cardboard, copper, and iron, coated with tin or zinc, 112.9 × 115 cm, Solomon R. Guggenheim Foundation Peggy Guggenheim Collection, Venice, Italy



Left: Umberto Boccioni, *Horse + Rider + Houses*, 1914, Italy, oil on canvas.

Plate 15: René Magritte, *Time Transfixed*, 1938, oil on canvas, 147 × 98.7 cm, Art Institute of Chicago, Chicago, USA



Left: The 'surrealist gang' of Brussels in 1934, acting as members of the 'mob', wearing pocket squares, some of their wives sitting in front of them in a photographer's studio. Left to right standing: ELT Mesens, René Magritte, Louis Scutenaire, André Souris and Paul Nougé; seated: Irène Hamoir, Marthe Beauvoisin and Georgette Magritte.

MODERNIST DESIGN AND ARCHITECTURE (1900–1960)

Plate 16: Gerrit Rietveld, *Schröder House*, 1924, brick, plaster, wood, steel, concrete, Utrecht, Netherlands



Above left: View of the kitchen.

Above right: Open plan ground floor living area featuring *Red and Blue Chair*, designed by Rietveld in 1917.

Left: Upper floor. Open plan bedrooms and living areas.

Plate 17: René Lalique, *Suzanne*, 1925, opalescent glass statuette on engraved bronze illuminating base, 27.7 cm high



Above: front view. **Below:** back view.

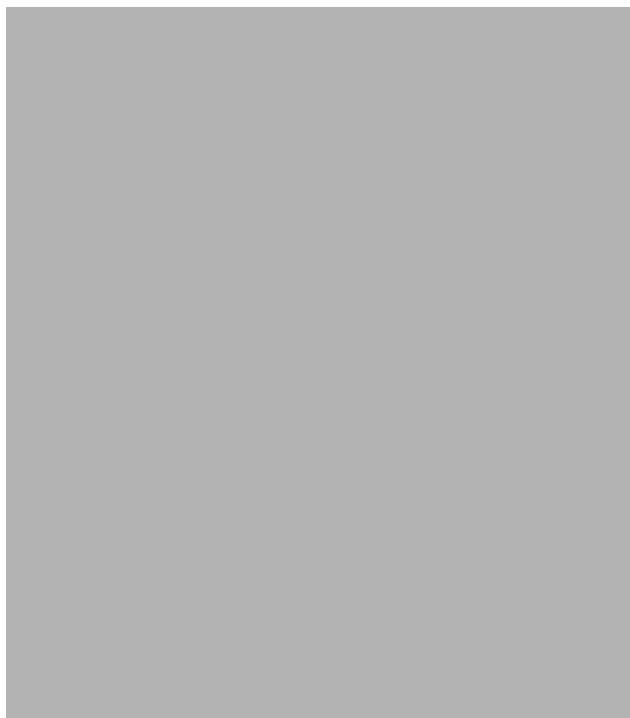
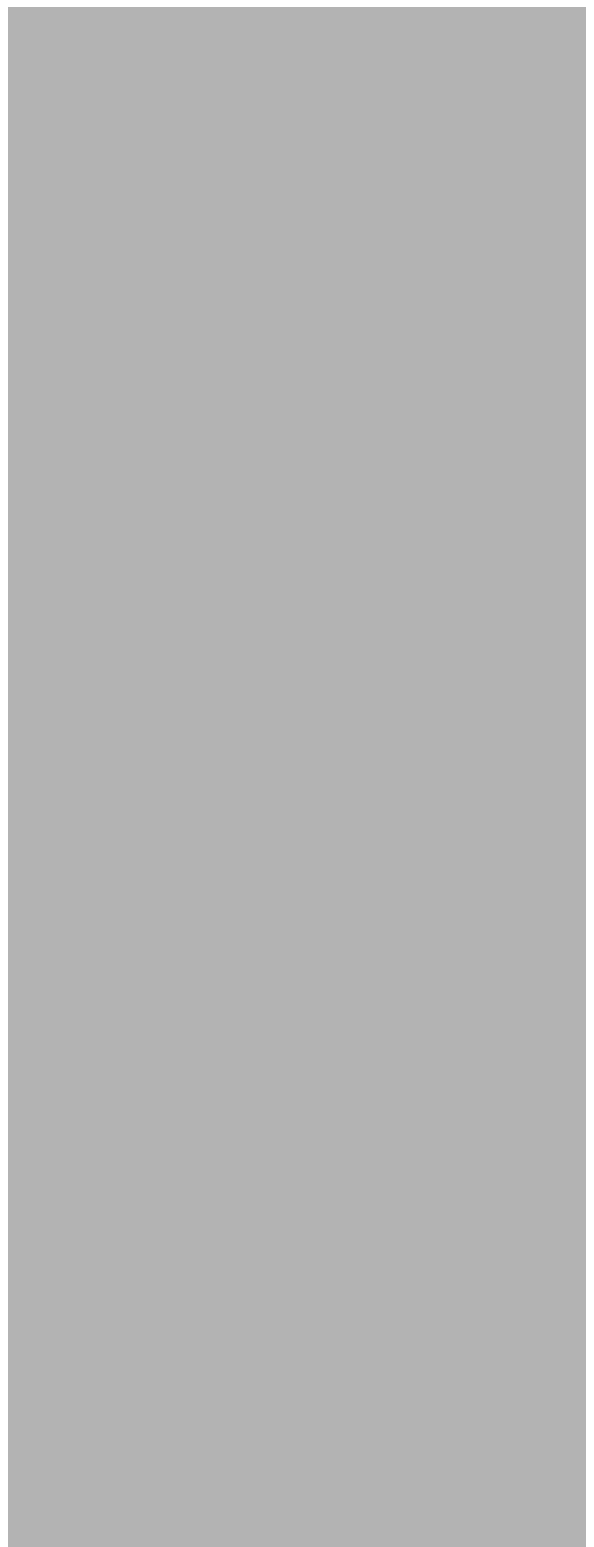


Plate 18: William Van Alen, *Chrysler Building*, 1928–31, steel, brick, glass, 319 m (height), New York City, USA



Above right top to bottom:

Detail of the stainless steel clad spire and ornamentation.

Detail of the stainless steel radiator-capped themed ornament.

Detail of the brickwork and ornamentation on the building base.

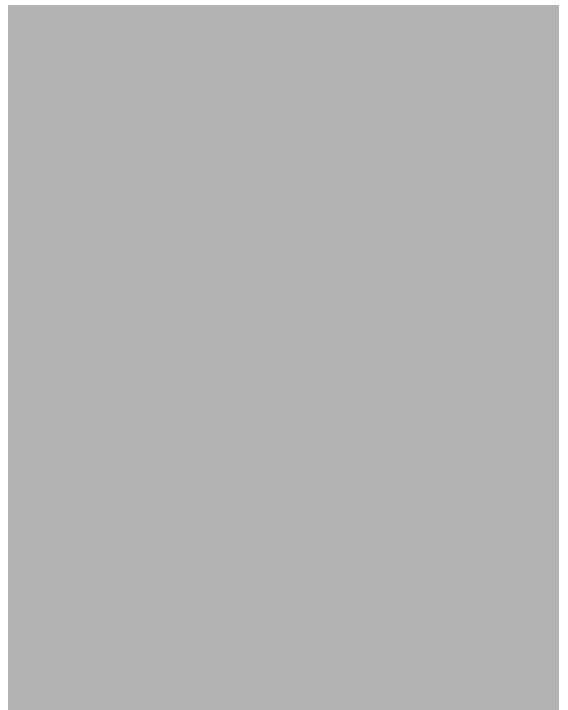
Interior view of the elevator doors and lobby walls.

Plate 19: Frank Lloyd Wright, *Usonian House (Herbert and Katherine Jacobs First House)*, 1937, wood, brick, glass, Madison, Wisconsin, USA



Above: Interior view of living room.

Right: Plan drawing of the house.



Above left: Interior view of living room, fireplace, and dining area.

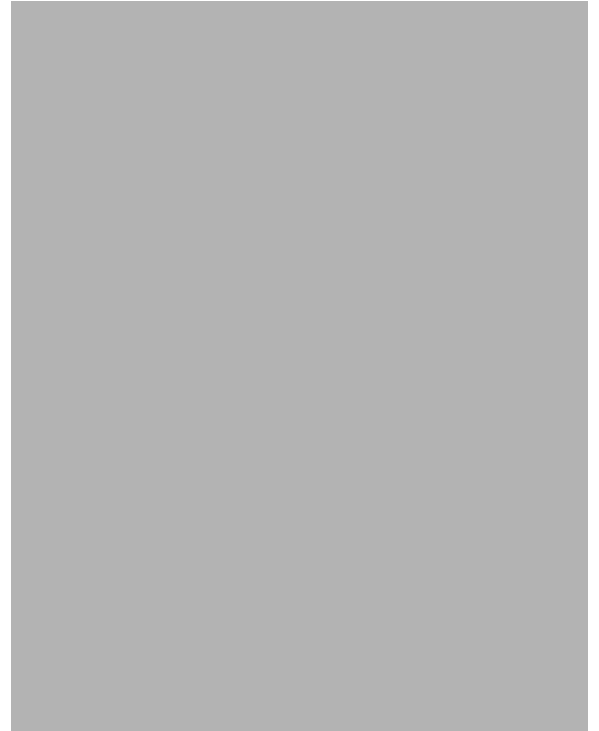
Above right: Interior view of the dining room.



Plate 20: Mies van der Rohe, *Apartment Buildings at 860–880 Lake Shore Drive*, 1949, glass, steel, stone, Chicago, USA



Above left: View of the apartments from Lake Shore Drive.



Above right: View of entire building from ground level, with entrance portico in foreground looking towards the lake.



Above left: Apartment interior view featuring Mies van der Rohe *Barcelona* furniture set.



Above centre: Apartment at 860 N. Lake Shore Drive with cabinet wall.



Above right: Apartment interior featuring *Barcelona Chair*.

MODERNISM TO POSTMODERNISM (1940s–c.2000)

Plate 21: Jackson Pollock, *Mural*, 1943, oil and water-based paint on linen, 242.9 × 603.9 cm, University of Iowa Museum of Art, Iowa City, USA



Above left: Detail.

Above right: Jackson Pollock standing beside *Mural*.



Above: Peggy Guggenheim and Jackson Pollock with *Mural*, c.1946.

Plate 22: Andy Warhol, *Colored Mona Lisa*, 1963, silkscreen inks and graphite on canvas, 319.7 × 208.6 cm, private collection



Plate 23: Barbara Kruger, *Untitled (You Invest in the Divinity of the Masterpiece)*, 1982, gelatin silver print, mounted and framed, 182.2 × 115.8 cm, MoMA, New York, USA



Plate 24: Dick Frizzell, *Tiki With Chair Caning*, 1992, oil on canvas mounted on wood, rope, 29 × 38.5 × 2.5 cm, Auckland Art Gallery Toi o Tāmaki, Auckland



Plate 25: Jacqueline Fahey, *My Skirt's in Your #&* Room!*, 1979, oil on board, 121.2 × 97 cm, collection of William Dart, Auckland



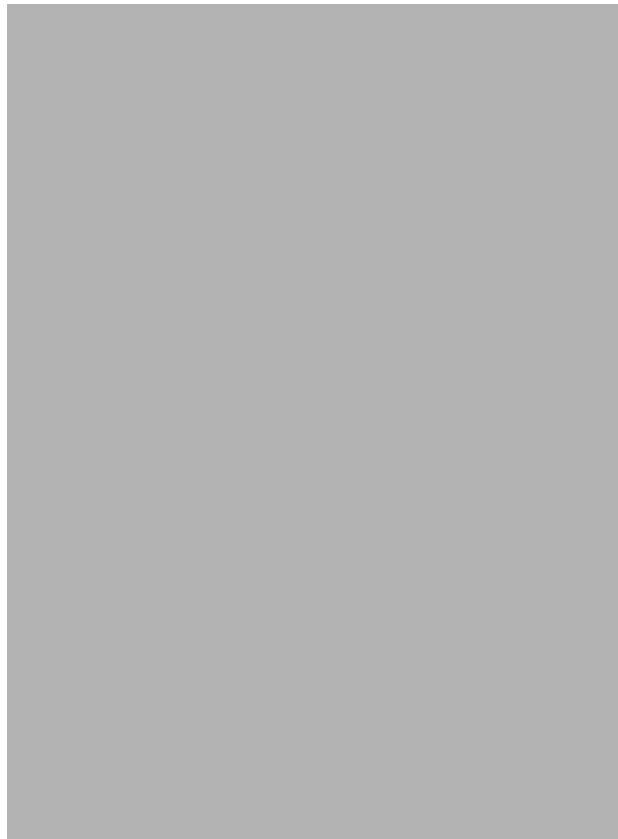
CONTEMPORARY DIVERSITY (after 2000)

Plate 26: Christian Boltanski, *No Man's Land*, 2010, installation – discarded clothing and a soundtrack of reverberating heartbeats, Park Avenue Armory, New York, USA



Above: Some of the thousands of cookie tins that are assembled in the work.

Plate 27: Damien Hirst, *For the Love of God*, 2007, platinum, diamond, human teeth, 17.1 × 12.7 × 19 cm, White Cube Gallery, London, England



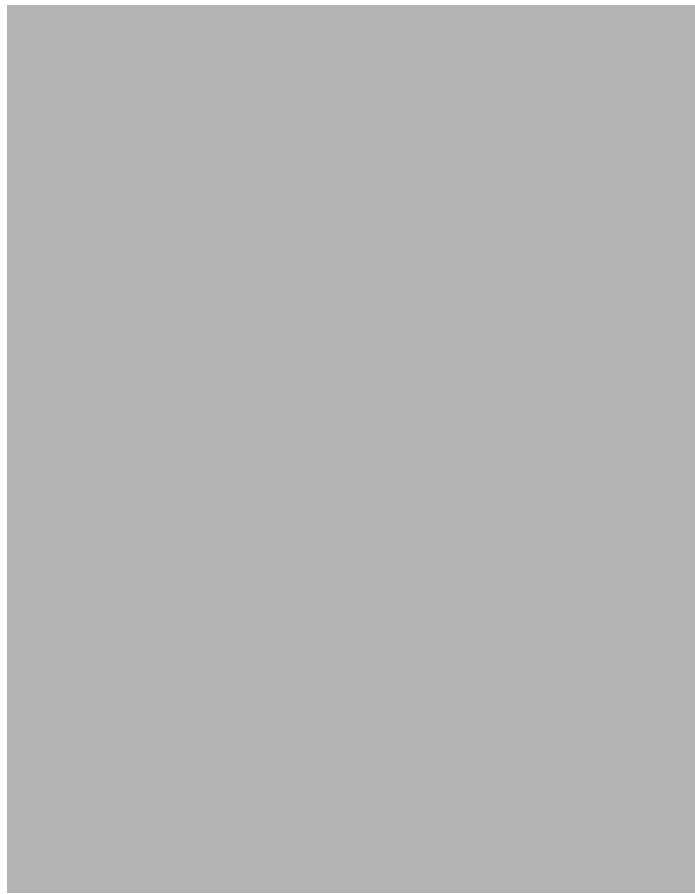
Left: Rogier van der Weyden, *Braque Family Triptych* with doors closed. Memento mori, c.1452, Netherlands. The skull is likely intended as both a memento mori and a memorial for the patron.

Plate 28: Yayoi Kusama, *The Spirits of the Pumpkins Descended into the Heavens*, 2017, installation – mixed media, National Gallery of Australia, Canberra, Australia



Left: Yayoi Kusama with pumpkin at Aichi Triennale 2010.

Plate 29: Fiona Pardington, *Huia Lover*, 2005, photograph, C-type print, 61 × 48.5 cm



Above left: *Huia Feather*, Neil Dawson, 2017, aluminium, acrylic and automotive paint.

Above right: J.G. Keulemans, *Three Huia*, c.1900, watercolour.

Plate 30: I.M. Pei, *Museum of Islamic Art*, 2008, limestone, Jet Mist granite, stainless steel and architectural concrete, 45,000 m², Doha, Qatar



Above and right: Interior views of the museum.



Acknowledgements

Images from the following sources have been adapted for use in this examination:

Plate 1

<https://www.wga.hu/art/l/lorenz/pietro/1/1vault/6roadto.jpg>

https://www.wga.hu/html_m/l/lorenz/pietro/1/index.html

https://commons.wikimedia.org/wiki/File:Assisi_San_Francesco_1.JPG. CC BY-SA 3.0

Plate 2

[https://commons.wikimedia.org/wiki/File:Simone_Martini_-_Madonna_and_Child_\(no._583\)_-_WGA21342.jpg](https://commons.wikimedia.org/wiki/File:Simone_Martini_-_Madonna_and_Child_(no._583)_-_WGA21342.jpg). Public domain

Plate 3

<https://www.thegeographicalcure.com/post/visiting-the-basilica-of-santa-croce-in-florence>

https://commons.wikimedia.org/wiki/File:Donatello,_Annunciazione_Cavalcanti,_1435_circa_01.jpg. CC BY-SA 3.0

https://www.wga.hu/html_m/d/donatell/2_mature/various/index.html

http://www.museumsinflorence.com/musei/museum_of_opera_s_croce.html

Plate 4

https://www.wga.hu/art/a/angelico/09/cells/25_cruci.jpg

<https://www.flickr.com/photos/edk7/8446934604>

<https://www.wga.hu/art/a/angelico/09/marco2.jpg>

Plate 5

https://commons.wikimedia.org/wiki/File:Piero_della_Francesca_046.jpg. Public domain

Plate 6

https://commons.wikimedia.org/wiki/File:Mantegna,_Andrea_-_crucifixion_-_Louvre_from_Predella_San_Zeno_Altarpiece_Verona.jpg. Public domain

[https://en.wikipedia.org/wiki/San_Zeno_Altarpiece_\(Mantegna\)#/media/File:Pala_di_San_Zeno_by_Andrea_Mantegna_-_San_Zeno_-_Verona_2016_\(3\).jpg](https://en.wikipedia.org/wiki/San_Zeno_Altarpiece_(Mantegna)#/media/File:Pala_di_San_Zeno_by_Andrea_Mantegna_-_San_Zeno_-_Verona_2016_(3).jpg). CC BY-SA 4.0

Plate 7

[https://en.wikipedia.org/wiki/Lady_with_an_Ermine#/media/File:Lady_with_an_Ermine_-_Leonardo_da_Vinci_\(adjusted_levels\).jpg](https://en.wikipedia.org/wiki/Lady_with_an_Ermine#/media/File:Lady_with_an_Ermine_-_Leonardo_da_Vinci_(adjusted_levels).jpg). Public domain

https://en.wikipedia.org/wiki/Ludovico_Sforza#/media/File:Pala_Sforzesca_-_detail_01.jpg. Public domain

Plate 8

https://commons.wikimedia.org/wiki/File:Pieta_de_Michelangelo_-_Vaticano.jpg. CC BY-SA 3.0

<https://www.pinterest.nz/pin/415457134379746267/>

Plate 9

<http://www.italianrenaissance.org/wp-content/uploads/2012/07/Titian-Pesaro-Madonna.jpg>

https://commons.wikimedia.org/wiki/File:Pala_pesaro_03.jpg. Public domain

Plate 10

https://en.wikipedia.org/wiki/St._Peter%27s_Basilica#/media/File:Basilica_di_San_Pietro_in_Vaticano_September_2015-1a.jpg. CC BY-SA 4.0

<https://www.encirclephotos.com/image/dome-of-st-peters-basilica-in-rome-italy/?gal=18536&pos=16&marker=16>

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Plate 11

<https://en.wikipedia.org/w/index.php?curid=547064>

http://www.artnet.com/artists/andr%C3%A9-villers/pablo-picasso-in-his-studio-51am_niqjx9prvo26Bdo_Q2

Plate 12

https://rismuseum.org/sites/default/files/styles/scaled_900/museumplus/51848.jpg

<https://www.theguardian.com/world/2019/jan/15/germans-take-to-the-streets-to-celebrate-rosa-luxemburg-karl-liebknecht-berlin>

Plate 13

<https://www.wassilykandinsky.net/work-32.php>

<https://www.wassilykandinsky.net/work-189.php>

Plate 14

<https://www.guggenheim.org/artwork/580>

<https://www.wikiart.org/en/umberto-bocconi/horse-rider-houses>. Public domain

Plate 15

https://en.wikipedia.org/wiki/Time_Transfixed#/media/File:Time_transfixed.jpg
<https://www.theguardian.com/artanddesign/gallery/2017/aug/23/rene-magritte-130-photos-featured-in-world-first-exhibition-in-pictures>

Plate 16

<https://www.dezeen.com/2018/08/29/stijn-poelstra-photographs-mondrian-rietsveld-schroder-house-architecture/>

Plate 17

<https://fineart.ha.com/itm/glass/r-lalique-opalescent-glass-suzanne-statuettes-on-bronze-illuminating-base-circa-a/5120-62200.s?ic13=GalleryView-Thumbnail-071515-smp>

Plate 18

https://commons.wikimedia.org/wiki/File:Chrysler_Building_by_David_Shankbone.jpg. CC BY-SA 3.0
<https://nycarchitectureandurbanism.files.wordpress.com/2016/04/chrysler-building-gallery.jpg>
<https://traveldigg.com/the-grandeur-of-the-chrysler-building-new-york/>
https://commons.wikimedia.org/wiki/File:Chrysler_Building_motifs_detail.jpg. CC BY-SA 2.0
<http://www.mountainsoftravelphotos.com/USA%20-%20New%20York%20City/14%20Chrysler%20Building/slides/21%20Chrysler%20Building%20Elevators.html>

Plate 19

<https://franklloydwright.org/site/herbert-jacobs-house/jacobs-1/>
https://commons.wikimedia.org/wiki/File:Jacobs_First_House_-_living_room_01.jpg. CC BY-SA 4.0
<https://www.australiandesignreview.com/architecture/frank-lloyd-wright-sonian-low-cost-co-op-housing/>
<https://www.architecturaldigest.in/content/unesco-world-heritage-sites-frank-lloyd-wright-architect/>
https://commons.wikimedia.org/wiki/File:Jacobs_First_House_-_dining_room.jpg. CC BY-SA 4.0

Plate 20

<https://william-zbaren-9hua.squarespace.com/860-880-lsd/ie0ubt4bhrjmmw3n97no1jgfuvesrd>
<http://chsmedia.org/media/hb/01/HB13809m6a.jpg>
<http://chsmedia.org/media/hb/01/HB15692b.jpg>
<http://chsmedia.org/media/hb/01/HB15545a.jpg>
<http://chsmedia.org/media/hb/01/HB13809w5.jpg>

Plate 21

<https://www.guggenheim.org/exhibition/away-from-the-easel-jackson-pollocks-mural>
<https://magazine.foriowa.org/story.php?ed=true&storyid=1912#>

Plate 22

<https://www.christies.com/lot/lot-andy-warhol-colored-mona-lisa-5896014/?lid=1&from=relatedlot&intobjectid=5896014>

Plate 23

<https://www.moma.org/collection/works/79334>

Plate 24

<https://www.aucklandartgallery.com/explore-art-and-ideas/artwork/12484/tiki-with-chair-caning?q=%2Fexplore-art-and-ideas%2Fartwork%2F12484%2Ftiki-with-chair-caning>

Plate 25

<https://christchurchartgallery.org.nz/events/artist-talk-jacqueline-fahey>

Plate 26

<https://hu.pinterest.com/pin/241013017535600375/>
<https://www.nytimes.com/2010/05/10/arts/design/10boltanski.html>

Plate 27

<https://www.damienhirst.com/for-the-love-of-god>
https://en.wikipedia.org/wiki/Braque_Triptych#/media/File:Braque_Family_Triptych_closed_WGA.jpg. Public domain

Plate 28

<https://artguide.com.au/exhibition/yayoi-kusama-infinity-room>
<https://publicdelivery.org/yayoi-kusama-pumpkins/>

Plate 29

<https://www.magic.co.nz/home/archivedtalk/audio/2017/07/-the-art-work---fiona-pardingtons--huia-lover--from-1961.html>

<https://thecentral.co.nz/artists/neil-dawson/works/1499/>

[https://commons.wikimedia.org/wiki/File:J._G._Keulemans_-_Three_Huia_\(Heteralocha_acutirostris\)_-_Google_Art_Project.jpg](https://commons.wikimedia.org/wiki/File:J._G._Keulemans_-_Three_Huia_(Heteralocha_acutirostris)_-_Google_Art_Project.jpg).
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Plate 30

https://static.dezeen.com/uploads/2017/03/new-photos-museum-islamic-art-doha-architecture-cultural_dezeen_hero.jpg

https://www.idesignarch.com/wp-content/uploads/Museum-Of-Islamic-Art-Doha_13.jpg

https://www.idesignarch.com/wp-content/uploads/Museum-Of-Islamic-Art-Doha_2.jpg

