

L3-ARTR



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## Level 3 Art History, 2016

**91482, 91483, and 91484**

9.30 a.m. Wednesday 23 November 2016

### 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 (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:** Traditionally attributed to Giotto, but now frequently attributed to the Master of the St Francis Cycle, Scenes 4–6 from *The Life of St Francis*, 1297–1299, fresco, 270 × 230 cm, upper church of the Basilica of San Francesco d'Assisi, Italy



(Left) The nave of the upper church, 1239–1253, showing part of the St Francis Cycle.

(Below left) Interior of the lower church.

(Below right) Outdoor Mass, celebrated by Pope Francis on the Feast of St Francis, October 4, 2013.

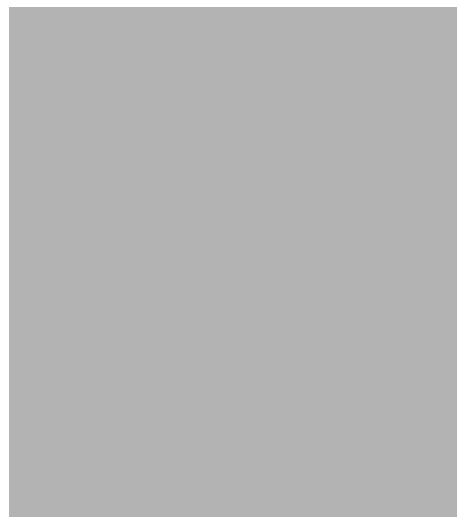




**Plate 2:** Giotto, *Scenes from the life of Saint Francis*, fresco, 840 × 450 cm, 1325–1328, north wall of the Bardi Chapel, Santa Croce, Florence, Italy



The nave of Santa Croce (1294–1442).



Bardi Chapel (left) and Pazzi Chapel (right).



**Plate 3:** Brunelleschi, Basilica di Santa Maria del Santo Spirito, 1444–1487, masonry construction, Florence, Italy



The basilica was completed to Brunelleschi's designs after his death. (Above) Exterior. (Below) Interior.





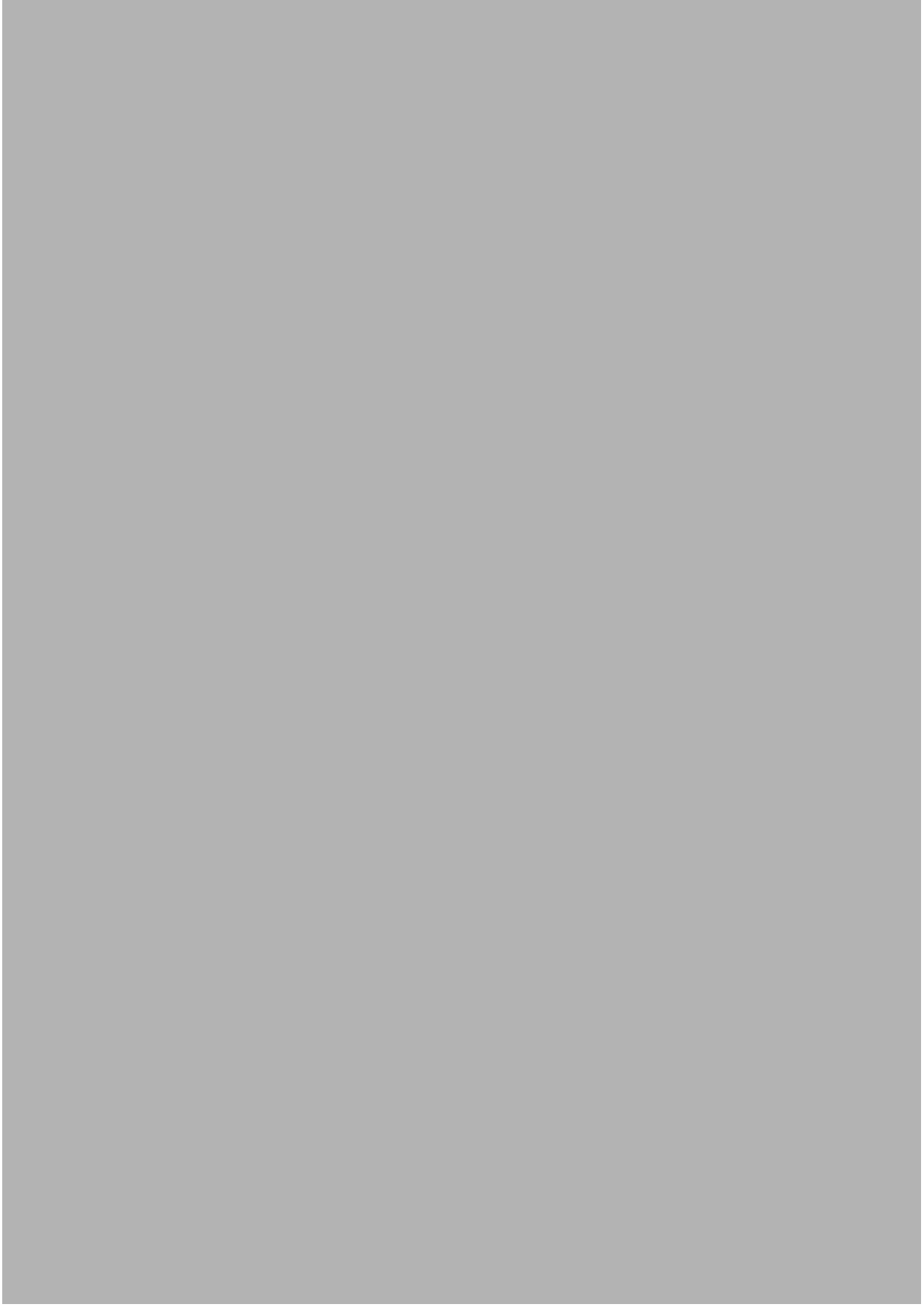
**Plate 4:** Donatello, *Annunciation*, c.1485, gilded pietra serena, 218 × 168 cm, Santa Croce, Florence



(Left) Detail.  
(Above) The interior of Santa Croce, showing  
Donatello's *Annunciation*.



**Plate 5:** Piero della Francesca, *The Flagellation of Christ*, c. 1455–1465, oil and tempera on wood, 58.4 × 81.5 cm



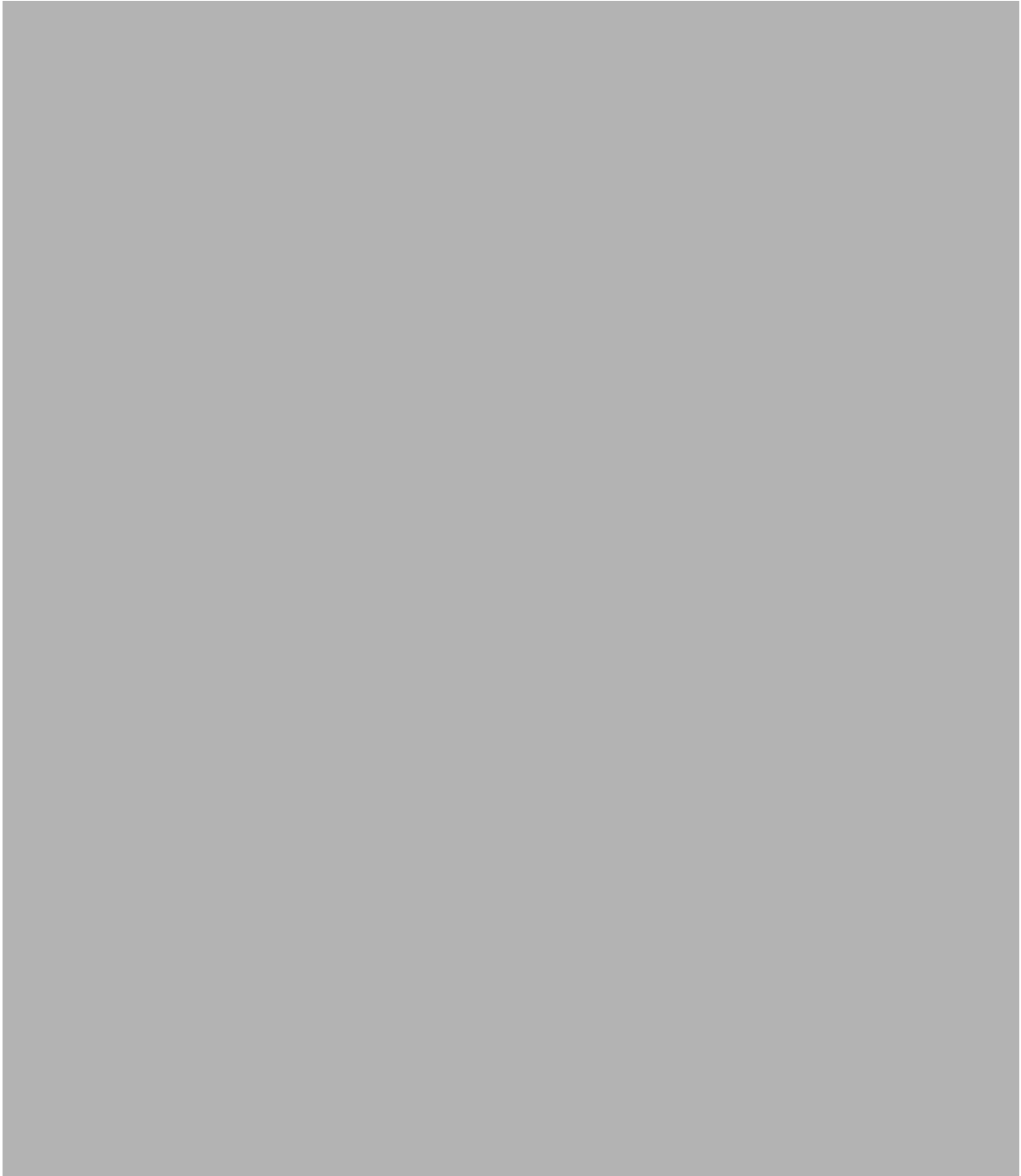


**LATE RENAISSANCE (c.1470–1540s)**

**Plate 6:** Bramante, Michelangelo, and others, entrance façade (top) and nave (bottom) of the Papal Basilica of St Peter, 1506–1626, masonry construction, Vatican City





**Plate 7:** The interior of The Sistine Chapel, Vatican City

The Sistine Chapel was restored by Pope Sixtus IV from 1477–1480. The side wall frescoes are by various fifteenth-century painters and were completed in 1482. The ceiling frescoes (1508–1512) are by Michelangelo, as are the end wall frescoes (1535–1541).

(Left) End wall detail. (Below) Ceiling detail.





**Plate 8:** Titian, *Madonna di Ca' Pesaro*, 1519–1526, oil on canvas, 488 × 269 cm, Santa Maria Gloriosa dei Frari, Venice, Italy



The interior of Santa Maria del Gloriosa dei Frari, showing the *Madonna di Ca' Pesaro* on the side wall of the nave.

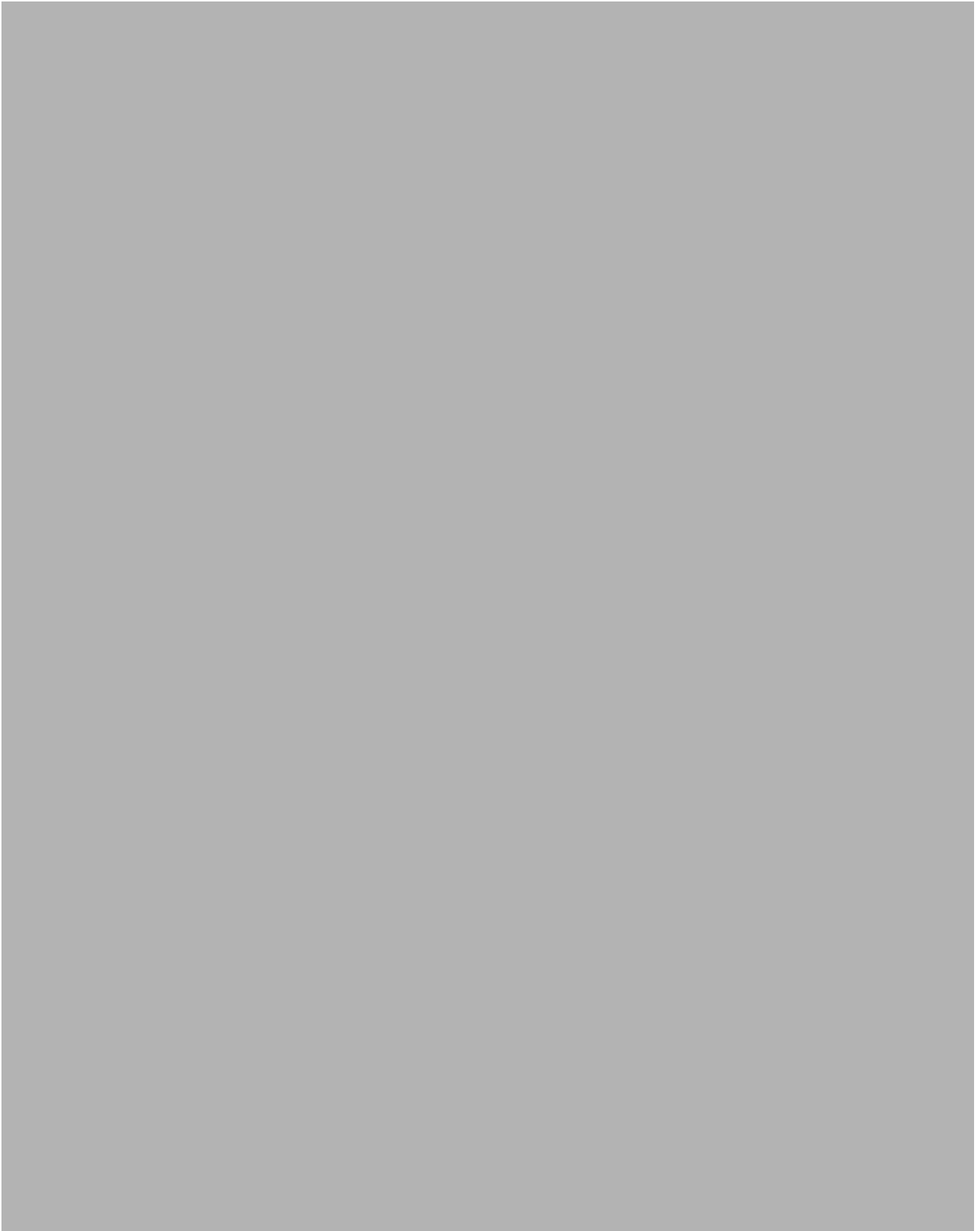


**Plate 9:** Sandro Botticelli, *Portrait of a Man with a Medal of Cosimo the Elder*, c.1474–1475, tempera on panel, 57.5 × 44 cm





**Plate 10:** Bronzino, *Portrait of a Young Man*, c.1530s, oil on wood, 95.6 × 74.9 cm



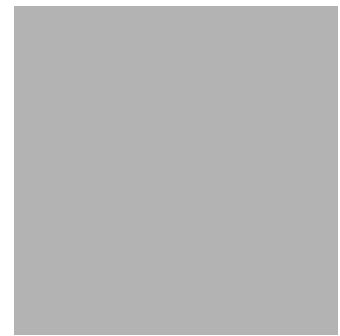
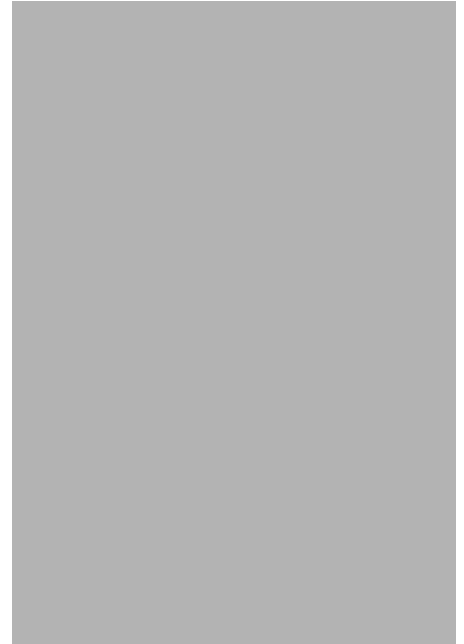


**EARLY MODERNISM (1900–1940)**

**Plate 11:** Marcel Duchamp, *Nude Descending a Staircase, No.2*, 1912, oil on canvas, 147 × 89 cm

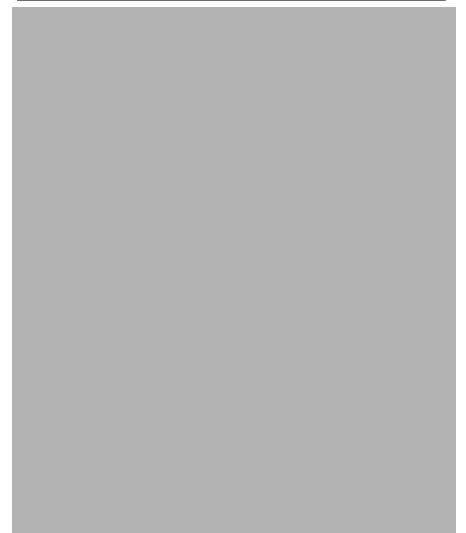


Exhibited in the Armory Show in New York, 1913.



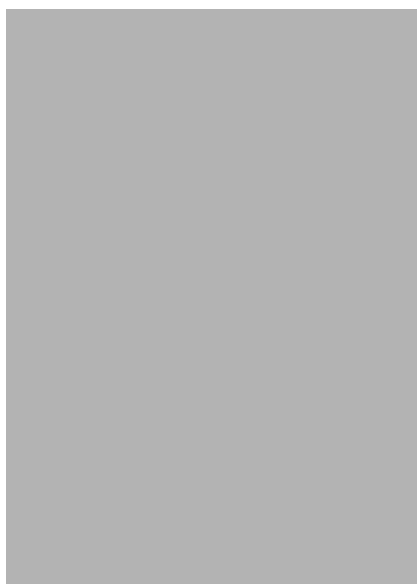
(Above) Poster and pin, merchandise from the Armory Show, 1913.

(Below) Marcel Duchamp, shown here on the right, with art historian Henri Marceau at the Armory Show 50th Anniversary Exhibition in New York, 1963.





**Plate 12:** Piet Mondrian, *Composition A*, 1923, oil on canvas, 91.5 × 92 cm



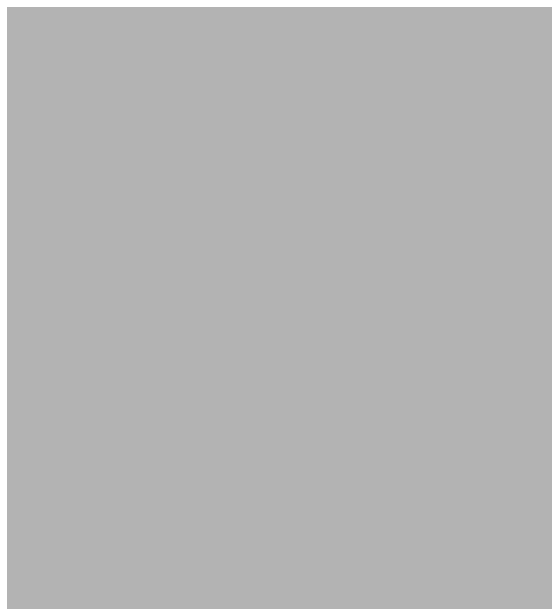
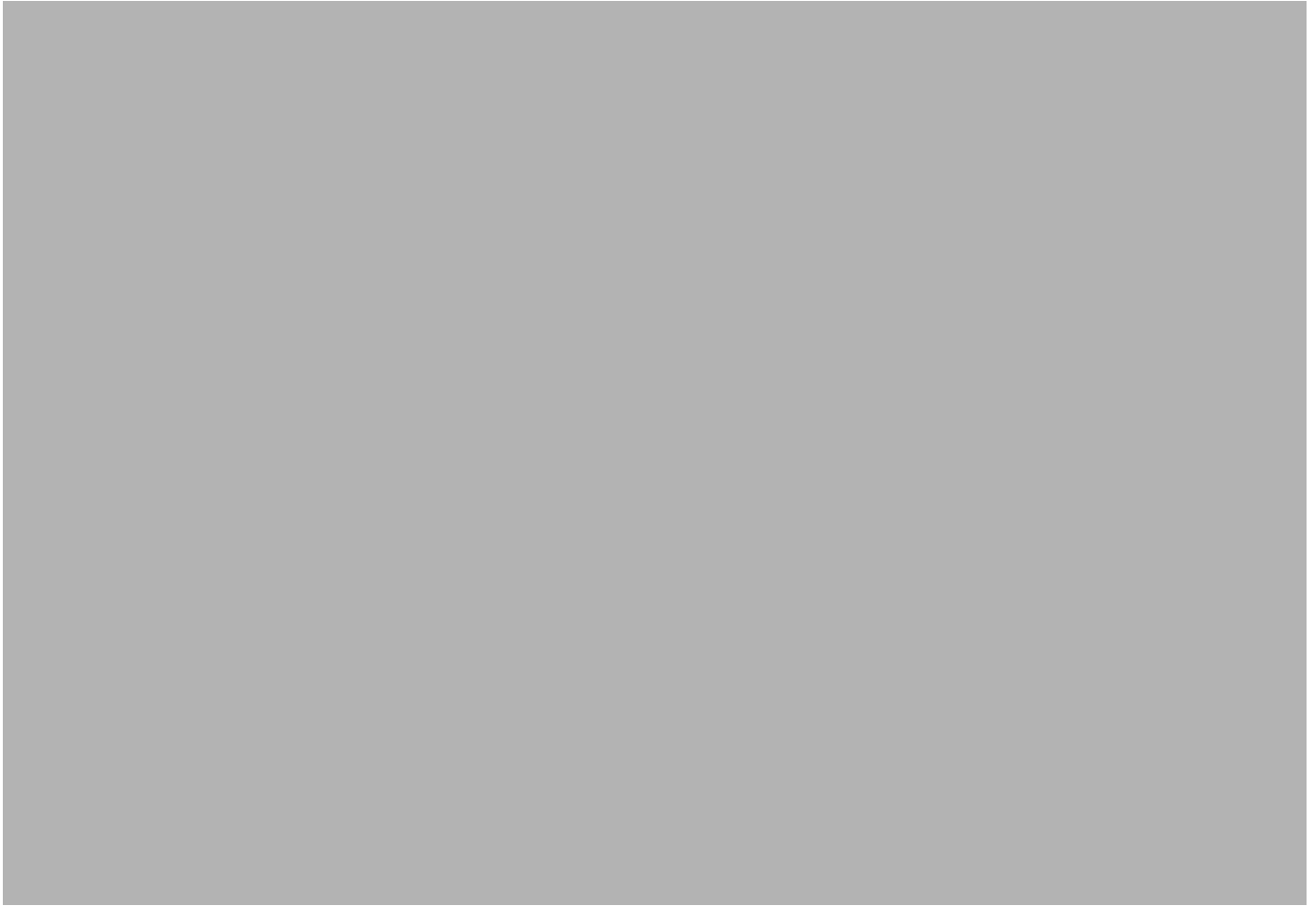
(Left) Paris street, 1920s.

(Centre) Piet Mondrian and Pétro (Nelly) van Doesburg in Mondrian's Paris studio, 1923.

(Above) Mondrian's studio at 26 Rue du Depart in Paris.



**Plate 13:** Robert Delaunay, *La ville de Paris*, 1911, oil on canvas, 119.5 × 172.2 cm



(Left) Postcard from the World Fair Exhibition, 1900.

(Above) Paris at the time of the World Fair Exhibition, 1900.



**Plate 14:** Joan Miró, *Harlequin's Carnival*, 1924–1925, oil on canvas, 66 × 90.5 cm



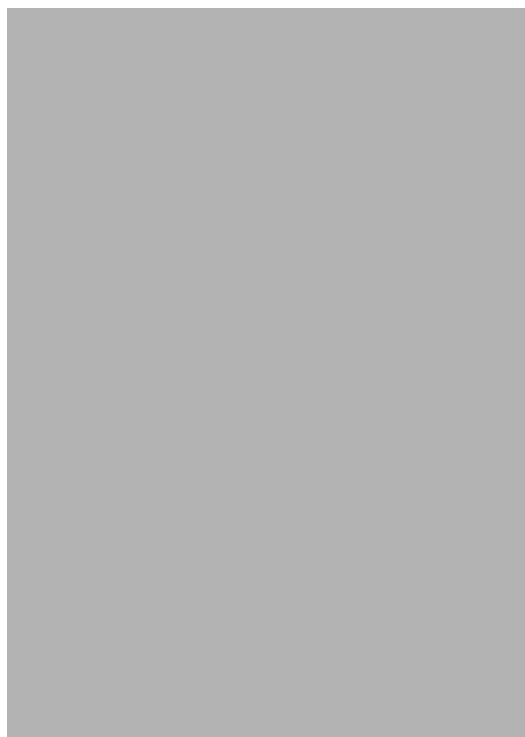
(Above) This work was painted shortly after Miró moved from Barcelona to Paris.

(Left) A pavement mosaic by Miró in La Rambla, one of the busiest streets in Barcelona.





**Plate 15:** Kandinsky, *Lyrical* (also known as *The Rider*), 1911, oil on canvas, 94 × 130 cm



(Left) Wassily Kandinsky, cover of *Der Blaue Reiter* almanac, c.1912.

(Right) A photograph by Gabriele Muntz showing part of the first exhibition of *The Blue Rider*, in the Galerie Heinrich Thannhauser, Munich, 1911–1912.



**MODERNIST DESIGN AND ARCHITECTURE (1900–1960)**

**Plate 16:** Sonia Delaunay, *Simultaneous Dress*, 1913, silk fabrics, Paris



(Above Far Right) Photograph of Sonia Delaunay wearing her Simultaneous Dress, 1913.

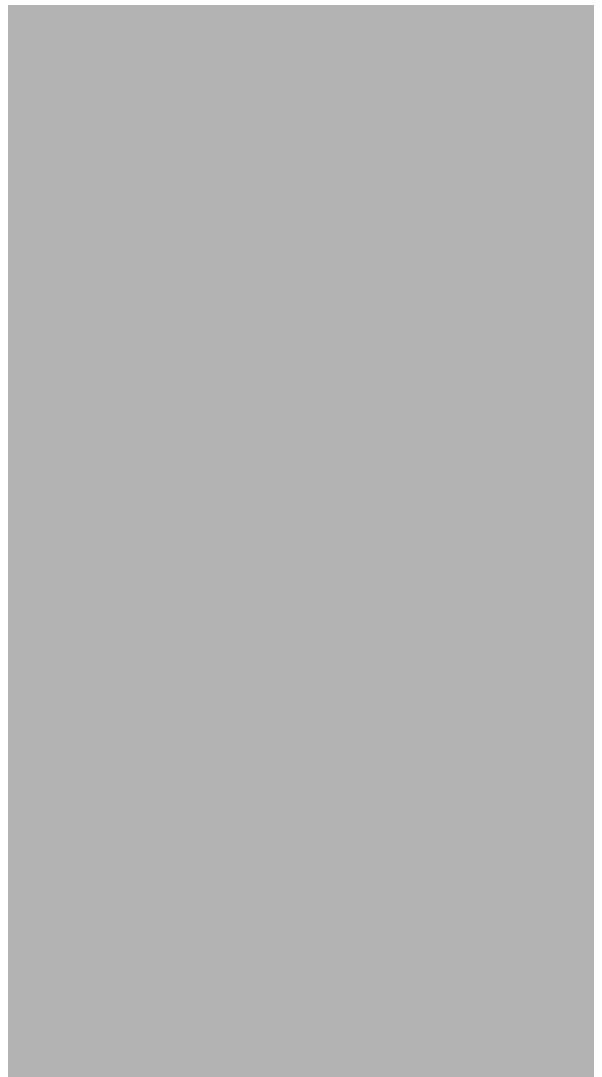
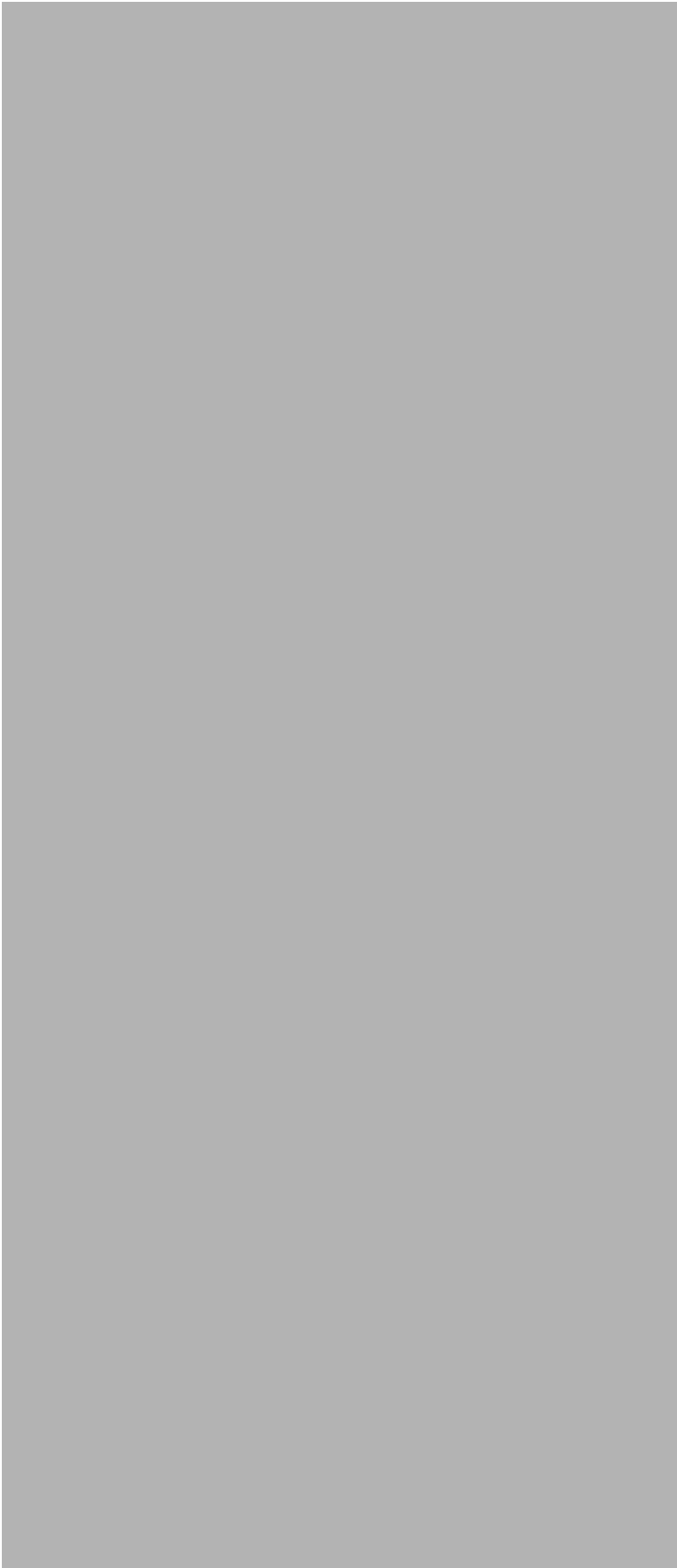
(Below left) Sonia Delaunay and matching Citroen, 1925.

(Below right) Sonia Delaunay designs for swimsuits (left and right) and set and costume for the film, *Le P'tit Parigot*, 1928–1929.





**Plate 17:** William Van Alen, The Chrysler Building, 1928–1930, iron, steel, glass, some brick facing, 305 m, New York



(Top right) The Chrysler Building at night.

(Right) Architects at the Beaux-Arts Architects ball, 1931, wearing costumes based on their buildings. Van Alen is in the centre.



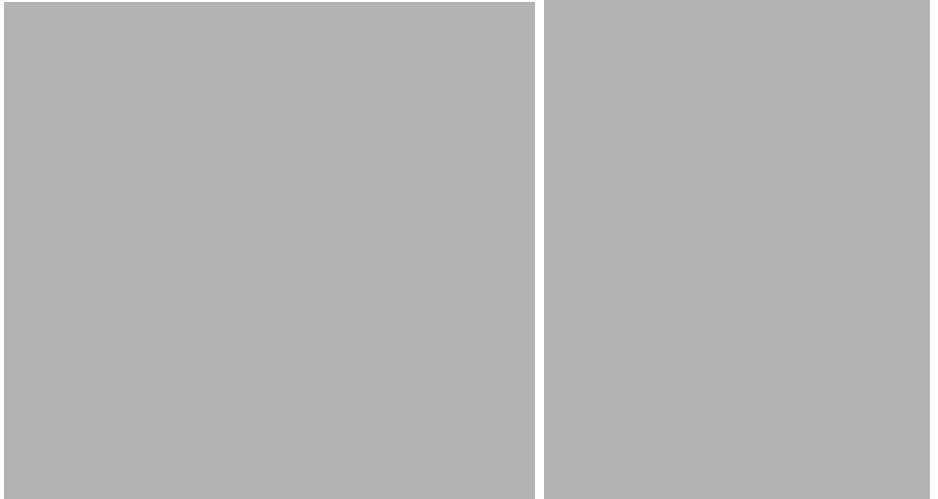
**Plate 18:** A. M. Cassandre, Poster for Au Bucheron, 1923, 149.9 × 408.9 cm



(Above) 'Au Bucheron, Le Grand Magasin du meuble' means 'Au Bucheron, the grand shop for furniture'.

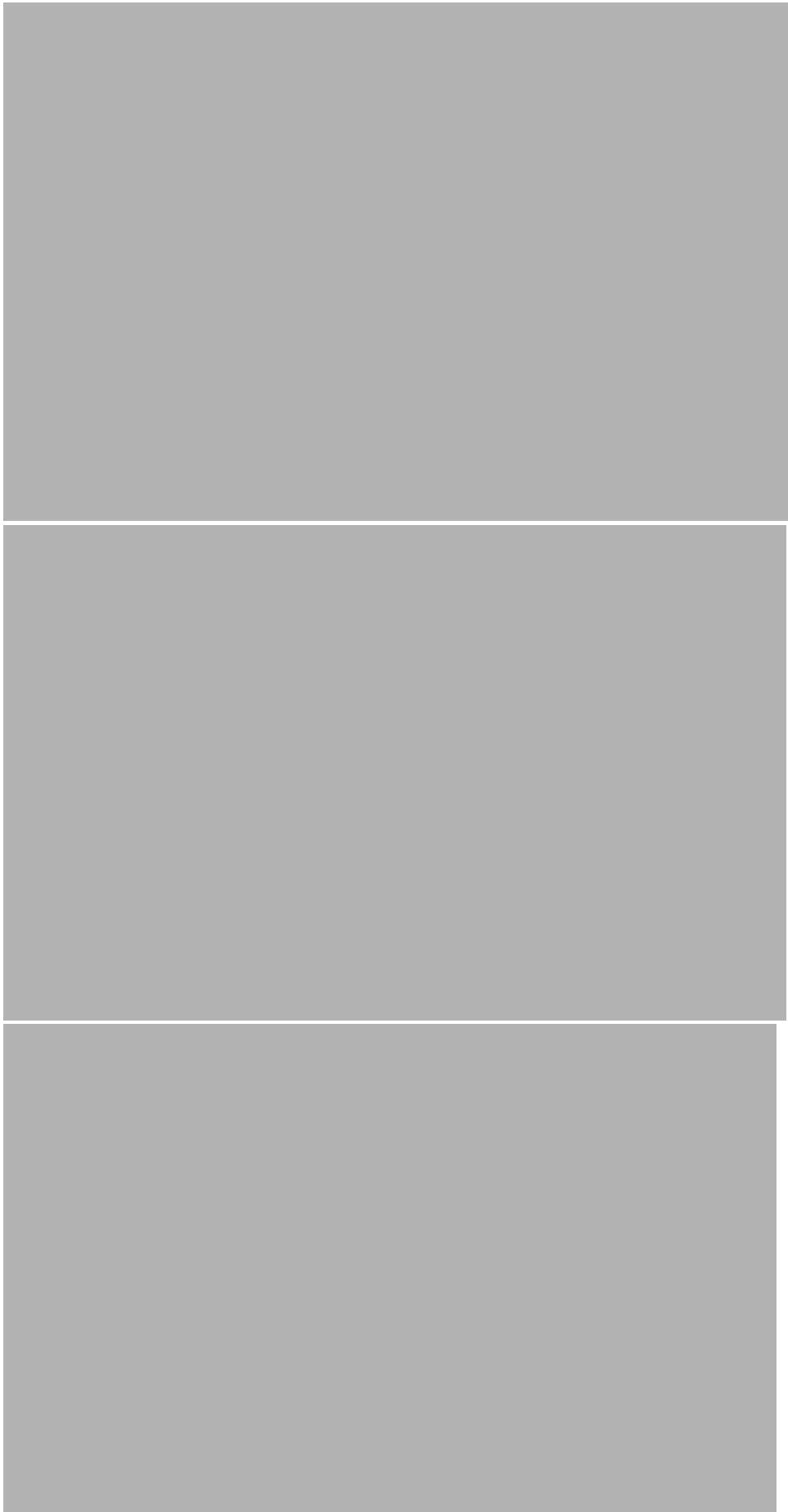
(Right) A. M. Cassandre, layout and illustrations of merchandise in a catalogue for Au Bucheron, a leading furniture store in Paris, 1925.

(Far right) A. M. Cassandre, Advertisement for Au Bucheron furniture display in the International exhibition in Paris, 1925.





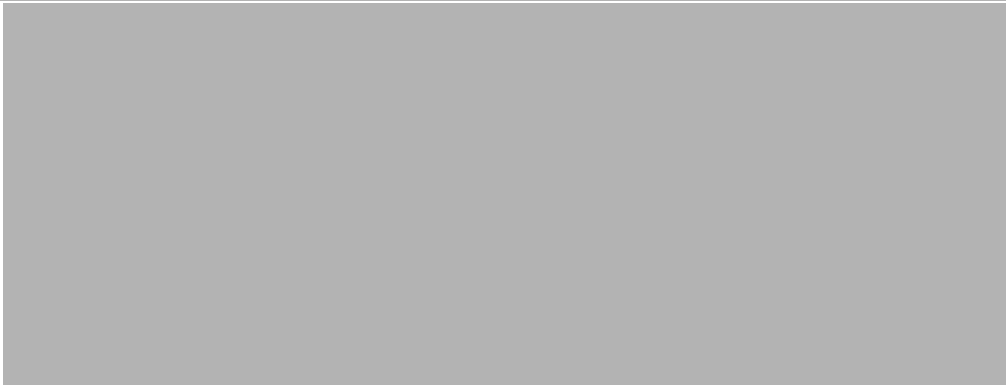
**Plate 19:** René Lalique, *Les Sources et les Rivières de France (The Springs and Rivers of France)*, 1925, glass, water, coloured neon electric lighting, coloured tiles of glass, (h) 5 m

The image consists of three large, solid grey rectangular blocks stacked vertically, representing the three postcards mentioned in the text. To the right of the top block is a text box containing a description of the fountain.

Three postcards showing the fountain, which Lalique designed for the International Exhibition of Decorative and Modern Industrial Arts in Paris.



**Plate 20:** Alexander Rodchenko, *Battleship Potemkin*, 1925, film poster, 72 × 108 cm



(Above) Portrait of Rodchenko with another poster he designed to advertise the same film.

(Below left and right) Two stills from the film, *Battleship Potemkin* by Sergei Eisenstein.





## MODERNISM TO POSTMODERNISM (1940s–c.2000)

**Plate 21:** Jackson Pollock, *Painting Number 27*, 1950, oil, enamel and aluminium paint on canvas, 124.6 × 269.4 cm



(Above) This plate shows the painting hanging horizontally, as it is usually displayed.

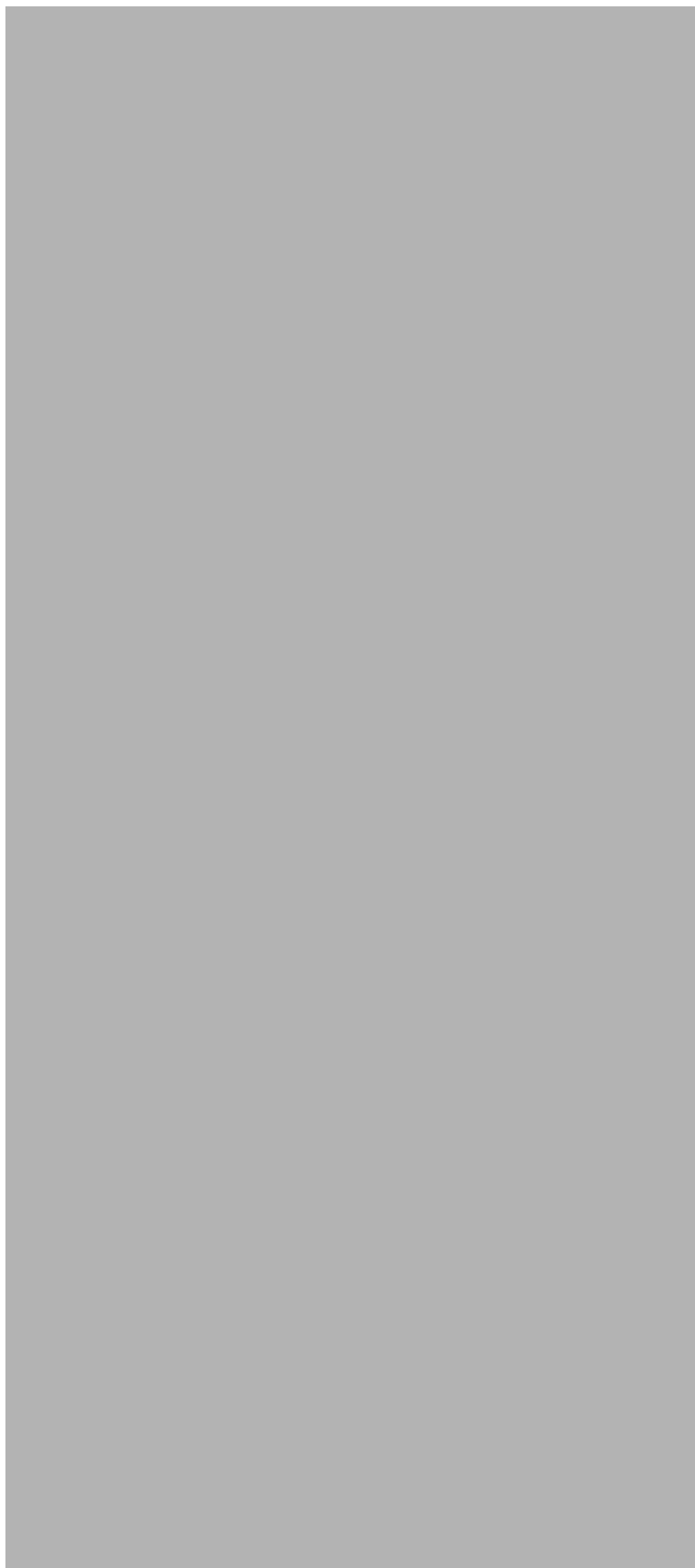
(Below left) Models in the Betty Parsons Gallery, with two works by Jackson Pollock, including *Painting Number 27*, hanging in vertical format, on the right. (A photographic spread by Cecil Beaton for *Vogue* magazine in 1951.)

(Below right) *Painting Number 27* hanging vertically in the recent exhibition entitled “America Is Hard to See” in the Whitney Museum of American Art, New York, May 1–September 27, 2015).

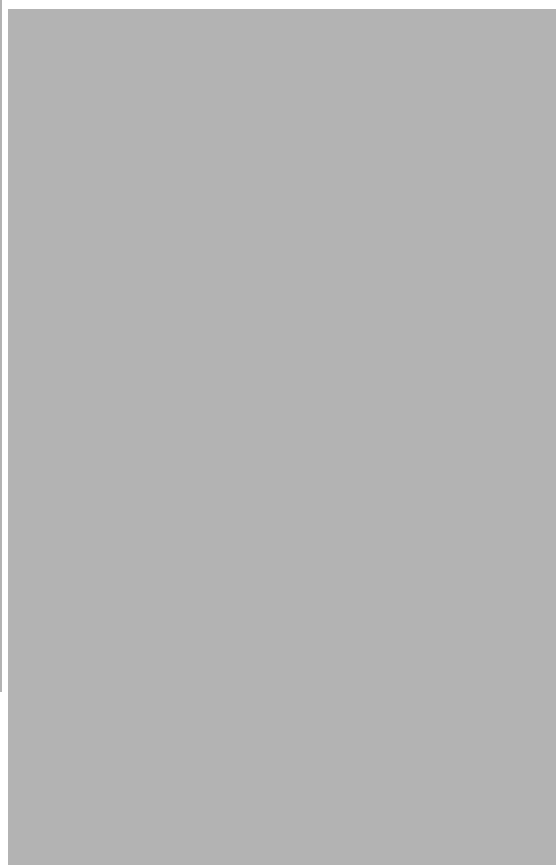




**Plate 22:** Roy Lichtenstein, *Brushstroke Nude*, 1993, painted cast aluminium, 367 × 106.7 × 76.2 cm, (one of an edition of three)



(Right) This photograph shows another of the three original works, displayed outside Phillips de Pury and Co, Park Avenue, New York.



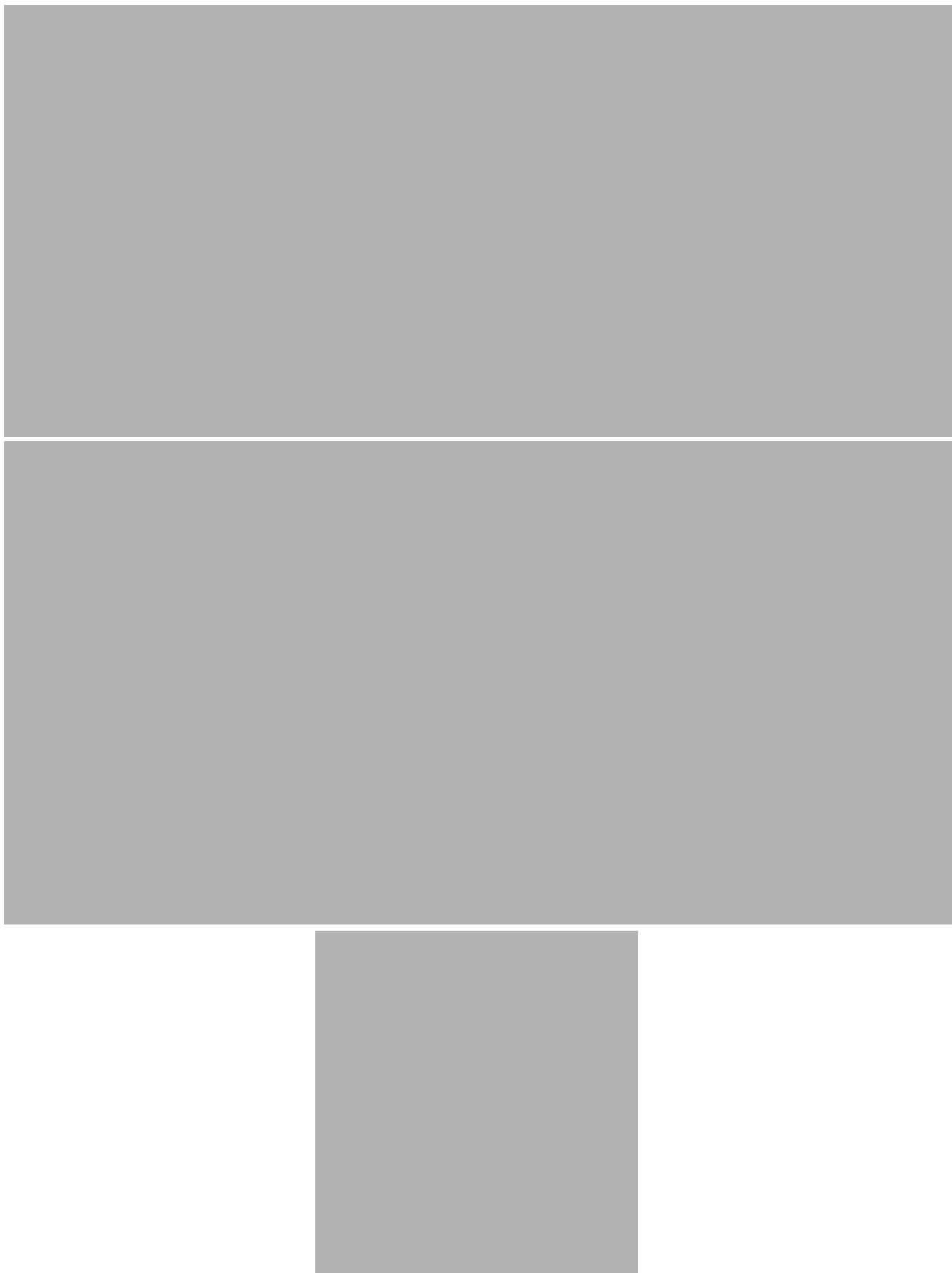


**Plate 23:** Barbara Kruger, *Untitled*, installation of black and white photographs, overlaid with text set in Futura Bold font, 1991





**Plate 24:** Richard Serra, *Te Tuhirangi Contour*, 1999/2001, 56 Corten steel plates, 252 m × 6 m × 50 mm, Gibbs Farm, New Zealand





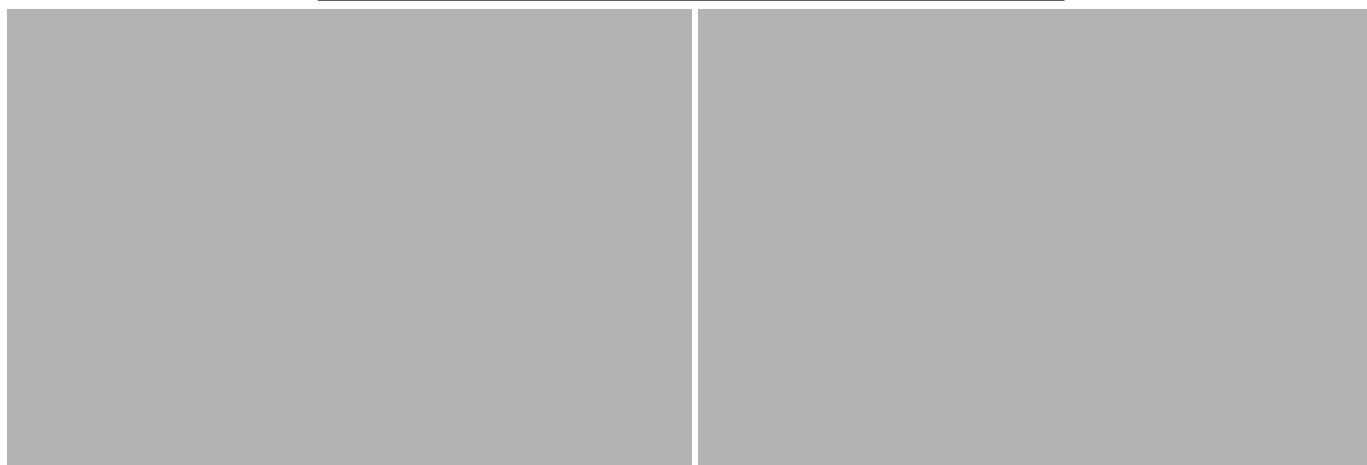
**Plate 25:** Yayoi Kusama, *Mirrored Room, (Fireflies on the Water)*, installation of LED lights, water, mirror, in a closed room, created and first exhibited in London in 2000



An immersive art work, to which viewers are admitted individually, walking out into the centre of the room on a narrow jetty and standing alone.

(Below left) Wellington City Gallery, 2009.

(Below right) The Guggenheim, Abu Dhabi, 2016.





**CONTEMPORARY DIVERSITY (AFTER 2000)**

**Plate 26:** Andreas Gursky, *99 Cent II Diptychon*, 2001, (one panel of a diptych) chromogenic colour print, 207 × 337 cm



(Left) A version of *99 Cent II Diptychon*, at auction, 2006.



**Plate 27:** Frank Gehry, The Guggenheim Museum, 1997, iron, steel, titanium, and glass, Bilbao, Spain



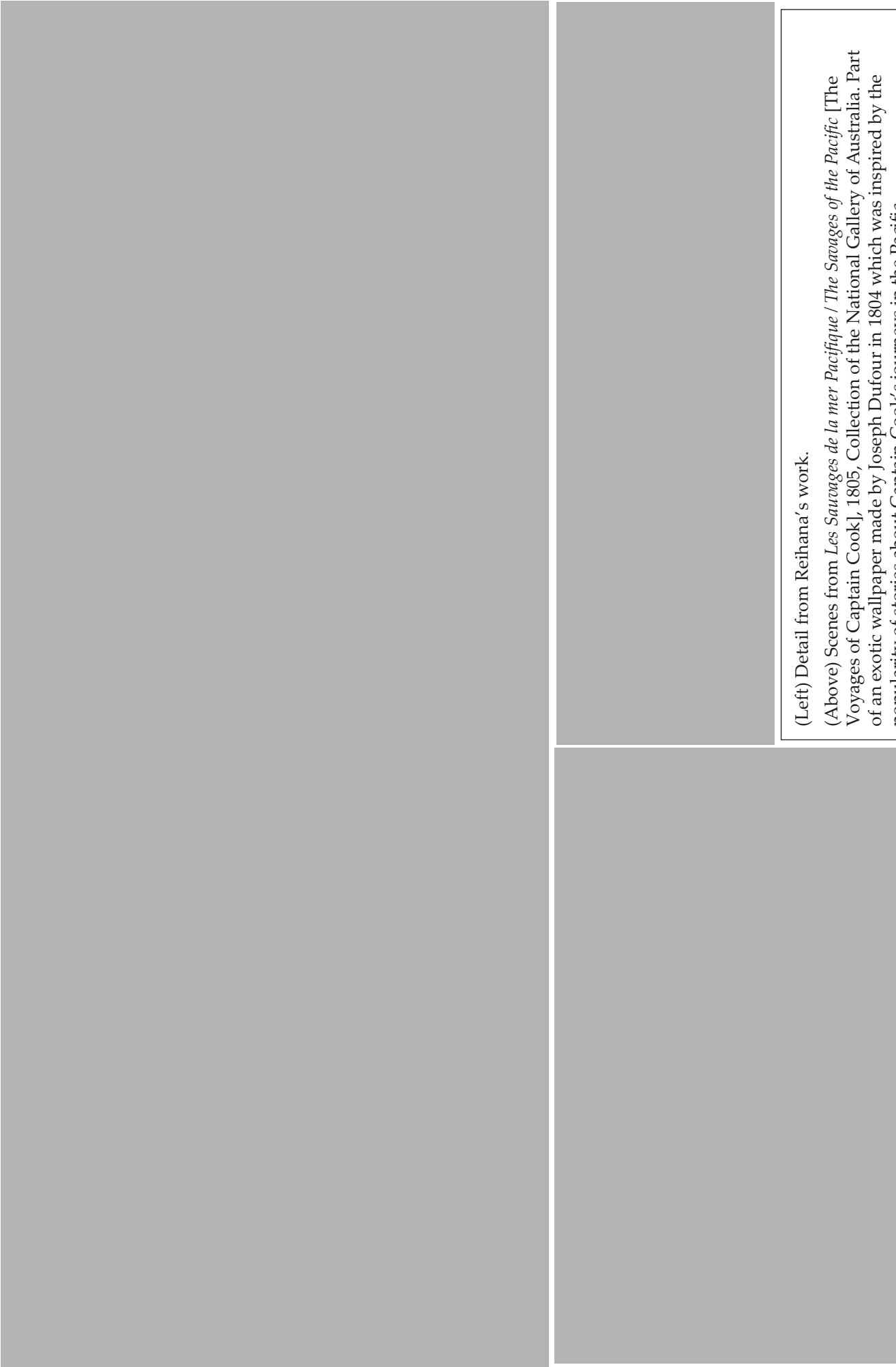
(Above) View from the water,  
including *Maman*, a sculpture by  
Louise Bourgeois, 1999.

(Left) Street view, including *Puppy*,  
a sculpture by Jeff Koons, 1992.





**Plate 28:** Lisa Reihana, *In Pursuit of Venus [infected]*, multichannel video, 2015



(Left) Detail from Reihana's work.

(Above) Scenes from *Les Sauvages de la mer Pacifique* / *The Savages of the Pacific* [The Voyages of Captain Cook], 1805, Collection of the National Gallery of Australia. Part of an exotic wallpaper made by Joseph Dufour in 1804 which was inspired by the popularity of stories about Captain Cook's journeys in the Pacific.



**Plate 29:** Michael Parekowhai, *Captain Cook*, stainless steel sculpture, 257 × 166 × 158 cm. Part of an installation, entitled '*The English Channel*', first shown in The Promised Land Exhibition, Brisbane, 2015



(Left) The viewer enters the immersive space of the installation through the back door of a two-storey coral-coloured house (based on a dwelling in Sandringham, Auckland). The sculpture of Captain Cook is visible inside this structure.





**Plate 30:** Shigeyuki Kihara, part of a suite of photographs entitled *Roman Catholic Cathedral, Apia*, C-type photograph, 2013



Agelu i Tausi Catholic Church After Cyclone Evan



## Acknowledgements

- Page 3** <http://www.wga.hu/art/g/giotto/assisi/upper/legend/2scenes.jpg>  
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