

L3-ARTR



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Level 3 Art History, 2017

91482, 91483, and 91484

2.00 p.m. Tuesday 28 November 2017

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: Gentile da Fabriano, *Coronation of the Virgin*, c.1420, tempera and gold leaf on panel, 93 × 64.1 cm, John Paul Getty Museum, Malibu

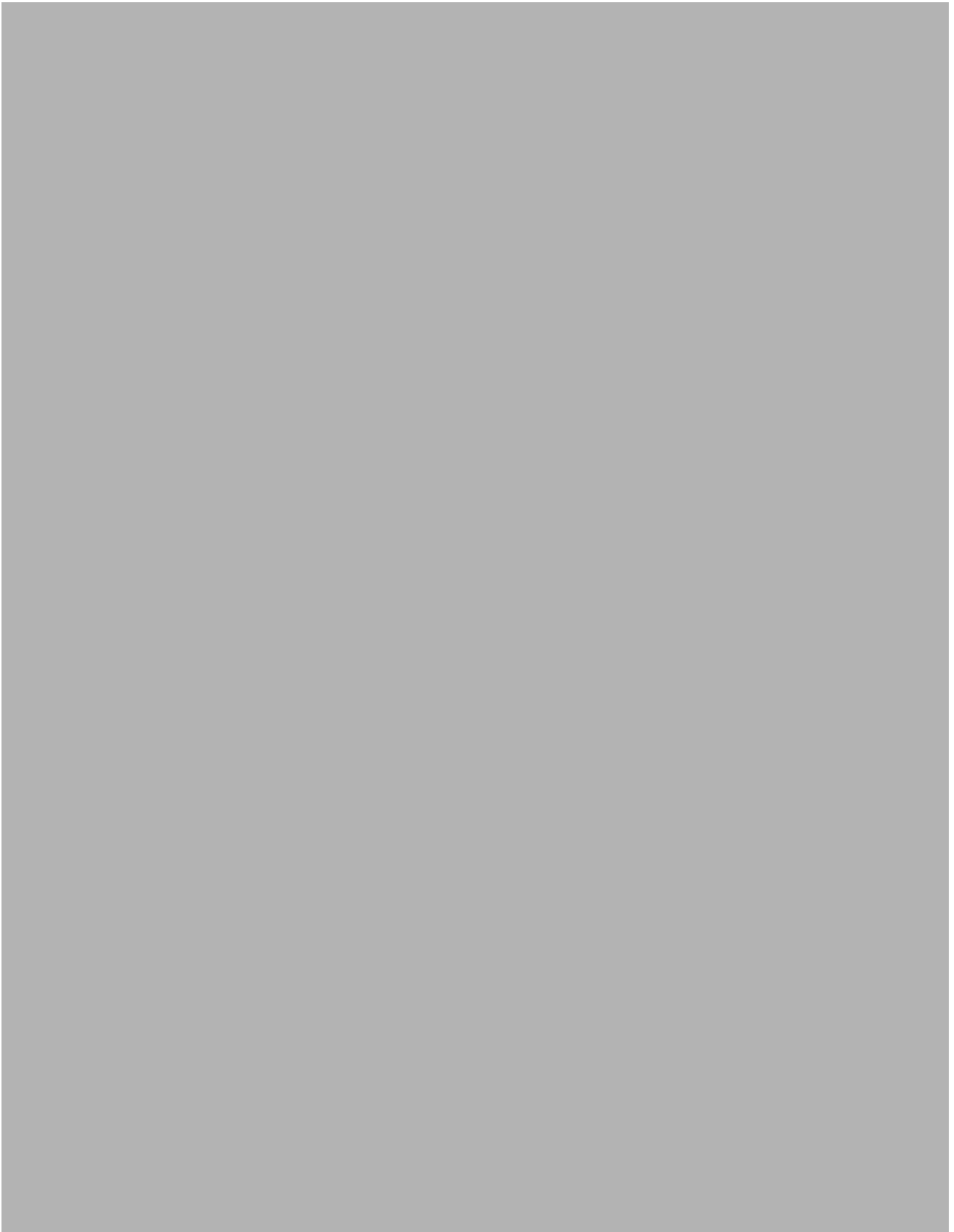


Plate 2: Fra Angelico, *Institution of the Eucharist (The Last Supper)*, 1441–1442, fresco, 186 × 234 cm, Convent of San Marco, Florence

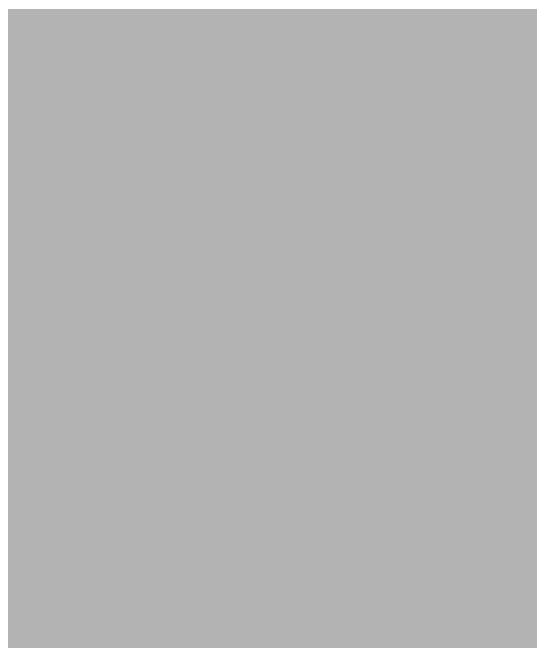


A view into the monk's cell, upper floor of Convent of San Marco, where *Institution of the Eucharist* is painted onto the wall.



Exterior view of the cloister, Convent of San Marco.

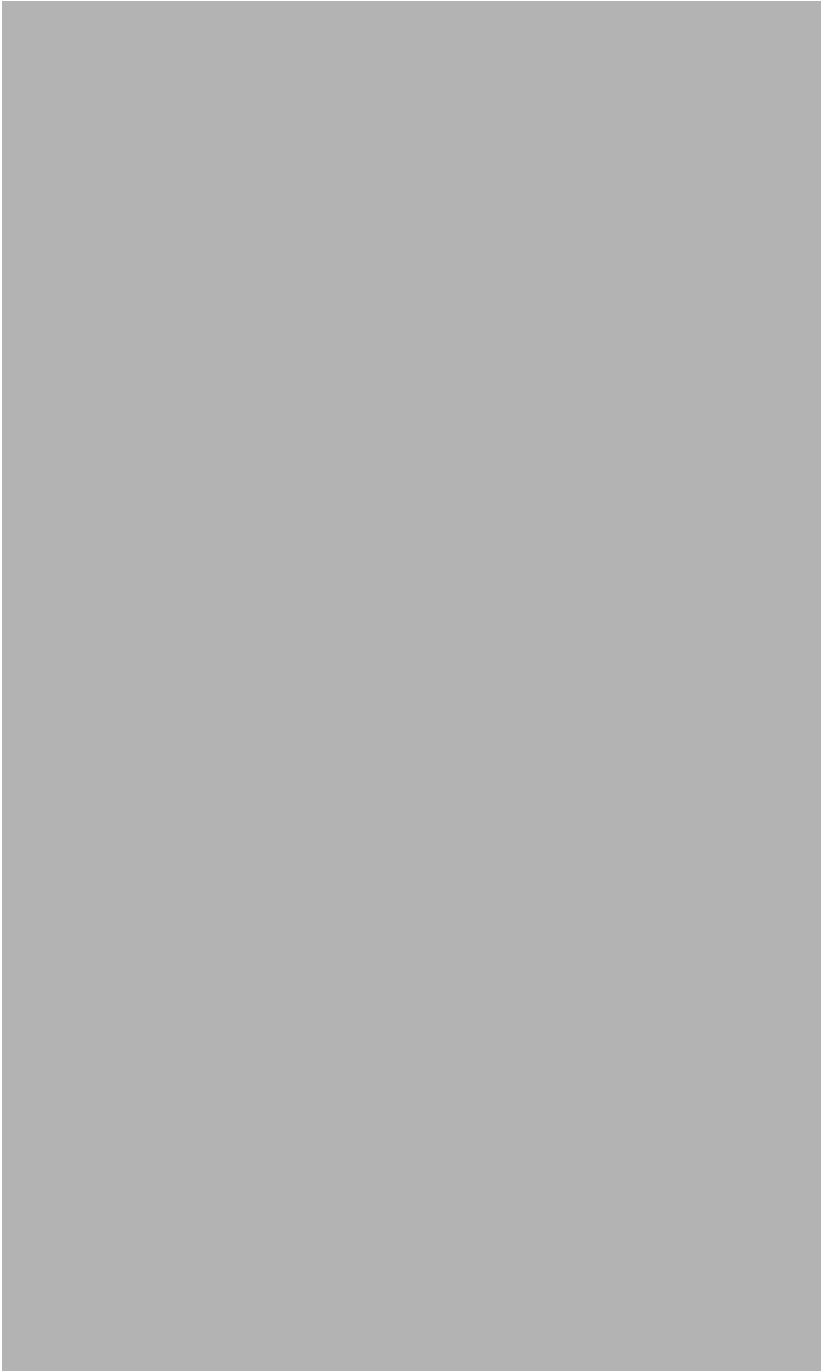
Plate 3: Lorenzo Ghiberti, *The Flagellation of Christ*, 1403–1424, gilded bronze, 52 × 45 cm, north doors, Baptistry, Florence



(Above) View of the Baptistry from the north.

(Left) View of the north Baptistry doors (depicting the life of Christ), 1403–1424, gilded bronze, 457 × 251 cm, Baptistry, Florence.

Plate 4: Masaccio, *The Trinity*, c.1428, fresco, 667 × 317 cm, Santa Maria Novella, Florence

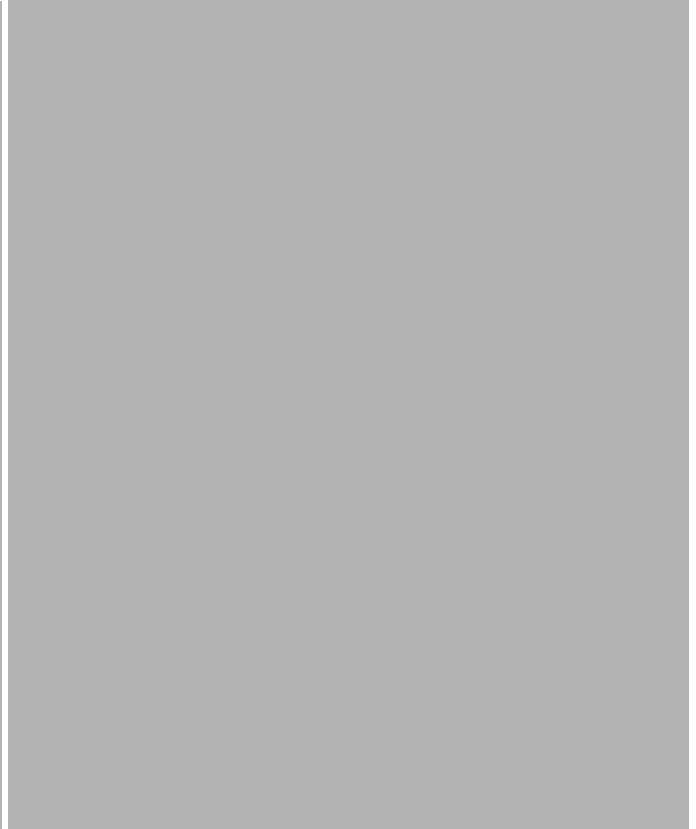


(Below left) An interior view of Santa Maria Novella with *The Trinity* in situ on the wall to the left.

(Below right) Exterior view of Santa Maria Novella.



Plate 5: Brunelleschi, dome of the Florence Cathedral, 1420–1436, oak, marble, brick, Florence



(Above) Front entrance of the Cathedral.

(Left) View of the top of the dome.

(Below) Aerial view of the eastern side of the Cathedral.

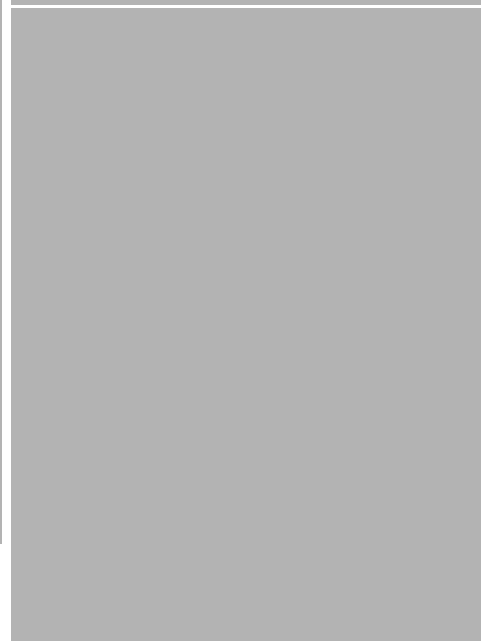
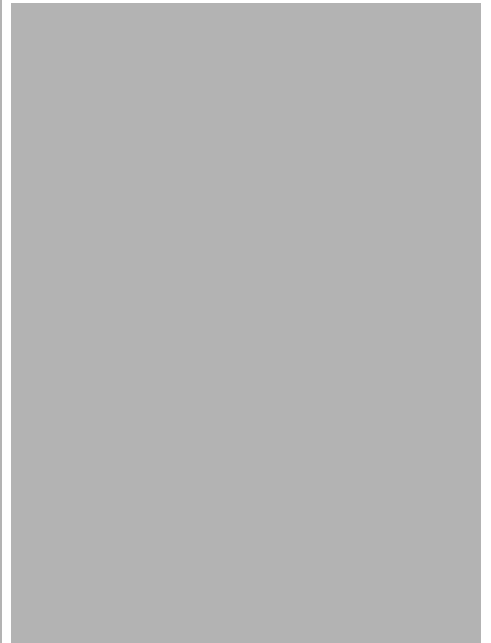


LATE RENAISSANCE (c.1470–1540s)

Plate 6: Mantegna, *St Sebastian*, 1478–1480, tempera on linen, 255 × 140 cm, Musée du Louvre, Paris



Plate 7: Andrea del Verrocchio, *David*, 1473–1475, bronze, height 1.25 m, Museo Nazionale del Bargello, Florence



(Top right and bottom right) Interior views of the Museo Nazionale del Bargello, Florence.

Plate 8: Leonardo da Vinci, *Woman with an Ermine* (Cecilia Gallerani), 1496, oil on panel, 53.4 × 39.3 cm, Czartoryski Museum, Kraków, Poland

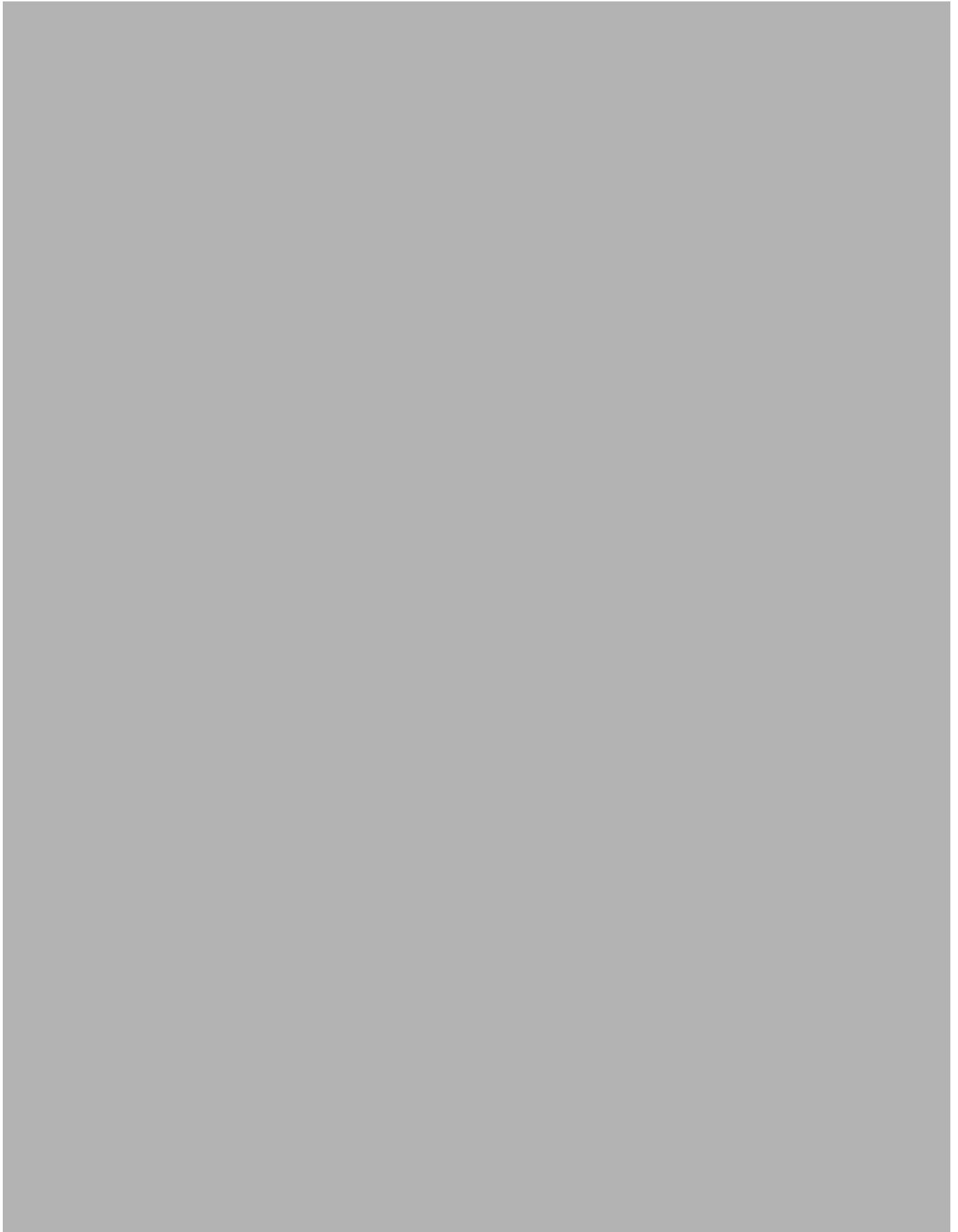


Plate 9: Raphael, *The Triumph of Galatea*, 1513–1514, fresco, 295 × 225 cm, Villa Farnesina, Rome

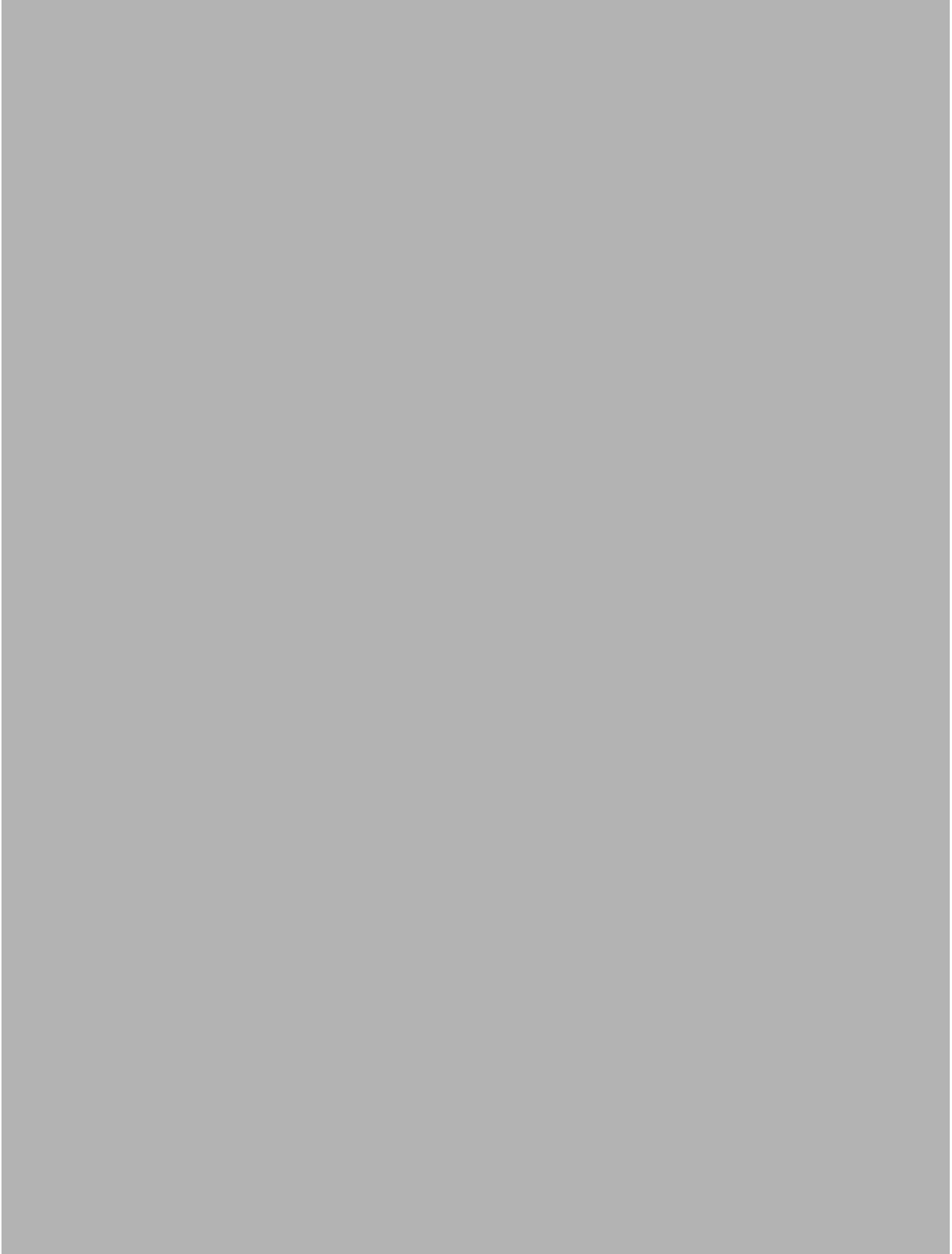
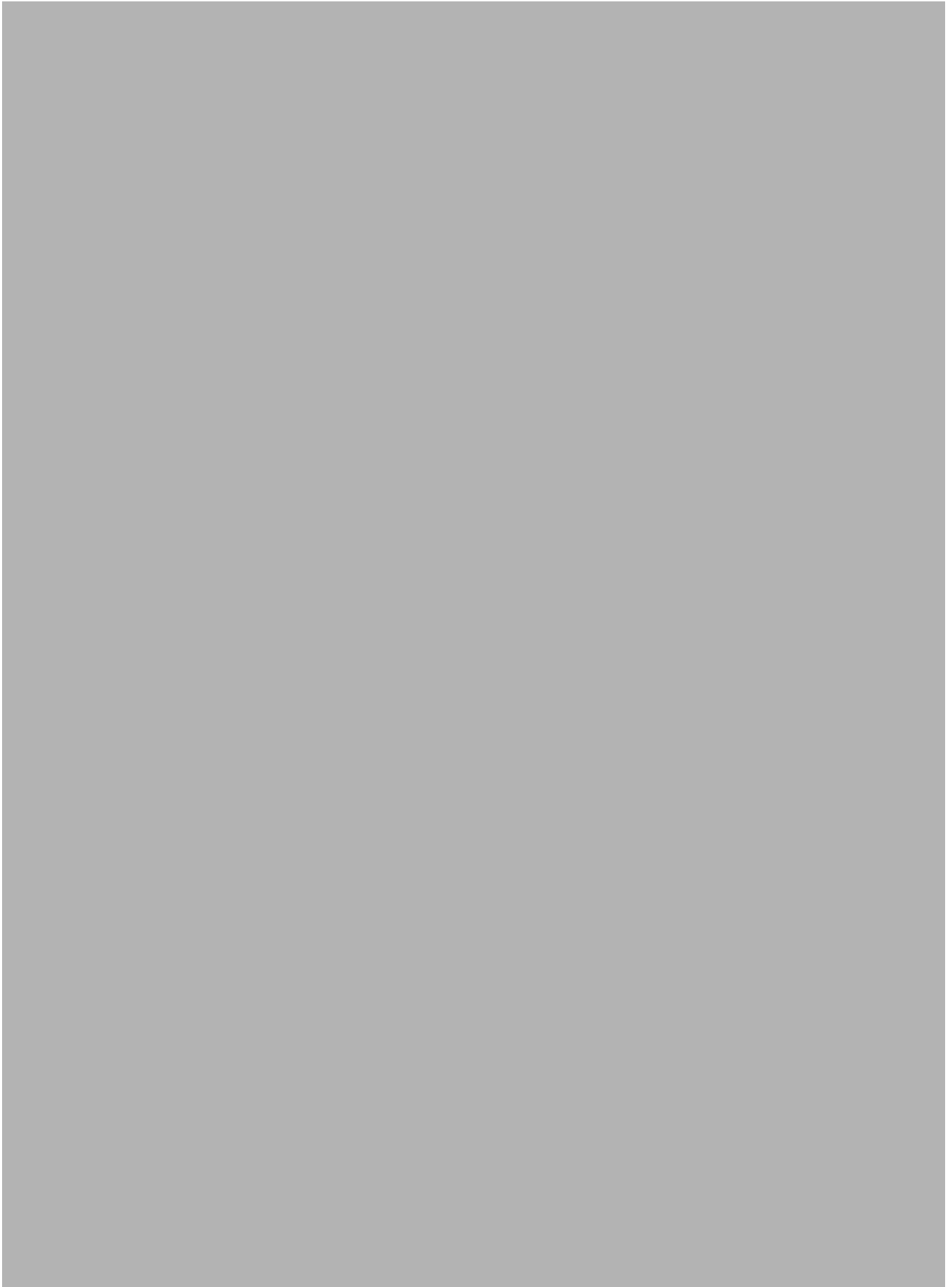


Plate 10: Pontormo, *Visitation*, 1528, oil on panel, 202 × 156 cm, Pieve di San Michele Arcangelo, Carmignano, Italy



EARLY MODERNISM (1900–1940)

Plate 11: Henri Matisse, *Le Bonheur de vivre* (*The Joy of Life*), 1905, oil on canvas, 176.5 × 240.7 cm, Barnes Foundation, Philadelphia, Pennsylvania



(Left) Sketch for *The Joy of Life*, 1905, oil on canvas.

Plate 12: Ernst Kirchner, *Dancer with Raised Skirt*, 1909, woodcut on heavy wove paper, 24.5 × 36.5 cm, Portland Art Museum, purchased with Helen Thurston Ayer Fund



(Left) Erna Ludwig Kirchner (née Schilling) and Ernst Ludwig Kirchner in his studio in Berlin, c.1912–1914.

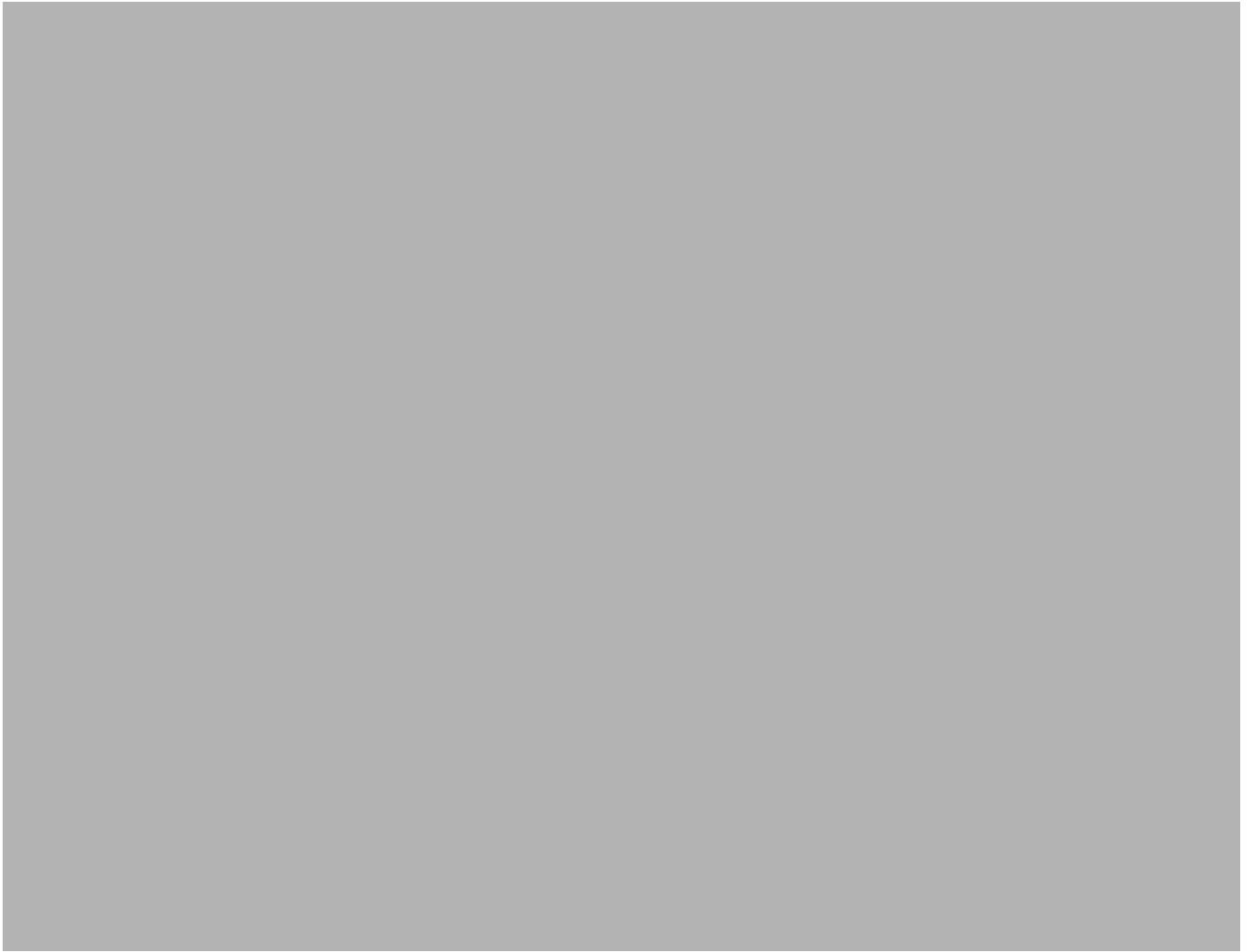
Silver gelatin photograph, Kirchner Museum, Davos, Switzerland.

Plate 13: Hannah Höch, *Da Dandy*, 1919, photomontage/collage, 30 × 23 cm, Visual Resources Library, Heimbold Visual Arts Center, Sarah Lawrence College



Raoul Hausmann and
Hannah Höch at the opening
of the First International
Dada Fair held at the Otto
Burchard Gallery, Berlin, 30
June 1920. Photo by Robert
Sennecke.

Plate 14: Constantin Brâncuși, *Sleeping Muse*, 1910, bronze, 16.1 × 27.7 × 19.3 cm, Musée National d'Art Moderne, Centre Georges Pompidou, Paris



(Left) Photograph of
Brâncuși's studio.

Plate 15: Salvador Dalí, *Swans Reflecting Elephants*, 1937, oil on canvas, 51 × 77 cm, private collection



(Left) Surrealists at the Surrealism conference, London, 1936. Dalí is dressed as a diver to “plunge into the depths of the human mind”.

MODERNIST DESIGN AND ARCHITECTURE (1900–1960)

Plate 16: Vladimir Tatlin, Model for *Monument to the Third International*, 1919–1920, painted wood, iron, and glass, height 6.1 m



(Above) A large model of the monument in the artist's studio.

(Left) Vladimir Tatlin, cover of *Pamiatnik III Internatsionala*, letterpress illustration, 28 × 21.9 cm, published by Nikolai Punin, 1920.

Plate 17: Walter Gropius, Bauhaus Buildings (front view), Dessau, Germany, 1925–1926, reinforced concrete, rolled steel, plate glass, plaster



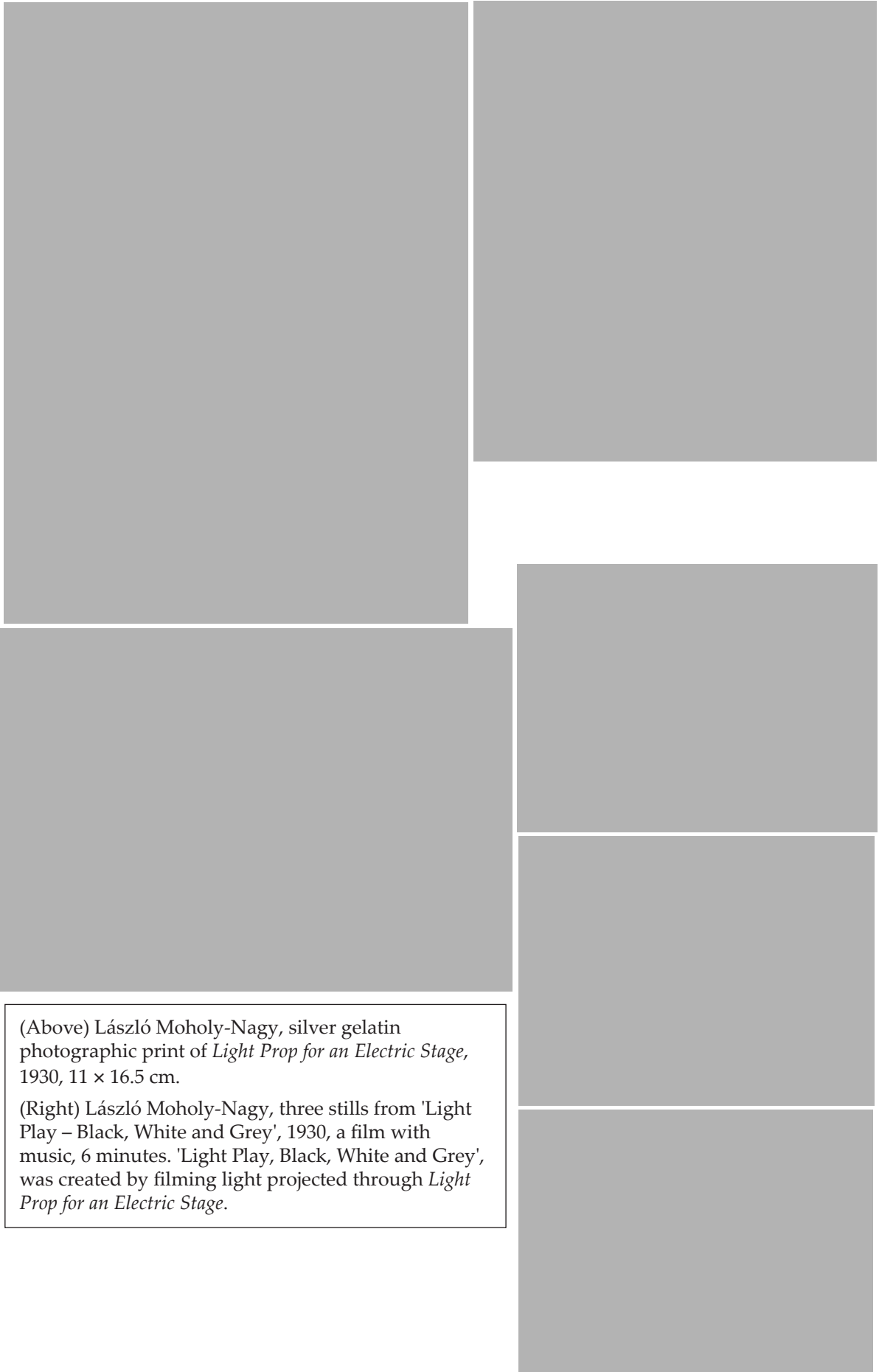
(Above left) View of the Bauhaus student building from the rear of the complex.

(Above right) Aerial view of the building complex.

(Right) Walter Gropius, First Floor Plan Drawing of Bauhaus Complex.



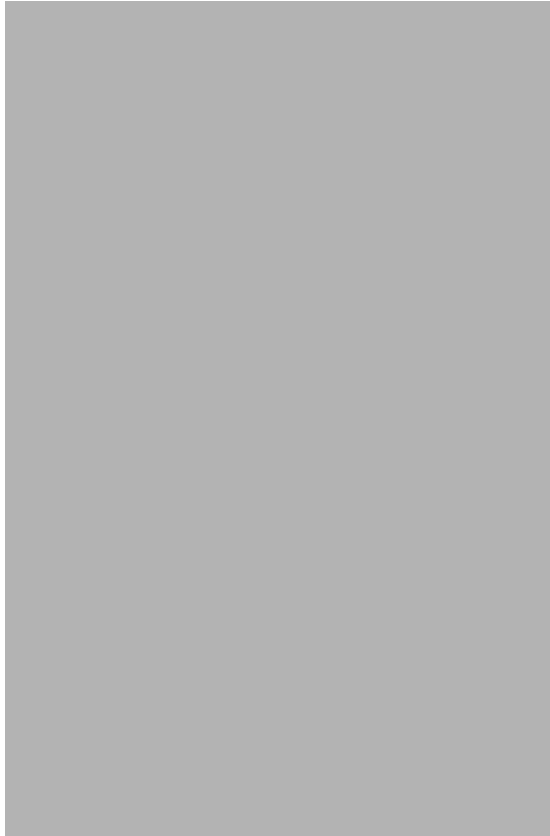
Plate 18: László Moholy-Nagy, *Light Prop for an Electric Stage (Light-Space Modulator)*, 1930, aluminium, steel, nickel-plated brass, other metals, plastic, wood and electric motor, 151.1 × 69.9 × 69.9 cm



(Above) László Moholy-Nagy, silver gelatin photographic print of *Light Prop for an Electric Stage*, 1930, 11 × 16.5 cm.

(Right) László Moholy-Nagy, three stills from 'Light Play – Black, White and Grey', 1930, a film with music, 6 minutes. 'Light Play, Black, White and Grey', was created by filming light projected through *Light Prop for an Electric Stage*.

Plate 19: Richmond Shreve, William Lamb and Arthur Harmon, Empire State Building, New York City, 1929–1931, steel structure, limestone, granite, glass, stainless steel, aluminium, 381 m (443 m to tip)



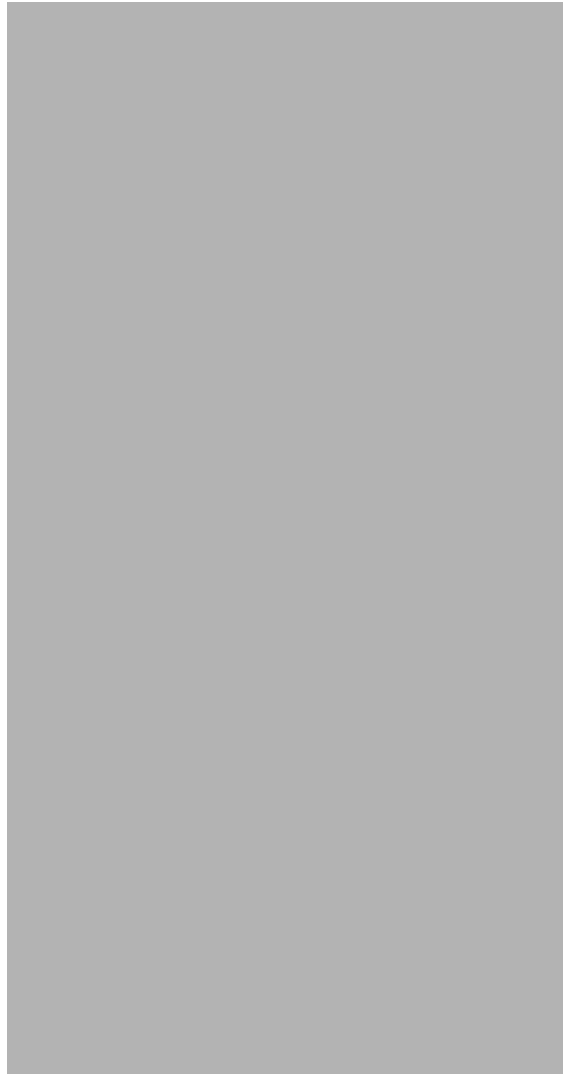
(Top) The Empire State Building under construction between 1929 and 1931.

(Above) Main lobby of the Empire State Building, refurbished in 2009 to recreate the original 1930's design. Including aluminium and gold mural and marble interior walls.

(Bottom) Details of the ornamental exterior features and façade.



Plate 20: Mies van der Rohe, Seagram Building, New York City, 1958, steel, concrete, bronze, tinted glass, marble, travertine, 157 m



(Above) The Seagram Building under construction, *c.*1956–1957.

(Below right) View of the main entry and plaza, with marble seating.

(Below left) Main lobby of the Seagram Building, with travertine walls.



MODERNISM TO POSTMODERNISM (1940s–c.2000)

Plate 21: Colin McCahon, *The Crucifixion According to St Mark*, 1947, oil on canvas on board, 80 × 109.5 cm



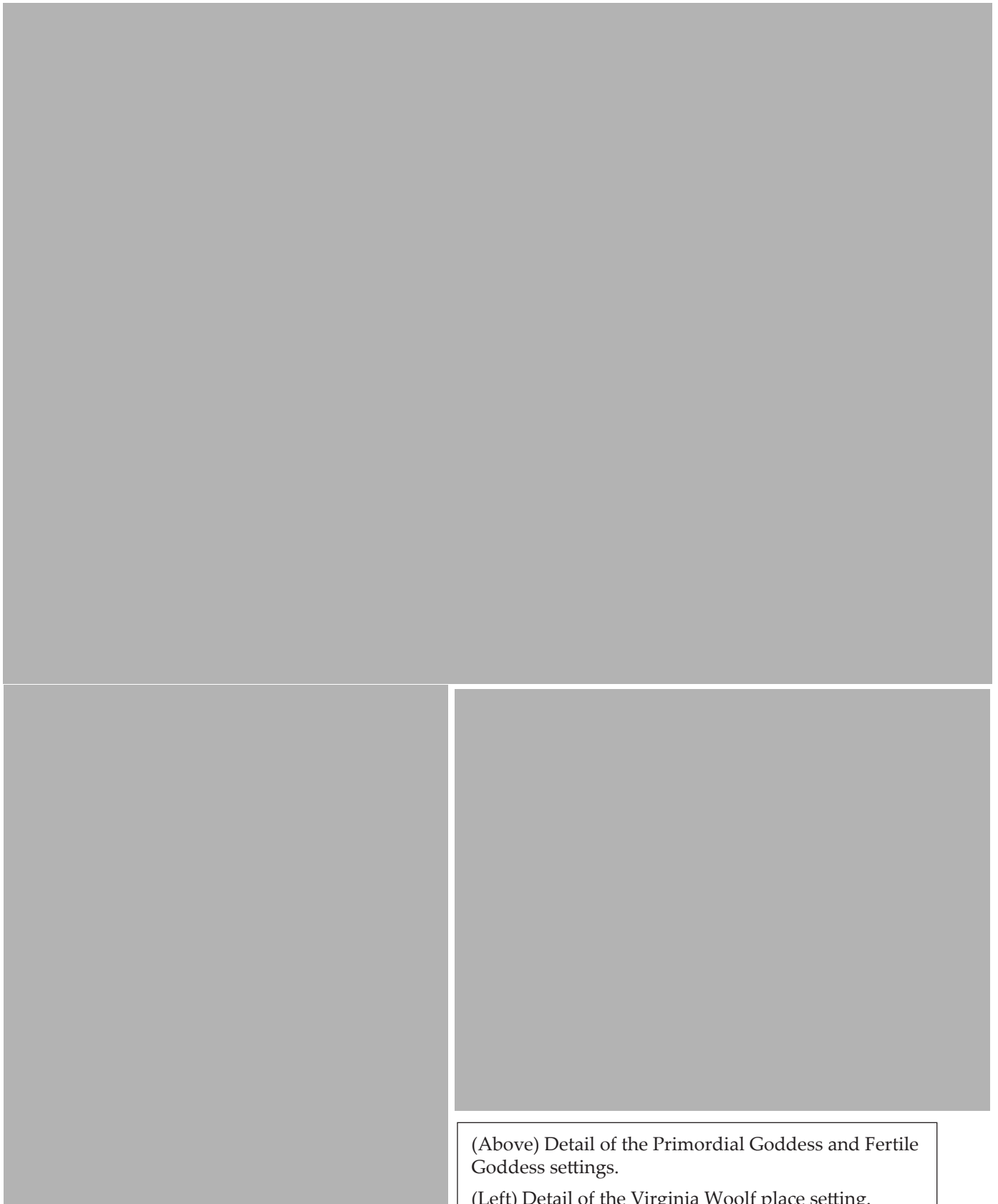
Plate 22: Mark Rothko, *Orange Red Yellow*, 1956, oil on canvas, 202 × 175 cm



Plate 23: Andy Warhol, *Atomic Bomb*, 1965, silkscreen on canvas, 264 × 204.5 cm



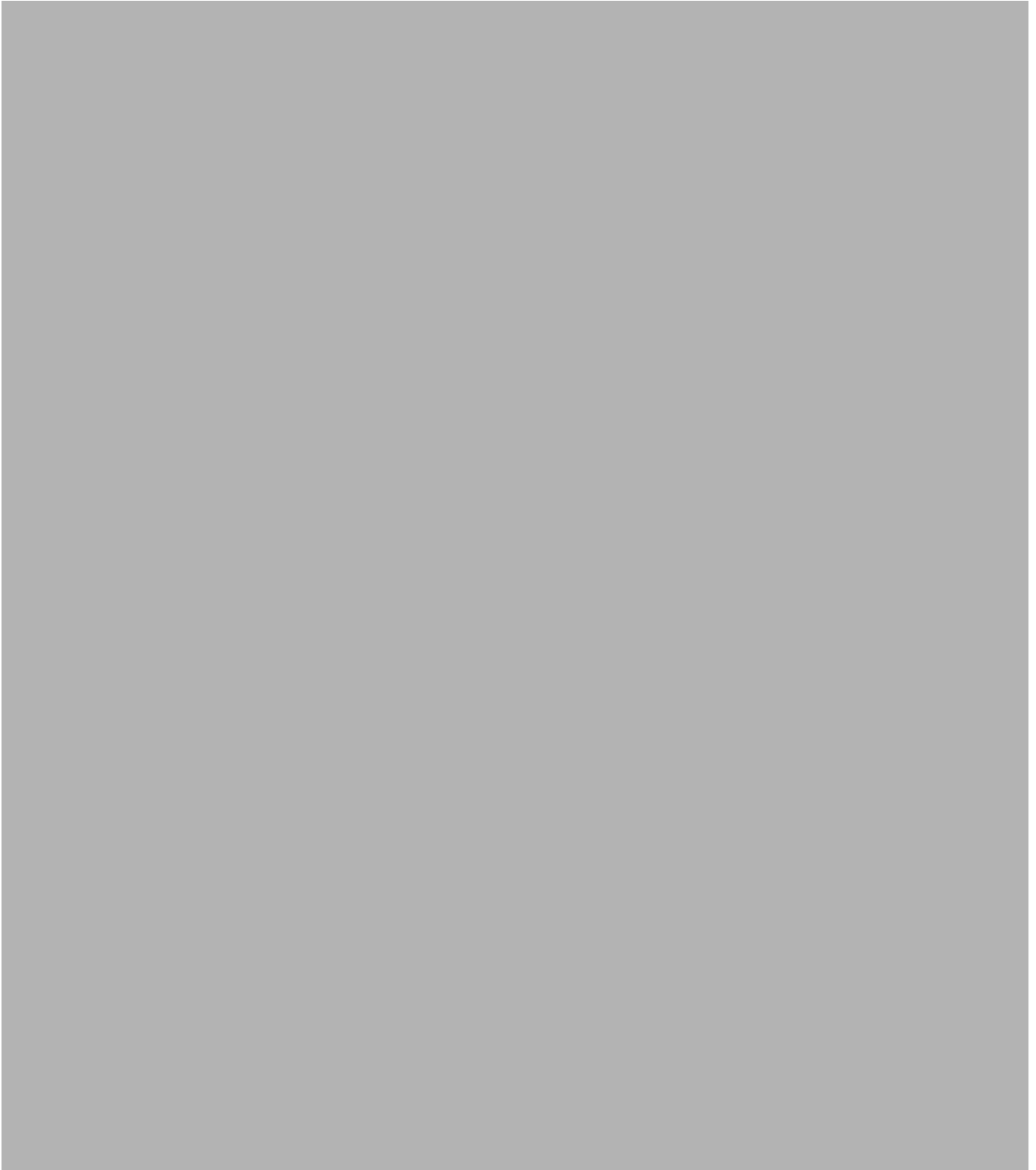
Plate 24: Judy Chicago, *The Dinner Party*, 1974–1979, ceramic, porcelain, textile; triangular table, 14.63 × 14.63 m (with 13 place settings each side)



(Above) Detail of the Primordial Goddess and Fertile Goddess settings.

(Left) Detail of the Virginia Woolf place setting.

Plate 25: Dick Frizzell, *Grocer with a Moko*, 2004, screenprint on paper, 80 × 60 cm



CONTEMPORARY DIVERSITY (AFTER 2000)

Plate 26: Christian Boltanski, *Monument Odessa*, 1988, gelatin silver prints, light bulbs and wires, 243.8 × 152.4 × 7.6 cm, The Jewish Museum, New York



"Art-making is not about telling the truth, but making the truth felt..."

Christian Boltanski

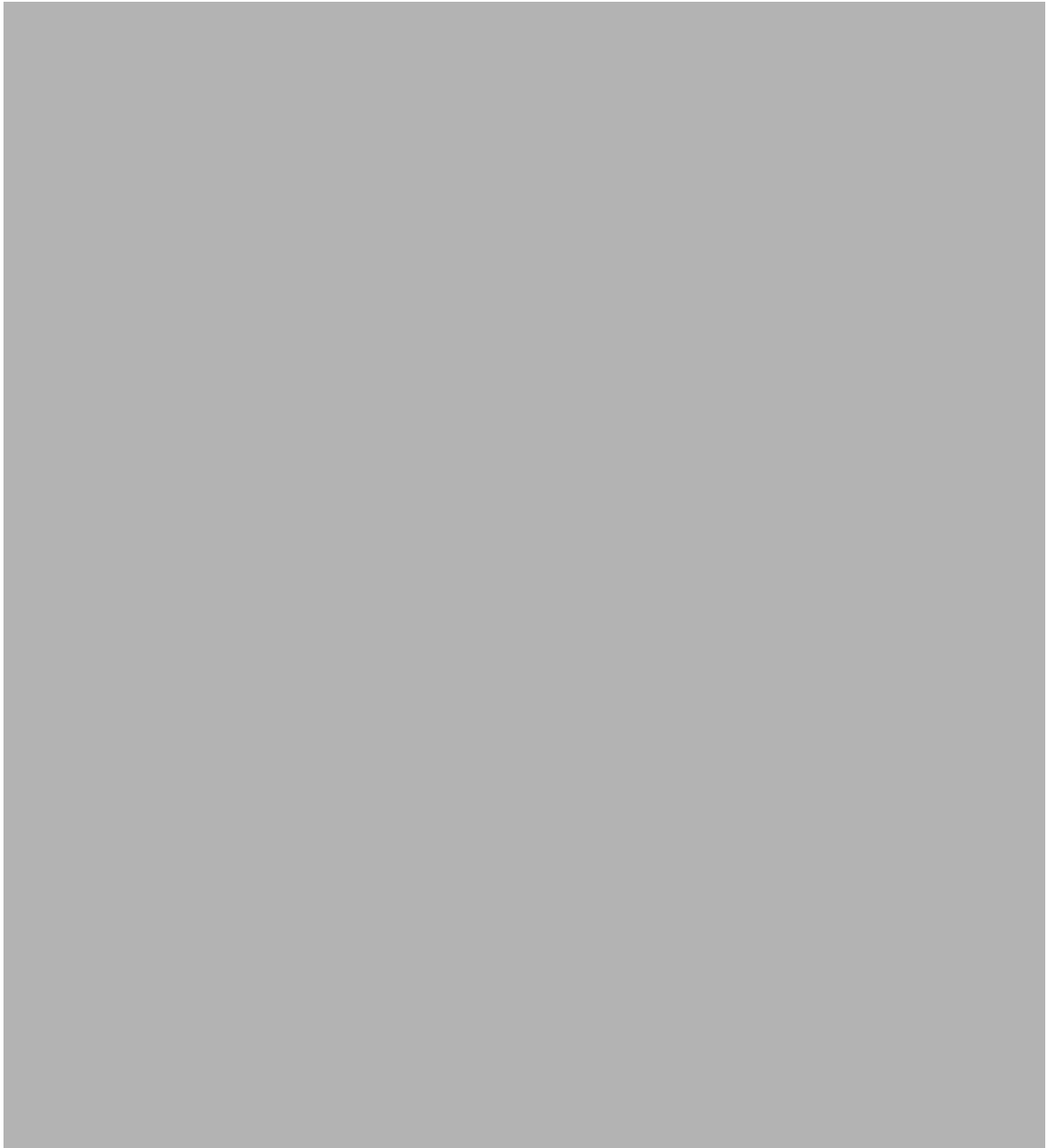
Plate 27: Damien Hirst, *Gone but not Forgotten*, 2014, glass, vinyl-covered stainless steel, powder-coated steel, rubber, gold leaf and mammoth skeleton, 418.1 × 716.6 × 456.6 cm, private collection



(Above left) Detail.

(Above right) *Gone but Not Forgotten* with artist Damien Hirst

Plate 28: Shane Cotton, *Three Quarter View*, 2005, synthetic polymer paint on canvas, 180 × 160 cm, National Gallery of Australia



(Left) Drawing of Barnet Burns, first white man to settle on the Mahia Peninsula, by unknown artist.

Burns gave lectures and performances in Europe for more than 20 years on his experiences as a Pākehā-Māori. He was an English sailor who became a flax trader on the East Coast in the 1830s, married a chief's daughter and fought alongside her tribe. His negotiations between his Māori hosts and his British compatriots made him a significant cultural go-between in the early days of European settlement.

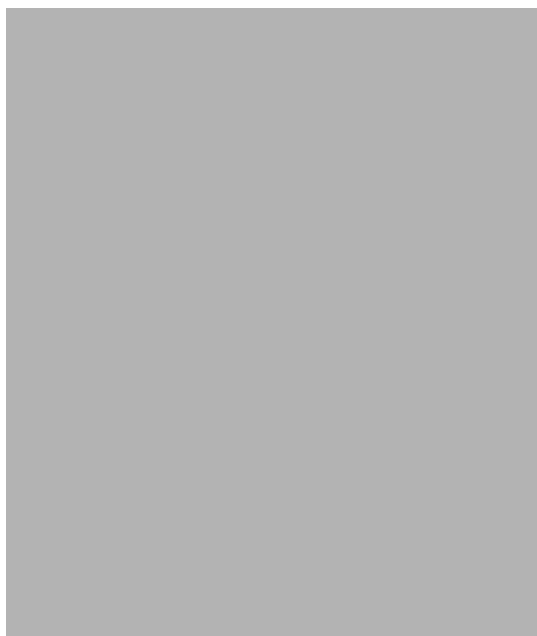
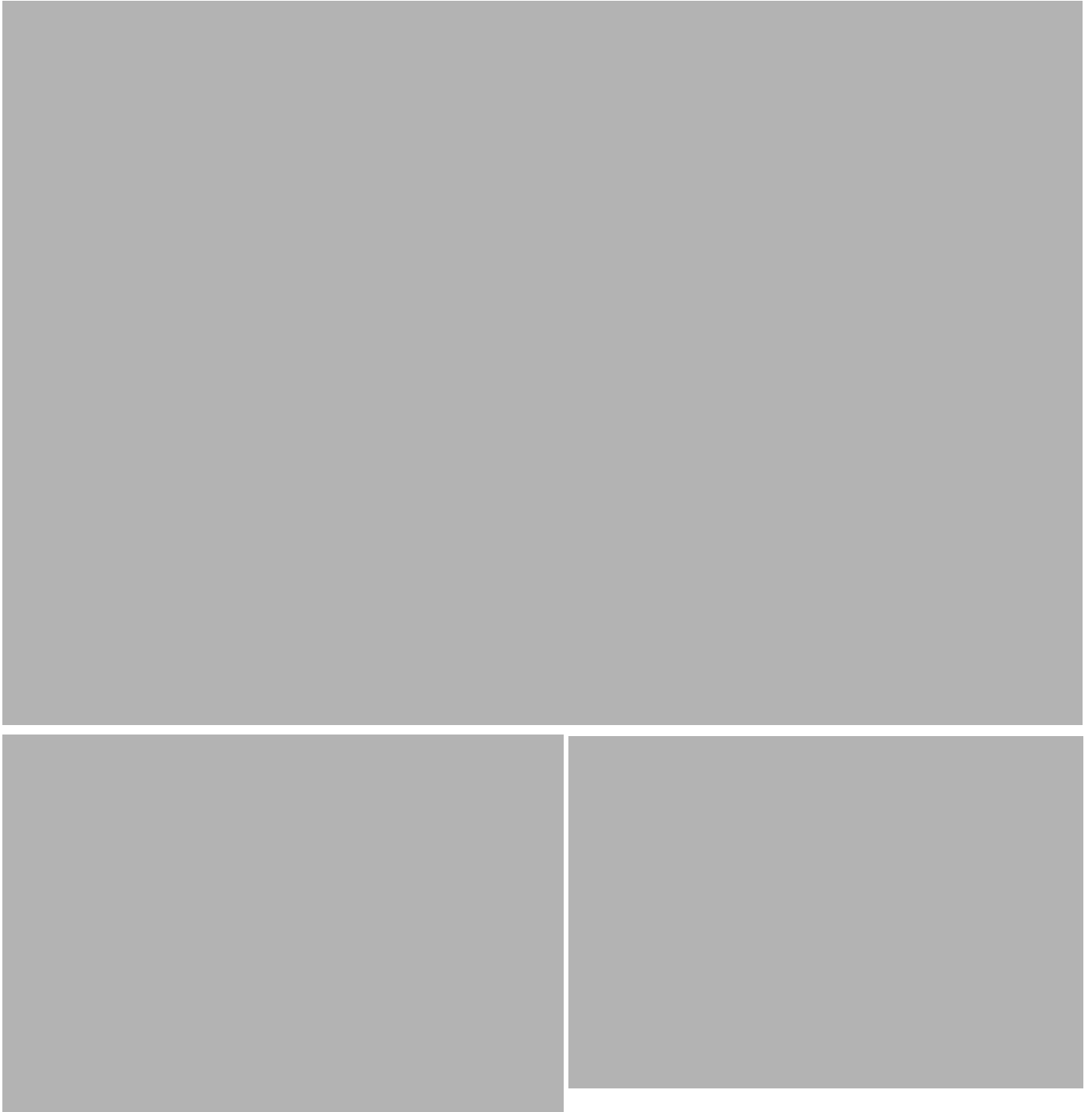


Plate 29: Fiona Pardington, *Still Life with Two Pomegranates, Captain Cook Teacup and a Bowl of Ihumoana*, 2013, Inkjet print on Epson Hot Press 310gsm cotton rag, dimensions variable, edition of 10



Detail

Plate 30: I. M. Pei, Museum of Islamic Art, Doha, Qatar, 2008



Acknowledgements

- Page 3** <http://www.getty.edu/art/collection/objects/646/gentile-da-fabrizio-coronation-of-the-virgin-italian-about-1420/?dz=0.5000,0.6622,0.42>
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- Page 15** <https://www.artsy.net/artwork/hannah-hoch-da-dandy>
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