

L3-ARTR



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## Level 3 Art History 2022

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 2–34 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.

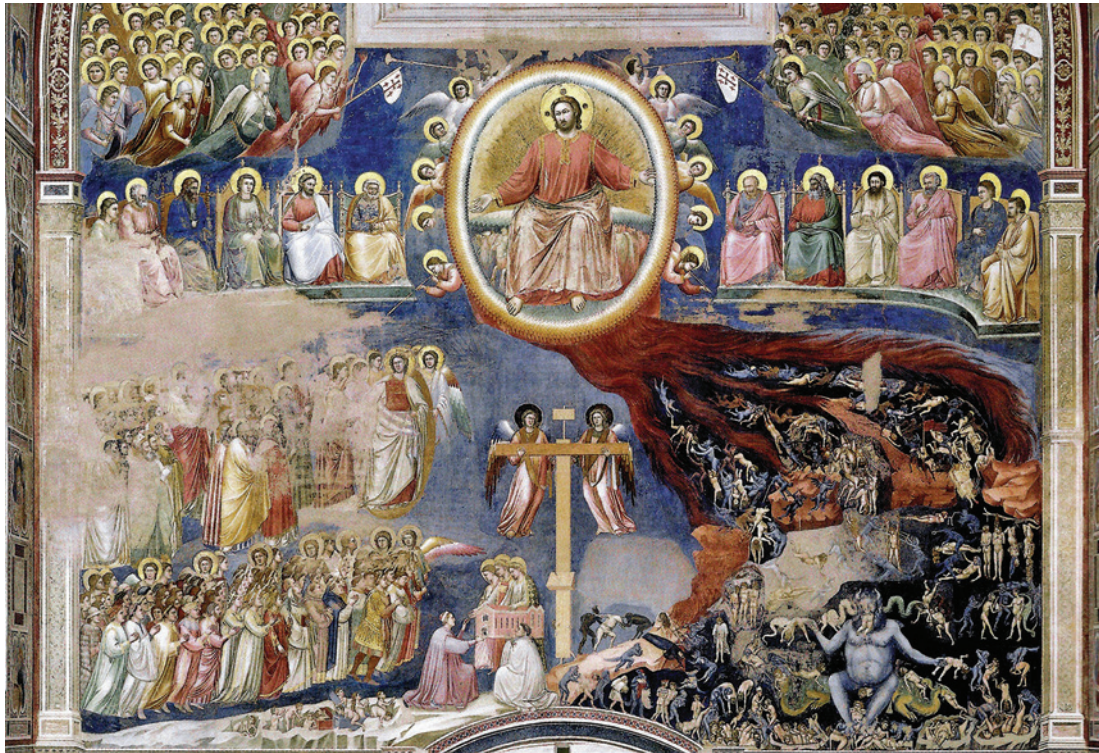
There are five plates for each of the Level 3 areas of study:

- **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:** Giotto di Bondone, *The Last Judgment*, 1306, fresco, 1000 × 840 cm, Scrovegni Chapel (Arena Chapel), Padua, Italy



**Above left and centre:** Details from *The Last Judgment*.

**Above right:** View of *The Last Judgment* from the chapel entrance.

**Far left:** A detail depicting the patron, Enrico Scrovegni, presenting the chapel to the Virgin Mary and two other figures.

**Left:** Exterior of the Scrovegni Chapel, Padua, Italy.

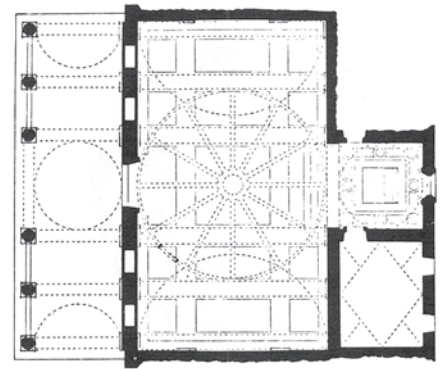
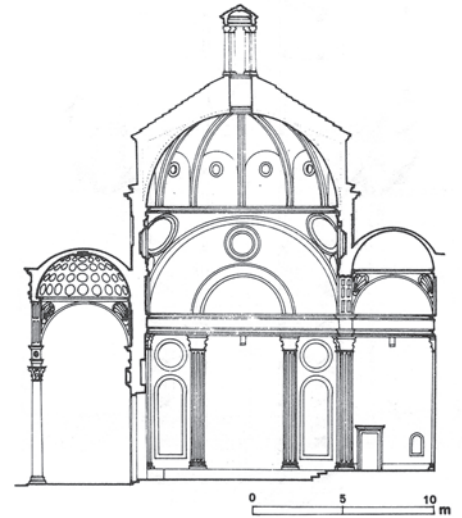
**Plate 2:** Gentile da Fabriano, *Adoration of the Magi*, 1423, tempera on wood, 300 × 282 cm, Uffizi Gallery, Florence, Italy



**Above left and right:** Details from the main altarpiece.

The altarpiece was commissioned by Palla Strozzi for the family chapel in Santa Trinita, Florence.

**Plate 3:** Filippo Brunelleschi, *Pazzi Chapel*, designed 1420s, constructed 1444 to 1461, pietra serena stone and stucco/plaster, Florence, Italy



**Above left:** Interior view of the chapel. **Above right:** Elevation and plan.

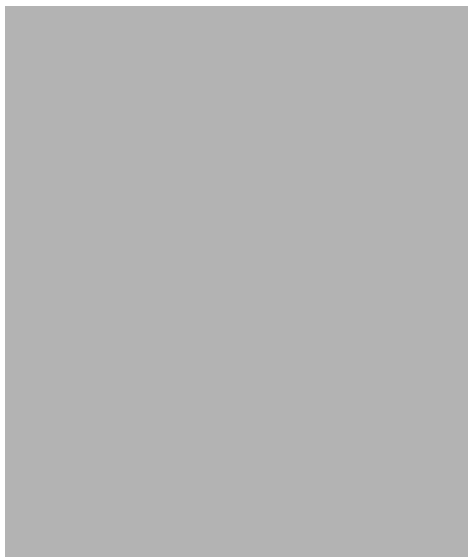


**Above left:** View of the interior of the central dome. **Above centre:** Exterior view of the chapel. **Above right:** View of the portico with barrel vault and Corinthian-style columns.

The Pazzi Chapel was commissioned in 1429 by the Pazzi family, a wealthy banking family in Florence.



**Plate 4:** Masaccio, *The Distribution of Alms and Death of Ananias*, 1426–27, fresco, 230 × 162 cm, Brancacci Chapel, Santa Maria del Carmine, Florence, Italy



**Above left:** View of the Brancacci Chapel.

**Above right:** View of *The Distribution of Alms and Death of Ananias* in the fresco scheme depicting the life of Saint Peter.

The frescoes were commissioned by Felice Brancacci for the family chapel in Santa Maria del Carmine, Florence.

**Plate 5:** Paolo Uccello, *Portrait of a Young Man*, 1440–42, tempera on panel, 47 × 36 cm, Musée des Beaux-Arts, Chambéry, France



## LATE RENAISSANCE (c.1470–1540s)

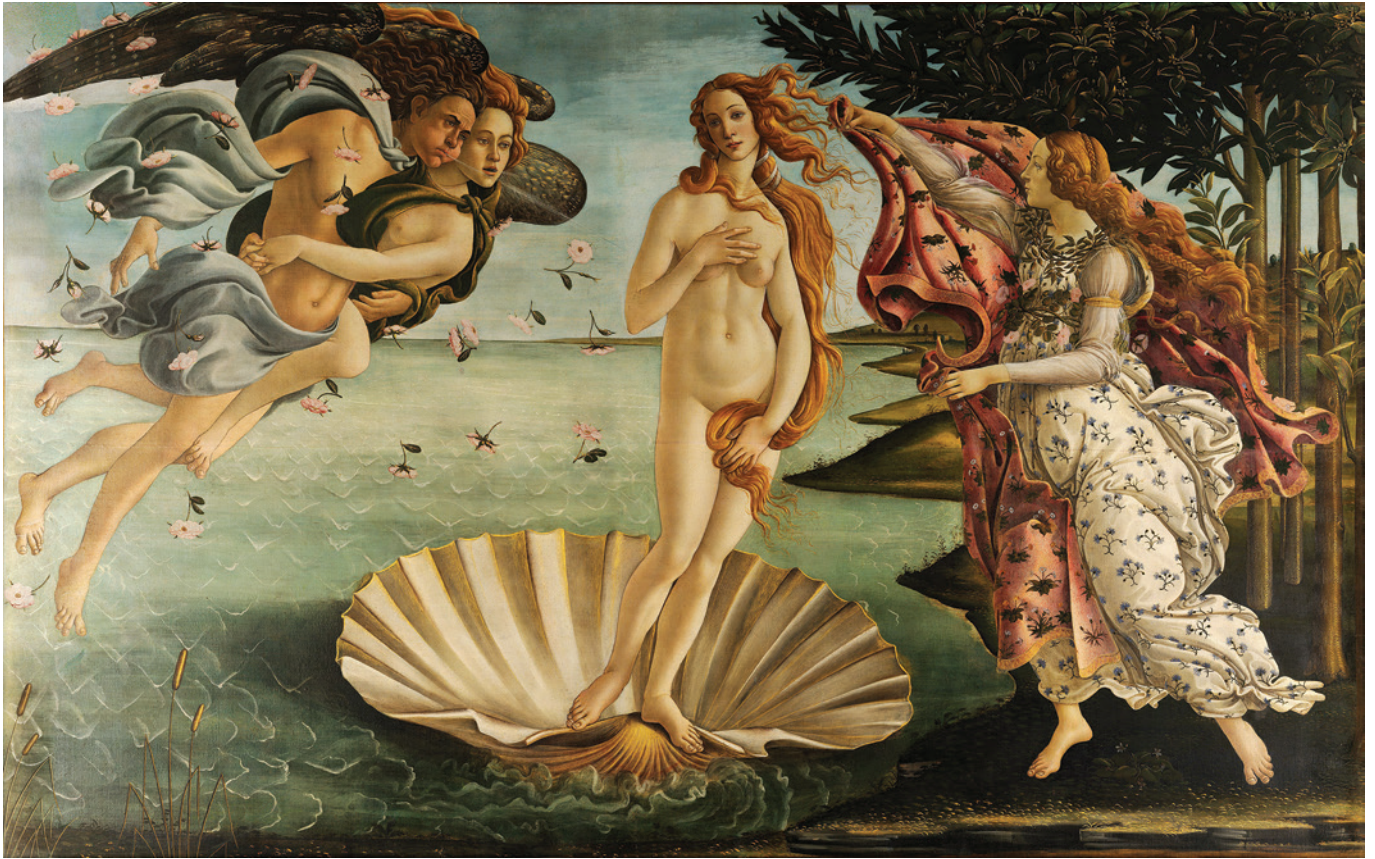
**Plate 6:** Giovanni Bellini, *Agony in the Garden*, 1459–65, tempera on panel, 81 × 127 cm, National Gallery, London, England



**Above:** Detail.



**Plate 7:** Sandro Botticelli, *Birth of Venus*, c.1484–86, tempera on canvas, 172.5 × 278.9 cm, Uffizi Gallery, Florence, Italy



**Detail:** Hora of Spring.



**Plate 8:** Raphael Santi, *Deposition of Christ*, 1507, oil on wood, 184 × 176 cm, Galleria Borghese, Rome, Italy



**Above:** Detail.

**Plate 9:** Interior of St Peter's Basilica, 1506–1615, Vatican City, Rome, Italy



**Above left and right:** Detail of interior.

**Plate 10:** Jacopo Pontormo, *Portrait of Cosimo de' Medici the Elder*, 1519–20, oil on panel, 87 × 67 cm, Uffizi Gallery, Florence, Italy

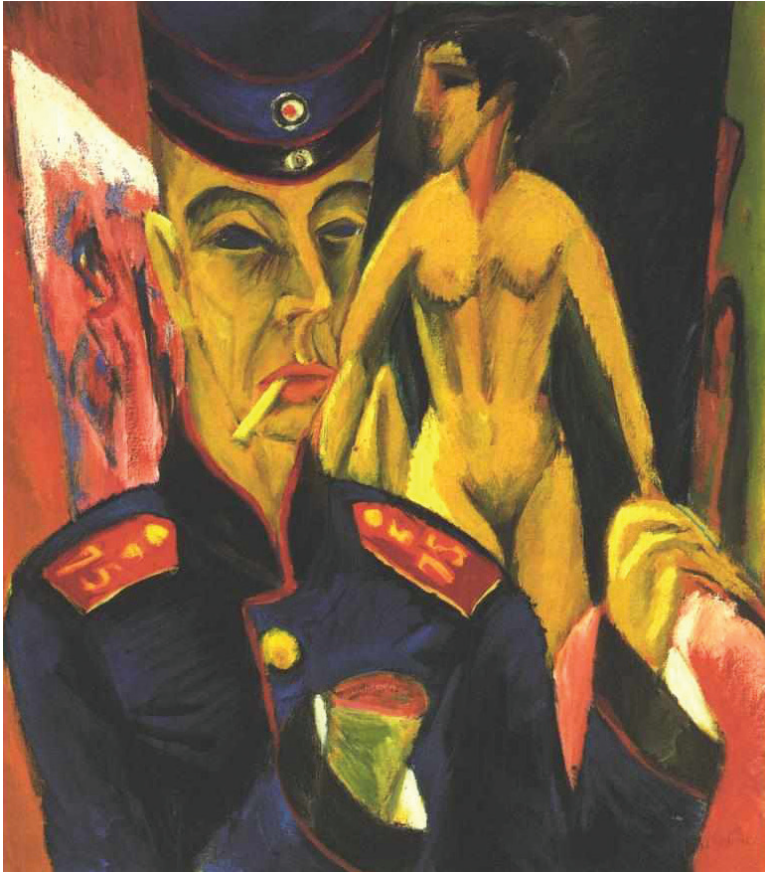


Façade of the Medici Riccardi, Florence. Designed by Michelozzo di Bartolomeo for Cosimo de' Medici, and built between 1444 and 1484.



## EARLY MODERNISM (1900–1940)

**Plate 11:** Ernst Ludwig Kirchner, *Self-Portrait as a Soldier*, 1915, oil on canvas, 69 × 61 cm, Allen Memorial Art Museum, Oberlin College, Ohio, USA



**Above left:** Ernst Kirchner in uniform, 1915.



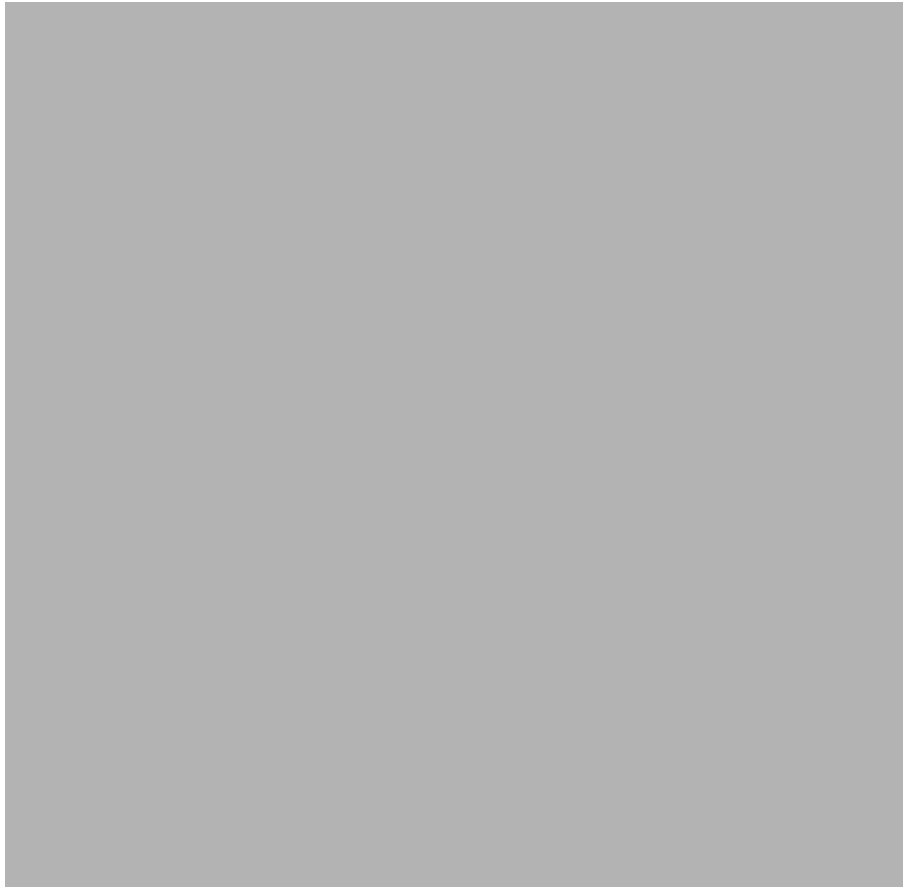
**Above right:** Kirchner and Erna Schilling in Berlin studio, c.1912.

**Plate 12:** Marcel Duchamp, *Bicycle Wheel*, 1913, painted wooden stool and bicycle wheel, overall 126.5 cm (h), stool 50.4 cm (h), wheel 64.8 cm diameter, Museum of Modern Art, New York, (third version, after lost original of 1913)



Marcel Duchamp and his *Bicycle Wheel*, 1963.

**Plate 13:** Hannah Höch, *Love in the Bush*, 1925, photomontage with collage on paper laid on card, 22.5 × 23.5 cm, Modern Art Museum of Fort Worth, USA



Hannah Höch in her studio.

**Plate 14:** Piet Mondrian, *Composition A*, 1923, oil on canvas, 90 × 91 cm, Galleria Nazionale d'Arte Moderna e Contemporanea, Rome, Italy



**Left:** Piet Mondrian in his studio with (top) *Lozenge Composition with Four Yellow Lines* (1933) and (bottom) *Composition with Double Lines and Yellow* (1934). Paris, October 1933.



**Plate 15:** Salvador Dalí, *The Persistence of Memory*, 1931, oil on canvas, 24.1 × 33 cm, Alfred Barr Gallery, Museum of Modern Art (MoMA), New York, USA



**Left:** Detail of the clock from *The Persistence of Memory*.

## MODERNIST DESIGN AND ARCHITECTURE (1900–1960)

**Plate 16:** Vladimir Tatlin, *Model for Monument to the Third International*, 1919–20, painted wood, iron, and glass, height 6.1 m



Drawing of *Monument to the Third International*,  
published in "The Monument to the Third International"  
by Nikolai Punin. (St. Petersburg, 1920.)

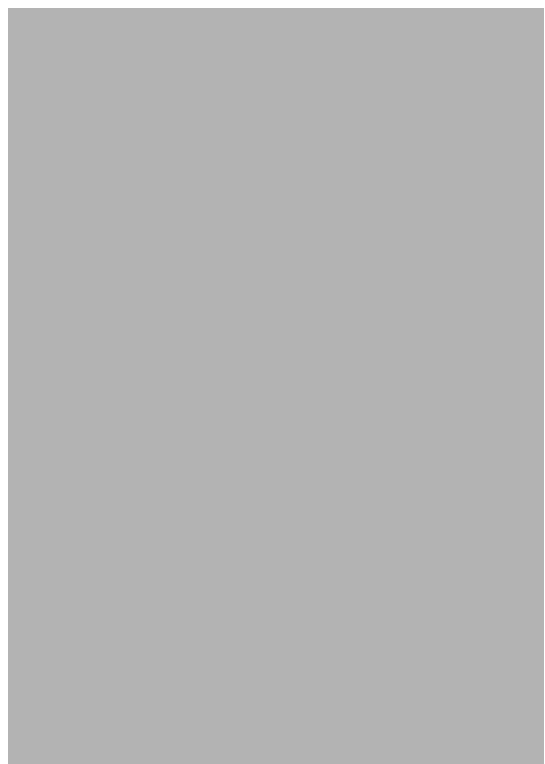
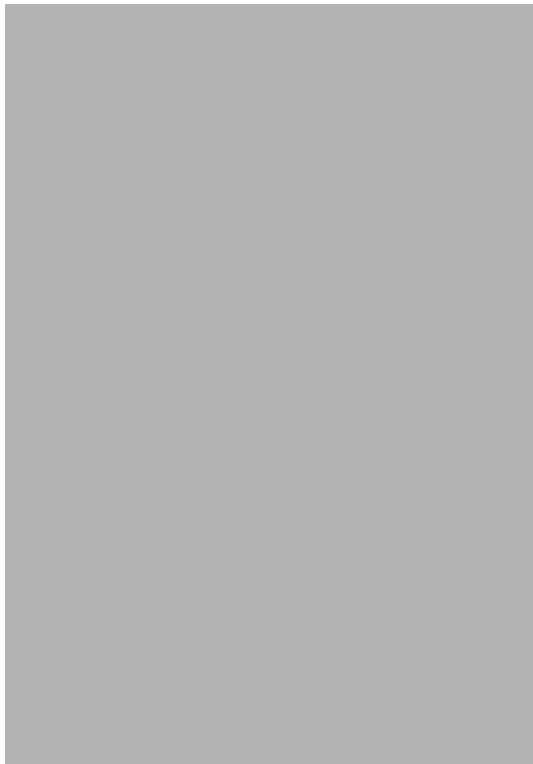
**Plate 17:** Alexander Rodchenko, *Stairs*, 1929, silver gelatin print, 38.1 × 57.2 cm



The photograph was taken on the steps of the Orthodox Church of the Holy Saviour in Moscow, a building that was demolished by the Soviets in 1931 in favour of constructing the Palace of the Soviets.

**Left:** A view of the stairs and the Church of the Holy Saviour, taken in May 1912.

**Plate 18:** Sonia Delaunay, coat design made with *Simultané no. 186* fabric, France, 1926



**Above left:** Sonia Delaunay, *Tissu simultané no. 186*, France, 1926. Block-printed cotton. Musée de l'Impression sur Étoffes, Mulhouse, France.

**Above right:** Sonia Delaunay in her studio at Boulevard Malesherbes, Paris, France, 1925.



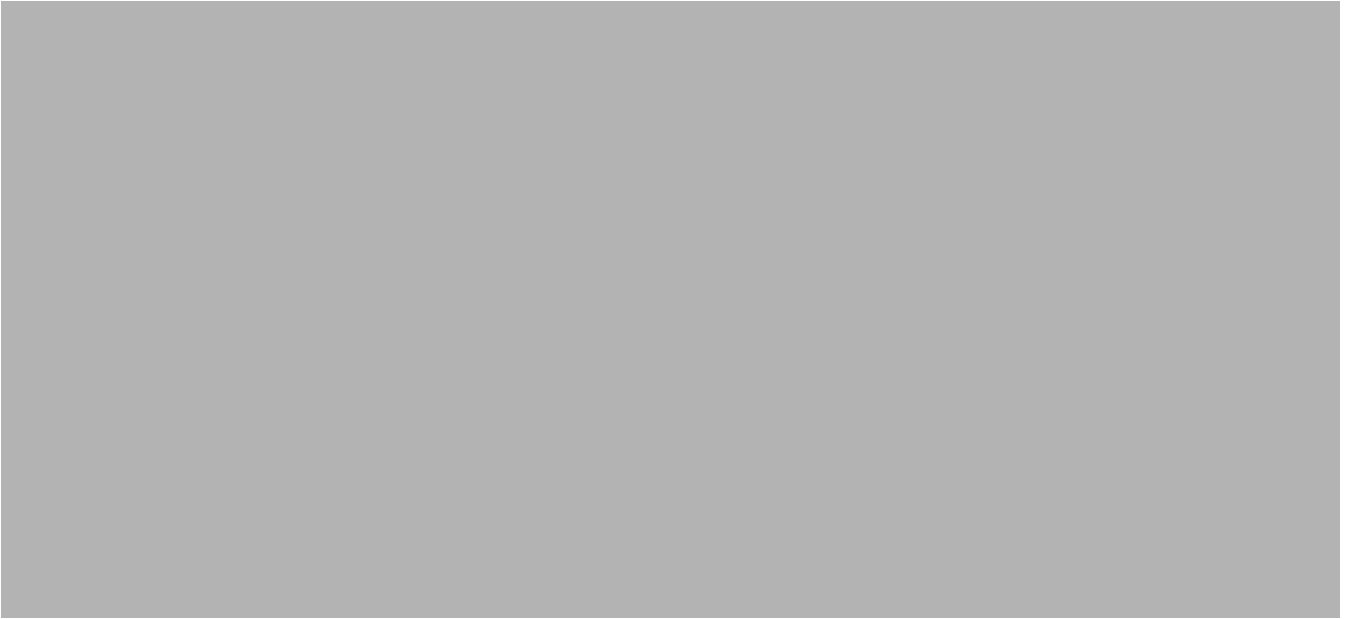
**Plate 19:** Walter Gropius, *Dessau-Törten Housing Estate*, Germany, 1926–28, concrete blocks, cast concrete, steel, glass



The Dessau-Törten estate is made up of 314 terraced houses. It was built over three phases of construction, with floor spaces measuring from 57 to 75 m<sup>2</sup>.

**Left:** Interior view of a dining room.

**Plate 20:** Le Corbusier, *Unité d'habitation*, Marseille, France, 1947–52, cast concrete, steel, glass



The *Unité d'habitation* building complex in Marseille is made up of 337 apartments with 23 different layouts over 12 storeys. It includes a theatre, hotel, and restaurant.

**Above right:** Apartment interior refurbished in the original style.

**Left:** The building is suspended on cast concrete pilotis.

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

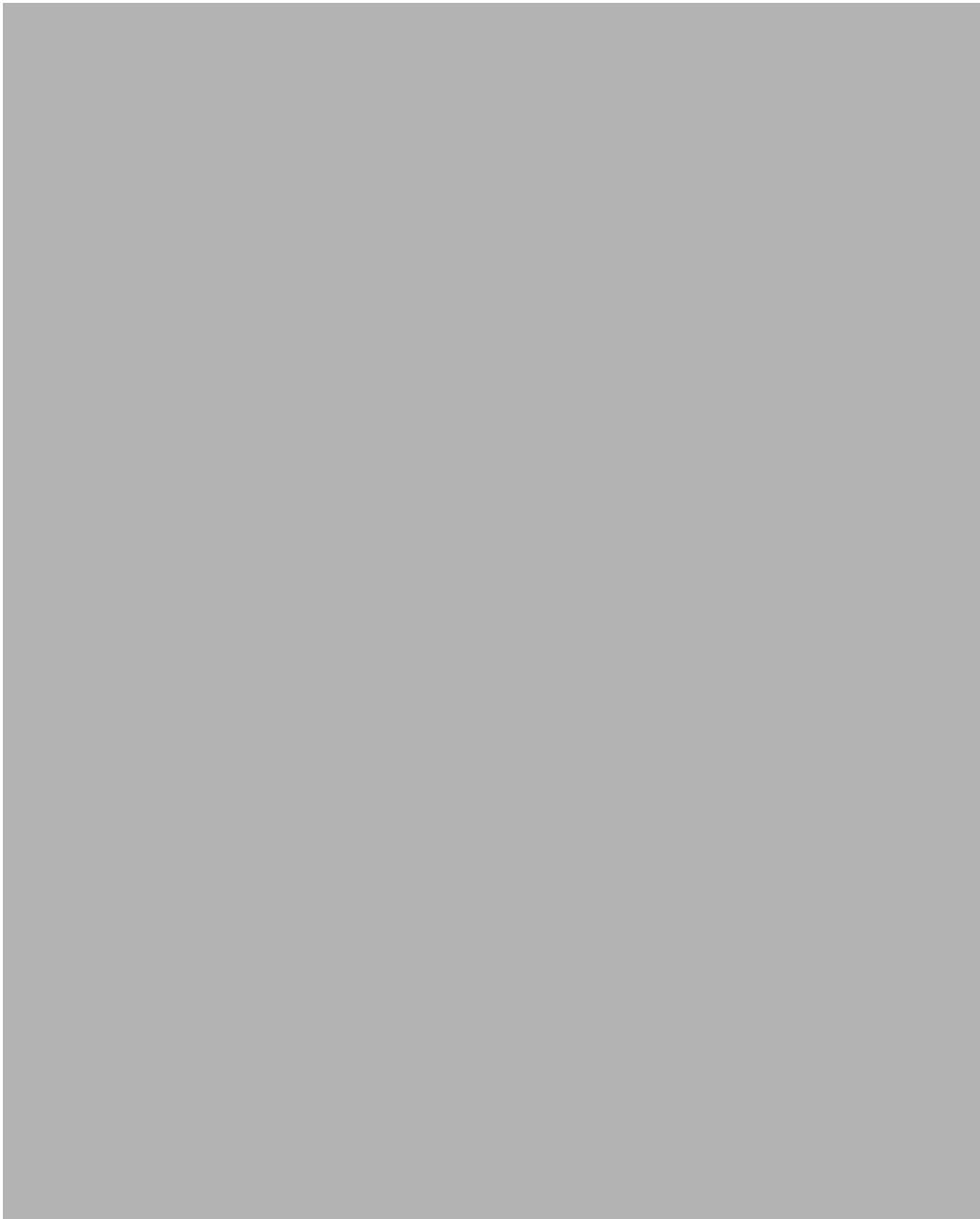
**Plate 21:** Mark Rothko, *Multiform*, 1948, oil on canvas, 155 × 118.7 cm, National Gallery of Australia, Canberra, Australia



*"We favour the simple expression of the complex thought. We are for the large shape because it has the impact of the unequivocal. We wish to reassert the picture plane. We are for flat forms because they destroy illusion and reveal truth."*

From a letter by Mark Rothko and Adolph Gottlieb to the Art Editor of the *New York Times*.  
June 7, 1943.

**Plate 22:** Colin McCahon, *The Angel of the Annunciation*, 1947, oil on cardboard, support 64.7 × 52.1 cm, Museum of New Zealand Te Papa Tongarewa, Wellington



*"Once more it states my interest in landscape as a symbol of place and also of the human condition. It is not so much a portrait of a place as such but is a memory of a time and an experience of a particular place."*

Colin McCahon, 1972.



**Plate 23:** Claes Oldenburg, *French Fries and Ketchup*, 1963, vinyl and kapok on a painted wooden base, 26.7 × 106.7 × 111.8 cm, Whitney Museum of American Art, New York, USA



**Plate 24:** Judy Chicago, *The Dinner Party*, 1974–79, ceramic, porcelain, textile, triangular table 14.63 × 14.63 × 14.63 m (13 place settings each side), Brooklyn Museum, New York, USA



**Detail:** Artemisia Gentileschi place setting. Plate size: 35.6 × 35.6 × 2.5 cm.



**Detail:** Sojourner Truth place setting. Plate size: 35.6 × 35.6 × 2.5 cm.

**Plate 25:** Ralph Hotere, *Dawn/Water Poem*, 1986, acrylic on canvas, 243 × 183 cm, Christchurch Art Gallery Te Puna o Waiwhetū, Christchurch



**Above left:** Atomic bomb test conducted by France on Mururoa Atoll, part of French Polynesia, in the South Pacific Ocean, in July 1970. The French Government tested nuclear bombs at Mururoa Atoll between 1966 and 1996.

**Above right:** Nuclear-free protest in New Zealand in the 1970s.

## CONTEMPORARY DIVERSITY (after 2000)

**Plate 26:** Andreas Gursky, *The Rhine II*, 1999 (remastered in 2015), chromogenic print, on paper, 156.4 × 308.3 cm, Tate Gallery, London, England

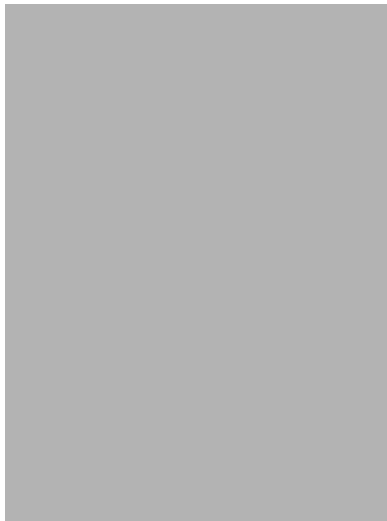
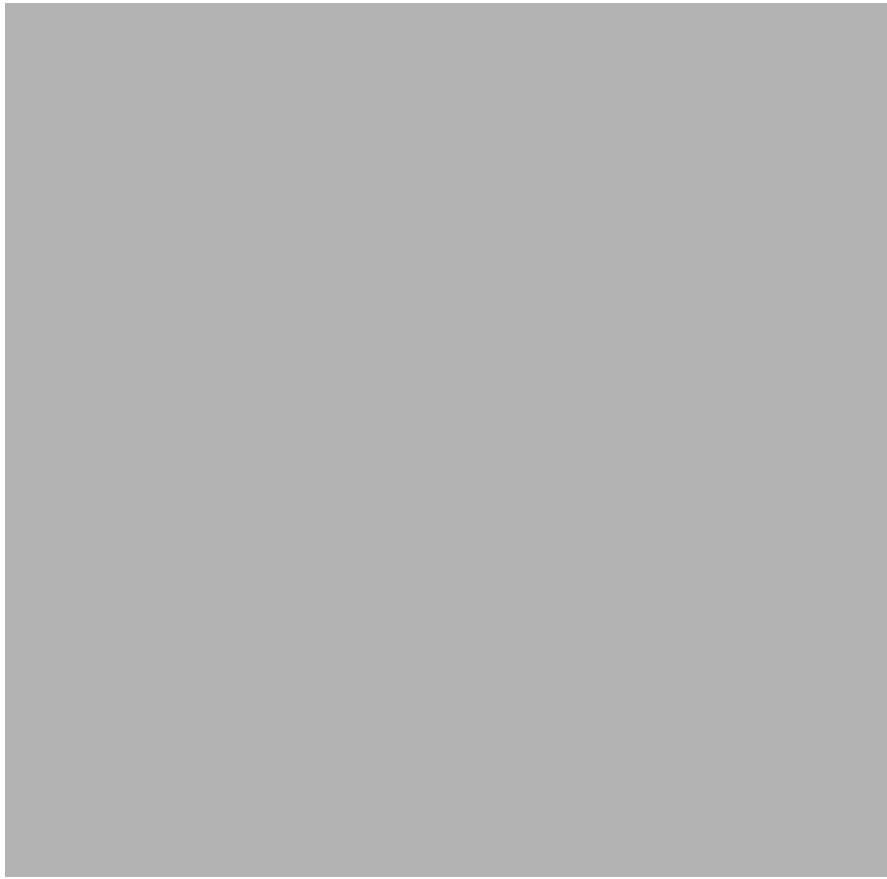


*"My images are about the way we travel through space on our planet. And the universe is huge and we are so limited in our perception."*

From 'Andreas Gursky: The perfect image is not something that can be taught', *Financial Times*, January 2018 (adapted).

**Left:** Andreas Gursky working in his studio.

**Plate 27:** John Pule, *Waiting, Watching, Leaving*, 2009, oil, ink, and enamel on canvas, 180.5 × 180.5 cm



*"Most ideas come from living things. The best ideas come from where I come from. Where I was born is a spectacular event in itself, and that is dazzling for me as an idea."*

John Pule, 2014

**Plate 28:** Shigeyuki Kihara, *After Tsunami Galu Afi, Lalomanu*, 2013, C-type print, Christchurch Art Gallery Te Puna o Waiwhetū, Christchurch



*"What I do is re-occupy that colonial gaze ...  
I come from the point of view of the insider."*

Shigeyuki Kihara

**Left:** *German Monument, Mulinu'u*  
(from 'Where do we come from? What are  
we? Where are we going?' series), 2013,  
C-type print.



**Plate 29:** Francis Upritchard, *Wetwang Slack*, 2018–19, installation, Barbican Centre, London, England



**Above:** Detail from the installation.

**Plate 30:** Zaha Hadid, *MAXXI National Museum of 21<sup>st</sup> Century Arts*, 2009, 27,000 m<sup>2</sup>, Rome, Italy



**Above left and right:** interior views.

## Acknowledgements

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

### Plate 1

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### Plate 2

<https://www.uffizi.it/en/artworks/adoration-of-the-magi#&gid=1&pid=1>

### Plate 3

<https://www.wga.hu/art/r/robbia/luca/pazzi/1view.jpg>  
<https://www.britannica.com/place/Pazzi-Chapel>  
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### Plate 4

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### Plate 5

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<https://www.thinkinghousewife.com/2012/04/raphaels-deposition-a-detail/>

### Plate 9

<https://pixabay.com/photos/st-peter-s-basilica-vatican-4777378/>  
<https://www.wga.hu/art/b/bernini/gianlore/sculptur/1630/crossin1.jpg>  
<https://fcced.com/st-peters-basilica-raided-corruption-case-47202253/>

### Plate 10

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### Plate 11

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<https://less-ismore.tumblr.com/post/9666314666/ernst-ludwig-kirchner-and-erna-schilling-berlin>

### Plate 12

<https://blog.singularart.com/en/2020/05/01/bicycle-wheel-1913-the-story-of-marcel-duchamps-pioneering-style/>  
<https://hunterartmagazine.com/leyendas-del-urinario-marcel-duchamp-o-elsa-plotz/>

### Plate 13

<https://archives-dada.tumblr.com/image/49931925390>  
<https://www.museum-reinickendorf.de/?hmenu=7&item=74>

**Plate 14**

<https://www.wikiart.org/en/piet-mondrian/composition-a-1923>  
<https://news.artnet.com/art-world/piet-mondrian-new-biography-1007222>

**Plate 15**

<https://blog.singularart.com/en/2019/09/10/the-persistence-of-memory-and-salvator-dalis-contribution-to-surrealism/>

**Plate 16**

<https://smarthistory.org/tatlin-tower/>

**Plate 17**

<https://www.christies.com/en/lot/lot-6195653>  
<https://www.moscovery.com/cathedral-of-christ-the-saviour/>

**Plate 18**

<https://kddandco.com/2015/02/09/sonia-delaunay-the-dress-of-the-future/>  
<https://www.dwell.com/article/art-and-fashion-by-sonia-delaunay-da71880d/6133505215644393472>

**Plate 19**

<https://www.fostinum.org/bauhaus.html>  
<https://www.bauhaus-dessau.de/en/architecture/bauhaus-buildings-in-dessau/dessau-toerten-housing-estate.html>  
<https://dessaubauhaus.wordpress.com/project-sites/torten-estate/wohzimmer-musterwohnung-1926/>

**Plate 20**

<https://sitelecorbusier.com/offre-privilege-pelerinage-corbuseen/unitc-dhabitation-marseille/>  
<http://www.moderndesign.org/2012/04/le-corbusier-cite-radieuse-marseille.html>  
<https://www.archdaily.com/896624/apartment-in-le-corbusiers-unite-dhabitation-renovated-to-original-design-by-philipp-mohr>  
<https://www.villagepreservation.org/2016/10/06/le-corbusier-master-of-modern-architecture-born-october-6-1887/>

**Plate 21**

<https://searchthecollection.nga.gov.au/object?uniqueId=110509>

**Plate 22**

<https://collections.tepapa.govt.nz/object/42318>

**Plate 23**

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**Plate 25**

<https://citygallery.org.nz/exhibitions/ralph-hotere-out-the-black-window/>  
<https://www.stuff.co.nz/national/114545821/grandchildren-of-mururoa-nuclear-veterans-face-ongoing-medical-problems>  
<http://www.disarmsecure.org/nuclear-free-aotearoa-nz-resources/nuclear-free-and-independent-pacific-movement>

**Plate 26**

<https://www.andreasgursky.com/en/works/1999/rhein-2/zoom:1>  
<https://www.ft.com/content/2d52904c-f592-11e7-88f7-5465a6ce1a00>

**Plate 27**

<https://askewone.tumblr.com/post/48080044280/john-pule-waiting-watching-leaving-2009>  
<https://www.gowlangsfordgallery.co.nz/artists/johnpule/>

**Plate 28**

<https://christchurchartgallery.org.nz/bulletin/190/shigeyuki-kihara>  
<https://blog.qagoma.qld.gov.au/highlight-shigeyuki-kihara/>

**Plate 29**

<https://sculpturemagazine.art/francis-upritchard/>  
<https://goodiegoodie.myblog.arts.ac.uk/2018/11/25/francis-upritchard-wetwang-slack-barbican/>

**Plate 30**

<https://www.archdaily.com/43822/maxxi-museum-zaha-hadid-architects/50120d4228ba0d55810003bf-maxxi-museum-zaha-hadid-architects>  
<https://www.zaha-hadid.com/architecture/maxxi/>  
<https://www.inexhibit.com/case-studies/zaha-hadid-the-maxxi-museum-rome-part-2/>



