

L3-ARTR



Mana Tohu Mātauranga o Aotearoa  
New Zealand Qualifications Authority

## Level 3 Art History 2023

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:** Simone Martini, *Blessed Agostino Novello Altarpiece*, c.1324, tempera on wood, 198 × 257 cm, Pinacoteca Nazionale, Siena, Italy



**Above left to right:** Details from the side panels showing miracles associated with Agostino, namely the child attacked by a wolf and the child who fell from a balcony on the left panel, and the knight falling into a ravine on the right panel.

**Plate 2:** Ambrogio Lorenzetti, *Effects of Good Government on the City Life and Effects of Good Government in the Countryside* (details from *The Allegory of Good and Bad Government*), c.1338–39, fresco, 200 × 1400 cm, Palazzo Pubblico, Siena, Italy



**Above:** *Effects of Good Government on the City Life*, c.1338–39, fresco, 200 × 700 cm.



**Above:** *Effects of Good Government in the Countryside*, c.1338–39, fresco, 200 × 700 cm.



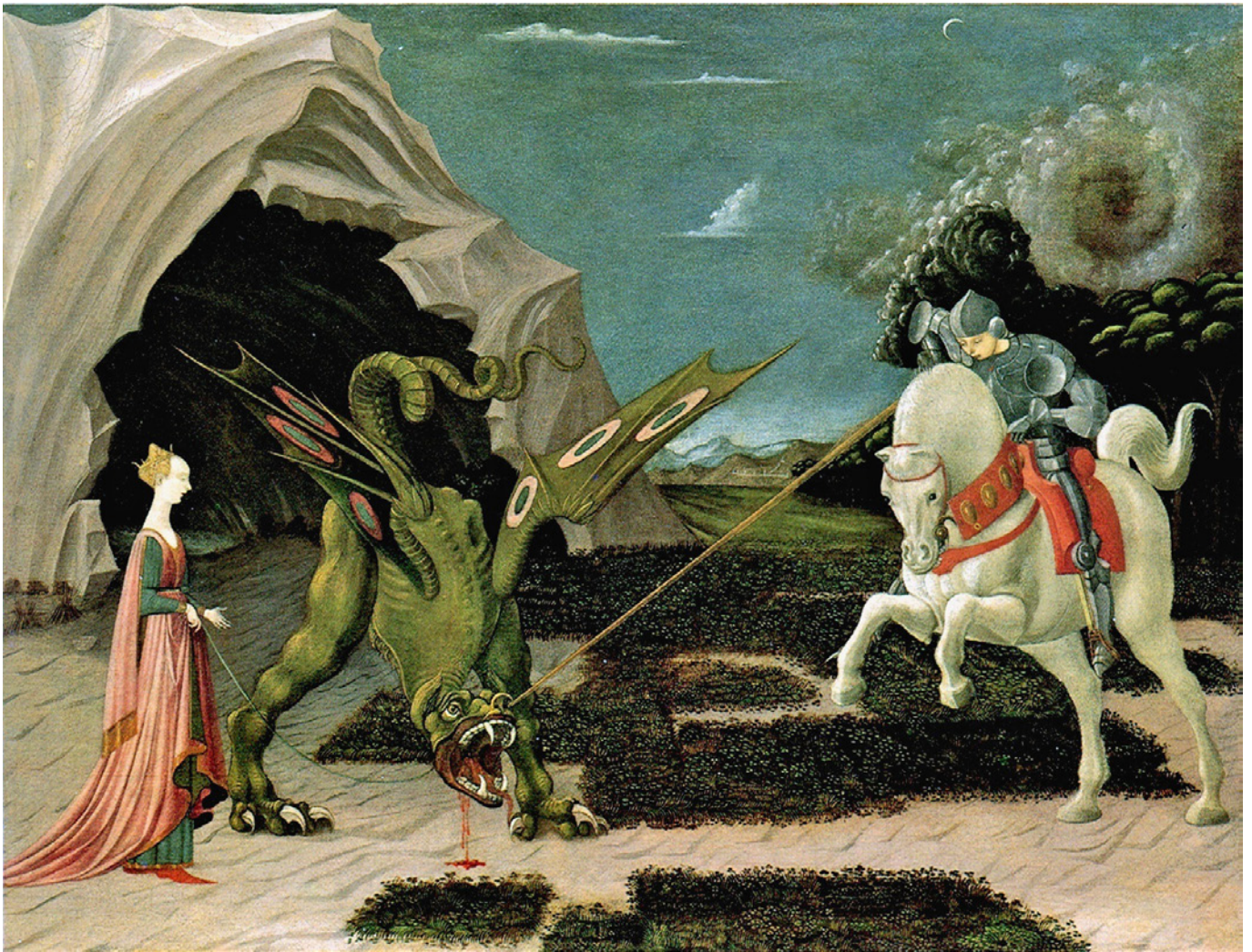
**Left:** *The Allegory of Good and Bad Government* with the *Effects of Good Government on the City Life* and *Effects of Good Government in the Countryside* shown in situ in the Sala dei Nove (“Salon of Nine”), the council hall of the Republic of Siena. The room measures 2.96 × 7.7 × 14.4 m.

**Plate 3:** Lorenzo Ghiberti, *The Creation of Adam and Eve*, 1425–1452, gilded bronze, 80 × 80 cm, Florence Baptistery east doors, Florence, Italy



**Above left:** A view of the Baptistery doors. **Above right:** Florence Baptistery building, showing the east door.

**Plate 4:** Paolo Uccello, *Saint George and the Dragon*, c.1470, oil on canvas, 56 × 74 cm, National Gallery, London, England



**Above left and right:** Details from the art work.

**Plate 5:** Piero della Francesca, *The Resurrection*, c.1463–5, fresco, 225 × 200 cm, Museo Civico, Sansepolcro, Italy



**Left:** *The Resurrection* in situ on the wall of the civic (town) hall of Sansepolcro in Italy.

## LATE RENAISSANCE (c.1470–1540s)

**Plate 6:** Andrea Mantegna, *The Lamentation over the Dead Christ*, 1490, tempera on canvas, 68 × 81 cm, Pinacoteca di Brera, Milan, Italy

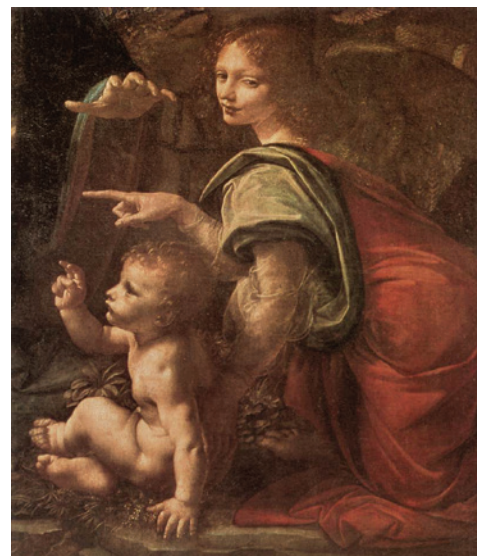


**Left and below:** Details from the art work.





**Plate 7:** Leonardo da Vinci, *Virgin of the Rocks* (Louvre version), 1483–86, oil on panel transferred to canvas, 199 × 122 cm, Louvre Museum, Paris, France



**Above left and right:** Details from the art work.

**Plate 8:** Michelangelo Buonarroti, *David*, 1501–04, marble, 517 × 199 cm, Galleria dell'Accademia, Florence, Italy



**Above left:** Detail from the art work. **Above right:** Draft sketch of the work.

**Plate 9:** Raphael Santi, *The Triumph of Galatea*, 1512, fresco, 295 × 225 cm, Villa Farnesina, Rome, Italy



**Left:** Interior of Villa Farnesina, Rome.

**Plate 10:** Jacopo Pontormo, *The Deposition*, c.1525–28, oil on wood, 313 × 192 cm, Church of Santa Felicita, Florence, Italy



**Above left:** Church of Santa Felicita interior. **Above right:** Detail.

## EARLY MODERNISM (1900–1940)

**Plate 11:** Pablo Picasso, *Gertrude Stein*, 1905–06, oil on canvas, 100 × 81.3 cm, Metropolitan Museum of Art, New York, USA



**Above left:** The *Lady of Elche*, an ancient Iberian (Spanish) sculpture from the early 1st century. Viewed by Picasso in the Louvre Museum in Paris c.1906–08. This work has now been returned to the National Archaeological Museum of Spain in Madrid.

**Above centre:** Detail from *Gertrude Stein*.

**Above right:** A photograph of Gertrude Stein in her Paris studio in 1930, with the portrait by Picasso and other art works hanging on the wall behind her.

**Plate 12:** Henri Matisse, *The Joy of Life (Bonheur de Vivre)*, 1905–06, oil on canvas, 176.5 × 240.7 cm, The Barnes Foundation, Philadelphia, USA



**Above left:** Photograph of the interior of Gertrude Stein's Paris home c.1912–13. A small section of *The Joy of Life* by Matisse can be seen top left in the photograph.

**Above right:** A small, seated figurine from the Vili people of the Belgian Congo (now called the Democratic Republic of the Congo) in Africa. Matisse purchased the figurine from a 'curiosity' shop in Paris in 1906.

**Plate 13:** Wassily Kandinsky, *Composition V*, 1911, oil on canvas, 190 × 275 cm, private collection



**Above left:** Wassily Kandinsky in his studio, 1911.

**Above right:** The first exhibition of Der Blaue Reiter (The Blue Rider) artist group in Munich, December 1911. A section of *Composition V* by Kandinsky is visible through the doorway.

**Plate 14:** Constantin Brâncuși, *Endless Column*, completed in 1938, cast iron coated in zinc and brass, erected on a steel spine (restored in 1996), 29.3 m high, World War One Memorial Park, Târgu Jiu, Romania



**Above left:** Brâncuși in his studio in 1930, with earlier, smaller versions of the column works.

**Above centre:** The *Endless Column* under construction in the workshop. All 16 cast-iron modules were threaded onto a steel spine and coated in zinc and brass.

**Above right:** View of the *Endless Column* from below.



**Plate 15:** René Magritte, *Not to be Reproduced* (La reproduction interdite), 1937, oil on canvas, 81.3 × 65 cm, Museum Boijmans Van Beuningen, Rotterdam, the Netherlands



**Far left:** René Magritte, *I do not see the [woman] hidden in the forest* (*Je ne vois pas la [femme] cachée dans la forêt*), photomontage with passport photographs of the Surrealist group, including André Breton, in *La Révolution surréaliste*, magazine no. 12 (15 December 1929), p. 73.

**Left:** Edward James (photographed in 1931) was a British poet and patron of Surrealist art who commissioned Magritte to paint the *Not to be Reproduced* portrait in 1937.

## MODERNIST DESIGN AND ARCHITECTURE (1900–1960)

**Plate 16:** Peter Behrens, *AEG (Allgemeine Elektrizitäts Gesellschaft) Turbine Factory*, constructed 1909–10, steel components, glass, and stone, Berlin, Germany



**Above left:** AEG Turbine Factory interior, 1909.

**Above centre:** Peter Behrens, poster design for AEG lamps, c.1910.

**Above right:** Peter Behrens, electric fan design for AEG, c.1908, brass, enamelled metal, 43.2 × 33 × 25.4 cm.

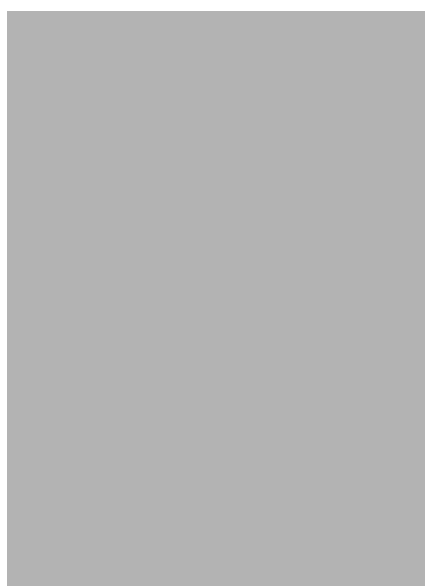
**Plate 17:** A.M. Cassandre, *Nord Express Poster*, 1927, colour lithograph print on paper, 105.4 × 75 cm, Victoria and Albert Museum, London, England



**Left:** Image of the Nord Express train in 1934.

The Nord Express (Northern Express) was a train service introduced in 1896. It left from Paris and travelled via Brussels, Cologne, Hanover, Berlin, Königsberg (now Kaliningrad), and Dvinsk (now Daugavpils) to Saint Petersburg in Russia.

**Plate 18:** László Moholy-Nagy, *Untitled*, 1926, photogram, silver gelatin print, 24 × 18 cm, Los Angeles County Museum of Art, USA



**Left:** László Moholy-Nagy, *Design for the Cover for Foto-Qualität* (*Photo-Quality Magazine*), vol. 9, nos. 1–2, 1931.

The cover design uses a reverse positive print of *Untitled*, 1926.

**Plate 19:** Richmond Shreve, William Lamb, and Arthur Harmon, *Empire State Building*, 1929–31, 381 m (443 m to tip), steel structure, limestone, granite, glass, stainless steel, aluminium, New York City, USA



**Above right:** The Empire State Building under construction between 1929 and 1931.

**Left:** Details of the ornamental exterior features and façade.

**Below:** The main lobby of the Empire State Building, refurbished in 2009 to recreate the original 1930s design. Including aluminium and gold mural and marble interior walls.



**Plate 20:** Mies van der Rohe, *Edith Farnsworth House*, 1945–51, steel, travertine marble, glass, and wood, Illinois, USA



**Above:** Exterior view.



**Above:** Interior view of sitting area.



**Above:** Interior view of the kitchen.



**Above:** Interior view out from the dining space.

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

**Plate 21:** Edward Hopper, *Room in New York*, 1932, oil on canvas, 74 × 91 cm, Sheldon Museum of Art, Lincoln, Nebraska, USA



**Left:** Detail from the art work.

**Below:** Washington Square, New York, 1930s.



**Plate 22:** Jackson Pollock, *Autumn Rhythm (Number 30)*, 1950, enamel on canvas, 266.7 × 525.8 cm, Metropolitan Museum of Art, New York, USA



**Above left:** Exhibition visitors in front the work. **Above right:** Detail from the art work.

**Below:** Pollock at work.





**Plate 23:** Robert Rauschenberg, *Monogram*, 1955–59, oil, paper, fabric, printed reproductions, metal, wood, rubber shoe-heel, and tennis ball on two conjoined canvases with oil on taxidermied Angora goat with brass plaque and rubber tyre on wood platform mounted on four casters, 106.7 × 135.2 × 163.8 cm, Moderna Museet, Stockholm, Sweden



**Above left:** Robert Rauschenberg by the first form of *Monogram*. **Above right:** Detail.

**Plate 24:** Jacqueline Fahey, *The Birthday Party*, 1974, oil on board, 95 × 121 cm, Victoria University of Wellington Art Collection, Wellington



**Above:** Detail from the art work.

**Plate 25:** Barbara Kruger, *Untitled (Your Body is a Battleground)*, 1989, photographic silkscreen on vinyl, 284.48 × 284.48 cm, “The Inaugural Installation” at The Broad, Los Angeles, USA



**Left:** “March for Women’s Lives” marchers on the National Mall, Washington DC, 2004.

*Basically I want to be effective in making changes in power relations, in social relations ... The spectators who view my work don't have to understand [art history]. They just have to consider the pictures that bombard their lives and tell them who they are to some extent. That's all they have to understand. – Kruger*

**CONTEMPORARY DIVERSITY (after 2000)**

**Plate 26:** Christian Boltanski, *Reserve of Dead Swiss*, 1990, 39 black and white photographs, sheets, wooden shelves, lamps, 280 × 330 × 40 cm, Musée cantonal des Beaux-Arts de Lausanne, Switzerland



**Above:** Detail from the art work.

**Plate 27:** Shane Cotton, *The Plant*, 1995, oil on canvas, 190 × 275 cm, Fletcher Trust Collection, New Zealand



*For those of us Māori who identify closely with the northern rohe (tribal lands) of Ngāpuhi, the messages within it are reminders of a painful and frustrating past. The Dog Tax, for example, represented by the small and easily missed line of dog figures in the painting, is now embedded in our memories, reminding us of the efforts undertaken by government forces to oppress our tūpuna (ancestors). The heat of outrage at that punitive tax scheme which flows, lava-like, down through the generations, is obviously unabated as they burn in the heart of this artist and many other Māori alongside him. – Jo Diamond*

The above excerpt is from one of two texts written for Te Huringa / Turning Points and reflects the curatorial approach taken for that exhibition.



**Above:** Shane Cotton standing next to his painting *River Diamond Blue*, 2017.

**Plate 28:** Michael Parekōwhai, *Chapman's Homer*, 2011, stainless steel and bronze, 251 × 271 × 175 cm, Christchurch Art Gallery Te Puna o Waiwhetū, Christchurch



*On First Looking into Chapman's Homer* – title of a poem by John Keats.



**Above left:** *Chapman's Homer* as first exhibited, at the Venice Biennale, Venice, Italy, 2011.

**Above right:** *Chapman's Homer* exhibited in Madras Street, Christchurch, June 2012.

**Plate 29:** Andreas Gursky, *Amazon*, 2016, C-print Diasec, 207 × 407 × 6.2 cm (framed), Sprüth Magers, private collection



**Above:** An exhibition visitor in front of a detail of *Amazon*.

**Plate 30:** Yayoi Kusama, *All the Eternal Love I have for the Pumpkins*, 2016, wood, mirror, plastic, acrylic, LED, 292.4 × 415 × 415 cm, Seattle Art Museum, Seattle, USA



**Above:** Visitors experiencing Yayoi Kusama's *Pumpkin* (2016), part of the 2022 exhibition *One with Eternity: Yayoi Kusama* in the Hirshhorn Collection at the Hirshhorn Museum and Sculpture Garden, USA.



## Acknowledgements

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

### Plate 1

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### Plate 2

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<https://mydailyartdisplay.uk/2011/02/13/effect-of-good-government-on-city-and-country-by-ambrogio-lorenzetti/>

### Plate 3

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<http://www.ibiblio.org/wm/paint/auth/uccello/i/st-george-detail.jpg>

### Plate 5

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<https://smarthistory.org/piero-della-francesca-resurrection/>

### Plate 6

<https://www.independent.co.uk/arts-entertainment/art/great-works/great-works-the-dead-christ-by-andrea-mantegna-c-1480-8160310.html>  
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<https://mydailyartdisplay.files.wordpress.com/2011/03/feet-of-christ.jpg>

### Plate 7

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### Plate 8

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<https://www.meisterdrucke.uk/fine-art-prints/Michelangelo-Buonarroti/636603/Study-for-the-statue-of-David;-drawing-by-Michelangelo.-The-Louvre,-Paris.html>

### Plate 9

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<https://www.turismoroma.it/en/places/villa-farnesina>

### Plate 10

<https://www.gailsibley.com/2016/03/28/the-deposition-by-pontormo/>  
<https://privateitalytoursltd.files.wordpress.com/2013/03/pontormo-deposition-two.jpg> detail  
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### Plate 11

<https://www.jstor.org/stable/3046768>  
<https://www.metmuseum.org/art/collection/search/488221>  
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<https://www.jstor.org/stable/44972832>

**Plate 13**

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[https://www.germanexpressionismleicester.org/story-of-expressionism/expressionist-groups/der-blaue-reiter-\(the-blue-rider\)/](https://www.germanexpressionismleicester.org/story-of-expressionism/expressionist-groups/der-blaue-reiter-(the-blue-rider)/)

**Plate 14**

<https://www.centrepompidou.fr/en/collection/brancusi-studio>  
<https://interiordesign.net/designwire/constantin-brancusi-s-endless-column-restored-to-glory/>  
<https://www.artsy.net/artwork/constantin-brancusi-the-endless-column-tirgu-jiu-world-war-one-memorial-park>

**Plate 15**

<https://www.phaidon.com/agenda/art/articles/2013/september/24/how-magritte-made-everyday-objects-shriek-aloud/>  
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**Plate 16**

<https://smarthistory.org/peter-behrens-turbine-factory/>  
<https://www.artsy.net/artwork/peter-behrens-fan>

**Plate 17**

<https://www.christies.com/en/lot/lot-5720299>  
<https://trains-worldexpresses.com/500/505.htm>

**Plate 18**

<https://unframed.lacma.org/2016/07/20/moholy-nagy-121>

**Plate 19**

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<https://www.esbnyc.com/about/architecture-design>

**Plate 20**

<https://www.dwell.com/article/farnsworth-house-flooding-ludwig-mies-van-der-rohe-a1d85bbd>  
<https://divisare.com/projects/397743-ludwig-mies-van-der-rohe-yorgos-efthymiadis-farnsworth-house>

**Plate 21**

<https://sheldonartmuseum.org/work/hopper-room>  
<https://www.nypap.org/preservation-history/washington-square/>

**Plate 22**

<https://www.metmuseum.org/art/collection/search/488978>  
<https://www.thecollector.com/how-did-jackson-pollock-paint-autumn-rhythm/>  
<https://www.facebook.com/metmuseum/photos/it-doesnt-matter-how-the-paint-is-put-on-as-long-as-something-is-saidjackson-pol/10157235620517635/>

**Plate 23**

<https://www.rauschenbergfoundation.org/art/art-context/monogram>  
<https://www.phaidon.com/agenda/art/articles/2016/december/06/the-meanings-in-robert-rauschenberg-s-monogram/>

**Plate 24**

<https://christchurchartgallery.org.nz/exhibitions/jacqueline-fahey-say-something>

**Plate 25**

<https://slideplayer.com/slide/14471262/>  
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**Plate 26**

<https://www.mcba.ch/en/collection/reserve-des-suissees-morts-reserve-of-dead-swiss/>

**Plate 27**

<https://fletchercollection.org.nz/artworks/the-plant/>  
<https://www.temanawa.co.nz/tag/shane-cotton/>

**Plate 28**

<https://christchurchartgallery.org.nz/exhibitions/michael-parekowhai-on-first-looking-into-chapmans->  
<https://christchurchartgallery.org.nz/collection/l03-2014a-c/michael-parekowhai/chapmans-homer>

**Plate 29**

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**Plate 30**

<https://www.victoria-miro.com/artists/31-yayoi-kusama/works/artworks22521/>

<https://www.npr.org/2022/04/01/1090048126/yayoi-kusama-hirshhorn-infinity-rooms>

