

L3-ARTR



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New Zealand Qualifications Authority

Level 3 Art History 2024

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, *Lamentation (The Mourning of Christ)*, 1304–06, fresco, 200 × 185 cm, Scrovegni Chapel (Arena Chapel), Padua, Italy



Above: View of the chapel with the *Lamentation*.
Right: Detail from the *Last Judgement* fresco featuring the patron Enrico Scrovegni gifting the chapel to the Virgin Mary in Heaven.



Plate 2: Simone Martini, *Maestà* (*Virgin with Child Enthroned between Saints and Angels*), 1315, fresco, 763 × 970 cm, Palazzo Pubblico, Siena, Italy



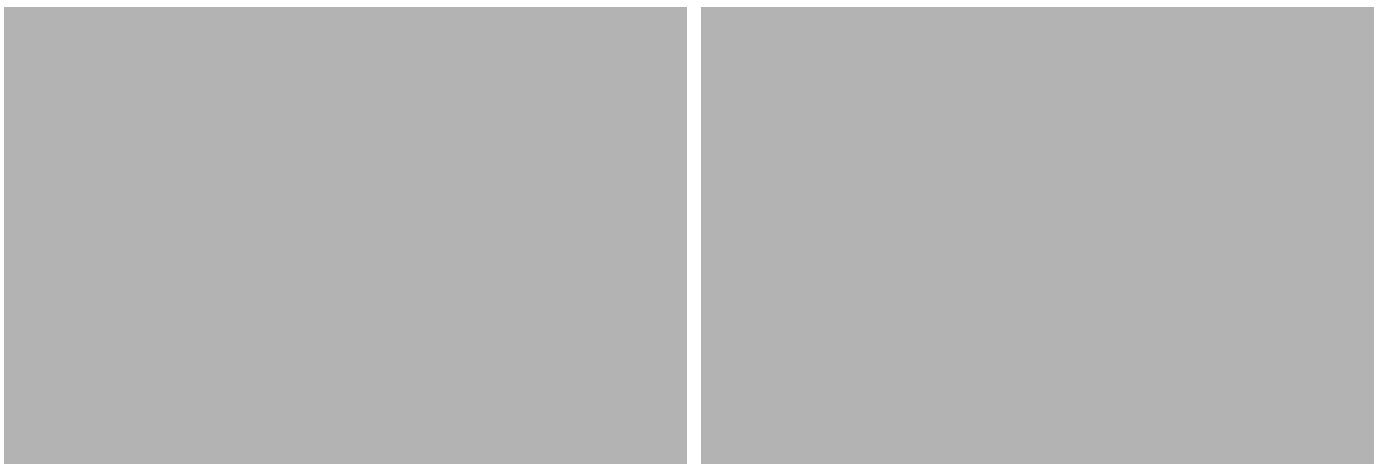
Left: View of the *Maestà* in situ on the east wall of the principal council hall of the Palazzo Pubblico in Siena.

Far left and above: Details of the *Maestà*.

Plate 3: Masaccio, *The Virgin and Child*, 1426, tempera and gold on panel, 134.8 × 73.5 cm, National Gallery, London, England



Plate 4: Fra Angelico, *The Annunciation*, c.1438–47, fresco, 230 × 321 cm, Convent of San Marco, Florence, Italy

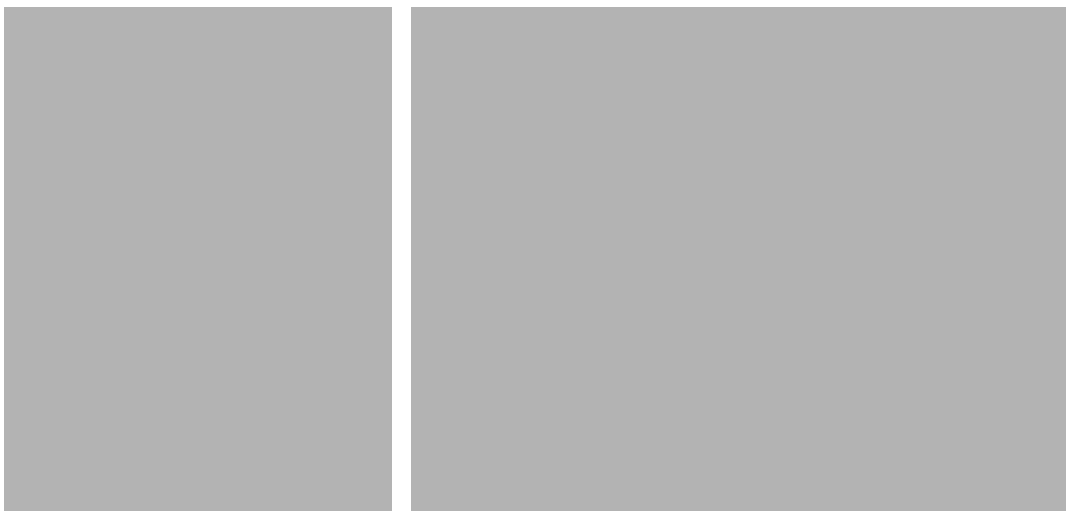
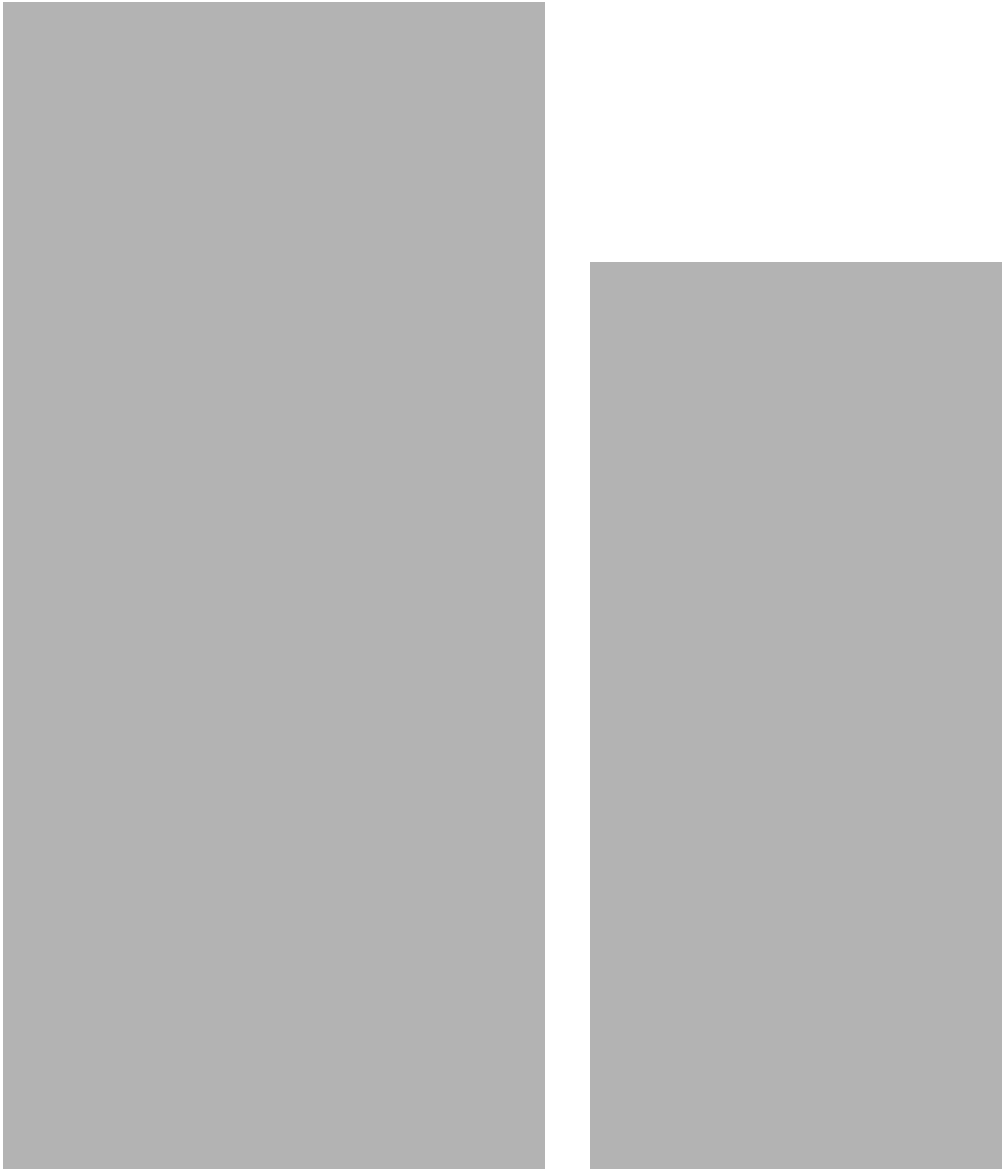


Above left: The art work in situ in the hallway of the monks' cells.

Above right: Cloisters of San Marco with loggia redesigned in the new Renaissance style.

Cosimo de' Medici was the patron who funded the redesign of the monastery of San Marco between 1438 and 1444.

Plate 5: Donatello, *David*, 1430s, cast bronze, height 158 cm, Museo Nazionale del Bargello, Florence, Italy



Above left: View of the Medici Riccardi Palace in Florence.

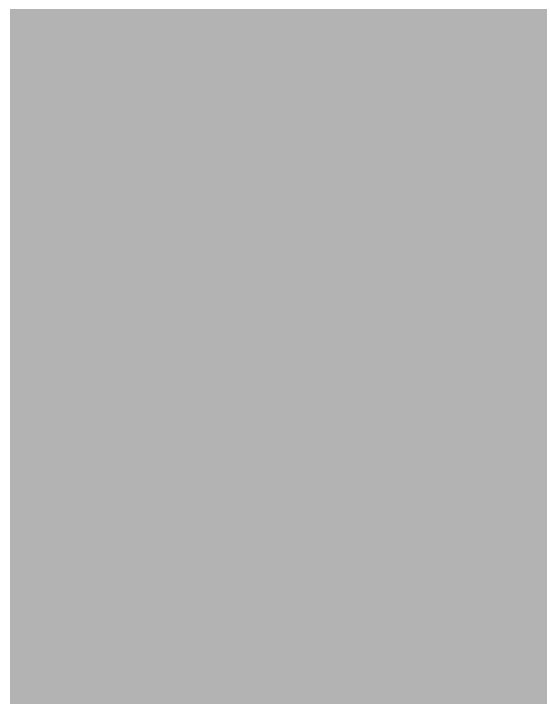
Above right: View of the courtyard at the Medici Riccardi Palace where the statue of David was originally situated.

LATE RENAISSANCE
(c.1470–1540s)

Plate 6: Giovanni Bellini, *Portrait of a Venetian Gentleman*, c.1500, oil on panel transferred onto a panel, 29.69 × 20 cm, National Gallery of Art, Washington, DC, USA



Plate 7: Sandro Botticelli, *Pallas and the Centaur*, c.1482, tempera on canvas, 204 × 147.5 cm, Uffizi Gallery, Florence, Italy



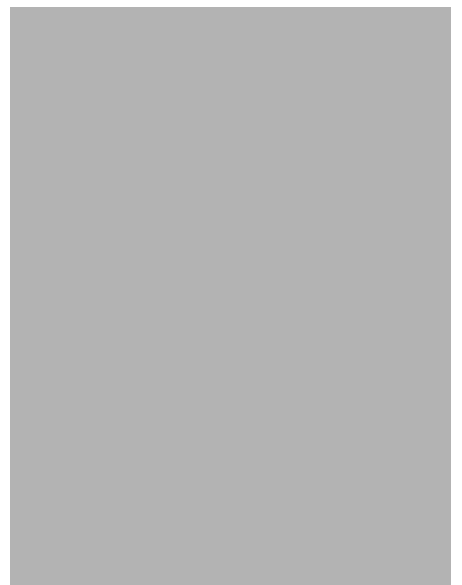
Above left: Detail of the centaur's expression. Above right: Detail of Pallas's halberd and face.

Plate 8: Raphael Santi, *Madonna of the Meadow (Madonna del Prato)*, c.1506, oil on board, 113 × 88 cm, Kunsthistorisches Museum, Vienna, Austria



Above: Detail.

Plate 9: Michelangelo Buonarroti, *Moses*, c.1513–15, marble, 235 × 210 cm, San Pietro in Vincoli, Rome, Italy



Above left: Detail. Above right: The Tomb of Pope Julius II, San Pietro in Vincoli, Rome.

Plate 10: Titian, *Sacred and Profane Love*, 1514, oil on canvas, 118 × 279 cm, Galleria Borghese, Rome, Italy



Above left and right: Detail.

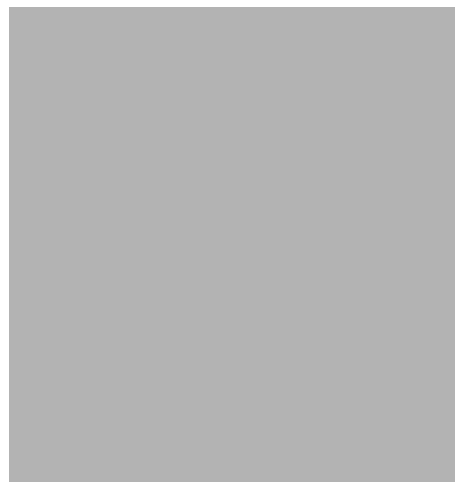
EARLY MODERNISM (1900–1940)

Plate 11: Umberto Boccioni, *Unique Forms of Continuity in Space*, 1913, cast bronze, 121.3 × 88.9 × 40 cm, Metropolitan Museum of Art, New York, USA



Above left: Rear view. Above right: Detail view.

Plate 12: Ernst Ludwig Kirchner, *Potsdamer Platz*, 1914, oil on canvas, 200 × 150 cm, Neue Nationalgalerie, Staatliche Museen zu Berlin, Germany



Above left: A photograph of Potsdamer Platz, Berlin, Germany, in 1914. Above right: The art work in situ.

Plate 13: Hannah Höch, *Das schöne Mädchen* (*The Beautiful Girl*), 1920, photomontage and collage on paper, 35 × 29 cm, private collection

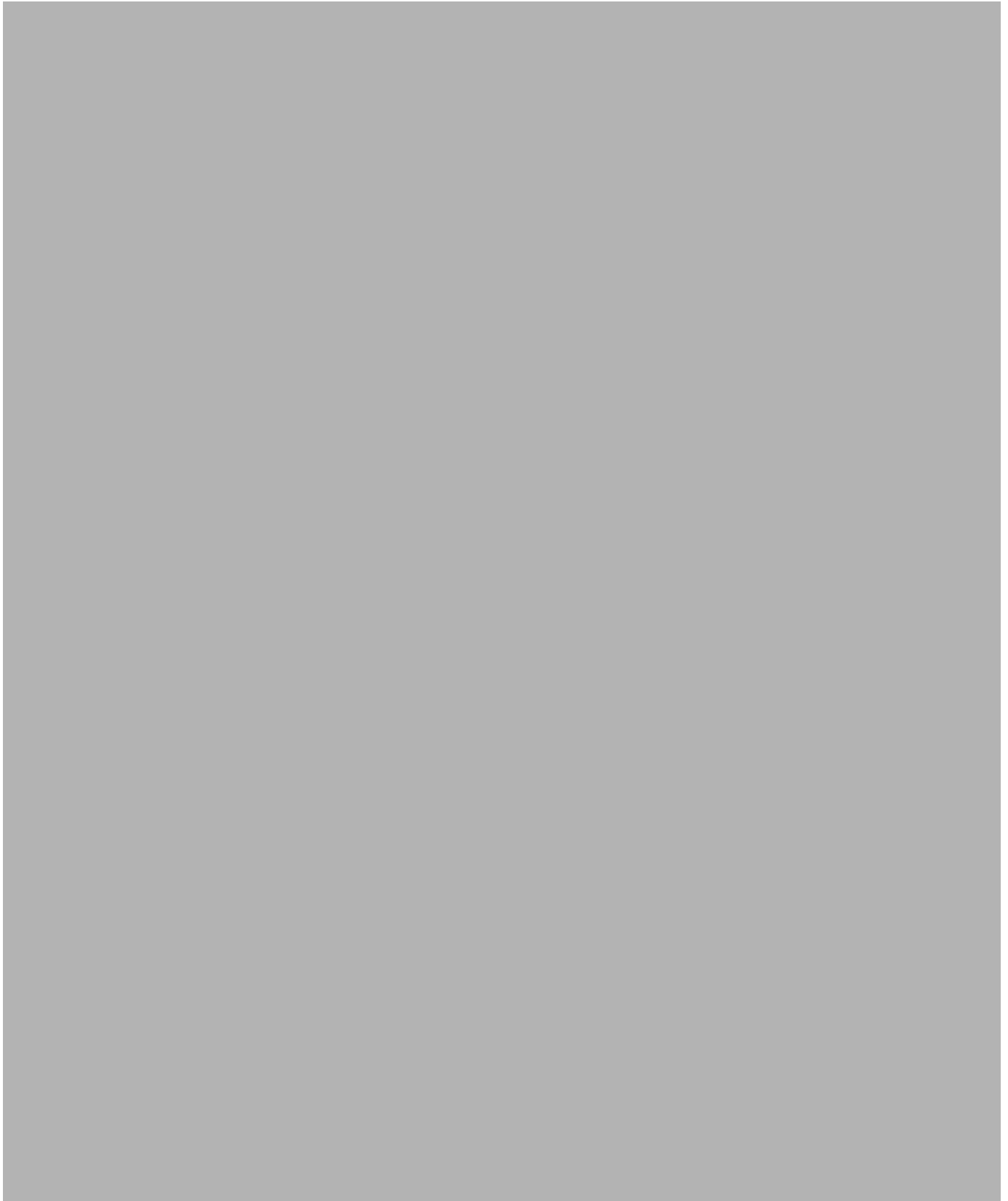
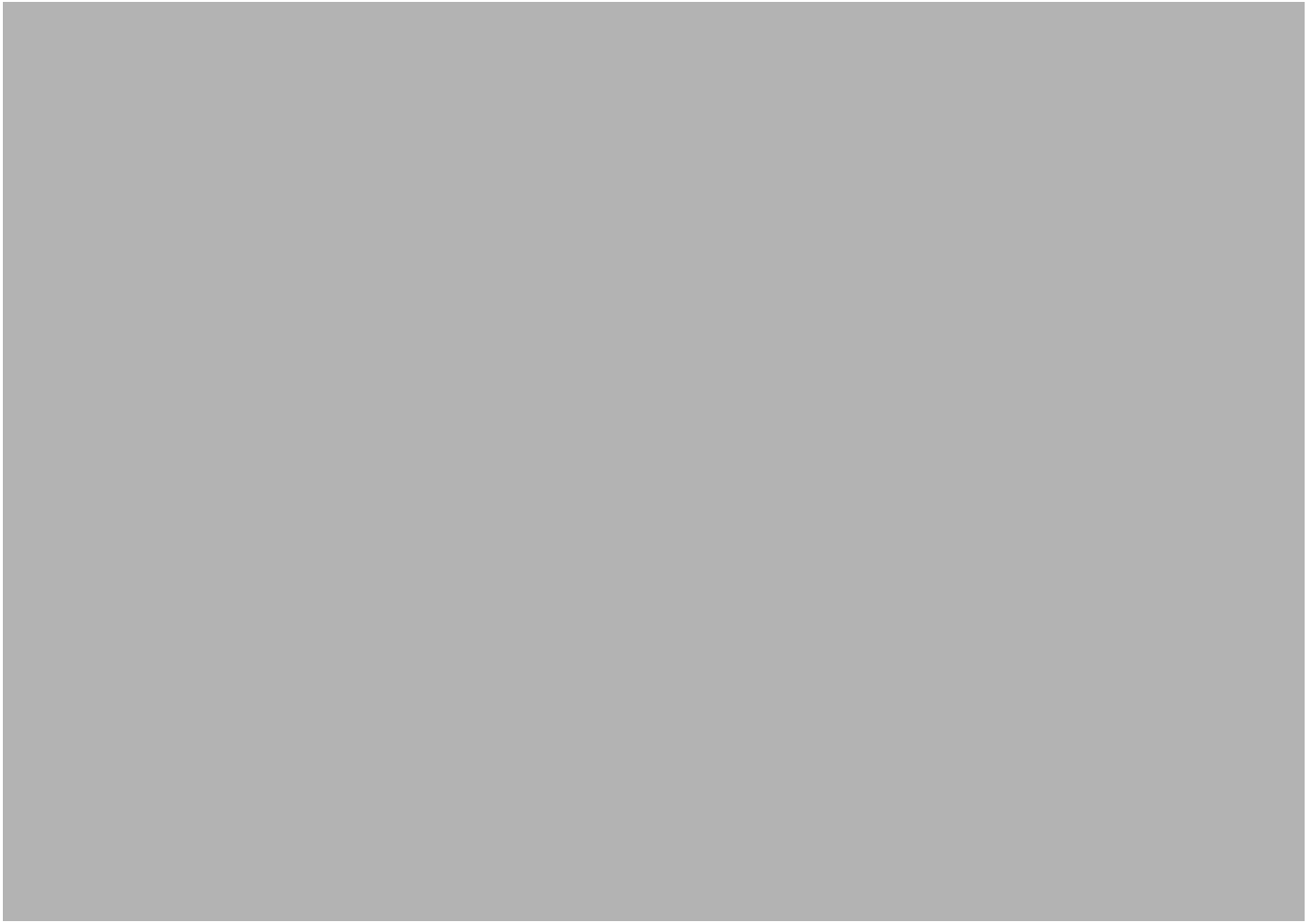


Plate 14: Käthe Kollwitz, *The Mothers*, 1922, woodcut printed on paper, ed. no. 44/100, 39 × 48 cm, Tate Modern, London, England

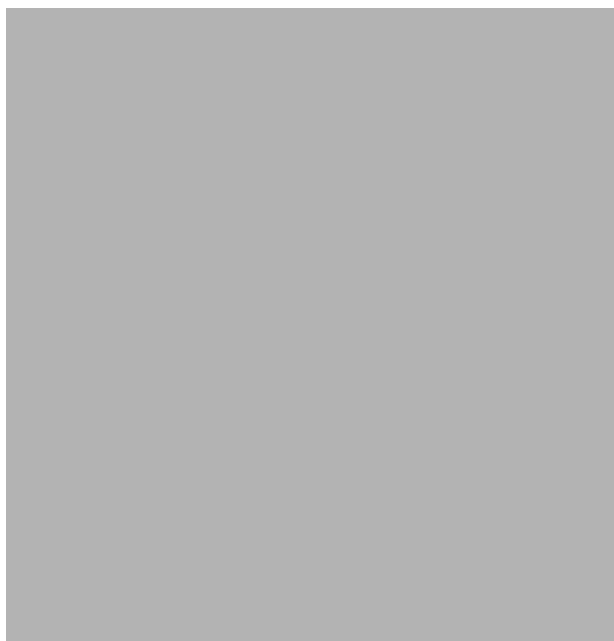
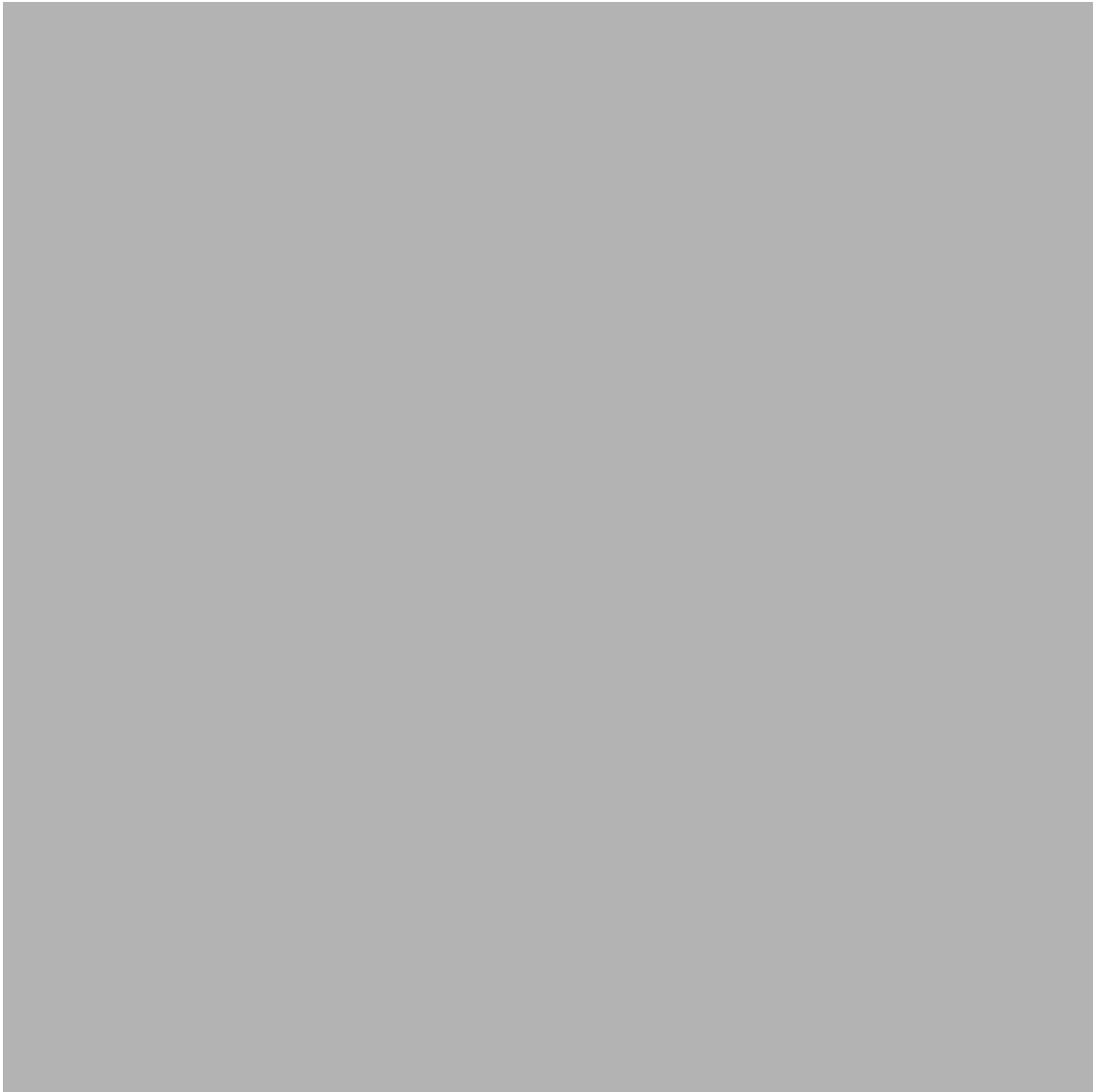


Plate 15: Joan Miró, *Carnival of Harlequin*, 1924–25, oil on canvas, 66 × 93 cm, Buffalo AKG Art Museum, New York, USA



MODERNIST DESIGN AND ARCHITECTURE (1900–1960)

Plate 16: Gerrit Rietveld, *Red and Blue Chair*, 1918–23, painted wood, 86.7 × 66 × 83.8 cm, Museum of Modern Art, New York, USA



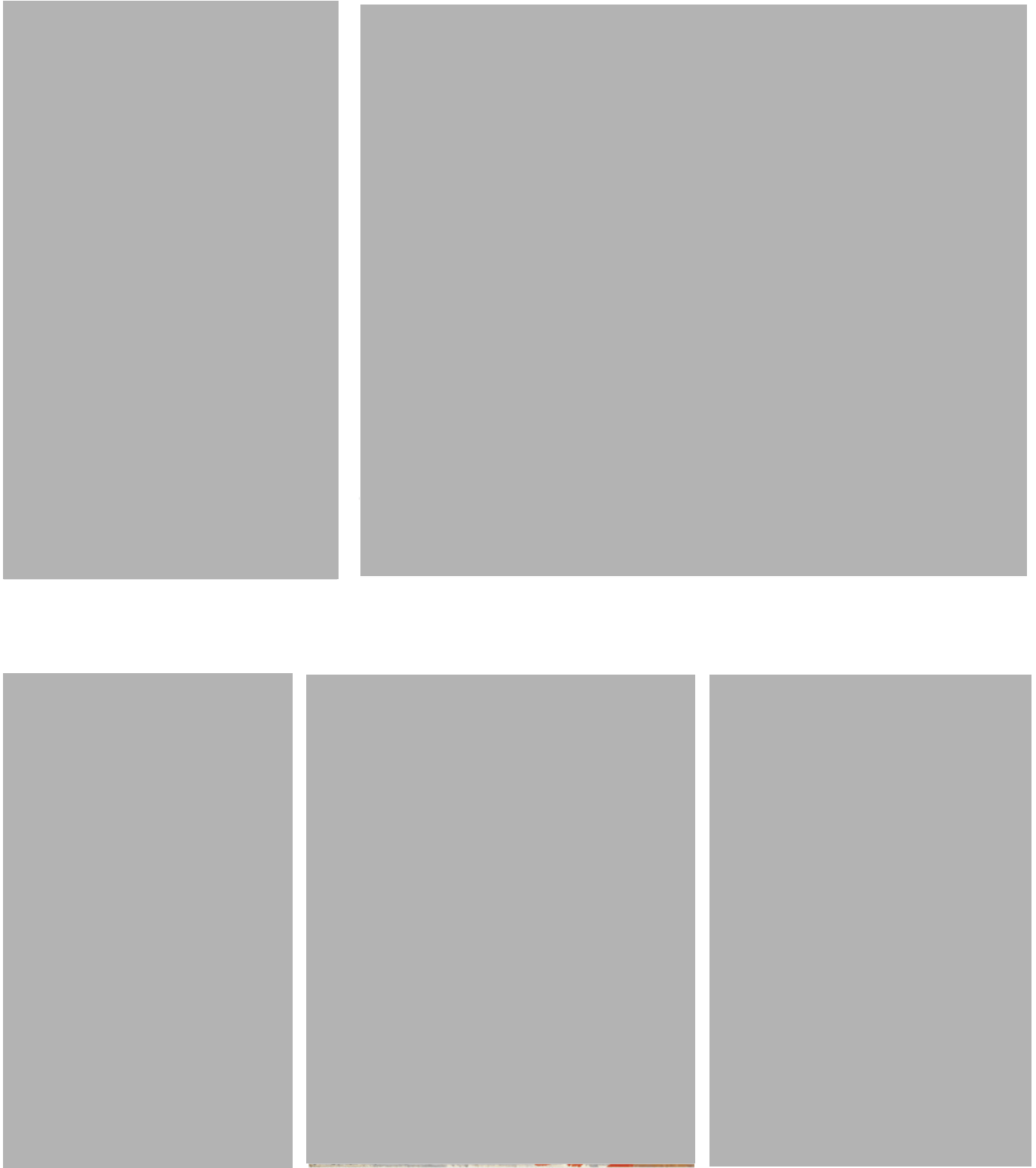
Left: Side view.

Plate 17: Marianne Brandt, *Model No. MT 49 Teapot*, 1924, silver-plated brass and ebony, 8.3 × 10.8 × 16.5 cm, Metropolitan Museum of Art, New York, USA



Above: Brass and nickel-plated brass ashtrays designed by Brandt in 1924. 6.7 × 7.9 cm, Bauhaus Archive, Berlin, Germany.

Plate 18: Sonia Delaunay, *Coat design* (for Gloria Swanson), 1925, woollen embroidery



Above left: Delaunay modelling her coat design.

Above centre: Sonia Delaunay, *Simultaneous Dresses (Three Women, Forms, Colours)*, 1925, oil on canvas, 146 × 114 cm, Museo Nacional Thyssen-Bornemisza, Madrid, Spain.

Above right: Models wearing Delaunay's coat designs, 1925.

Plate 19: Le Corbusier, *Villa Savoye*, 1931, reinforced concrete, steel, and glass, Poissy, France



Above left: View from the upstairs balcony. Above right: View of the ramp and spiral staircase.



Above left: View of the living area onto the courtyard. Above right: Interior view of the bathroom.

Plate 20: Frank Lloyd Wright, *Fallingwater*, 1936–39, reinforced concrete, glass, rock, and steel, Pennsylvania, USA



Above and below: Views of the interior design.



MODERNISM TO POSTMODERNISM (1940s–c.2000)

Plate 21: Mark Rothko, *Saffron*, 1957, oil on canvas, 175.6 × 136.5 cm



It is a widely accepted notion among painters that it does not matter what one paints as long as it is well painted.

– Mark Rothko

Left: Mark Rothko in his studio, 1964.

Plate 22: Claes Oldenburg, *Pastry Case 1*, 1961–62, burlap and muslin soaked in plaster painted with enamel, metal bowls, and ceramic plates, in glass and metal case, 52.7 × 76.5 × 37 cm, Museum of Modern Art, New York, USA



Above: Claes Oldenburg in *The Store*, 1961 installation.

Plate 23: Ralph Hotere, *Black Phoenix*, 1984, burnt wood and metal, 565 × 500 × 1290 cm, Te Papa Tongarewa, Wellington



Above: Ralph Hotere in front of *Black Phoenix*. Photo by Marti Friedlander.

Plate 24: Judy Chicago, *The Creation*, from the suite *Five images from the Birth Project*, 1985, colour screenprint, 76.5 × 101.5 cm, Art Gallery of New South Wales, Sydney, Australia



Left: *Birth trinity*.

Judy Chicago collaborated with more than 150 needleworkers during the Birth Project

. – judychicago.com



Above left: *Earth birth*. Above centre: *Guided by the Goddess*. Above right: *Birth tear / tear*.

Plate 25: Dick Frizzell, *Grocer with Moko*, 1992, oil on canvas, 700 × 600 mm, City Gallery Wellington
Te Whare Toi, Wellington



Left: Dick Frizzell, *9 × 4 Square Man*, screen print, 560 × 760 mm.

CONTEMPORARY DIVERSITY (after 2000)

Plate 26: Damien Hirst, *Death Denied*, 2008, glass, painted stainless steel, silicone, monofilament, tiger shark, and formaldehyde solution, 213 × 518 × 213 cm, Gagosian Gallery, London, England



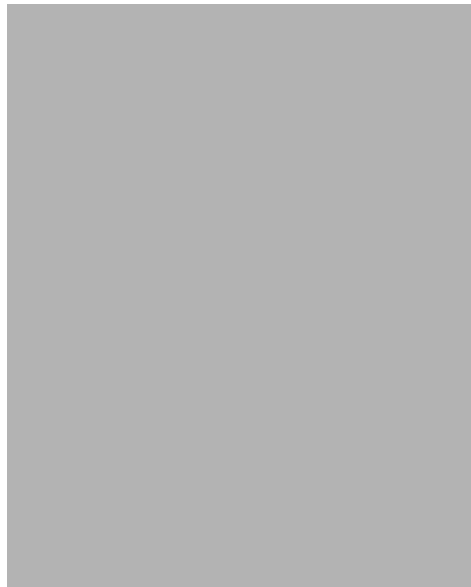
Above left: *Death Denied*. Above right: Damien Hirst's 2022 *Natural History* exhibition at the Gagosian Gallery in London.

Plate 27: Ai Weiwei, *Spouts* (detail), 2015, 10,000 antique teapot spouts dating as far back as the Song dynasty of China (960–1279), installation views of *Life Cycle* exhibition, Marciano Art Foundation, Los Angeles, USA



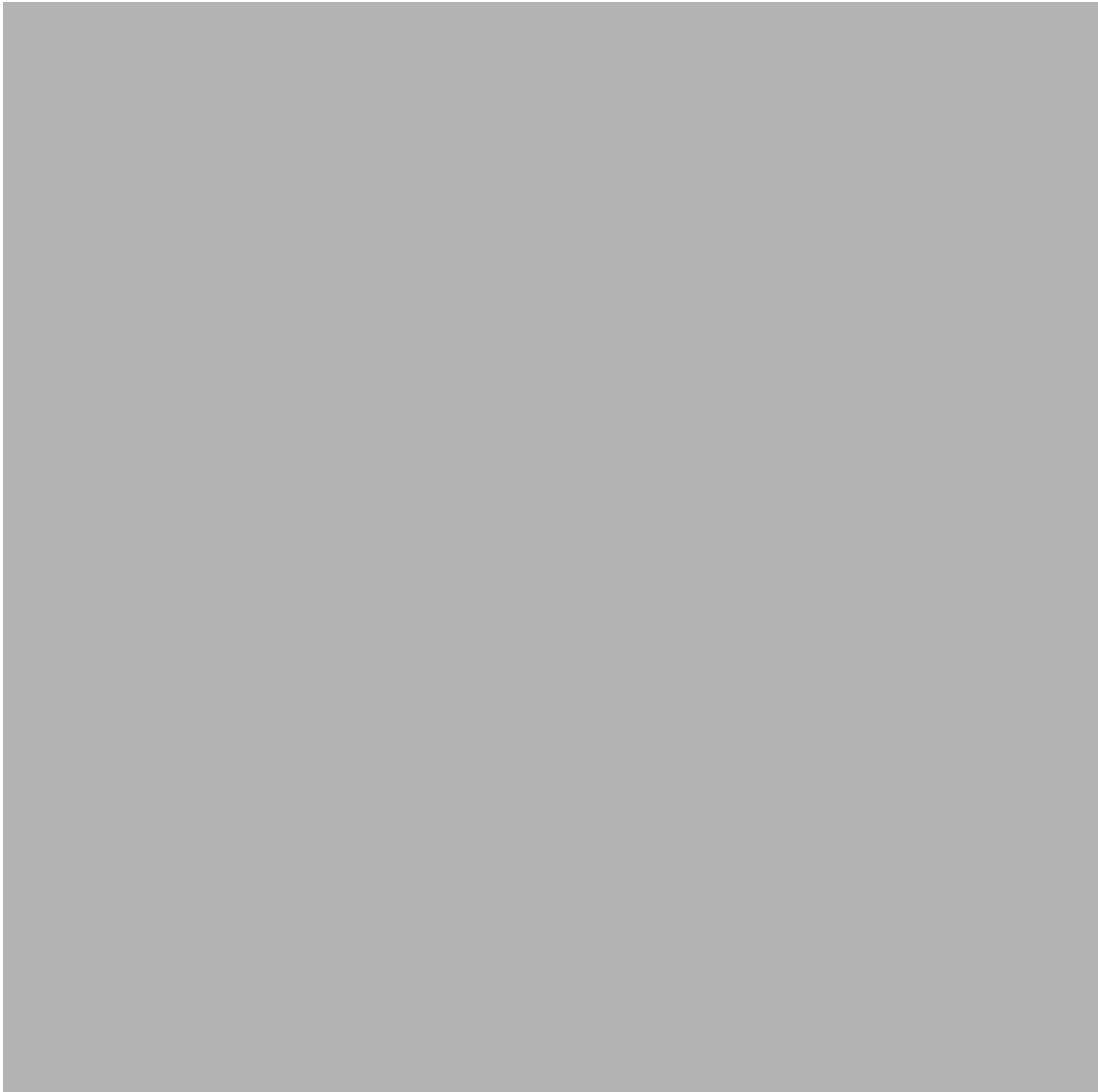
Above left: *Spouts* in profile. Above right: *Spouts* in situ.

Plate 28: Mariko Mori, *Pure Land*, 1996–98, glass with photo interlayer, 305 × 610 × 2.2 cm, Museum of Contemporary Art, Tokyo, Japan



Left: Mariko Mori, *Enlightenment Capsule*, 1996–98, plastic, solar transmitting device, fibre optic cables, 274 × 211 × 211 cm.

Plate 29: John Pule, *Taumalala*, 2016, oils, enamels, inks, and polyurethane on canvas, 1520 × 1520 mm, Gow Langsford Gallery, Auckland



Most ideas come from living things.

– John Pule (2014)

Above: John Pule.

Plate 30: Bill Culbert, *Daylight Flotsam*, 2013, fluorescent light tubes interspersed with an assortment of discarded coloured plastic containers and bottles, 5000 × 11000 mm, 2013 Venice Biennale, Italy



Above: Detail.

Acknowledgements

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

Plate 1

https://commons.wikimedia.org/wiki/File:Compianto_sul_Cristo_morto.jpg. Public domain
<https://www.dailyartmagazine.com/things-must-know-scrovegni-chapel/>

Plate 2

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Plate 3

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Plate 4

<https://www.thegeographicalcure.com/post/guide-to-florence-s-san-marco-monastery>
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Plate 5

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<http://www.travelingintuscany.com/images/gardens/palazzomedicicourtyard700.jpg>

Plate 6

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Plate 8

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<https://www.hotelsanfrancesco.net/blog-hotel-san-francesco/moses-by-michelangelo>

Plate 10

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Plate 12

https://commons.wikimedia.org/wiki/File:Ernst_Ludwig_Kirchner_-_Potsdamer_Platz.jpg. Public domain.
<https://freunde-der-nationalgalerie.de/en/ausstellungsarchiv/ernst-ludwig-kirchner/>
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Plate 13

<https://www.artsy.net/artwork/hannah-hoch-das-schone-madchen-the-beautiful-girl>

Plate 14

<https://www.tate.org.uk/art/artworks/kollwitz-the-mothers-p82464>

Plate 15

<https://buffaloakg.org/artworks/rca19408-carnaval-darlequin-carnival-harlequin>

Plate 16

<https://terraingallery.org/aesthetic-realism/art-criticism/gerrit-rietvelds-red-and-blue-chair-what-i-learned-about-rest-and-motion-in-myself/>
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Plate 17

<https://awarewomenartists.com/en/artiste/marianne-brandt/>
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Plate 18

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Plate 19

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Plate 20

<https://www.dezeen.com/2017/06/07/fallingwater-frank-lloyd-wright-pennsylvania-house-usa-150th-birthday/>
<https://www.greyscape.com/architects/frank-lloyd-wright/>
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Plate 21

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<https://dailyrothko.tumblr.com/post/634870150936641536/bonus-alexander-lieberman-rothko-in-his-studio>
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Plate 22

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<https://www.wikiart.org/en/claes-oldenburg/the-store-1961>

Plate 23

<https://citygallery.org.nz/exhibitions/ralph-hotere-black-phoenix/>
<https://www.nzherald.co.nz/kahu/hotere-let-art-speak-for-itself/WG4K7XZXDBDOL6W34HLEUXZWZA/>

Plate 24

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<https://judychicago.com/gallery/birth-project/bp-artwork/>

Plate 25

<https://citygallery.org.nz/exhibitions/dick-frizzell-portrait-of-a-serious-artiste/>
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Plate 26

<https://zarastro.art/damien-hirst-shark-controversy/>
https://www.clc.sllf.qmul.ac.uk/wp-content/uploads/2006/01/DHS76A_771_0.jpgshark.jpg
<https://artlyst.com/reviews/damien-hirst-the-visceral-reality-of-death-revd-jonathan-evens/>

Plate 27

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<https://www.ianvisits.co.uk/articles/ai-weiwei-fills-the-design-museum-with-stones-and-bricks-61867/>
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Plate 28

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Plate 29

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Plate 30

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