

L3-ARTR



Mana Tohu Mātauranga o Aotearoa  
New Zealand Qualifications Authority

## Level 3 Art History 2025

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.

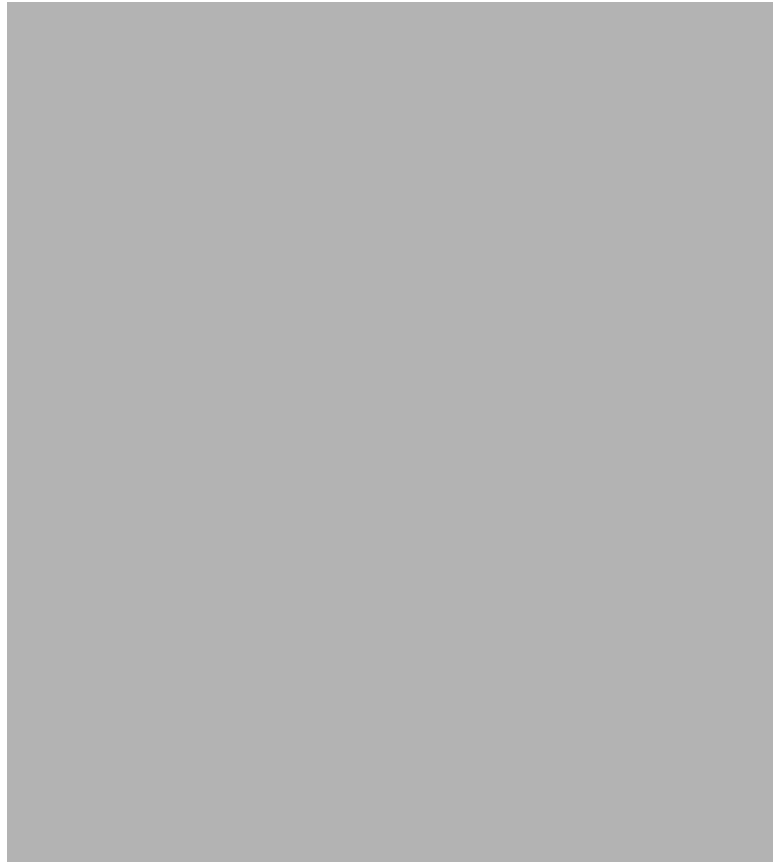
There are five plates for each of the Level 3 areas of study:

- **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:** Giotto di Bondone, *Legend of St Francis: Scene 5. Renunciation of Worldly Goods*, 1297–99, fresco, 2700 × 2300 cm, Upper Basilica, San Francesco, Assisi, Italy



**Above left:** Scenes 4–6 from the *Legend of St Francis* in situ.

**Above right:** Interior view of Upper Basilica.

**Left:** Exterior of San Francesco, Upper Basilica, Assisi.

**Plate 2:** Pietro Lorenzetti, *The Birth of the Virgin*, 1342, tempera on wood, 1880 × 1830 mm, Museo dell' Opera del Duomo, Siena, Italy



**Above left:** Saint Anne – detail. **Above right:** Detail of the baby Mary being bathed.

The altarpiece was commissioned for the Cathedral of Siena as part of a cycle of four altarpieces dedicated to the city's patrons saints. All the paintings represent stories of the Life of the Madonna.

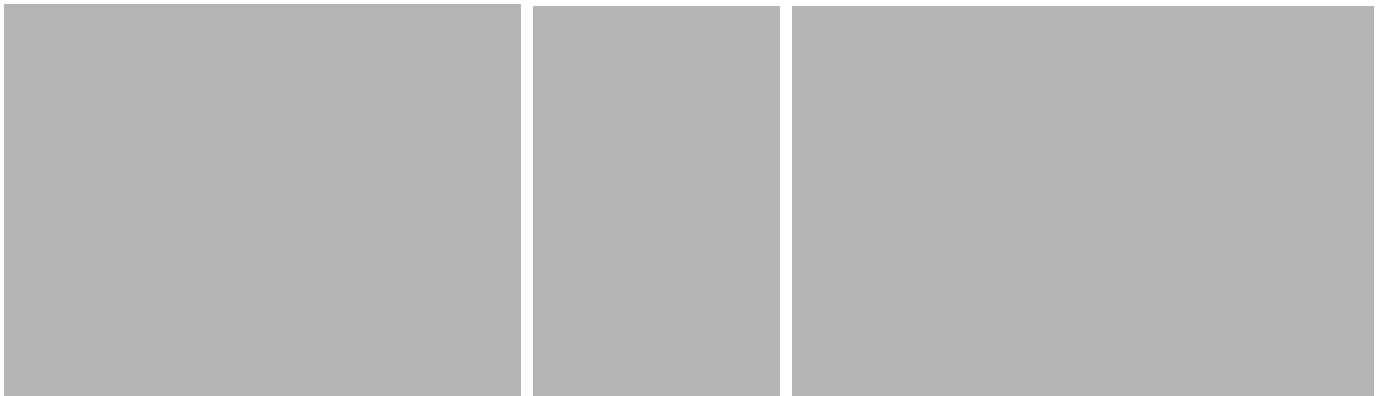
**Plate 3:** Gentile da Fabriano, *The Madonna and Child with Angels (The Quaratesi Madonna)*, 1425, tempera on panel, 1399 × 830 mm, National Gallery, London, England



**Right:** A reconstruction of panels from the original altarpiece.

*The Madonna and Child with Angels* formed the centre of an altarpiece commissioned by a member of the Quaratesi family for the high altar of San Niccolò Oltrarno, Florence.

**Plate 4:** Lorenzo Ghiberti, *The Flagellation of Christ*, 1403–1424, gilded bronze, approximately 520 × 450 mm, North Doors, Baptistery, Florence, Italy

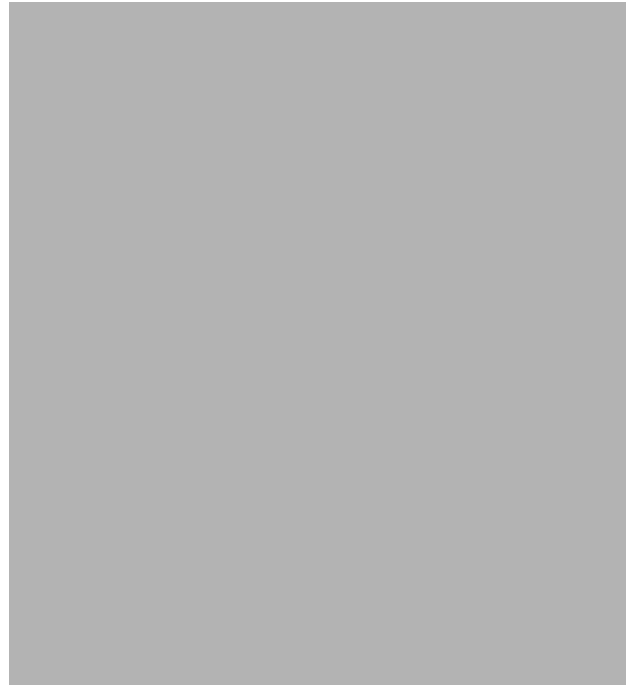


**Above left:** A view across Florence Baptistery north doors with the Florence Duomo at rear.

**Above centre:** View of the North Doors in situ, completed between 1403–1424.

**Above right:** The North Doors open with view into the interior of the Baptistery.

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





## LATE RENAISSANCE (c.1470–1540s)

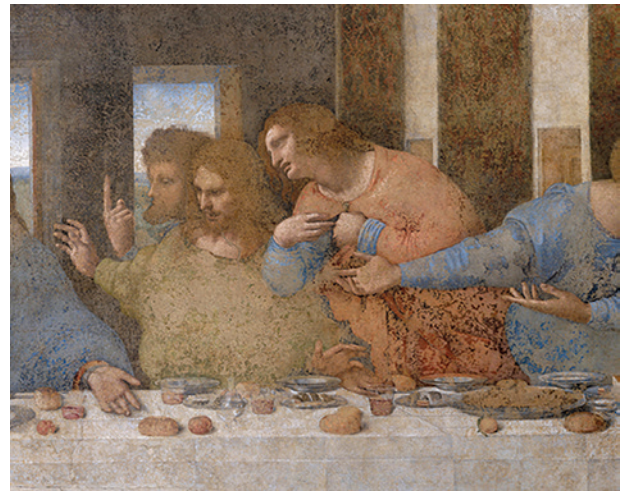
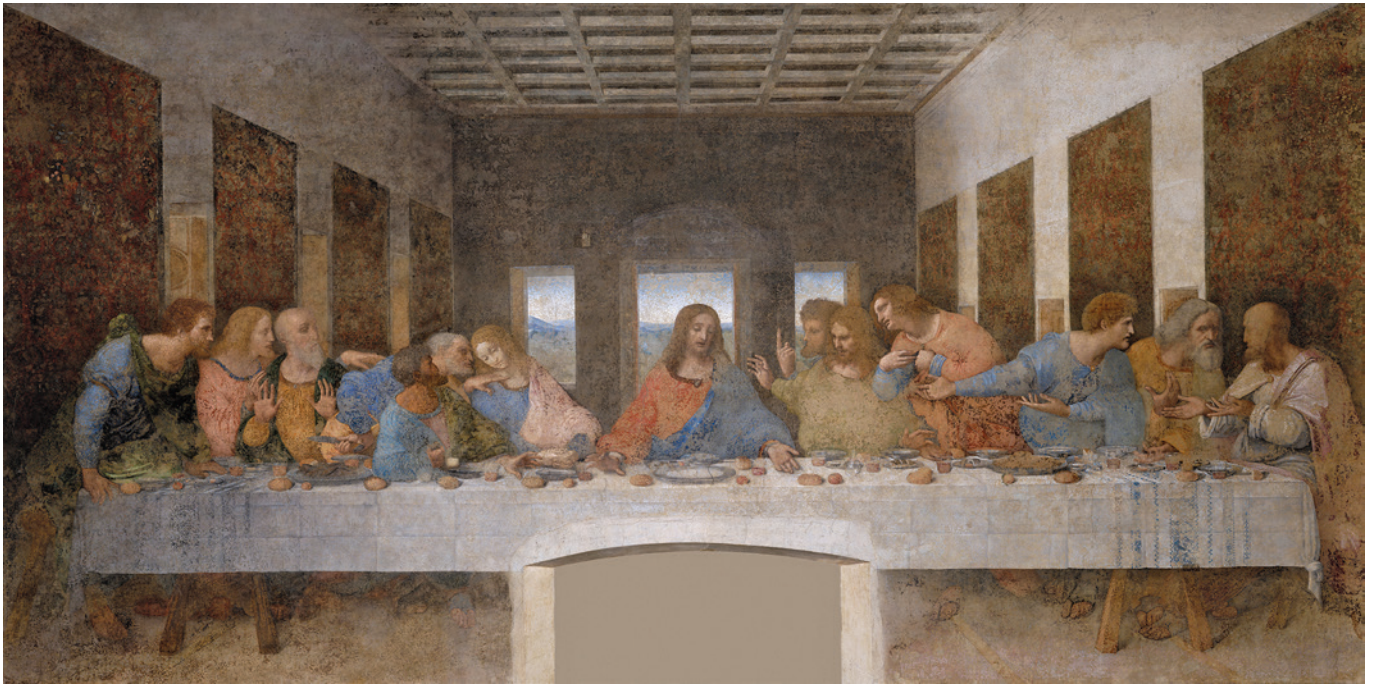
**Plate 6:** Andrea Mantegna, *St Sebastian*, 1475, tempera on poplar panel, 2550 × 1400 mm, Kunsthistorisches Museum, Vienna, Austria



Above and top: Detail.



**Plate 7:** Leonardo da Vinci, *The Last Supper*, 1495–98, tempera on gesso, pitch, and mastic, 4600 × 8800 mm, Santa Maria delle Grazie, Milan, Italy



**Above left and right:** Detail.

**Left:** *The Last Supper* in situ, Santa Maria delle Grazie, Milan.





**Plate 8:** Raphael Santi, *The School of Athens*, Stanza della Segnatura, 1509–11, fresco, 5000 × 7700 mm, Apostolic Palace, Vatican City, Rome, Italy



**Above left and right:**  
Detail.

**Far left:** Detail.

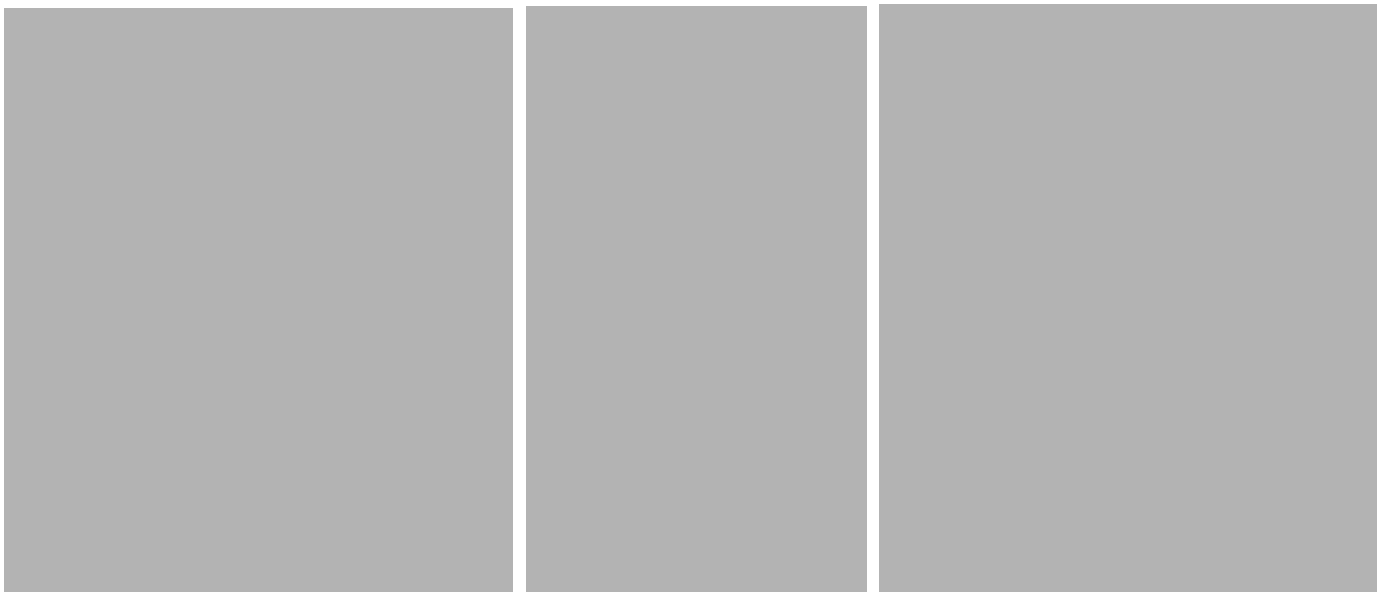
**Left:** *The School of Athens*  
in situ.

**Plate 9:** Michelangelo Buonarroti, *Tomb of Lorenzo de' Medici*, 1520–1534, marble, 6300 × 4200 mm, Medici Chapel, San Lorenzo, Florence, Italy



**Above left and right:** Detail.

**Plate 10:** Agnolo Bronzino, *An Allegory with Venus and Cupid*, 1545, oil on wood, 1461 × 1162 mm, National Gallery, London, England

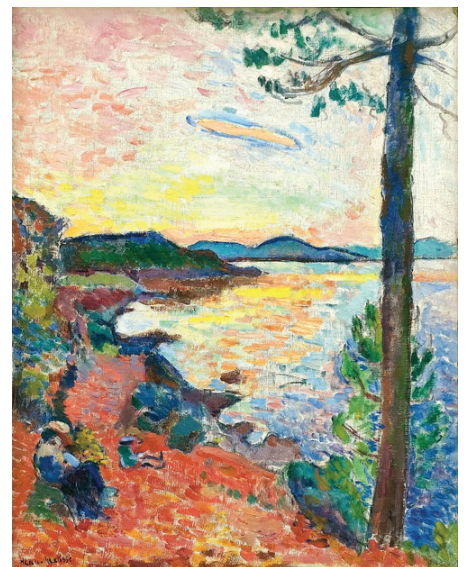


**Above:** Detail.



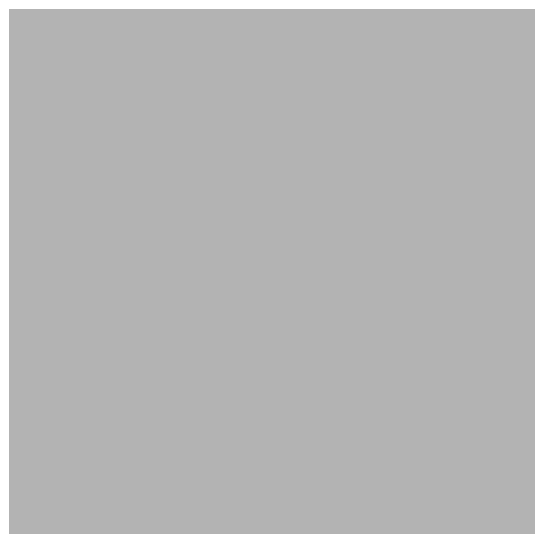
## EARLY MODERNISM (1900–1940)

**Plate 11:** Henri Matisse, *Luxe, Calme et Volupté* (*Luxury, Calm and Pleasure*), 1904, oil on canvas, 980 × 1185 mm, Musée d'Orsay, Paris, France



Above left: Detail. Above right: Matisse, *Gulf of St Tropez*, 1904.

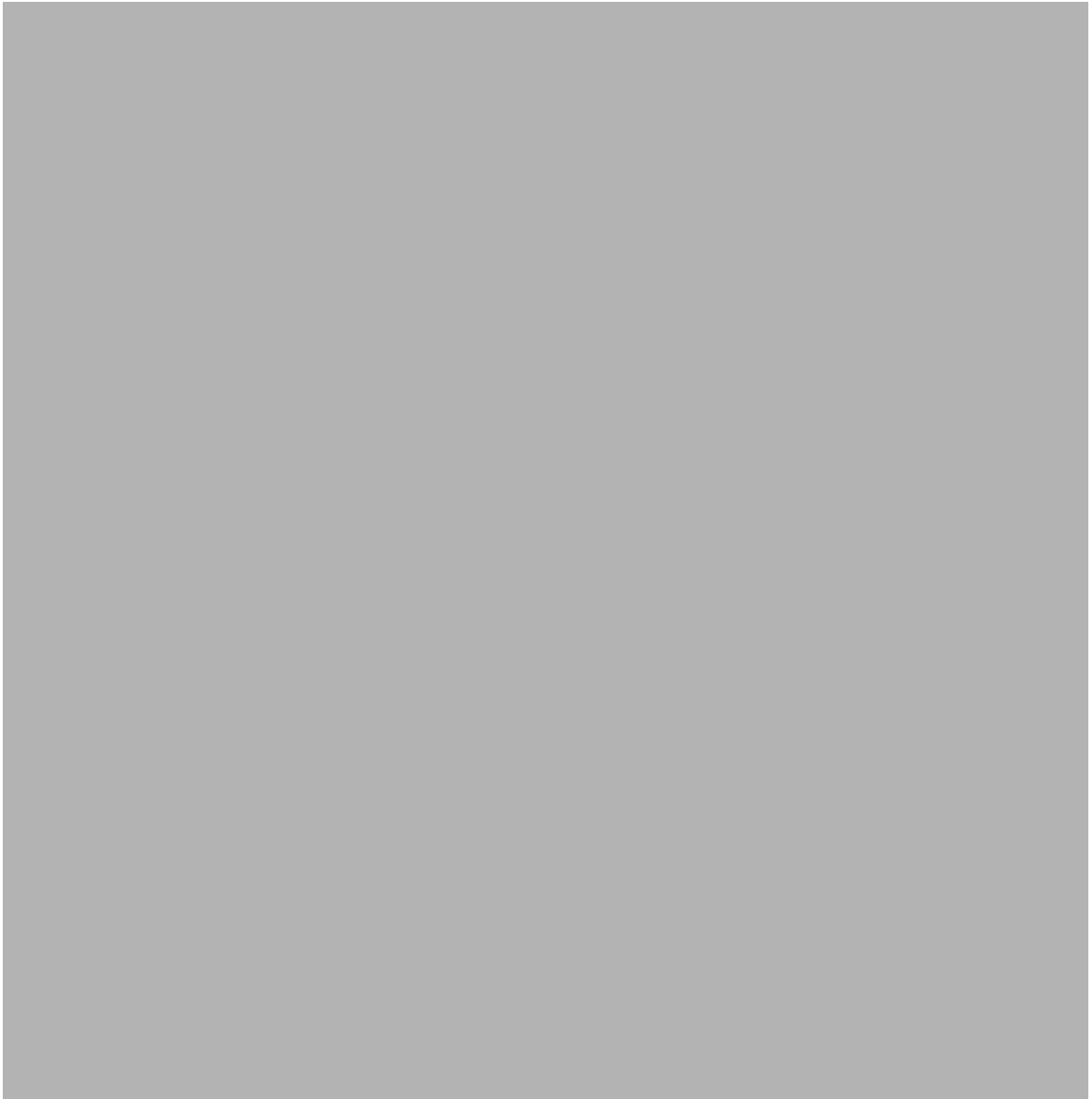
**Plate 12:** Wassily Kandinsky, *All Saints I*, 1911, reverse glass painting, 345 × 405 mm, Lenbachhaus, Munich, Germany



**Above left:** Wassily Kandinsky in his studio, Munich, Germany, 1913.

**Above right:** The dining room of Kandinsky's Murnau house; the wall is decorated with reverse glass paintings by Kandinsky.

**Plate 13:** Piet Mondrian, *Composition with Red, Blue, and Yellow*, 1930, oil on canvas, 460 × 460 mm, Kunsthaus Zürich, Switzerland



**Above left and right:** Excerpts from *Thought-Forms*, New York: John Lane, 1905, by theosophists Annie Besant and C. W. Leadbeater.

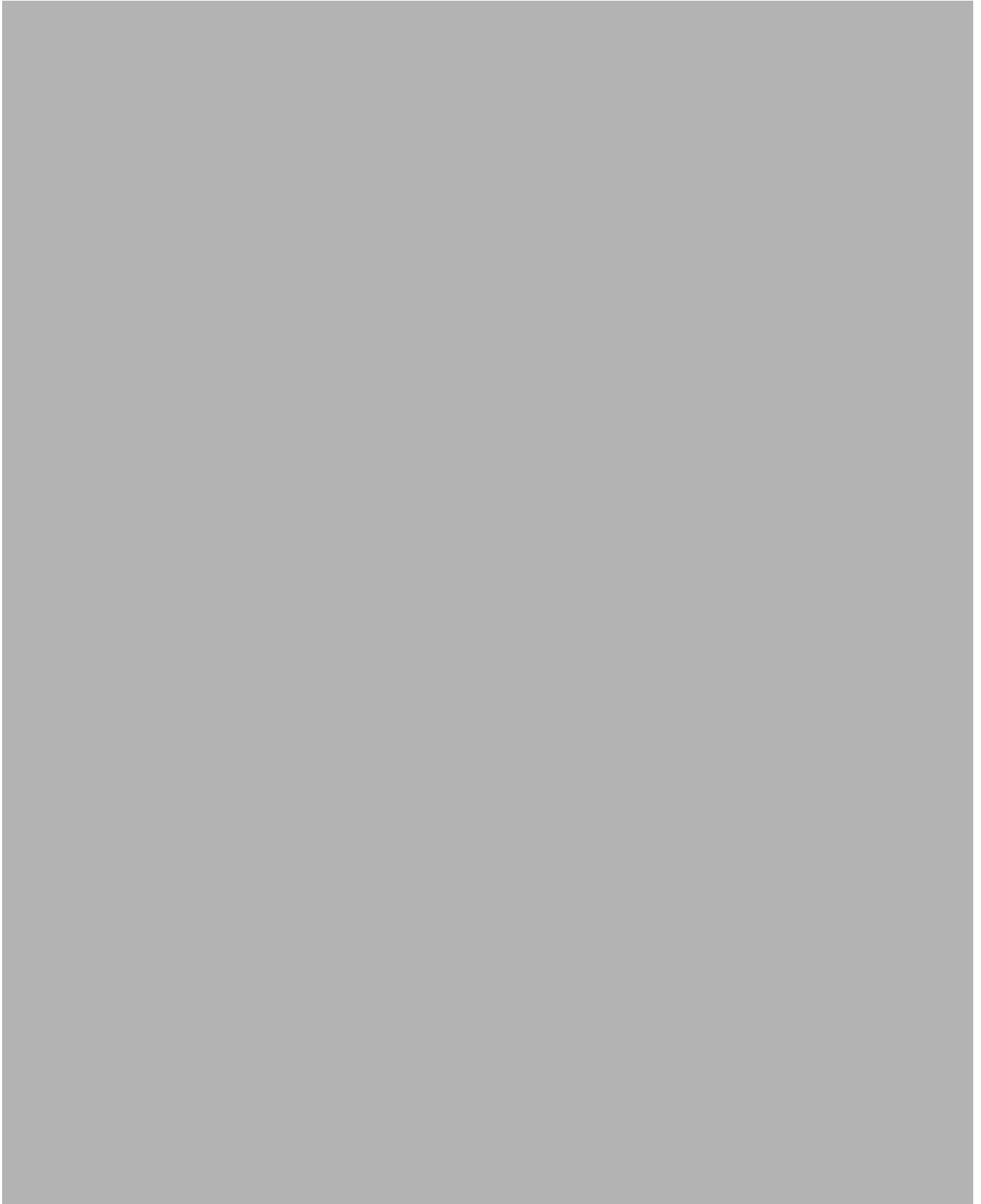
**Plate 14:** Marcel Duchamp, *Fountain*, 1917 (reproduced 1964), porcelain, approximately 360 × 480 × 610 mm, Tate Modern, London, England



**Above:** Marcel Duchamp's *Fountain*, 1917, photographed by Alfred Stieglitz for the Dada periodical *The Blind Man*.



**Plate 15:** René Magritte, *The Human Condition* (*La condition humaine*), 1933, oil on canvas, 1000 × 810 mm, National Gallery of Art, Washington DC, USA

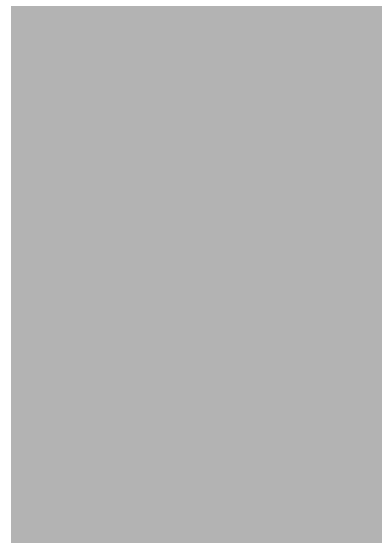


## MODERNIST DESIGN AND ARCHITECTURE (1900–1960)

**Plate 16:** Aleksandr Rodchenko, *Lengiz. Books on all the branches of knowledge*, advertising poster for the Leningrad Department of Gosizdat (State Publishing House), 1924, gouache and cut paper on photographic paper, mounted on cardboard, 630 × 880 mm



**Plate 17:** László Moholy-Nagy, *Funkturm Berlin (Radio Tower Berlin)*, 1928, gelatin silver print, 384 × 286 mm, Museum of Modern Art, New York, USA



**Above left:** The Berlin Radio Tower (Funkturm Berlin) was built between 1924 and 1926. Photograph of the radio tower complex 1932.

**Above right:** László Moholy-Nagy with his Ernemann camera on the streets of Berlin, 1930s.

**Plate 18:** A. M. Cassandre, *Normandie* poster, 1935, lithograph, 997 × 619 mm, Museum of Modern Art, New York, USA

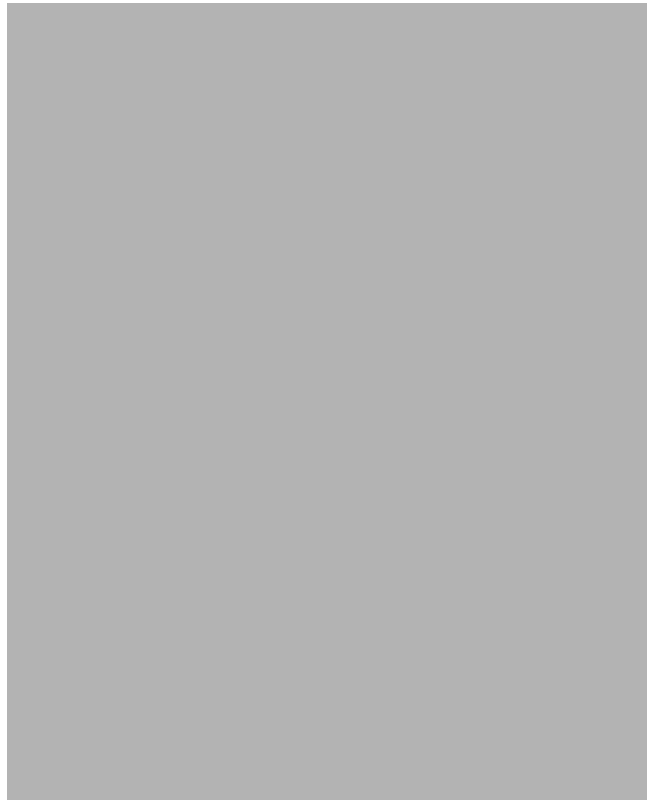


The SS Normandie was an ocean liner built in 1935 in France. It was considered the world's finest and fastest steam turbo-electric-propelled liner at the time.

**Above left:** The SS Normandie at sea. **Above right:** The first-class dining room with Lalique glass fittings.



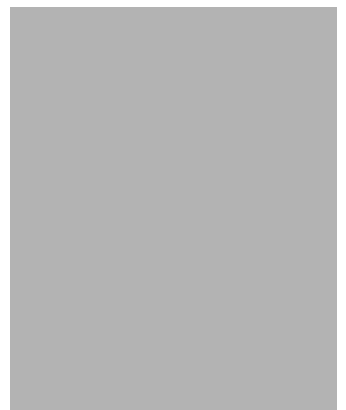
**Plate 19:** Corbett, Harrison & MacMurray; Hood, Godley & Fouilhoux; and Reinhard & Hofmeister, *The Rockefeller Center*, constructed 1930–39, steel, limestone, aluminium, Manhattan, New York



**Above left:** View of the RCA building, Rockefeller Center, September 1933. The RCA building forms the central focus of the complex in mid-town Manhattan. It is 260 m high.

**Above right:** View down onto the garden plaza from the RCA building.

**Left:** Entrance to 30 Rockefeller Plaza. Art works by Lee Lawrie, *Wisdom* (centre), with *Light* (right), and *Sound* (left); 1933, painted and gilded limestone, glass.

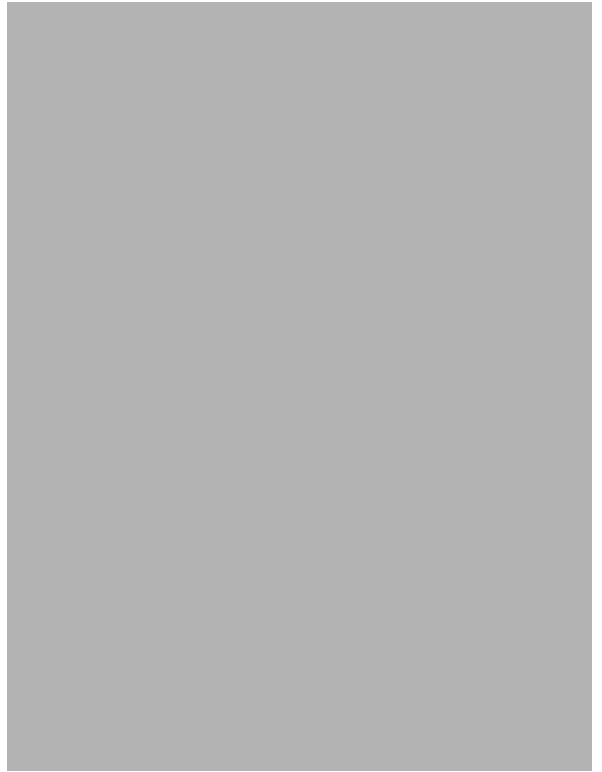


**Above left:** Rockefeller Center plan. **Above centre:** View of Rockefeller Plaza with Paul Manship's sculpture, *Prometheus*, 1934, gilded bronze. **Above right:** Lee Lawrie, *Progress*, 1933, bas-relief carved above 49<sup>th</sup> Street entrance to the Rockefeller Center.

**Plate 20:** Mies van der Rohe, *Apartment Buildings at 860–880 Lake Shore Drive*, 1949, glass, steel, stone, 26.5 × 50.9 m, Chicago, USA



**Above left:** View of the apartments from Lake Shore Drive.



**Above right:** View of the building entrance at ground level.



**Above left:** Apartment interior view featuring Mies van der Rohe *Barcelona* furniture set.



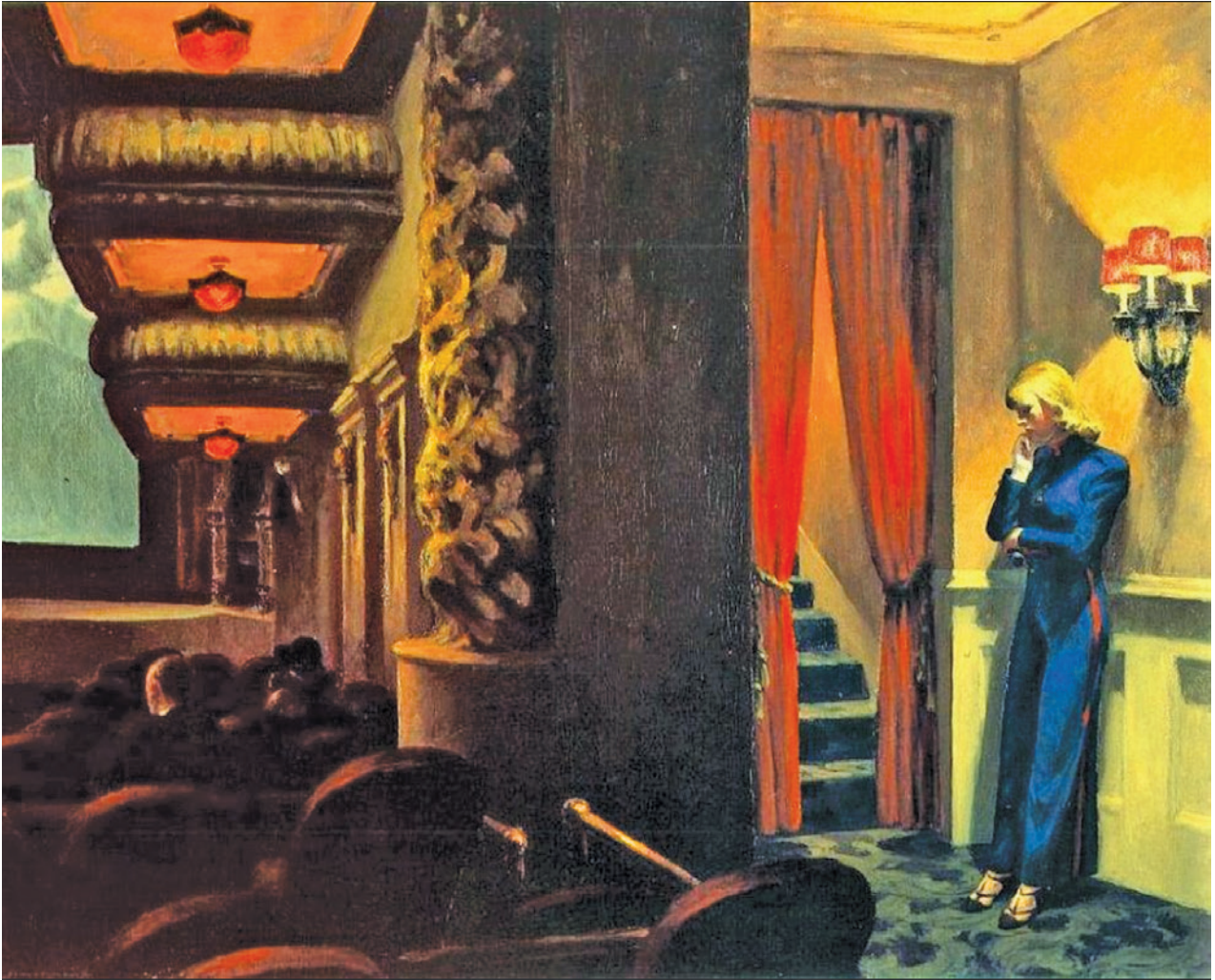
**Above centre:** Apartment at 860 N. Lake Shore Drive with cabinet wall.



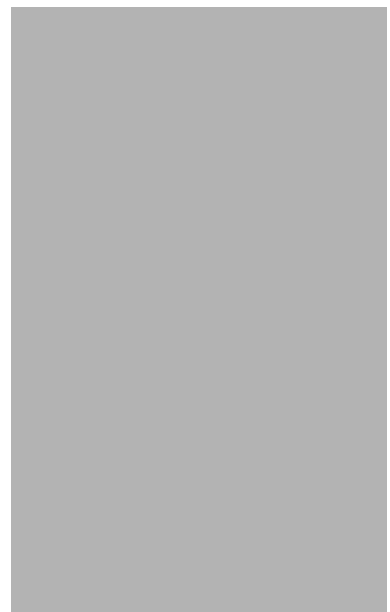
**Above right:** Apartment interior featuring *Barcelona* chair.

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

**Plate 21:** Edward Hopper, *New York Movie*, 1939, oil on canvas, 819 × 1019 mm, Museum of Modern Art, New York, USA

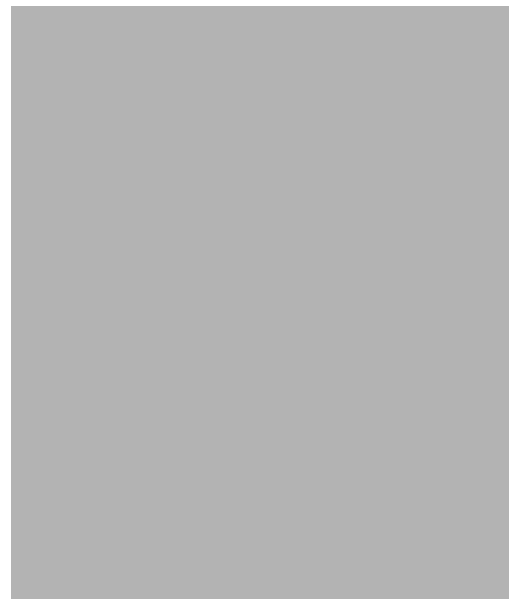


**Above left:** Edward Hopper, drawing for *New York Movie*, 1938.



**Above right:** Poster for the World Fair in New York, 1939.

**Plate 22:** Jackson Pollock, *Number 1, 1950 (Lavender Mist)*, 1950, oil and enamel on canvas, 2210 × 2997 mm, National Gallery of Art, Washington DC, USA



**Above left:** Detail.

**Above right:** Photograph of Jackson Pollock painting, by Hans Namuth. 1950, gelatin silver print.



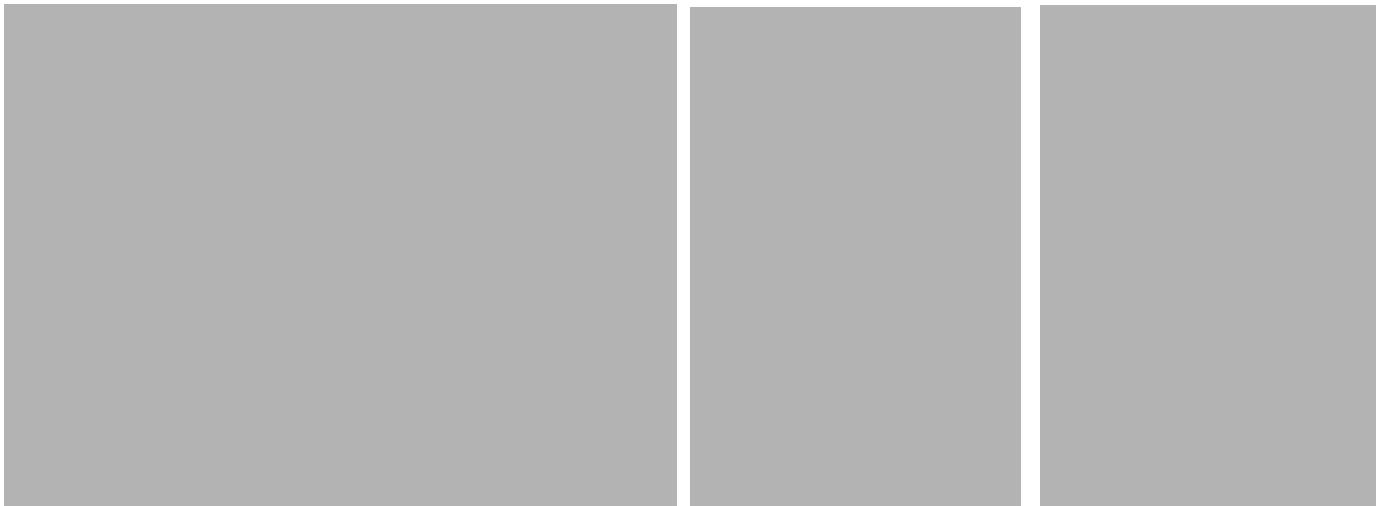
**Plate 23:** Colin McCahon, *Six Days in Nelson and Canterbury*, 1950, oil on canvas, 885 × 1165 mm, Auckland Art Gallery Toi o Tāmaki



*“This painting I never explain but am often asked to. To me it explains itself. It was, I suppose, reconciling gains and losses, stating differences, hills and horizons. Simple. A bit of blood shed in the middle.” Colin McCahon*

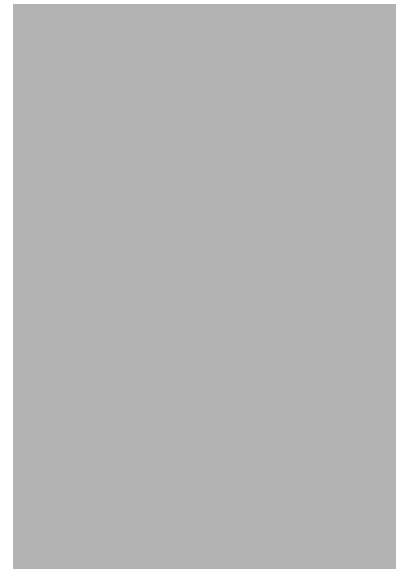
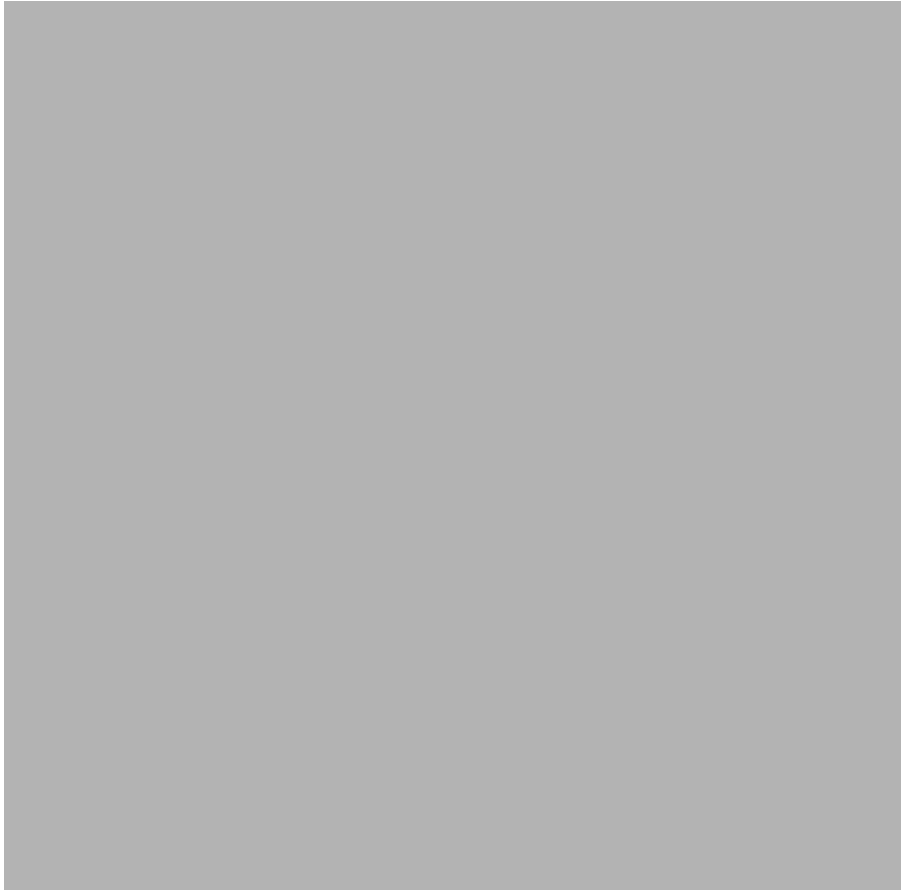
**Left:** *I Am – Portrait of Colin McCahon, (cropped)*, 1950.

**Plate 24:** Andy Warhol, 32 *Campbell's Soup Cans*, 1962, synthetic polymer paint on canvas, 32 canvases each 510 × 410 mm, Museum of Modern Art, New York, USA



**Above left to right:** 32 *Campbell's Soup Cans*, in situ MOMA; Campbells Soup advertisement, 1932; Limited edition cans made to celebrate the 50th anniversary of Warhol's art work, 2012.

**Plate 25:** Barbara Kruger, *Untitled (I Shop Therefore I Am)*, 1987, photographic silkscreen on vinyl, 2800 × 2830 mm, Pinault Collection, Venice, Italy



**Above left:** *Untitled (I Shop Therefore I Am)* installation, 1987–89, in situ.

**Above right:** *I shop therefore I am*, 1990, photolithograph on paper shopping bag.

*"I'm fascinated with the difference between supposedly private and supposedly public and I try to engage the issue of what it means to live in a society that's seemingly shock-proof, yet still is compelled to exercise secrecy."*

*Barbara Kruger*

**CONTEMPORARY DIVERSITY (after 2000)**

**Plate 26:** Christian Boltanski, *Personnes*, exhibited 13 January–21 February 2010, mixed media, Grand Palais, Paris, France



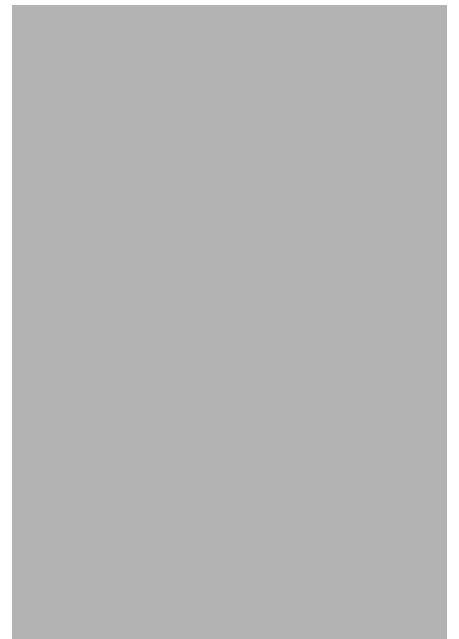
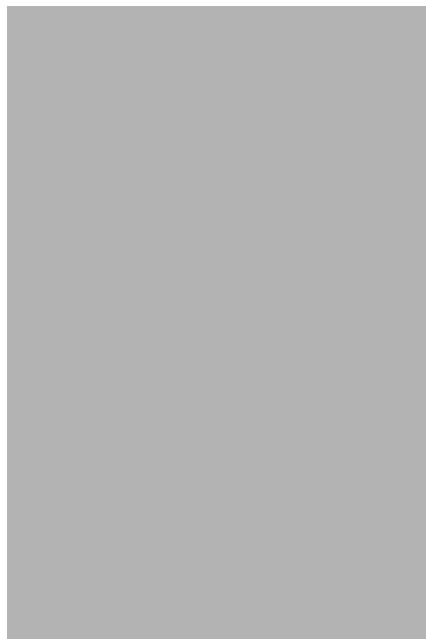
**Plate 27:** Shane Cotton, *The Voyage Out*, 2014, oil on canvas, 700 × 1000 mm, Rossi & Rossi Gallery, Hong Kong



**Above left:** Detail.

**Above right:** Publication advertising Shane Cotton's exhibition *The Voyage Out*, 2014.

**Plate 28:** Shigeyuki Kihara, *A Song About Sāmoa*, 2019, photographed installation, Sāmoan siapo, textiles, beads, shells, plastic, 1750 × 1410 × 250 mm each kimono, Milford Gallery, Dunedin



**Above left and middle:** Details from the work.

**Above right:** Photograph of artist Shigeyuki Kihara inspecting Sāmoan siapo, or barkcloth, at the National Museum of Ethnology in Japan.

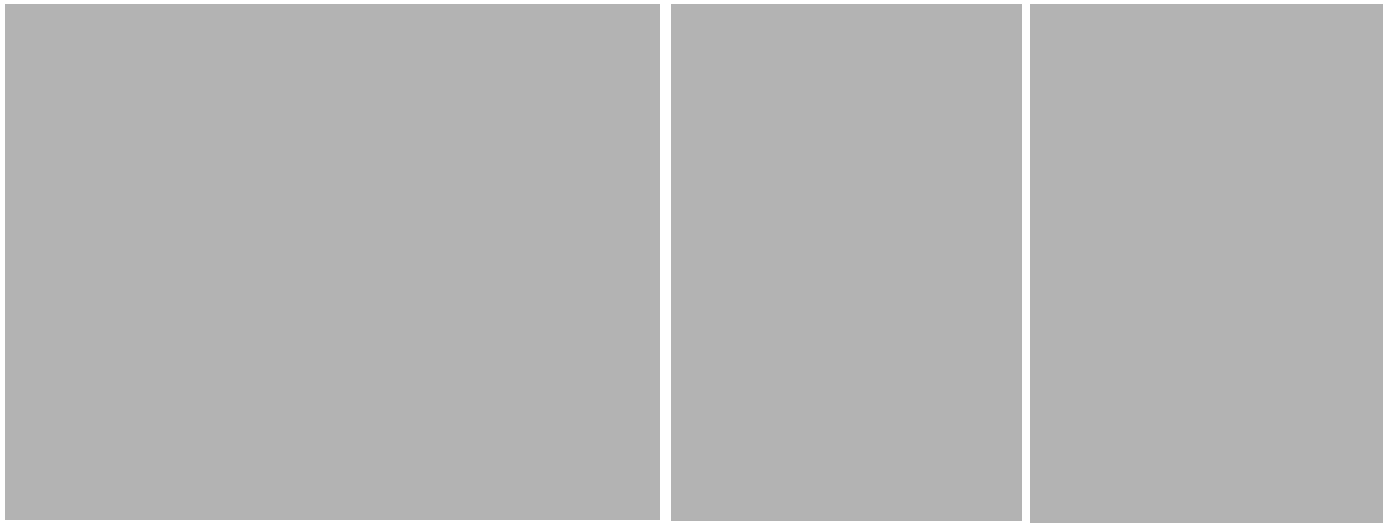


**Plate 29:** Fiona Pardington, *Still Life with Albatross Feathers, Pounamu and Coral Hearts (Ripiro Beach)*, 2014, inkjet print on Epson hot press 310 gsm cotton rag, 1050 × 787 mm, Dunedin Public Art Gallery



**Left:** Detail.

**Plate 30:** Frank Gehry, *Guggenheim Museum Bilbao*, 1997, interconnecting shapes of stone, glass, and titanium on a 32,500 m<sup>2</sup> site along the Nervión River, Abando, Bilbao, Spain



**Above left, centre, right:** Interior views.

## Acknowledgements

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

### Plate 1

<https://www.wga.hu/art/g/giotto/assisi/upper/legend/franc05.jpg>  
<https://www.wga.hu/art/g/giotto/assisi/upper/02bay2.jpg>  
<https://www.theguardian.com/travel/2014/jul/24/how-to-do-umbria-italy-on-a-budget>  
<https://assisipaxmundi.org/paxmundi/wp-content/uploads/2021/09/Basilica-Superiore.jpg>

### Plate 2

[https://upload.wikimedia.org/wikipedia/commons/e/e3/Nativity-of-the-virgin-pietro\\_lorenzetti\\_siena\\_museo\\_dell%27Opera\\_del\\_duomo.jpg](https://upload.wikimedia.org/wikipedia/commons/e/e3/Nativity-of-the-virgin-pietro_lorenzetti_siena_museo_dell%27Opera_del_duomo.jpg). Public domain.

### Plate 3

<https://www.nationalgallery.org.uk/paintings/gentile-da-fabrizio-the-quaratesi-madonna>  
[https://en.wikipedia.org/wiki/Quaratesi\\_Polyptych](https://en.wikipedia.org/wiki/Quaratesi_Polyptych)

### Plate 4

[https://www.wga.hu/art/g/ghiberti/north\\_do/15relief.jpg](https://www.wga.hu/art/g/ghiberti/north_do/15relief.jpg)  
<https://duomo.firenze.it/en/discover/baptistry>  
[https://www.wga.hu/art/g/ghiberti/north\\_do/00doors3.jpg](https://www.wga.hu/art/g/ghiberti/north_do/00doors3.jpg)  
[http://www.guildofthedome.com/cmsdata/img/img\\_porta\\_nord.jpg](http://www.guildofthedome.com/cmsdata/img/img_porta_nord.jpg)

### Plate 5

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<https://www.wga.hu/art/b/brunelle/dome12.jpg>  
[https://upload.wikimedia.org/wikipedia/commons/1/1b/View\\_of\\_Santa\\_Maria\\_del\\_Fiore\\_in\\_Florence.jpg](https://upload.wikimedia.org/wikipedia/commons/1/1b/View_of_Santa_Maria_del_Fiore_in_Florence.jpg)

### Plate 6

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### Plate 7

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[https://en.wikipedia.org/wiki/The\\_Last\\_Supper\\_\(Leonardo\)#/media/File:%22The\\_Last\\_Supper%22\\_by\\_Leonardo\\_da\\_Vinci\\_-\\_Joy\\_of\\_Museums.jpg](https://en.wikipedia.org/wiki/The_Last_Supper_(Leonardo)#/media/File:%22The_Last_Supper%22_by_Leonardo_da_Vinci_-_Joy_of_Museums.jpg). CC by 4.0

### Plate 8

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<https://www.laphamsquarterly.org/ways-learning/art/ways-learning-school-athens>  
[https://commons.wikimedia.org/wiki/File:School\\_of\\_Athens\\_Raphael\\_detail\\_03.jpg](https://commons.wikimedia.org/wiki/File:School_of_Athens_Raphael_detail_03.jpg). Public domain.  
<https://canvas.nma.art/2020/12/09/the-philosophy-behind-raphaels-school-of-athens/>  
[https://commons.wikimedia.org/wiki/File:Raffael\\_Stanza\\_della\\_Segnatura.jpg](https://commons.wikimedia.org/wiki/File:Raffael_Stanza_della_Segnatura.jpg). Public domain.

### Plate 9

<https://www.wga.hu/html/m/michelan/1sculptu/medici/2lorenz.html>  
<https://www.visit-florence-italy.com/churches/medici-chapel/dawn-dusk-lorenzo-medici-michelangelo-new-sacristy-florence-italy.html>

### Plate 10

[https://www.wga.hu/art/b/bronzino/4/venus\\_cu.jpg](https://www.wga.hu/art/b/bronzino/4/venus_cu.jpg)  
<https://beyondthepalette.co.uk/wp-content/uploads/2022/02/Allegory-with-Venus-and-Cupid-syphilis-and-night.jpg>  
[https://beyondthepalette.co.uk/wp-content/uploads/2022/02/104\\_08\\_HandShandy.jpg](https://beyondthepalette.co.uk/wp-content/uploads/2022/02/104_08_HandShandy.jpg)  
[https://beyondthepalette.co.uk/wp-content/uploads/2022/02/104\\_03\\_TimesUp-1.jpg](https://beyondthepalette.co.uk/wp-content/uploads/2022/02/104_03_TimesUp-1.jpg)

### Plate 11

<https://commons.wikimedia.org/wiki/File:Matisse-Luxe.jpg>. Public domain.  
[https://commons.wikimedia.org/wiki/File:Henri\\_Matisse,\\_1904,\\_Luxe,\\_Calme\\_et\\_Volupt%C3%A9,\\_oil\\_on\\_canvas,\\_98.5\\_%C3%97\\_118.5\\_cm,\\_Mus%C3%A9e\\_National\\_d%27Art\\_Moderne,\\_Centre\\_Pompidou\\_\(detail\\_lower\\_left\).jpg](https://commons.wikimedia.org/wiki/File:Henri_Matisse,_1904,_Luxe,_Calme_et_Volupt%C3%A9,_oil_on_canvas,_98.5_%C3%97_118.5_cm,_Mus%C3%A9e_National_d%27Art_Moderne,_Centre_Pompidou_(detail_lower_left).jpg)

### Plate 12

[https://smarthistory.org/wp-content/uploads/2019/12/GMS\\_107KandinskyW-scan\\_ONLINE-1536x1322.jpg](https://smarthistory.org/wp-content/uploads/2019/12/GMS_107KandinskyW-scan_ONLINE-1536x1322.jpg)  
<https://www.guggenheim.org/wp-content/uploads/2022/01/gen-vasily-kandinsky-at-his-desk-munich-germany.jpg>  
[https://media.springernature.com/lw1200/springer-static/image/art%3A10.1186%2Fs40494-019-0268-8/MediaObjects/40494\\_2019\\_268\\_Fig3\\_HTML.jpg](https://media.springernature.com/lw1200/springer-static/image/art%3A10.1186%2Fs40494-019-0268-8/MediaObjects/40494_2019_268_Fig3_HTML.jpg)

**Plate 13**

[https://smarthistory.org/wp-content/uploads/2022/01/1010px-Piet\\_Mondriaan\\_1930\\_-\\_Mondrian\\_Composition\\_II\\_in\\_Red\\_Blue\\_and\\_Yellow.jpeg](https://smarthistory.org/wp-content/uploads/2022/01/1010px-Piet_Mondriaan_1930_-_Mondrian_Composition_II_in_Red_Blue_and_Yellow.jpeg)  
<https://cweadbeater.wordpress.com/wp-content/uploads/2016/08/thought-forms.jpg>  
<https://freight.cargo.site/w/885/q/94/i/f1e2a6d81aee4d6410086e024ece6c5ff9dec6b2868cefa783400f8c502f0db9/3a9fbd723540aeb631ea672d0dc2cab.jpg>

**Plate 14**

<https://www.tate.org.uk/art/artworks/duchamp-fountain-t07573>  
<https://www.thecollector.com/what-was-great-about-marcel-duchamp-fountain/>

**Plate 15**

<https://www.moma.org/slideshows/22/371>

**Plate 16**

[https://arthive.com/sl/artists/2124~Alexander\\_Mikhailovich\\_Rodchenko/works/540010~Lingis\\_Books\\_on\\_all\\_branches\\_of\\_knowledge](https://arthive.com/sl/artists/2124~Alexander_Mikhailovich_Rodchenko/works/540010~Lingis_Books_on_all_branches_of_knowledge)

**Plate 17**

<https://www.moma.org/interactives/objectphoto/objects/84043.html#>  
[https://industriekultur.berlin/wp-content/uploads/h\\_40001286\\_Messegelaende-mit-Funkturm-und-Avus-Foto-um-1932-2048x1423.jpg](https://industriekultur.berlin/wp-content/uploads/h_40001286_Messegelaende-mit-Funkturm-und-Avus-Foto-um-1932-2048x1423.jpg)  
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**Plate 18**

[https://media.mutualart.com/Images/2023\\_06/16/09/094505454/a-m--cassandre-normandie-Y2W7V.Jpeg](https://media.mutualart.com/Images/2023_06/16/09/094505454/a-m--cassandre-normandie-Y2W7V.Jpeg)  
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