

L3-ARTR



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Level 3 Art History 2020

91482, 91483, and 91484

9.30 a.m. Wednesday 9 December 2020

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, *Ognissanti Madonna* (*Madonna in Maestà*), c.1310, tempera on wood, 325 × 204 cm, Uffizi Gallery, Florence, Italy

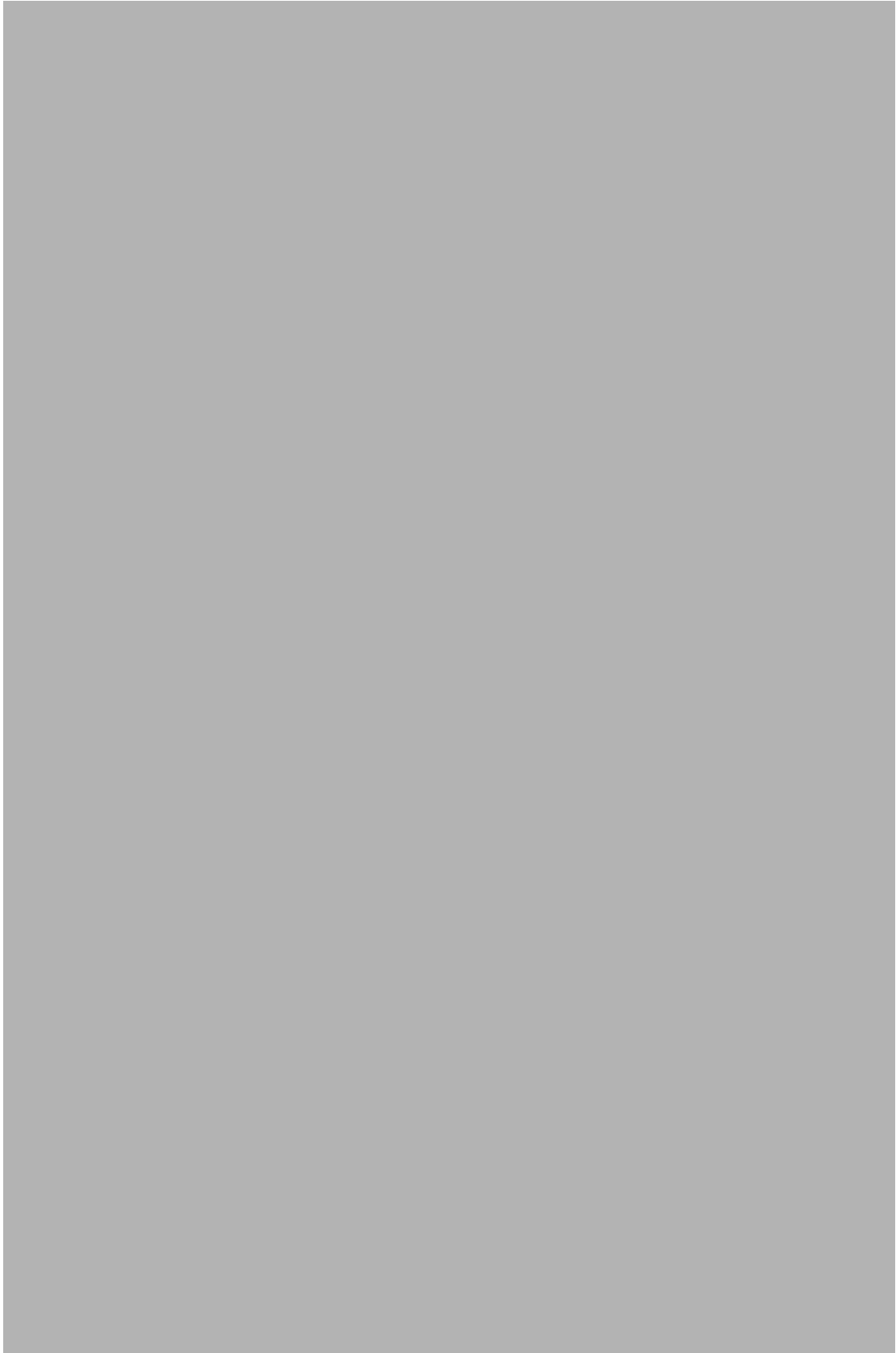


Plate 2: Ambrogio Lorenzetti, *Allegory of Good Government*, 1338, fresco, 7.7 × 14.4 m, Palazzo Pubblico, Siena, Italy



Above: Detail of key figures.

Left: View of the meeting rooms in the Sala dei Nove (Salon of Nine), the council hall of the Republic of Siena's nine executive magistrates, Palazzo Pubblico, Siena. The *Allegory of Good Government* features at the far end of the room.

Plate 3: Lorenzo Ghiberti, *St John the Baptist*, 1412–16, bronze, height 254 cm, Orsanmichele, Florence, Italy



Above left: View of *St John the Baptist* from below.

Centre: Detail.

Above right: View of *St John the Baptist* in the niche of the Arte di Calimala, Orsanmichele.

Plate 4: Donatello, *David*, c.1440s, cast bronze, height 158 cm, Museo Nazionale del Bargello, Florence, Italy



Above: Front, side and back views of the sculpture.

Plate 5: Paolo Uccello, *Funerary Monument to Sir John Hawkwood*, 1436, fresco, 820 × 515 cm, Duomo, Florence, Italy



Above: View of the fresco inside Florence Duomo (Cathedral).

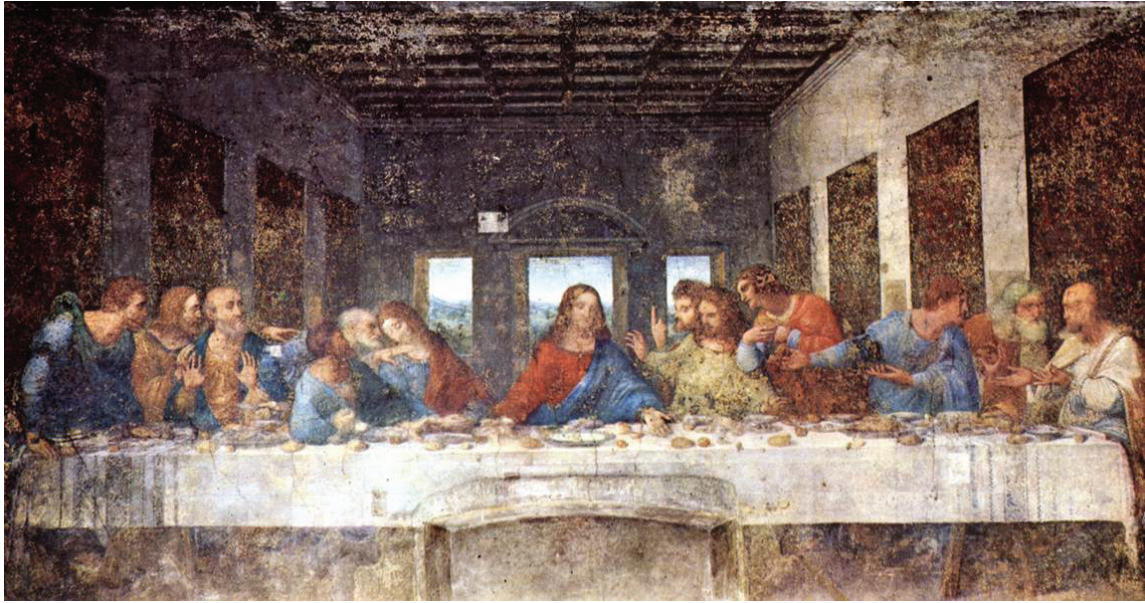
LATE RENAISSANCE (c.1470–1540s)

Plate 6: Giovanni Bellini, *Holy Allegory*, 1490–1500, oil on panel, 73 × 119 cm, Uffizi Gallery, Florence, Italy



Details

Plate 7: Leonardo da Vinci, *The Last Supper*, 1495–8, tempera, gesso, 4.6 × 8.8 m, Convent of Santa Maria della Grazie, Milan, Italy



Left: Detail – Judas, Peter, John and Christ.

Above: Detail, group at far right – Matthew, Thaddeus and Simon.

Plate 8: Raphael Santi, *Sistine Madonna*, 1512, oil on canvas, 265 × 190 cm, Gemäldegalerie Alte Meister, Dresden, Germany



Plate 9: Il Bronzino, *Eleonora of Toledo with her son Giovanni*, c.1545, oil on panel, 115 × 96 cm, Uffizi Gallery, Florence, Italy



Above: Detail.

Right: Il Bronzino, *Cosimo I de' Medici*, Duke of Florence 1537–1569, oil on poplar panel, 860 × 668 mm, Uffizi Gallery, Florence.



Plate 10: Donato Bramante, *Tempietto*, Church of San Pietro in Montorio, 1502–1510, height 14.3 m, Rome, Italy



Above left and right: Detail.

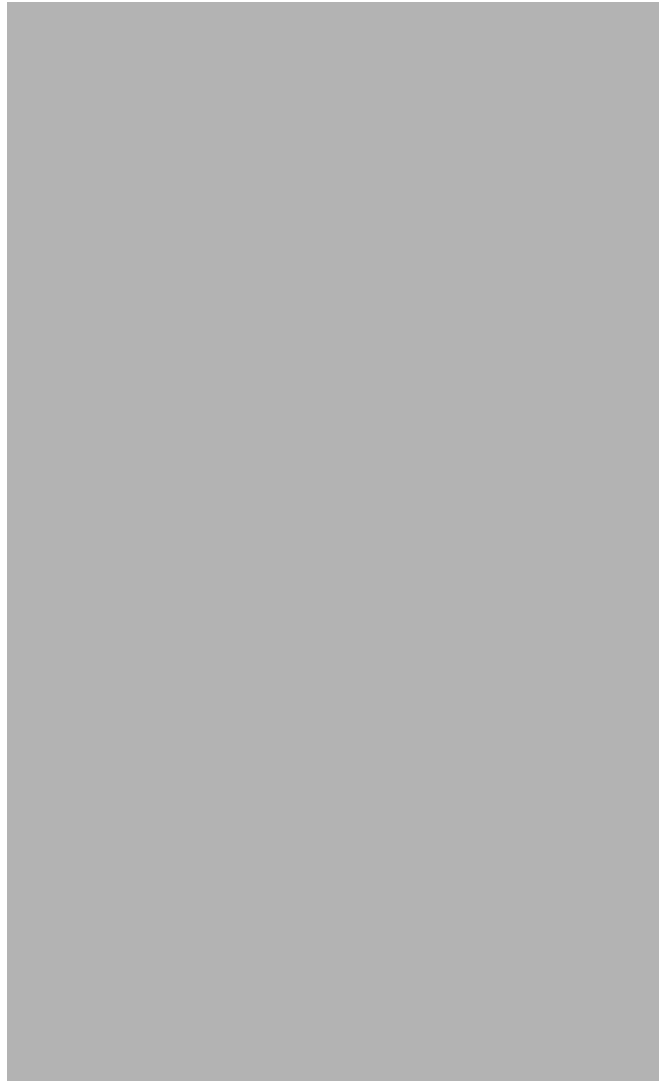
EARLY MODERNISM (1900–1940)

Plate 11: Ernst Kirchner, *Potsdamer Platz*, 1914, oil on canvas, 200 × 150 cm, Neue Nationalgalerie, Berlin, Germany



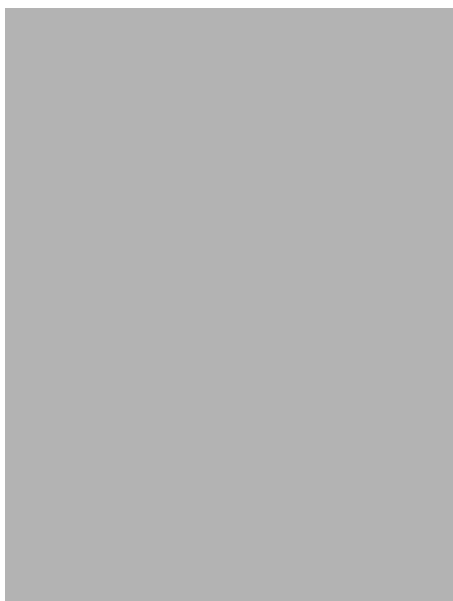
Above: Photograph of Potsdamer Platz, Berlin, 1913.

Plate 12: Marcel Duchamp, *Nude Descending a Staircase, No. 2*, 1912, oil on canvas, 147 × 89.2 cm, Philadelphia Museum of Art, Philadelphia, USA



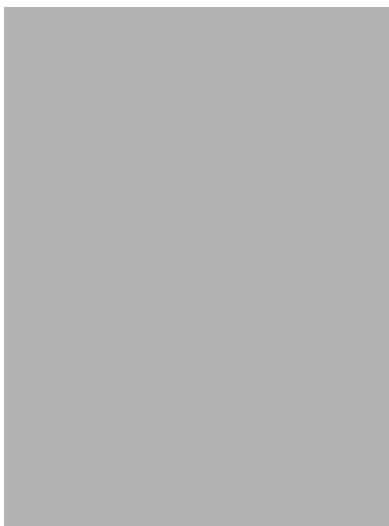
Above: Eadweard Muybridge, *Male Acrobat Wearing Pelvis Cloth Descending Stairs on Hands (Animal Locomotion) Plate 368*, 1887, 1219 × 1828 mm.

Plate 13: Hannah Höch, *The Father*, 1920, collage, 34 × 27 cm, Galerie Berinson, Berlin, Germany



Above: *Exberliner* magazine, issue 156, January 2017: The Weimar Berlin issue.

Plate 14: Constantin Brâncuși, *Bird In Space*, 1928, bronze, 137 × 22 × 16.5 cm, Museum of Modern Art, New York, USA



Left: Constantin Brâncuși in his studio, around 1933–34.

Plate 15: Salvador Dalí, *Apparition of a Face and Fruit Dish on a Beach*, 1938, oil on canvas, 115 × 144 cm, Wadsworth Atheneum, Hartford, Connecticut, USA



Above: The Teatre-Museu Dalí (Dali Museum) in Figueres, Spain.

MODERNIST DESIGN AND ARCHITECTURE (1900–1960)

Plate 16: Ludwig Mies van der Rohe, *Weissenhof Apartments*, 1927, concrete, steel, glass, Weissenhof Housing Estate, Stuttgart, Germany



Above left: Interior of one of the apartments, featuring the 'MR' cantilever chair, designed by van der Rohe in 1927.

Above right: View of the Weissenhof Housing Estate with van der Rohe's apartment block at the rear of the estate, c.1927.

Left: Floor plans, Weissenhof Apartments, Mies van der Rohe, 1927.

Plate 17: Le Corbusier, *Chapelle Notre-Dame du Haut* (*Chapel of Our Lady of the Heights*), 1955, concrete, wood, steel, glass, Ronchamp, France



Above left and right: Interior views, with stained glass windows designed by Le Corbusier.

Left: Floor plan.

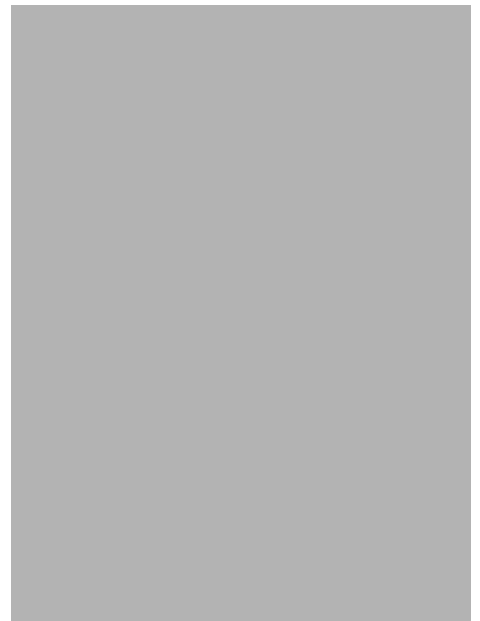
Plate 18: Sonia Delaunay, bathing tunic embroidered with lozenge shapes, c.1924–25, wool jersey embroidered with silk thread, Musée de l'Impression sur Étoffes, Mulhouse, France



Left: Fashion models wearing swimsuits by Sonia Delaunay. Photographer Luigi Diaz.

Above: Swimsuit illustrations by Sonia Delaunay, 1928, gouache on paper.

Plate 19: Marianne Brandt, *Coffee and Tea Set*, made in the Bauhaus metal workshop, 1924, silver and ebony, glass sugar bowl lid, Bauhaus-Archiv, Berlin, Germany



Above left: Metal workshop at the Bauhaus in Weimar, c.1923.

Above right: Marianne Brandt, *Self Portrait Taken in Metal Globe*, 1929, black and white photograph, Bauhaus-Archiv, Berlin.

Plate 20: László Moholy-Nagy, *La Canebière Street, Marseilles*, 1928, gelatin silver print, 24.4 × 17.5 cm



Above left: Bauhaus Book 8, *Painting, Photography, Film*, (Second Edition: 1927), cover designed by László Moholy-Nagy.

Above right: Inside spread from Bauhaus Book 8, featuring *Dolls on the Balcony*, 1926.

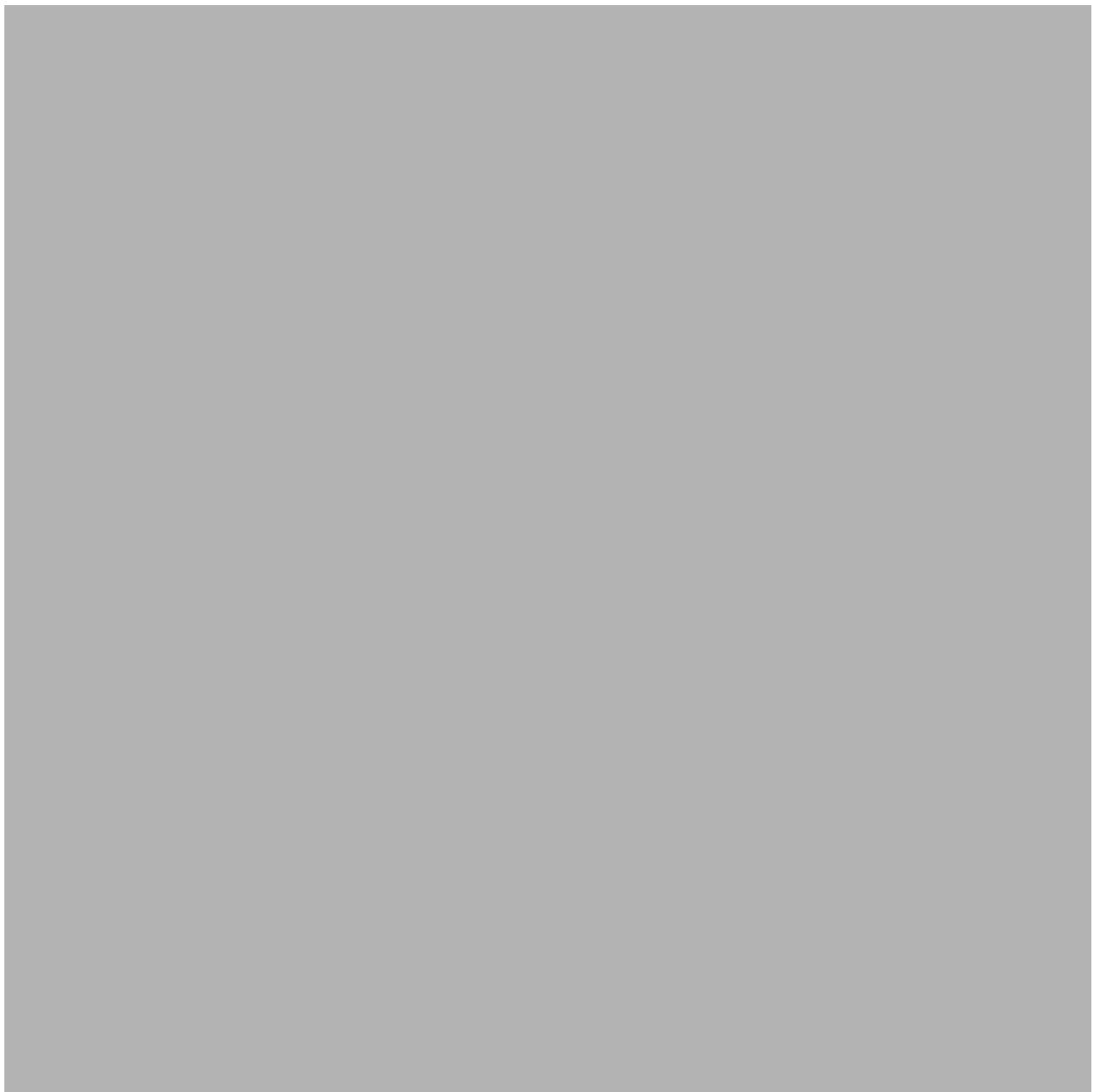
MODERNISM TO POSTMODERNISM (1940s–c.2000)

Plate 21: Edward Hopper, *Nighthawks*, 1942, oil on canvas, 84.1 × 152.4 cm, Art Institute of Chicago, USA



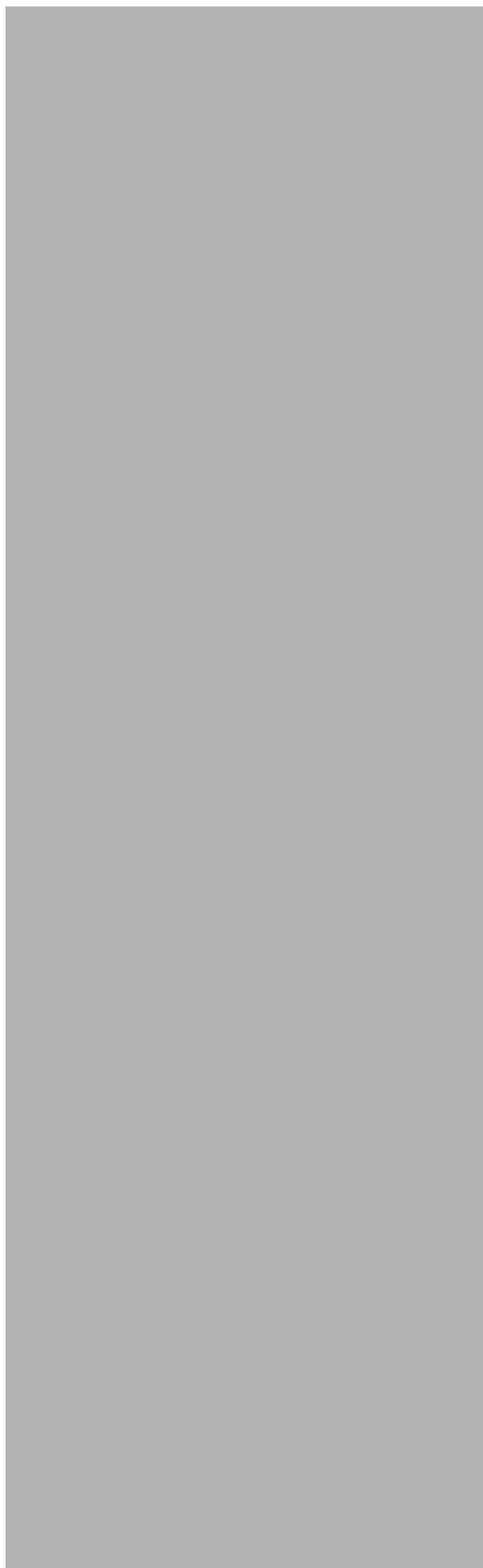
Left: Detail.

Plate 22: Roy Lichtenstein, *M-Maybe (A Girl's Picture)*, 1965, acrylic on canvas, 152 × 152 cm, Museum Ludwig, Cologne, Germany



Above and left: Details.

Plate 23: Colin McCahon, *Northland Panels*, 1958, oil-modified alkyd on unstretched canvas panels, overall 178 × 564 cm, Museum of New Zealand Te Papa Tongarewa, Wellington



Below: Details.



Plate 24: Judy Chicago and Miriam Schapiro (co-directors) and students of the Feminist Art Program, CalArts, *Womanhouse*, 1972, temporary installation, mixed media and performance works at 533 N. Mariposa Ave Hollywood, California, USA



Above left: View of the condemned mansion at 533 N. Mariposa Ave, under construction by the students.
Above right: Cover of the *Womanhouse* exhibition catalogue, 1972, featuring Judy Chicago and Miriam Schapiro photographed on the steps of the house.



Above left to right: Robyn Weltsch, Vicky Hodgetts and Wanda Westcoast, *Nurturant Kitchen, Eggs to Breasts and Curtains*, mixed media installation, pink house paint, latex, nylon fabric.



Above left to right: Kathy Huberland, *Bridal Staircase*, mixed media installation. Karen LeCocq and Nancy Youdelman, *Leah's Room*, mixed media installation and performances. Camille Grey, *Lipstick Bathroom*, mixed media installation. Judy Chicago, *Menstruation Bathroom*, mixed media installation.

Plate 25: Gordon Walters, *Genealogy 5*, 1971, acrylic on canvas, 1523 × 1523 mm, Auckland Art Gallery Toi o Tāmaki



CONTEMPORARY DIVERSITY (AFTER 2000)

Plate 26: Ai Weiwei, *Forever*, 2003, 42 bicycles, 2750 × 4500 mm, Art Gallery of New South Wales, Sydney, Australia



Left: Ai Weiwei, *Stacked*, 2012, 760 “Forever” bicycles, installation.

The bicycle is the principal means of transport in the country. It is an iconic machine that is necessary to move workers across the cities and towns. The most famous brand is Yong Jiu Pai, “Forever”. It is used by millions of Chinese daily. The bicycle consists of chains and sprockets and is mass produced. So the installation “depicts the matrix of the labour force – the people”...

Bonnie Alter, *Chinese Artist Ai Weiwei Uses 760 Bicycles to Create Massive Sculpture*, January 15, 2013, <https://www.treehugger.com/urban-design/ai-weiwei-bicycle.html>.

Plate 27: Mariko Mori, *Wave UFO*, 1999–2003, brainwave interface, vision dome, projector, computer system, fibreglass, 5280 × 1134 × 4930 mm, Kunsthhaus Bregenz, Austria



Drawing upon the Buddhist principle that all forms of life in the universe are interconnected, *Wave UFO* seamlessly unites actual individual physical experience with Mori's singular vision of a cosmic dream world. Within the tranquil interior of the work, Mori sends participants, three at a time, on an aesthetic voyage that seeks to connect three individuals to each other and to the world at large.

Public Art Fund, May 10, 2003.

In a computer-animated video projection, Mori sends the "travellers" on a trip to a spiritual cosmos.

Kunsthhaus Bregenz, 2003.

Plate 28: Shane Cotton, *Back Words*, 2011, acrylic on linen, 2200 × 1500 mm, Hamish McKay Gallery, Wellington



“Instead of putting images of the sky inside his paintings, [Cotton] wanted the painting itself to be the sky. Instead of painting symbols of change and transformation, he wanted change and transformation to happen in the paint.”—Justin Paton, art historian and critic.

Anthony Byrt, *Shane Cotton: Painting the sky*, 5 June 2013,
<https://www.noted.co.nz/archive/archive-listener-nz-2013/shane-cotton-painting-the-sky>.

Plate 29: Lisa Reihana, *in Pursuit of Venus [infected]* (still), 2015–17, ultra-HD video, colour, sound, 64 minutes, image courtesy of the artist and New Zealand at Venice



Above and below: stills.



Plate 30: Frank Gehry, *Guggenheim Museum Bilbao*, 1992–97, titanium, glass and limestone, Bilbao Bizkaia, Spain



Acknowledgements

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

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Plate 6

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Plate 7

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Plate 8

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Plate 9

https://commons.wikimedia.org/wiki/File:Bronzino_-_Eleonora_di_Toledo_col_figlio_Giovanni_-_Google_Art_Project.jpg. Public domain.

<https://www.kickstarter.com/projects/1495345133/eleonora-of-toledo-buttons>.

https://commons.wikimedia.org/wiki/File:Agnolo_Bronzino_-_Cosimo_I_de%27_Medici_in_armour_-_Google_Art_Project.jpg. Public domain.

Plate 10

https://commons.wikimedia.org/wiki/File:San_Pietro_in_Montorio;_Tempietto_del_Bramante.jpg. CC BY-SA 4.0.

https://commons.wikimedia.org/wiki/File:Tempietto_di_Bramante_Detail.jpg. CC BY-SA 4.0.

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Plate 11

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Plate 12

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Plate 13

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Plate 14

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Plate 15

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Plate 16

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Plate 17

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Plate 18

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Plate 19

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Plate 20

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Plate 21

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<https://www.flickr.com/photos/profzucker/7968146430>.

Plate 22

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Plate 23

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Plate 24

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Plate 25

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Plate 26

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Plate 27

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Plate 28

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Plate 29

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Plate 30

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