

STELLA MARIS COLLEGE (AUTONOMOUS) CHENNAI 600 086
(For candidates admitted from the academic year 2011 – 12 & thereafter)

SUBJECT CODE:11FA/MC/AE44

B.V. A. DEGREE EXAMINATION, APRIL 2013
BRANCH – X VISUAL ARTS
FOURTH SEMESTER

COURSE : MAJOR – CORE
PAPER : ART IN EUROPE (1400-1800AD)
TIME : 3 HOURS **MAX. MARKS: 100**

SECTION – A

ANSWER ANY FOUR OF THE FOLLOWING QUESTIONS: (4 X 10 = 40)

1. Explain how Filippo Brunelleschi tackled the architectural challenge of the design and construction of a dome for the huge crossing of the unfinished Florence Cathedral with exceptional ingenuity.
2. Considering Sandro Botticelli's 'Primavera' as example, justify how his elegant and beautiful style seems to have ignored all of the scientific knowledge that 15th century artists gained in the areas of perspective and anatomy.
3. Analyse Leonardo da Vinci's cartoon for 'Madonna and child with Saint Anne and the Infant Saint John' as being instilled with intellectual pictorial logic that results in an appealing visual unity.
4. 'The Fall of Man' engraving presents Albrecht Dürer's concept of the "perfect" male and female figures. Substantiate.
5. Explain how Rembrandt carried over the spiritual quality of his religious works into his later portraits by the "psychology of colour."
6. Consider the portrait of Mrs Richard B. Sheridan by Thomas Gainsborough as a contrasting blend of "naturalistic" representation and Rococo setting.

SECTION – B

ANSWER ANY THREE OF THE FOLLOWING QUESTIONS: (3 X 20 = 60)

7. Compare and contrast Giotto's 'Lamentation' in the Arena chapel, Padua with Masaccio's 'Tribute Money' in the Brancacci chapel, Florence, painted more than a century later, in terms of perspective, composition, light, spatial depth and narrative.
8. Stylistically analyze two famed monumental paintings by Northern European artists namely, Jan van Eyck's Ghent Altarpiece and Hieronymus Bosch's 'Garden of Earthly Delights.'
9. Michelangelo broke sharply from the lessons of his predecessors and contemporaries by mistrusting the application of mathematical methods as guarantees of beauty in proportion. Justify using his 'Pieta,' 'David' and 'Moses' as examples.
10. Critically examine the use of light in the interior scenes painted by the seventeenth century painters, Caravaggio and Jan Vermeer in their works 'Calling of Saint Mathew' and 'The Letter' respectively.
