

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI – 600 086
(For Candidates admitted during the academic year 2011-12)

SUBJECT CODE: 11FA/MC/NE54

B.V.A. DEGREE EXAMINATION NOVEMBER 2013
BRANCH X – VISUAL ARTS
FIFTH SEMESTER

COURSE : MAJOR CORE
PAPER : NINETEENTH CENTURY ART IN EUROPE
TIME : 3 HOURS **MAX. MARKS: 100**

SECTION – A

ANSWER ANY FOUR QUESTIONS **(4 x 10 = 40)**

1. 'The Oath of Horatii' – a milestone painting in Jacques Louis David's career concurred with the Enlightenment belief that subject matter should have a moral and should be presented so that noble deeds in the past could inspire virtue in the present justify.
2. Discuss how John Constable addressed the agrarian situation in his landscape painting 'The Haywain'.
3. Explain how Gustave Courbet as a Realist painter focused his attention on the experiences and sights of everyday contemporary life, disapproving of historical and fictional subjects on the grounds that they were neither real and visible nor of the present.
4. Georges Seurat devised a disciplined and painstaking system of painting that focused on colour analysis. Elucidate using the painting 'A Sunday Afternoon on the Island La Grande Jatte'.
5. Auguste Rodin's ability to capture the quality of the transitory through his highly textured surfaces while revealing larger themes and lasting sensibilities is one of the reasons he had a strong influence on 20th century artists. Justify.
6. By the middle of the 19th century many architects had abandoned sentimental and Romantic designs from the past and turned to honest expressions of a building's purpose. Discuss citing relevant examples.

SECTION – B

ANSWER ANY THREE QUESTIONS **(3 x 20 = 60)**

7. Critically analyze how Edouard Manet used art to call attention to art, moving away from illusionism and toward an open acknowledgement of a painting's flat surface.
8. Impressionist works represent an attempt to capture a fleeting moment by conveying the elusiveness and impermanence of images and conditions. Explain with reference to the works by Claude Monet and Edgar Degas.
9. Paul Cezanne declared he wanted to "make of Impressionism something solid and durable like the art of the museums." Evaluate the statement with relevant examples.
10. Both Vincent van Gogh and Paul Gauguin rejected objective representation in favour of subjective expression. However while Van Gogh's heavy, thick brush strokes were an important component of his expressive style, Gauguin's colour appears flatter, visually dissolving into abstract patches or patterns. Justify with the aid of examples.
