

STELLA MARIS COLLEGE (AUTONOMOUS) CHENNAI 600 086
(For candidates admitted from the academic year 2015 – 2016 & thereafter)

SUBJECT CODE: 15FA/MC/AE45

B.V. A. DEGREE EXAMINATION, APRIL 2018
BRANCH – X VISUAL ARTS
FOURTH SEMESTER

COURSE : MAJOR – CORE
PAPER : ART IN EUROPE (1280-1790)
TIME : 3 HOURS **MAX. MARKS: 100**

SECTION – A

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

1. Explain how Masaccio's 'Trinity' at Santa Maria Novella, Florence is an example of the scientific principles of pictorial perspective.
2. Compare and contrast the depiction of mythological themes in Sandro Botticelli's 'Birth of Venus' and Raphael's 'Galatea.'
3. Evaluate Pierodella Francesca's 'Enthroned Madonna and Saints Adored by Federico da Montefeltro' (Brera Altarpiece) as accommodating his patron's wishes.
4. Compare and contrast Jan van Eyck's 'Man with a Red Turban' and Rembrandt's 'Self Portrait' in terms of different period styles.
5. Consider ambiguity as a typical feature in Mannerist painting using Bronzino's 'Venus, Cupid, Folly, and Time' also known as 'The Exposure of Luxury.'
6. Both El Greco's 'Burial of Count Orgaz' and Caravaggio's 'Entombment' make reference to death. Consider the drama created by light in these paintings.

SECTION – B

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

7. Consider Giotto and Duccio as moving away from Medievalism and towards the Renaissance. Substantiate with examples.
8. Using one painted masterpiece each, justify the position of Leonardo da Vinci and Michelangelo as Masters of the High Renaissance.
9. Individually analyse the following masterpieces: Diego Velasquez's 'Las Meninas' and Jan Vermeer's 'Allegory of the Art of Painting,' and compare them in terms of their portrayal of the artist.
10. "Moving away from Rococo frivolity and indecency, there was a turn towards a taste for the 'natural' using narratives that taught moral lessons." Explain with appropriate examples by Jean-Baptiste-Simeon Chardin and William Hogarth.
