



## SECTION A

Answer only ONE question on ONE option from this Section.

### OPTION 1: Fourteenth Century Italian Art

- Q. 1 Discuss the influence of patronage on the function and iconography of **ONE** work in Siena and **ONE** work in Florence in the fourteenth century.
- Q. 2 Discuss the narrative techniques, content and style employed in the sculpted pulpits in Pisa by Nicolo and Giovanni Pisano.
- Q. 3 With reference to Giotto and Duccio, what are the principal similarities and differences in Florentine and Siennese painting in the fourteenth century? Refer to specific works in your answer.

### OPTION 2: Naturalism and Science in Fifteenth Century Italian Painting

- Q. 4 Examine the development of the application of perspective in Early Renaissance painting. Refer to perspective theories, specific artists and their works in your answer.
- Q. 5 Outline the development of landscape in fifteenth century Italian painting. What aspects of this development could be described as being indicative of scientific curiosity?
- Q. 6 How are gesture and expression used to portray the narrative in fifteenth century Italian painting?

### OPTION 3: The High Renaissance

- Q. 7 In what ways did the influence of Classical Antiquity effect idealization in the styles of the **either** Raphael **or** Michelangelo?
- Q. 8 Discuss the development of portraiture in the High Renaissance. Explain technical innovations and how artists achieved characterization of the individual.
- Q. 9 Assess the impact of papal patronage on the work of **either** Raphael **or** Michelangelo.

#### OPTION 4: The Renaissance in Northern Europe

- Q. 10 What methods did Northern Renaissance artists use to depict exterior and interior space in painting?
- Q. 11 Discuss the use and meaning of symbolism in Northern Renaissance painting.
- Q. 12 Discuss the development of portraiture in Northern Renaissance Europe.

### SECTION B

Answer only **ONE** question on **ONE** option from this Section.

Make a careful and comparative analysis of the two plates provided and attempt to place them in their appropriate historical and cultural contexts. Refer to stylistic features and content in your discussion. Refer to the photograph images provided for these questions.

#### Q. 13 Option 1

Giotto *Ognissanti Madonna*, c.1408, panel, 325 x 204 cm  
Uffizi Gallery, Florence

Cimabue *Virgin in Majesty*, c.1285, panel, 385 x 223 cm  
Uffizi Gallery, Florence

#### Q. 14 Option 2

Leonardo da Vinci *Annunciation*, c.1472/75, panel, 217 x 98 cm  
Uffizi Gallery, Florence

Piero della Francesca *Annunciation*, c.1458, fresco,  
San Francesco, Arezzo

#### Q. 15 Option 3

Michelangelo *Sistine Chapel Ceiling* (detail), 1512, fresco, 13 x 36 m  
Vatican, Rome

Raphael *Philosophy or School of Athens*, 1510-11, fresco,  
base 770 cm, Stanza della Segnatura, Vatican, Rome

#### Q. 16 Option 4

A Durer *Adam and Eve*, 1507, 2 panels, 209 x 81 cm each  
Prado, Madrid

J van Eyck *Wedding Portrait*, 1434, panel, 33 x 22.5 cm  
The National Gallery, London

*End of Questions*

## **Acknowledgements**

- Q. 13 Giotto. *Ognissanti Madonna*, c.1408, panel 325 x204 cm, Uffizi Gallery, Florence  
From ***Renaissance Painting*, page 7. P Stirton. Phaidon, Oxford. 1979**
- Q. 13 Cimabue. *Virgin in Majesty*, c.1285, panel, 385 x 223cm, Uffizi Gallery, Florence  
From ***Renaissance Painting*, page 6. P Stirton. Phaidon, Oxford. 1979**
- Q. 14 Leonardo da Vinci. *Annunciation*, c. 1472/75, panel, 217 x 98 cm, Uffizi Gallery, Florence  
From ***The Library of Great Masters: Leonardo da Vinci*, page 11. B Santi. Riverside Book Company, New York, 1990. Copyright SCALA**
- Q. 14 Piero della Francesca. *Annunciation*, c.1458, fresco, San Francesco, Arezzo  
From ***The Library of Great Masters: Piero della Francesca*, page 41. A Angelini. Riverside Book Company, New York. 1985. Copyright SCALA**
- Q. 15 Michelangelo. *Sistine Chapel Ceiling* (detail), 1512, fresco, 13 x 36 m, Vatican, Rome  
From ***Collins Eyewitness Art: The Renaissance*, page 57. A Cole. Harper Collins, Australia. 1994**
- Q. 15 Raphael. *Philosophy or School of Athens*, 1510–11, fresco, base 770cm, Stanza della Segnatura, Vatican, Rome  
From ***Raphael*, page 123. J H Beck. Harry N Abrams Inc, New York. 1976**
- Q. 16 A Durer. *Adam and Eve*, 1507, 2 panels, 209 x 81 cm each, Prado, Madrid  
From ***Penguin Classics of World Art: The Complete Paintings of Durer*, Plate XLI. A Smith/ A Ottino della Chiesa. Penguin Books Ltd, UK. 1968**
- Q. 16 J van Eyck. *Wedding Portrait*, 1434, panel, 33 x 22.5 cm, The National Gallery, London  
From ***A History of Art*, Plate 48. H W Janson. Thames and Hudson, London. 1962**

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