

SECTION A

Answer only ONE question on ONE option from this Section.

OPTION 1: Fourteenth Century Italian Art

- Q. 1 A patron is defined as “a protector, benefactor, one who sponsors and supports some person, activity etc” (*Collins English Dictionary, Wm. Collins and Sons, 1981*). How did patrons impact on the functions and iconography of 14th century Italian art?
- Q. 2 Panofsky referred to Nicola Pisano as the pre-eminent figure of “the classicizing proto-Renaissance of the 12th century”. Discuss this statement in relation to the narrative techniques, content and style of Nicola and Giovanni Pisano
- Q. 3 Compare and contrast the painting styles of 14th century Florence and Siena. Refer to specific works in your answer.

OPTION 2: Naturalism and Science in Fifteenth Century Italian Painting

- Q. 4 Theories concerning the creation of picture space were an integral element of the development of Early Renaissance painting. Show how these theories are evident in the works of specific 15th century artists.
- Q. 5 A key aspect of Renaissance naturalism was the introduction and development of the concept of landscape in painting. Discuss this statement with reference to specific 15th century Italian artists and their works in your answer.
- Q. 6 Examine the pictorial techniques used by 15th century Italian artists to portray narrative in painting.

OPTION 3: The High Renaissance

- Q. 7 Assess the influence of Classical Antiquity in the work of **either** Raphael **or** Michelangelo.
- Q. 8 The development of the independent portrait was a key aspect of the High Renaissance style. Discuss this statement with regard to the technical and artistic innovations made by the artists and methods they used to individualize their sitters.
- Q. 9 “The motives of the patron of the arts in the Renaissance were as mixed as human nature. Civic pride, the greater glory of God, the desire for fame and immortality, political psychology, and the sheer love of beauty all played their part” (*From Giorgio Vasari; Artists of the Renaissance: An Illustrated selection translated by George Bull: Book Club Associates, London, 1979*). Discuss how these motives may be seen in the work of Raphael and Michelangelo.

OPTION 4: The Renaissance in Northern Europe

- Q. 10 “... In Flanders they paint, ... to render exactly and ... deceptively the outward appearance of things. The painters choose, by preference, subjects provoking transports of piety, like the figures of saints or of prophets... This art...aims at rendering minutely many things at the same time, of which a single one would have sufficed to call forth a man's whole application.” (*Francisco de Holand, Da Pintura Antigua, 1548*). Discuss the statement in relation to the methods that Northern Renaissance painters used to depict interior and exterior space.

Q. 11 Why are the Northern Renaissance painters referred to as “symbolists”? Make reference to the work of **TWO** artists in your answer.

Q. 12 Analyse the techniques and stylistic features of the portraits of **ONE** of the following artists:

Jan van Eyck, Rogier van der Weyden, Albrecht Durer.

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

Figure A Giotto di Bondone “*Crucifixion*”, c.1305, fresco, Scrovegni Chapel, Padua

Figure B Giovanni Cimabue “*Crucifix*”, 1268-71, tempera on wood, 336 x 267 cm, San Domenico, Arezzo

Q. 14 Option 2

Figure C Paolo Uccello “*The Battle of San Romano*”, tempera on wood panel, 182 x 323 cm, The National Gallery, London. c 1435-1440

Figure D Leonardo da Vinci “*The Battle of Anghiari*”, 1503/06, (Copy by Rubens c.1615, pen, ink, chalk), 42 x 62 cm, The Louvre, Paris

Q. 15 Option 3

Figure E Michelangelo di Buonarroti “*Doni Madonna*”, c.1503, panel, diameter 117.5 cm, Galleria degli Uffizzi, Florence

Figure F Raphael Sanzio “*Madonna della Sedia*”, c.1514 – 1515, oil on panel, diameter 70 cm, Pitti Gallery, Florence

Q. 16 Option 4

Figure G Jan Van Eyck “*The Last Judgment*”, oil on panel, 56 x 19.5 cm, Metropolitan Museum, New York. c 1430

Figure H Hieronymous Bosch “*The Last Judgment*”, c.1500, Oil on panel, 113 x 127 cm, Akademie der bildenden Kunste, Vienna.

End of Questions

Acknowledgements

Q.13 Giotto di Bondone. “*Crucifixion*”, c.1305, Fresco, Scrovegni Chapel, Padua.

From www.artchive.com

Q.13 Giovanni Cimabue. “*Crucifix*”, c.1268 - 71, tempera on wood, 336 x 267 cm, San Domenico, Arezzo.

From www.artchive.com

Q.14 Paolo Uccello. “*The Battle of San Romano*”, tempera on wood, 182 x 323 cm, The National Gallery, London. c. 1435-1440.

From www.artchive.com

Q.14 Leonardo da Vinci. “*The Battle of Anghiari*”, c.1503 – 1506, From a copy by P.P. Rubens c. 1615, pen,ink,chalk, 42 x 62 cm, The Louvre, Paris.

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Q.15 Michelangelo di Buonarroti. “*Doni Madonna*”, c.1503, panel, diameter 117.5 cm, Galleria degli Uffizzi, Florence.

From www.artchive.com

Q.15 Raphael Sanzio. “*Madonna della Sedia*”, c.1514 – 1515, oil on panel, diameter 70 cm, Pitti Gallery, Florence.

From *Raphael*, J.H.Beck, p 156, H.N.Abrams Inc.,New York, 1976

Q.16 Jan Van Eyck. “*The Last Judgment*”, oil on panel, 56 x 19.5 cm, Metropolitan Museum, New York. c 1430

From *The Complete Paintings of the Van Eycks*, PlateXL111, Giorgio T. Faggin, Penguin Books Ltd, Middlesex, England.1968.

Q.16 Hieronymous Bosch. “*The Last Judgment*”, c.1500, oil on panel, 163 x 127 cm, Akademie der bildenden Künste, Vienna.

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