

M.F.A. Examination, 2016  
Semester- I & III  
Course code: AH/MFA 13  
( Western Painting: Renaissance to Mannerism )

Time: 3 hrs

Full Marks: 60

Questions are of equal value  
Answer any three questions

1. Taking c.1305-10 AD “Ognissanti Madonna” as example, discuss Giotto’s significant contribution to the Early Renaissance notions of pictorial form and space. Where, in your opinion, does his approach differ from Cimabue’s c. 1280 AD “Santa Trinita Madonna” and Duccio’s 1285 AD “Rucellai Madonna”?
2. Explain why Jan van Eyck’s 1434 AD “Arnolfini portrait” is viewed as an important contribution to Renaissance painting, both in its image potential as well as the use of oil paint as medium.
3. Massaccio’s 1428 AD “Holy Trinity” is often viewed as one of the classic examples employing the logic of linear perspective in Renaissance pictorial tradition. Discuss.
4. Given the fact that the Renaissance was marked by a renewed interest in Classical antiquity, discuss the paintings “Primavera” (c. 1478 AD) and “Birth of Venus” (c.1482-84 AD) by Sandro Botticelli.
5. Would you claim High Renaissance painting in Venice and Germany to be distinct from the Florentine-Roman tradition? Illustrate your answer with suitable examples.
6. Explain the changing implication of the term “Mannerism” from ‘style’ (*maniera*) to ‘stylization’, and the art historical implication of this shift. Choose paintings by at least two artists as examples, to illustrate the range that the term “Mannerism” has come to signify.
7. Write short notes on any two of the following:
  - (i) Paolo Uccello, “Battle of San Romano” (c. 1455 AD)
  - (ii) Piero Della Francesca, “Flagellation of Christ” (c. 1455-60)
  - (iii) Raphael, “School of Athens” (1509-11 AD)
  - (iv) Giorgione, “Tempest” (c. 1506-8)
  - (v) Raphael, “Transfiguration”, (1520 AD)

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