

TEST TWO

D What is one important feature which distinguishes Mannerist art from High Renaissance art?

- A. Mannerist works never incorporate the human figure.
- B. Renaissance works incorporate highly dramatic angles and foreshortening of the human body.
- C. Renaissance works usually feature the main figure filling the picture plane dramatically, while Mannerist works greatly reduce the size and importance of this figure.
- D. Mannerist works usually incorporate highly dramatic angles and distortion of the human figure.

A If Renaissance art may be characterized as _____, Mannerist art may be characterized as _____.

- A. languid, serene and balanced; dynamic and dramatic
- B. dynamic and dramatic; languid, serene and balanced
- C. unrealistic and stylized; strictly realistic in proportion and modeling of the human figure
- D. All of the above

F T/F? Baroque works of art rarely feature a unity of elements, such as a consideration of how a sculpture will “fit” into the building where it is placed, multiple views of the work, or the effects of light on the work. Unity just was not an important element to Baroque artists nor the era. (as witnessed in Correggio’s Assumption of the Virgin, Bernini’s St. Theresa, among others ... consider how these works occupy the space in which they are located.)

I T/F? Baroque works, exemplified by the sculptures of Bernini, often focus on drama, movement, and a cohesive view from many sides, and/or a focus on unifying the sculpture with it’s surroundings/setting.

Slide Identification 1:

C The title/name of artist/date/location for this image is:

- A. Vestibule of the Villa Rotunda, Palladio, 1566-69, Vicenza
- B. Arena Chapel, Giotto, 1305-6, Padua
- C. Vestibule of Laurentian Library, Michelangelo, 1524-33, Florence
- D. Sistine Chapel, Michelangelo, 1508-12, Vatican City
- E. None of the above



E This staircase leads to a _____ room.

- A. bath
- B. dungeon
- C. sitting
- D. chapel
- E. reading

This image depicts an architectural work that can be described as belonging to what style/era? WHY might this structure be assigned to that style/era? Mannerism; the staircase is dramatically exaggerated and consumes a large portion of the small room. Varying architectural style unfolds as it cascades into the room.

F T/F? This staircase leads to a room that is even less tranquil and less balanced than the room in this image.

_____ This work of architecture was designed for a Pope from the Medici family to illustrate that the family was

WEALTHY (-1/2)

Slide Identification 2:

D The title/name of artist/date for this image is:

- A. *The Tempest*, Giorgione, 1510
- B. *Assumption of the Virgin*, Correggio, 1520-24
- C. *Garden of Earthly Delights*, Bosch, 1505-15
- D. *Burial of Count Orgaz*, El Greco, 1586
- E. None of the above

I T/F? This work is formally divided, with Heavenly and Earthly realms clearly depicted by this division.

I T/F? Recognizable aristocratic citizens are depicted in this work.



Slide Identification 3:

C The title/name of artist/date for this image is:

- A. *The Tempest*, Giorgione, 1510
- B. *Assumption of the Virgin*, Correggio, 1520-24
- C. *Garden of Earthly Delights*, Bosch, 1505-15
- D. *Pieta*, Michelangelo, 1500
- E. None of the above

B This image depicts a work that is similar in form to a/an:

- A. dyptich
- B. altarpiece
- C. Italian early Renaissance ideal city
- D. container for salt of king Francis I
- E. chapel ceiling



A This image depicts landscape and scene which may be described as _____.

- A. mystical, fantastic, imagined
- B. utterly realistic
- C. Italian early Renaissance ideal city
- D. All of the above
- E. None of the above

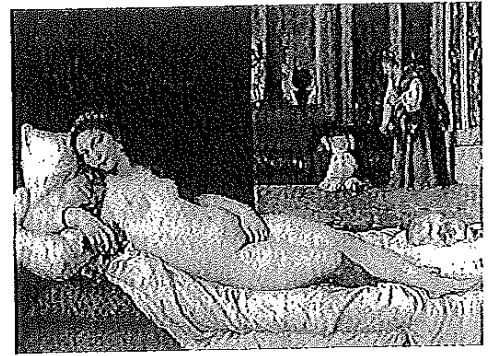
E Another term associated with this image, which may refer to the "beaker"-like objects as well as the idea of transforming the human soul by means of religion/divine intervention into something more pure, is _____.

- A. dyptich
- B. sorcery
- C. mathematics
- D. *saliera*
- E. alchemy

List and briefly describe two ways this image typically Northern European as opposed to Italian in style:

1. ~~Northern~~ It displays a grand scene with little/no thought to perspective.
2. It contains many objects that are meant to be interpreted as symbols.

LEFT



RIGHT

Slide Comparison 1:

C The title/name of artist/date for the image on the LEFT is:

- A. Moses, Bernini, 1625
- B. David, Bernini, 1623
- C. David, Michelangelo, 1501-4
- D. Moses, Michelangelo, 1501-4

D The title/name of artist/date for the image on the RIGHT is:

- A. Garden of Earthly Delights, Bosch, 1505-15
- B. Mona Lisa, Leonardo da Vinci, 1503-6
- C. Pieta, Michelangelo, 1500
- D. Venus of Urbino, Titian, 1538
- E. None of the above

D The image on the RIGHT portrays something of the IDEAL of marriage particular to the culture/time when it was created. These references (to ideals of marriage) include:

- A. The chest, or cassone, the women in the background are looking into
- B. The pose of the figure in the foreground
- C. The small dog
- D. All of the above
- E. Only A and B
- F. None of the above

F T/F? Both figures depict known, identifiable citizens of Florence, who considered it an honor to be depicted nude.

T T/F? Both figures can be said to represent ideals, both physical ideals and ideals of behavior/character.

D These works depict _____.

- A. a Biblical leader of a journey and the foreign queen who humiliated him and brought down his empire
- B. star-crossed lovers, much like Romeo and Juliet
- C. an early Medieval Northern European prom/homecoming king and queen.
- D. None of the above

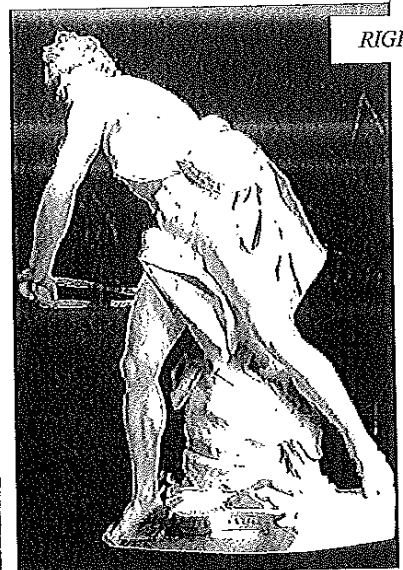
Slide Comparison 2:

The image on the LEFT is the same work shown in the previous Slide Comparison on the LEFT.

LEFT



RIGHT



B The title/name of artist/date for the image on the RIGHT is:

- A. Moses, Bernini, 1625
- B. David, Bernini, 1623
- C. David, Michelangelo, 1501-4
- D. Moses, Michelangelo, 1501-4

The work on the LEFT can be ascribed to what style/era?

Renaissance

The work on the RIGHT can be ascribed to what style/era?

Baroque

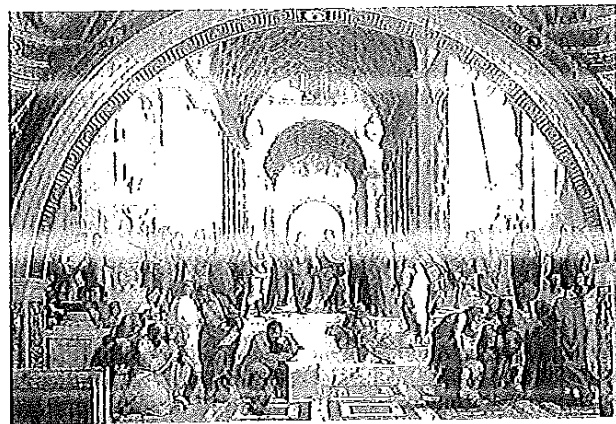
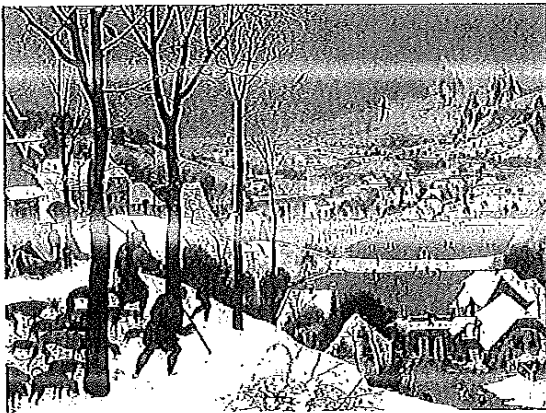
Slide Comparison 2, continued:

What elements of the works lead you to assign either to that particular style/era? List/briefly compare three (CLEARLY indicate which work you are discussing, either LEFT or RIGHT. You can just say "Left - [characteristic], while Right - [characteristic]."):

1. ✓ LEFT - POISED AND RELAXED FIGURE AT A TRANQUIL MOMENT
2. ✓ RIGHT - TWISTING, BENDING, FIGURE STOPPED AT THE MOST DRAMATIC MOMENT
3. ✓ RIGHT - THE FACIAL EXPRESSION INCLUDES A LARGE AMOUNT OF TENSION AND EMOTION.

Slide Comparison 3:

LEFT



RIGHT

D The title/name of artist/date for the LEFT image is:

- A. *The Birth of Venus*, Botticelli, 1484-6
- B. *Assumption of the Virgin*, Correggio, 1520-24
- C. *Garden of Earthly Delights*, Bosch, 1505-15
- D. *Return of the Hunters*, Bruegel the Elder, 1565
- E. None of the above

B The title/name of artist/date for the RIGHT image is:

- A. *Sistine Ceiling*, Michelangelo, 1434
- B. *School of Athens*, Raphael, 1510-11
- C. *Four Horsemen*, Albrecht Dürer, 1497-98
- D. *Pieta*, Michelangelo, 1500
- E. None of the above

T T/F? The image on the LEFT is indicative of Northern European art as it represents a "real-world" scenario in a landscape setting, while the image on the RIGHT is indicative of Italian art as it represents historical, classical-era main characters in an idealized, classically-inspired architectural setting.

A The image on the LEFT is indicative of its area of origin (Northern Europe/Italy) and time for which of the following reasons?

- A. It depicts a landscape scene; this is a common theme of Northern European art.
- ✓ B. It depicts mythological figures, typical of Northern European art.
- ✓ C. Entirely non-realistic modeling of the figure/body; this is common to both Northern European and Italian art.
- ✓ D. It depicts a scene of known commoner/serfs; this is a common theme of Italian Renaissance art
- E. All of the above.
- F. Only A and B
- G. Only A and D

D The figures in the work on the LEFT are _____; these folk were the frequent subject not only of the artist of this work, they (or their ilk) are often subjects of the art of _____ from where the artist hailed.

- A. prominently placed mythological characters; Northern European art
- B. anonymous common folk; Italian art
- C. demonic forces; Hades
- D. common folk; Northern Europe

Slide Comparison 4:

LEFT/Top

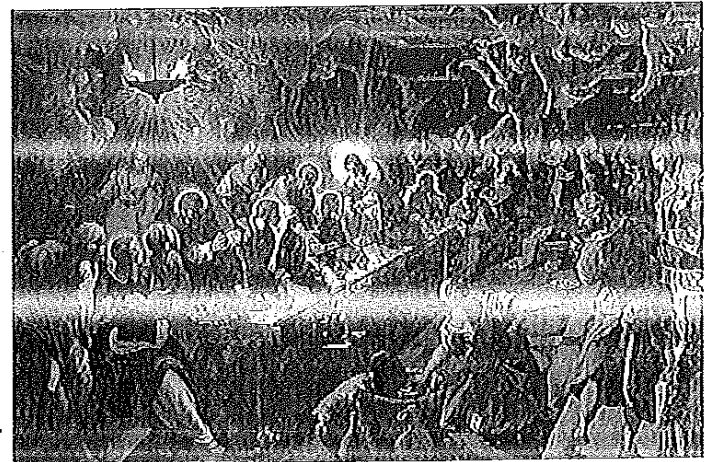
B The title/name of artist/date for the LEFT (Top) image is:

- A. *The Last Supper*, Raphael, 1615-18
- B. *The Last Supper*, Leonardo da Vinci, 1495-98
- C. *The Last Supper*, Tintoretto, 1592-94
- D. *The Last Supper*, Parmigianino, 1335
- E. None of the above



C The title/name of artist/date for the RIGHT (Lower) image is:

- A. *The Last Supper*, Raphael, 1615-18
- B. *The Last Supper*, Leonardo da Vinci, 1495-98
- C. *The Last Supper*, Tintoretto, 1592-94
- D. *The Last Supper*, Parmigianino, 1335
- E. None of the above



For the next 2 questions, use the following choices:

- A. Early Medieval.
- B. Renaissance.
- C. Northern European.
- D. Mannerist.

B The work on the LEFT can be classified as _____.

D The work on the RIGHT can be classified as _____.

A Which features of the image on the LEFT are typical of the style you've assigned to this work?

RIGHT/Lowe.

- A. It has a balanced, serene arrangement.
- B. The figures are eating snacks.
- C. All of the figures have gold halos.
- D. It has a dramatic diagonal arrangement.

D Which features of the image on the RIGHT are typical of the style you've assigned to this work?

- A. It has a balanced, serene arrangement.
- B. The figures are eating snacks.
- C. All of the figures have gold halos.
- D. It has a dramatic diagonal arrangement.

C In the image on the LEFT, the traditional _____ is replaced by _____.

- A. halo of Jesus; loaves of bread
- B. fishes and loaves of bread; wine
- C. halo of Jesus; a window behind him which radiates light behind the figure
- D. a window behind him which radiates light behind the figure; twelve disciples

B In the image on the RIGHT, the sense of drama is enhanced by _____.

- A. the stable, non-diagonal arrangement
- B. the seemingly mystic transformation of the walls and ceiling into Heavenly spaces, populated by angels
- C. a lack of movement, drama, or foreshortening of the figures
- D. the delivery of a pizza, which is not historically accurate

X T/F? It is true that the artist of the work on the LEFT/Top used innovative techniques in this fresco. So, true or false, these innovative techniques have greatly aided the preservation of the work, allowing it to remain in near-pristine condition.

Slide Comparison 5:

P The correct artist/title/date for the work on the LEFT/TOP is:

- A. Bernini, *Saint Teresa of Avila in Ecstasy*, 1645-52
- B. Dürer, *Pieta*, 1633
- C. Michelangelo, *Assumption of the Virgin*, 1525
- D. Michelangelo, *Rondanini Pieta*, 1555-64
- E. El Greco, *Saint Teresa*, 1656

A The correct artist/title/date for the work on the RIGHT/LOWER is:

- A. Bernini, *Saint Teresa of Avila in Ecstasy*, 1645-52
- B. Dürer, *Pieta*, 1633
- C. Michelangelo, *Assumption of the Virgin*, 1525
- D. Michelangelo, *Rondanini Pieta*, 1555-64
- E. El Greco, *Saint Teresa*, 1656

The sculpture on the LEFT/TOP depicts what scene/story? A pieta where Jesus is lamented by Mary after being crucified.

I T/F? The sculptor of the work on the LEFT/TOP represented the scene/story depicted in this sculpture more than once/not just in this work.

B This sculpture on the RIGHT/LOWER depicts which of the following?

- A. the mischievous antics of Cupid
- B. the mystical experience of a nun.
- C. the fate of those who fall asleep during services at this cathedral
- D. the mystical experience promised to all who set foot in this cathedral

I T/F? The sculpture on the RIGHT/LOWER incorporates light from a hidden window above, which reflects on the golden "beams," descending toward the figures. This may suggest the visions of light associated with such mystical experience.

The work on the LEFT/TOP can be ascribed to what style/era? Mannerist

What formal elements of the work lead you to assign it to that style/era? _____

- Elongated / Disproportionate limbs ✓
- Unfinished appearance ✓
- Upright positioning of the figures ✓

The work on the RIGHT/LOWER can be ascribed to what style/era? Baroque

What formal elements of the work lead you to assign it to that style/era? THE MOMENT THAT WAS SCULPTED

THE DRAMATIC MOMENT BEFORE THE ARROW PIERCED THE NUN.

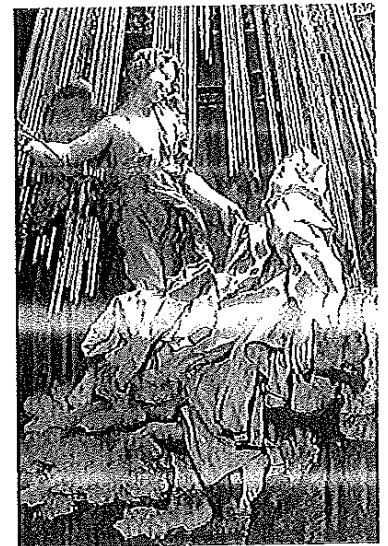
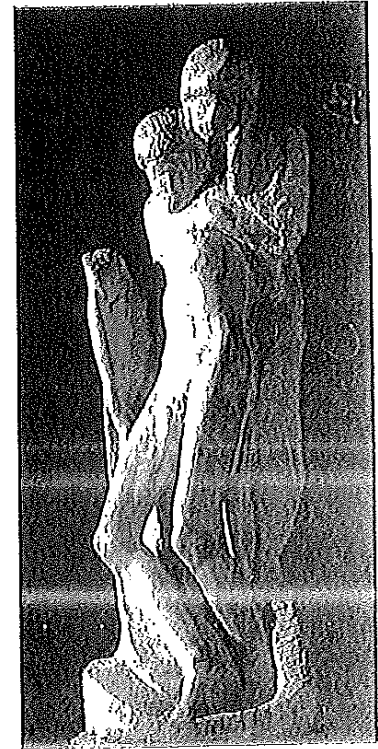
THE USE OF LIGHT, THE NUN'S DRAMATIC EXPRESSION.

F T/F? The artist of the work on the LEFT/TOP worked ONLY in the style/era you assigned to this work.

The styles/eras of these two works share certain commonalities, which distinguish these styles/eras from the Renaissance. Briefly discuss ONE similarity, and describe how this trait distinguishes the styles/eras of these two works from Renaissance works.

NEITHER OF THESE TWO WORKS HAVE THEIR FIGURES POSED IN STOLC AND PERFECTLY STABLE POSITIONS. A RENAISSANCE WORK WOULD BE IDEALIZED AND EMOTIONLESS.

↳ certainly less emotional!



RIGHT/Lower