1. At first glance, Zhang Zeduan’s Along the River During the Qingming Festival (also known as Spring Festival Along the River, early 12th century) and Ambrogio Lorenzetti’s Effects of Good Government (1338–9) have a lot of similarities, both portraying the interdependent relationship between a city and the countryside that surrounds it. Despite their apparent similarity in subject matter, however, the formats and techniques of these two paintings suggest different purposes and artistic intentions. How was each painting intended to be viewed, and what do these differences reveal about the distinct social and artistic contexts of each? Limit your answer to 300 words painting refers to: https://scrolls.uchicago.edu/view-scroll/52 https://artsandculture.google.com/asset/effects-of-good-government-in-the-city/WAFg-CSkcQJsMw https://artsandculture.google.com/asset/effects-of-good-government-in-the-countryside/1QEdJ3E935Z8-A 2. Describe the fragment of the Parthenon frieze shown below in detail, using as much art historical vocabulary as you can. Interpret this sculpture with reference to the following sentence from Salvatore Settis’s essay “Supremely Original: Classical Art as Serial, Iterative, Portable”: “Collectiveness and individuality are not mutually exclusive: they were at the heart and lifeblood of a practice of citizenship that glorified the goals of the collective, but also the characteristics of the individual.” Limit your answer to 300 words 3. Erwin Panofsky credits the painter Giotto for a “grand synthesis of Gothic and Byzantine.” What evidence can you find for this statement in the painting below, Giotto’s Ognissanti Madonna and Child Enthroned (1306–10)? How might Panofsky incorporate this painting into the argument of Perspective as Symbolic Form?