**ARTH 22400-*History of Western Art from 1300***

**Lindenwood University**

**Comparison Paper Guidelines**

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| **Due Date:**  **Length of Paper: 1,600 words minimum (4-5 pages)**  **-Double-spaced, Times New Roman typeface, 12 point font**  Extensions will not be granted without convincing documentation of a medical or other personal problem. Those handing in the paper late without an extension will be **docked 10 points per day**, including weekends. |

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| **Write an essay comparing two works of art at a local museum of the same subject from different eras. For instance, the works must be the same genre, such as portraiture, landscape, religious, nudes, still-life, etc. Before beginning send your selection along to the instructor for approval.** |

**OR**

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| **Write an essay comparing ONE of the following pairs of artworks, all located at the St. Louis Museum of Art**  **[**1 Fine Arts Dr, St Louis, MO 63110 (314) 721-0072] |

1. *Virgin and Child*, ca.1320, limestone with traces of paint and gilding

(Late Medieval/ Gothic)

Piero di Cosimo, *Madonna and Child Enthroned with Saints*, ca.1481-85

(Early Italian Renaissance)

1. Spinello Aretino, *Madonna and Child Enthroned with Angels,* ca.1390

(Late Medieval/ Gothic)

Piero di Cosimo, *Madonna and Child Enthroned with Saints*, ca.1481-85

(Early Italian Renaissance)

1. Piero di Cosimo, *Madonna and Child Enthroned with Saints*, ca.1481-85

(Early Italian Renaissance)

Corrado Giaquinto, *St. Helena and Emperor Constantine Presented to the Holy Trinity by the Virgin Mary*, 1741-2

(Late Baroque)

1. Nicolaes Maes,

*The Account Keeper*, 1656

(Dutch Baroque)

Nicolas de Largillière*,*

*Portrait of a Woman*, ca.1696

(French Baroque)

1. *Crucifixion*, mid-14th century

(Late Medieval/ Gothic)

Giambattista Tiepolo, *Crucifixion*, 1745-50

(Late Baroque)

1. Nicolas de Largillière*,*

*Portrait of a Woman*, ca.1696

(French Baroque)

Pablo Picasso, *Seated Woman*, 1953

(Cubism)

1. Workshop of Massimiliano Soldani, *The Wrestlers*, late 17th-early 18th century, bronze

(Late Italian Baroque)

Jean Arp, *Pistil,* 1950

(Surrealism)

1. Attributed to Francesco da Sangallo, *Reclining Pan*, ca.1535, marble

Jean Arp, *Pistil,* 1950

(Surrealism)

1. Workshop of Massimiliano Soldani, *The Wrestlers*, late 17th-early 18th century, bronze

(Late Italian Baroque)

Antoine-Louis Barye, *Theseus Battling the Centaur Bianor*, ca.1850

(French Romanticism)

1. Francois Giradon, *Louis XIV, King of France,* 1690s, bronze

(French Baroque)

Francois Rude, *Head of a Gaul*, ca.1833-35, bronze

(French Romanticism)

1. Bartolomeo Manfredi, *Apollo and Marsyas*, 1616-20

(Italian Baroque)

Henry Moore, *Two Piece Reclining Figures*, 1959, bronze

1. Pierre-Auguste Renoir,

*The Dreamer*, 1879

(Impressionism)

Duane Hanson, *Playboy Bunny*, 1970

(Postmodernism)

1. Nicolas de Largillière*,*

*Portrait of a Woman*, ca.1696

(French Baroque)

Frans Hals, *Portrait of a Woman*, ca.1650-52

(Dutch Baroque)

1. Workshop of Rembrandt*,*

*Portrait of a Young Man*, 1661-62

(Dutch Baroque)

Sir Joshua Reynolds,

*John Julius Angerstein*, 1765

(British Neoclassicism)

1. Cavaliere D’Arpino,

*Perseus Rescuing Andromeda,*

ca.1593-4

(Late Renaissance: Mannerism)

John Martin, *Sadak in Search of the Waters of Oblivion*, 1812

(British Romanticism)

1. Artemisia Gentileschi, *Danaë,* ca.1612

(Italian Baroque)

Lucian Freud, *Naked Woman*, 1988

(Postmodernism)

1. Joachim Wtewael, *Cephalus and Procris*, ca.1595-1600

(Late Renaissance)

Max Ernst, *Long Live Love*, 1923

(Naturalist Surrealism)

1. Nicolas de Largillière*,*

*Portrait of a Woman*, ca.1696

(French Baroque)

Gerhard Richter, *Betty,* 1988 (Postmodernism: Photorealism)

1. Frans Hals, *Portrait of a Woman*, ca.1650-52

(Dutch Baroque)

Pierre-Auguste Renoir,

*The Dreamer*, 1879

(Impressionism)

1. Frans Hals, *Portrait of a Woman*, ca.1650-52

(Dutch Baroque)

Gerrit van Honthorst,

*Smiling Girl, a Courtesan,*

*Holding an Obscene Image*, 1625

(Dutch Baroque)

1. Claude Monet,

*Charring Cross Bridge*, 1903

(Impressionism)

Vincent van Gogh,

*Stairway at Auvers*, 1890

**OR** *Vineyards at Auvers*, 1890

(Post-Impressionism)

1. Claude Monet,

*Charring Cross Bridge*, 1903

(Impressionism)

Georges Pierre Seurat, *Port-en-Bessin: The Outer Harbor (Low Tide),* 1888

(Post-Impressionism)

1. Antoine-Louis Barye,

*Tiger Devouring a Gavial*, 1831

(French Romanticism)

Edgar Degas, *Galloping Horse*, ca.1889-90, bronze

(Impressionism)

1. Adriaen van Ostade, *Peasant Dancing in a Tavern*, 1659

(Dutch Baroque)

Vincent van Gogh,

*Stairway at Auvers*, 1890

(Post-Impressionism)

1. Balthasar van der Ast,

*Floral Still-Life with Shells*, 1622

(Dutch Baroque)

Pablo Picasso*,*

*Mandolin and Vase of Flowers*, 1934

(Cubism)

1. Gustave Doré, *Loch Lomond*, 1875

(French Romanticism-landscape)

Charles François Daubigny,

*Banks of the Oise*, 1863

(French Realism-landscape)

1. Carl Gustav Carnus, *Wanderer on the Mountaintop*, 1818

(German Romanticism)

Gustave Courbet,

*The Valley of Ornans*, 1858

(French Realism)

1. Hubert Robert, *The Ruin,* 1789

(French Romanticism)

Frank Dillon,

*The Colossal Pair, Thebes*, 1856

(English Romanticism)

1. Giovanni Paolo Pannini, *Interior of St. Peter’s*, Rome, 1731

(Late Italian Baroque)

Hubert Robert, *The Ruin,* 1789

(French Romanticism)

1. Ernst Ludwig Kirchner, *Pink Roses*, 1918

(German Expressionism)

Pablo Picasso*, Mandolin and Vase of Flowers*, 1934

(Cubism)

1. Pieter Claesz, *Still Life,* 1645

(Dutch Baroque)

Juan Gris, *Still Life with Guitar*, 1920

(Cubism)

1. Theodore Rousseau, *Landscape,* ca.1842

(Barbizon School)

Piet Mondrian, *Composition of Red and White*, 1938-1942

(*De Stijl*)

1. Lucas Cranach the Elder*,*

*Judgment of Paris*, 1530

(Northern Renaissance)

Paul Cézanne, *Bathers*, 1890-92

(Post-Impressionism)

1. Pieter Claesz, *Still Life,* 1645

(Dutch Baroque)

Giorgio de Chirico, *The Transformed Dream,* 1913

(*Pittura Metafisica*)

1. Jackson Pollock, *No. 3,* 1950

(Abstract Expressionism: gestural abstraction)

Ellsworth Kelly, *Spectrum II*, 1966-67

(Abstract Expressionism: chromatic abstraction)

1. Giambattista Tiepolo, *Crucifixion*, 1745-50

(Late Baroque)

Joseph Beuys, *I Like America and America Likes Me,* 1974

(Postmodernism: Performance Art)

1. Pablo Picasso, *Seated Woman*, 1953

(Cubism)

Gerhard Richter, *Betty,* 1988

(Postmodernism: Photorealism)

1. Franz Kline, *Bethlehem,* 1959-60

(Abstract Expressionism:

gestural abstraction)

Mark Rothko, *Red, Orange, Orange and Red*, 1962

(Abstract Expressionism:

chromatic abstraction)

1. Robert Motherwell, *Catalonia*, 1951

(Abstract Expressionism:

gestural abstraction)

Mark Rothko, *Red, Orange, Orange and Red*, 1962

(Abstract Expressionism:

chromatic abstraction)

1. François Girardon, [*Louis XIV, King of France*](javascript:singleview('1');)*,* 1690s

(French Baroque)

Andy Warhol, *Most Wanted Men, no. 12. Frank B*, 1964

(Pop Art)

1. Sir Joshua Reynolds, *John Julius Angerstein*, 1765

(British Neoclassicism)

Chuck Close, *Keith,* 1970

(Postmodernism: Photorealism)

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| **Note: If a pair is missing or is no longer on display, you must choose from the remaining pairs (no exceptions)!** |

**Assignment Goals**

The principal purpose of this assignment is to help build your skills in two of the fundamental aspects of all art historical endeavors: evocative description, and comparison of works of art. Accordingly, you should spend a good amount of time closely observing the two works you choose in the galleries in which they are displayed. Also, through the course of examining the formal characteristics that relate or differentiate each pair of works, the essence of style- personal, period or school- shall become apparent.

**Refer to:**

Barnet, chapter five, “Writing a Comparison,” pp.135-150.

To best examine the artworks you have chosen, be sure you have a cursory understanding of the period and style from which they originate.

**A Note on Choosing Works**

Take time to look over all choices provided above. Do not merely proceed directly to a work due to the fact that you are familiar with the artist. You may find that little known, or even anonymous artists, are as worthy of your time. As with everything in your education, attempt to expand your knowledge beyond what you are familiar with in order to broaden your intellectual scope.

**A Note on Notetaking**

Remember to bring either your laptop or a notebook to record all of the specifics listed below and impressions you might have about the works in question. Do not rely on your memory for the assignment, or the museum’s website as the reproductions are of a very low quality if they are displayed at all. **Take exhaustive notes.** You will be able to narrow down what is significant during the course of writing the paper; and for this process it is always better to have more information at your disposal than you will put into the final product.

**Paper Layout**

In the course of writing your paper, some guidelines regarding overall organization should be kept in mind. The essay should begin with an **introductory paragraph** that clearly states what the works of art you are comparing are, as well as what you will emphasize in your analysis concerning them. This point shall be your **thesis statement**, which should anticipate and summarize the conclusions you will draw in the following sections. The **first part** of your essay should be a careful description of each of the works you have chosen. The **second part** should compare and contrast them. Finally, the essay should end with a **concluding paragraph** that reiterates your main points and restates your thesis statement set out in the introduction.

**This is merely a suggested layout for the essay! You may alter it in anyway, provided that you cover, in a clear fashion, the requisite points.**

**Introduction**

At least one paragraph should be dedicated to introducing the subject of the essay. Before the end of the first paragraph you should introduce your **thesis statement** around which the rest of the paragraphs will be organizing. This need not be revolutionary, but should move beyond the mere “in this essay I am going to discuss this work.” It should be your analysis of the work, and your singular and original discussion of one or more specific aspects of it. In addition to the thesis statement, your introductory paragraph should also introduce the basic information needed by the general reader to comprehend and appreciate what you are writing about (background information about the artist, work, period, culture, etc.). This information need only come from our class lectures or your textbook and you can relate the works to those styles we discussed; it will be at this part of the paper that you should inform the reader what styles/periods you are discussing (e.g. Renaissance, Roman, Hellenistic, Impressionist).

**Part One: Description**

You should approach your descriptions as though you are **describing the works to someone who cannot see them**, which will necessitate that you start with the most obvious and then move to the least. Begin your brief descriptions by focusing on the questions: What, if anything, does it depict? How big/small is it? What material is it (e.g. bronze, wood, etc.) Are there figures present? If so, how are they interacting with one another? If not, how are forms arranged/ carved? If it is painted, what colors are used? How are the parts arranged? How is the paint applied? Are brushstrokes/chisel marks visible? If the painting is figural, how is light treated and how is pictorial space created? Is the composition balanced? No matter what pair you choose, the goal remains the same: putting into words the experience of the visual. In all cases do not feel that you must extol the works. In any case, you should begin with an overall of the design, composition and layout. What is it (e.g. statue, bowl, jar, painting)? How is it arranged? How many figures are there? Where are they located? How much space is there in the work? How does the sculpture interact with the surrounding environment? And only then should you talk about the effect, story, narrative and iconography.

**Part Two: Comparison**

The second part of the essay (2-3 pages) will be taken up in a comparison of the works. In what way are the characteristics you identified in the descriptive section different for the two works of art? Are there any similarities? What impact do the differences have on how a viewer might react to the works? I have chosen these particular pairs because they are similar in subject or type. Be aware in your comparisons that artists make formal choices when they paint/sculpt, and that these choices have an impact on how viewers respond. Discuss the means by which these works of art invite different responses. Be sure to back up your subjective analysis with reference to observable fact. You are not required to delve deeply into the historical contexts in which the two works were created. The research required for this assignment will, as a consequence, be limited. However, you should **relate the works to the period or school to which they belong by beginning your essay by identifying their origins as Renaissance, Baroque, Neoclassical, etc.**

**Conclusion**

After concluding your points made in the main body of the essay, you should bring your points back together in a final paragraph. Here you should restate your thesis (in a new manner) and let the reader know what they have just read and why it is significant. Remember, this is not merely reproducing your first paragraph, but representing your conclusions to an audience who has just been presented with your argument and why they should now agree with you.

**A Note on Essay Organization**

In every scholarly publication from articles to books, though the presentation and information changes, the rhetorical mode of organizing ideas is the same:

1. Inform your audience what you are discussing and why it matters
2. Announce to your audience what you are going to communicate to them (thesis)
3. Lay out your main points
4. Reiterate what you have just discussed and what your audience has learned

In other words, “Tell them what you are going to tell them. Tell them. Then, tell them what you just told them.”

**Checklist/ Points to Cover**

1. Introduction to works/periods discussed
2. Background information included
3. Styles clearly laid out (e.g. Renaissance, Baroque, Neoclassicism )
4. Overall description of first work (i.e. composition, organization)
5. Narrative, story or iconography of first work
6. Overall description of second work (i.e. composition, organization)
7. Narrative, story or iconography of second work
8. Significant similarities and/or differences covered
9. Conclusion that informs of the significance of comparison
10. Description of frame or pedestal
11. If citing, use of Chicago Manual Style
12. Illustrations from ArtStor, if available

**Description of Frame or Pedestal**

Finally, please include a cursory description of the frames (for paintings), or pedestals (for sculptures), to demonstrate first-hand knowledge of the works discussed. Failure to include a description will result in a **deduction of 20 points** from the final paper grade. Factors such as nuances in thinly or thickly applied paint, roughly or smoothly chiseled stone, greatly effect our perception of the works. Viewing the works in person allows for a more detailed analysis than is afforded through digital or photographic reproductions.

**Citations**

This assignment is not a research paper, and as such does not require that you bring in outside sources or ideas. However, if you ideas, phrases or quotations that are not your own, you must cite them using Chicago Manual style. There are online guides available at: <http://www.chicagomanualofstyle.org/tools_citationguide.html>

**ArtStor Illustrations**

At the end of the paper, beginning with a new page titled **Illustrations**, include images of works discussed

found in ArtStor, a digital image database available through the library webpage You should only have one image per page and under each image you should include the following information: figure number (figure

1, 2, 3), artist, title, date (and material, size and location, if known). See example posted on Blackboard

under “Research paper.”

1. **Accessing ArtStor:** Go to Butler Library website: <http://library.lindenwood.edu/>Click on **Research Help**, then **databases** in drop-down menu

If you are on campus, you will have immediate access to the database

If you are off campus, enter your last name and 8-digit LU ID#

1. **Accessing ArtStor** directly from <http://library.artstor.org/library/>

Once on the website on campus, click on ‘Register’ in the upper right-hand corner.

Enter any email address (it does not have to be your Lionmail) and any password.

Choose any option for ‘Role at the Institution’ and ‘Academic Department’.

You can then access ArtStor from any computer here or off campus.

**Downloading Images**

Search for your artwork in the ‘Search’ box at the upper left.

Click on the appropriate image to enlarge, then the ‘save’ option at the lower right marked ‘Download Image’.

Click ‘I accept’ under terms and conditions.

The image will automatically download into a zip folder. Opening it, you will find a JPEG of your image and an html file.

You can either copy-and-paste it the file into your paper or another folder, or save it.

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| **Formal Analysis Paper Rubric and Grading Template** | | |
| **Student:** | **Degree:** | **Major:** |

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| **Criteria/ Percentage Towards Points Possible** | **100%** | **75%** | **50%** | **25%** | **Points Possible** | **Points Awarded** |
| **1.Styles/ Historical Background** | Excellent articulation of style in historical context in individual works/ examples (25) | Satisfactory location of style historically with examples (18.75) | Often misidentifies style and/or historical background (12.5) | No understanding of style and/or historical background (6.25) | **25** |  |
| **2.Analyses using Arts Vocabulary** | Excellent formal analysis of works, comparing and contrasting visual elements  Accurate and thoughtful use of arts vocabulary aids fluency. (25) | Satisfactory analysis of works, touching on similarities and differences.  Appropriate arts vocabulary present. (18.75) | Somewhat satisfactory analysis, not considering both similarities and differences  Arts vocabulary rarely or incorrectly used. (12.5) | Unsatisfactory analysis that does not adequately touch on similarities or differences  Arts vocabulary absent. (6.25) | **25** |  |
| **3.Organization/ Thesis** | All ideas are organized with a logical progression from introduction, through the body, to conclusion.  Thesis is clear. (25) | Most ideas are organized in an appropriate and logical manner.  Thesis is mostly clear. (18.75) | Ideas are disorganized.  Thesis is unclear.(12.5) | No organization is present.  Thesis is absent. (6.25) | **25** |  |
| **4.Written Communication** | Excellent articulation of ideas using correct grammar and syntax, as well as appropriate voice(25) | Satisfactory articulation of ideas with few grammatical errors(18.75) | Somewhat satisfactory presentation of ideas that are unclear at times due to multiple errors and incorrect voice (12.5) | Unsatisfactory articulation due to mechanical errors; message unclear (6.25) | **25** |  |
| **Comments** | | | | | **Total** | |
|  | | | | ***ArtStor Illustrations (-10)*** | ***Required length (-10 per page)*** | |
| ***Firsthand Knowledge – frame/ pedestal/ Selfie (-20 per day)*** | |
| ***Chicago Style Citations (-5)*** | ***Late (-10 per day)*** | |
| ***Final Grade*** | |

**Explanation of Grading Standards:**

**A (90-100%) =** goes beyond basic requirements of assignment, excellent understanding of the topic/question, an insightful and thoughtful response to the material covered, persuasive and logical argumentation, and no typographical or grammatical errors

**B (80-89%) =** completes requirements of assignment efficiently, demonstrates competent understanding of the topic/question, adequate grasp of information, logical argument, possibly a few organizational problems or grammatical errors, but shows overall coherence in discussion and has few or no problems with grammar or typing

**C (70-79%) =** meets minimum requirements of the assignment but reveals superficial preparation through problems with factual information (omissions or errors) and logical argument, and may have grammatical and/or typographical errors

**D (60-69%) =** inadequate work, does not follow directions, poor use of resources, serious writing problems  
**F (0-59%) =** work not turned in or does not match assignment requirements

**Comparison Checklist and Outline**

What follows is a template that you may use when at the museum and making a rough draft of your paper. In no way are you restricted to the categories below; they are merely there to assist you in the project.

**Similarities Differences**

Subject

Medium/materials

Composition

Space

Line

Brushwork/carving

Lighting

Color

Naturalism/ idealism

Mood/effect

Interaction with viewer/environment

Frame/pedestal

**Rough Draft Outline**

1. Introduction
2. Background
3. Historical context
4. Thesis
5. Main Points
6. Analysis of first work
7. Analysis of second work
8. Similarities
9. Differences

3. Conclusion

**Directions to the St. Louis Art Museum from the University**

[1 Fine Arts Dr, St Louis, MO 63110 (314) 721-0072]

From the university go west on S. Kingshighway St/ MO-94 then merge onto I 70 E (left ramp). Next, merge onto I 170 S (right exit) and after a few miles merge onto Forest Park Pkwy (exit 1 E). Finally, turn right onto N Skinner Blvd, then left on Lagoon Dr, and then a slight right onto Fine Arts Dr.

Allow around 30 minutes of travel time to get to the museum. Parking is free along Fine Arts Dr leading to the museum, but PAY ATTENTION TO ‘NO PARKING’ SIGNS- YOU WILL GET TICKETED (25$ each)

