

Judith

Art History 104 - 1400



Title : Relief of the Betrayal and Arrest of Jesus

Period : N/A

Date : 1264–88

Geography : Amiens, Picardy, France

Culture : French

Medium : Limestone with traces of polychromy and gilding

Dimensions : 39 1/4 x 43 x 9 in. (99.7 x 109.2 x 22.9 cm)

Classification : Sculpture-Stone

Credit Line : Mr. and Mrs. Isaac D. Fletcher Collection, Bequest of Isaac D. Fletcher, 1917

Accession Number : 17.120.5

This artwork is currently on display in gallery 304



Title : Madonna and Child

Period : N/A

Date : 1290–1300

Geography : Siena Italy

Culture : Italian

Medium : Tempera and gold on wood

Dimensions : 11 x 8 1/4 in. (27.9 x 21 cm); 9 3/8 x 6 1/2 in. (23.8 x 16.5 cm)

Classification : Painting

Credit Line : Purchase, Rogers Fund, Walter and Leonore Annenberg and The Annenberg Foundation Gift, Lila Acheson Wallace Gift, Annette de la Renta Gift, Harris Brisbane Dick, Fletcher, Louis V. Bell, and Dodge Funds, Joseph Pulitzer Bequest, several members of The Chairman's Council Gifts, Elaine L. Rosenberg and Stephenson Family Foundation Gifts, 2003 Benefit Fund, and other gifts and funds from various donors, 2004

Accession Number : 2004.442

This artwork is currently on display in gallery 624

I chose these two art works because as a Christian, I find it intriguing, the story telling, the concepts, and history of these works. I wonder how these artists are able to make these biblical stories come to life and how and why they are portrayed the way that they are in their works. I would also love to explore and learn more about Christianity art.

Instructions on paper.

Your Final Paper Format Sample

Your Name

Course name/date/

Prof. Choi

Date of submission

Title of Your Paper

Two Illustrations

basic information of each work same as the one on your topic page

-title/ artist' name/ dates/ period/ style/ culture/ location/ medium/ size/material/ accession number

This cover page is same as your topic page without the topic paragraphs at the bottom.

Within this FOUR-full-page written paper (without the cover page; it will be FIVE PAGES with the cover above! Number the pages.), Please follow closely the guidelines below:

The First Paragraphs: Introduce briefly both of your works here that you will compare/contrast the two pieces.

The second and third paragraph:

-Describe in detail how they look in the online collection space: their location in the collection webpage; ways of display; light setting; size; material; medium, and whether you agree with that setting you described. If yes, why? If not, how would like you to change I you were a curator, and why?

The fourth paragraph – the end of the 3rd page: Formal analysis/comparison/contrast of the artworks

-Each paragraph should have one point of comparison and contrast as a main argument, to be supported by your detailed descriptions and formal analysis of the two artworks.

Compare/contrast your works of art based on their formal qualities such as shape, color, composition, light effect, style, movement, etc. (refer to the final paper handouts)

1. This is a formal analysis paper- you have to describe the visual elements of the works you are comparing in detail, and form your own arguments based on your observation of the illustrations.

2. You can talk about diverse formal elements- their sizes, materials, textures, colors, proportions, compositions, special relationships and more. (Please refer to the handouts on formal analysis, as well as on your final paper project on Blackboard). You can also compare/contrast their contents or contexts if you can read them by looking at the illustrations.

3. The full titles of the works should be addressed in the first time you mentioned them and should be italicized as a title of a work. From that on, you can abbreviate the title by the two words of the title. E.g.: *The Palette of Narmer* for the first time, and *The Palette* after that.

4. From the 4th paragraph on, you should develop your own arguments on the formal similarities or differences of the two pieces, and with every argument you posit, you should have the supporting specifics that appear on the works themselves. It should not be only description, or your argument only; for example, you describe in detail what you see without connecting it to your own argument saying, "there is Narmer as the largest person on *The Palette*, and a bird in front of him." Then, I will ask in my feedback, "So??" What does this tell you about the work? What does this mean? Why is this important to talk about? Also, you can have a great argument without supporting descriptions or explanations, such as "The Gudea statue seems more realistic than idealized." What a great insight and original argument! But I want to know why. What specifically about the statue made you think that way? Support your argument with detailed descriptions and formal and visual specifics that appear on the work itself. Don't forget that this is a comparison/ contrast paper. You should constantly compare or contrast them in each paragraph.

5. Talking about materials, such as "they are both made out of stones" are not your arguments as they are facts! However, if you find the two works utilize the stones differently in the way they were carved out, or in their visual forms, you can address how the two works use stone differently with the specific ways or forms you found on the works. Be specific! Avoid a general, vague terms like "it is beautiful," "I like it," "It seems interesting," etc. as they really don't say anything specific about the works.

6. Please don't write a diary, or irrelevant information: This is a writing assignment that requires your scholarly and academic engagement. Your writing should mainly relate to the discussions of the work themselves, not about how you purchased the books, or any problems you may have

with writing, etc. Also don't repeat the same information at the end. A conclusion or summary should be something you can add to your earlier writing.

7. Please make sure not to have any basic grammar errors.

Optional: Content or context association (limit your sources to two-one for each artwork of your choice, the more you use your own observation and formal analysis, the better your grade will be as I am not interested in reading what others have talked about regarding your pieces but your own ideas on them)

-Connect your formal analysis to their content or context available in the identifications if you want to incorporate external sources for this section, cite the source following the MLA style or Chicago Manual (look it up online)-This part is optional. You can continue your formal analysis to the end.