**INTRODUCTION**

- **ONE SUBJECT IN VARIOUS INTERPRETATIONS - WHAT MAKES THEM LOOK DIFFERENT?**

  **DUCCIO di Buoninsinga**: Last Supper (rear of Maestà Altarpiece), 1308-11, Duomo, Siena, tempera/panel
  [http://www.wga.hu/index1.html](http://www.wga.hu/index1.html) (see below for instructions)

  **anonymous**: Last Supper, early 13thc, Chartres Cathedral, stained glass

  **Jacopo TINTORETTO**: Last Supper, c. 1580, San Giorgio Maggiore, Venice, oil on canvas
  [http://www.wga.hu/index1.html](http://www.wga.hu/index1.html)

  **Emile NOLDE**: Last Supper, 1909, Nolde Museum, Seebüll, oil on canvas
  [http://www.humboldt.edu/rwj1/301G/065.html](http://www.humboldt.edu/rwj1/301G/065.html)

  **Salvatore DALI**: Last Supper, 1955, NGA, Washington, oil on canvas

  **Note**: To use the Web Gallery of Art, go to [http://www.wga.hu/index1.html](http://www.wga.hu/index1.html). Look to the bottom of the page, and click on the highlighted link to the SEARCH ENGINE. Enter the artist’s name in the Author field, or scroll though the list in the drop-down field to the right. To limit your search, enter one or two key words from the title, but remember that there may be multiple ways of translating a title (e.g. Virgin vs. Madonna). The results will display in roughly chronological order. For example: Tintoretto (artist) + Last will bring up the Last Suppers but also the Last Judgments.

- **IMAGE BOUNDARIES**

  **Three-dimensional**

  **Edgar DEGAS**: Spanish Dancer, c. 1883-85, NGA Washington
  [http://www.nga.gov/cgi-bin/pimage?109861+0+0](http://www.nga.gov/cgi-bin/pimage?109861+0+0)

  **Two-dimensional**
  **Jean ARP**: Collage Arranged According to Laws of Chance, 1916-17, MoMA, New York
  [http://hip.cgu.edu/aisenberg/20thslides/20thcent.htm](http://hip.cgu.edu/aisenberg/20thslides/20thcent.htm) (bottom right of 1st page)

  **Frits THAULOW**: The Stream, c. 1895, MAG, Rochester
  [http://magart.rochester.edu/PRT0*1$1968*1647095](http://magart.rochester.edu/PRT0*1$1968*1647095)

  **Picture Frame**
  **Edgar DEGAS**: The Rehearsal, c. 1878, Frick Collection, New York
  [http://collections.frick.org/4DACTION/HANDLECGI/CTN2$26402?display=por](http://collections.frick.org/4DACTION/HANDLECGI/CTN2$26402?display=por)

  **anonymous Flemish**: Book of Hours (the “Collins Hours”), c. 1445-50, Philadelphia MoA
  [http://www.leavesofgold.org/gallery/boh/hours03.html](http://www.leavesofgold.org/gallery/boh/hours03.html)

  **LIMBOURG Bros**: Rendezvous of the Magi (from the Très Riches Heures), Musée Condé, Chantilly  [http://www.montlhery.com/riches_heures_mages.htm](http://www.montlhery.com/riches_heures_mages.htm)

  **Alberto GIACOMETTI**: The Nose, c. 1947, Hirshhorn, Washington
Picture Plane

Frederic BAZILLE: Artist's Studio on the Rue de la Condamine, 1870, Musée d'Orsay, Paris
http://www.dl.ket.org/webmuseum/wm/paint/auth/bazille/studio.jpg

Suzanne VALADON: Reclining Nude, 1928, Metropolitan, New York
http://www.csupomona.edu/~plin/women2/images/valadon_big.jpg

Jacques-Louis DAVID: The Death of Marat, 1793, Musée Royale des Beaux-Arts, Brussels

http://www.loc.gov/exhibits/cwaj/detail/enlarge12994.html

http://www.loc.gov/exhibits/cwaj/detail/enlarge12993.html

Max ERNST: Two Children Threatened by a Nightingale, 1924, MoMA, New York
http://wings.buffalo.edu/cas/english/faculty/conte/syllabi/377/Images/Ernst_Nightingale.jpg

• FORM/COMPOSITION

Functions of Line: Outline (Contour)

Gjon MILI: Picasso, Vallauris, France 1949, photograph

Henri MATISSE: Portraits, lithograph, 1954, private collection
http://www.aberfeldywatermill.com/artworks/show/68

http://www.loc.gov/loc/lcib/0704/detail/cwaj_6.html

Alexander CALDER: Portrait of Josephine Baker, 1929, Musée de l’art moderne, Paris
http://www.moma.org/collection/browse_results.php?criteria=O%3AADD%3AE%3A922&page_number=2&template_id=1&sort_order=1

Functions of Line: Movement and Emphasis

Thomas EAKINS: Biglin Brothers Racing, 1873, NGA Washington
http://www.nga.gov/cgi-bin/pimage?42575+0+0

FUNASAKA Yoshisuke, My Space and My Dimension 543, 2004, woodblock/silkscreen
http://www.loc.gov/exhibits/cwaj/detail/enlarge12971.html

Claude MONET: Poplars, Four Trees, 1891, Metropolitan, New York
http://www.abcgallery.com/M/monet/monet100.html

http://www.ibiblio.org/wm/paint/auth/hopper/street/

Peter Paul RUBENS: Raising of the Cross, 1610, Cathedral, Antwerp
http://www.wga.hu/index1.html

Gustave CAILLEBOTTE: Sculls, 1877, NGA, Washington
http://www.nga.gov/cgi-bin/pinfo?Object=65227+0+0
**Frederick Edwin CHURCH:** Niagara, 1857, Corcoran Gallery, Washington DC
http://www.corcoran.org/collection/highlights_name_results.asp?Artist_ID=51

**Functions of Line:** Shading and Modeling

MICHELANGELO Buonarotti:  Head of a Satyr, pen & ink over chalk, Louvre, Paris
http://www.humanitiesweb.org/human.php?s=g&p=c&a=p&ID=7643

**Types of Lines:** Actual Lines

http://www.artchive.com/artchive/L/lichtenstein/lichtenstein_crystal_bowl.html

**Types of Lines:** Implied Lines

RAPHAEL Sanzio: Madonna of the Meadows, 1505, Kunsthistoriches Museum, Vienna

LEONARDO da Vinci:  Madonna of the Rocks, 1482-86, Louvre, Paris
http://www.abcgallery.com/L/leonardo/leonardo2.html

LEONARDO da Vinci: Madonna of Rocks, c. 1495-1508, NGA London
http://www.abcgallery.com/L/leonardo/leonardo1.html

**Types of Lines:** Lines Formed by Edges

Claes OLDENBURG:  Stake Hitch, 1984, Dallas Museum of Art, Height: 53.5 ft (16.3 meters)
http://www.oldenburgvanbruggen.com/stakehitch.htm

- **SHAPE/MASS/VOLUME**

Kazimir MALEVICH:  The Aviator, 1914, State Tretyakov Gallery, Moscow
http://www.dl.ket.org/webmuseum/wm/paint/auth/malevich/malevich.aviator.jpg

http://www.loc.gov/exhibits/cwaj/detail/enlarge13069.html

Joan MIRÓ:  Carnival of the Harlequin, 1924-25, Albright-Knox, Buffalo
http://www.abcgallery.com/M/miro/miro2.html

Pablo PICASSO: Portrait of Ambrose Vollard, 1915, drawing, Met, NY
http://www.angelo.edu/faculty/rprestia/1301/images/IN511Pics%5B1%5D.jpg

Pablo PICASSO: Portrait of Ambroise Vollard, 1910, Pushkin State Museum, Moscow
http://www.artchive.com/artchive/P/picasso/vollard.jpg.html

**Volume**

Fay JONES & Associates:  Thorncrown Chapel, 1981, Eureka Springs, AK
http://www.thorncrown.com/Photogallery1/index.html

**Figure/Ground Relationship**

M.C. ESCHER:  Study of Regular Division of the Plane w/ Horsemen, 1946, Escher Foundation, The Hague
http://www.usask.ca/education/coursework/skaalid/theory/cgdt/horse.htm
TEXTURE

Actual Texture

Auguste RODIN: Hand of God, c. 1896-1907, Metropolitan, New York
http://www.bc.edu/bc_org/avp/cas/fnart/rodin/rodin_handgod1.jpg

Vincent van GOGH: Rocks with Oak Tree, 1888, MFA Houston
http://www.vggallery.com/painting/p_0466.htm

REMBRANDT van Rijn: Jewish Bride, 1666, Rijksmuseum, Amsterdam
http://student.britannica.com/eb/art/print?id=13706&articleTypeld=0

Visual Texture

http://www.loc.gov/exhibits/cwaj/detail/enlarge13139.html

Vincent van GOGH: Street in Saintes-Marie-de-la-Mer, 1888, ink/graphite/paper, Met, New York

Pattern

Mary CASSATT: The Letter, 1891, aquatint and soft-ground etching, Corcoran, Washington
http://www.corcoran.org/collection/highlights_main_results.asp?ID=104

Gustave KLIMT: Fulfillment (cartoon for Palais Stoclet frieze), 1905-06, watercolor w/ metal leaf, Österreiches Museum für Angewandte Kunst, Vienna
http://www.littlereview.com/gallery/klimt.htm
See also: http://www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2007/02/10/baklimt10.xml

SPACE AND DIMENSION – THE ILLUSION OF DEPTH:

Overlapping/Placement

Marie LAURENCIN: Group of Artists, 1908, Baltimore Museum of Art
http://www.bluffton.edu/womenartists/ch10(20c)/Apollinaire_par_Marie_Laurencin_400.jpg

CHIU-TAH: Taos Round Dance, 1938, present loc. unknown

Linear perspective: Three main principles:

1. Shapes or masses that are farther away from the viewer or picture plane are smaller or less distinct than those close up.
2. Parallel lines receding into the distance seem to converge until they meet at a point on the horizon where they seem to disappear. The central meeting point is called the vanishing point. The lines leading to it (which can be real or implied) are called orthogonals.
3. A square or rectangle seen in linear perspective becomes a trapezoid.

Diagrams & images showing perspective:

MASOLINO di Panicale: Healing of Lame Man and Raising of Tabitha, c. 1426-27, Brancacci Chapel, Santa Maria del Carmine, Florence
http://www.abcgallery.com/M/masaccio/masolino8.html
http://webexhibits.org/sciartperspective/raphaelperspective1.html (scroll down to middle of article)

RAPHAEL Sanzio: School of Athens, 1509-11, Stanza della Segnatura, Vatican, Rome
http://artchive.com/artchive/R/raphael/school_athens.jpg.html

School of PIERO DELLA FRANCESCA: The Ideal City, c. 1460, Palazzo Ducale, Urbino
http://commons.wikimedia.org/wiki/Image:Piero_della_Francesca_-_Ideal_City.jpg

Albrecht DÜRER: St Jerome in His Study, 1514, engraving
http://www.evl.uic.edu/davidson/1997/Nails_String/One_Point1.html
http://www.evl.uic.edu/davidson/1997/Nails_String/One_Point2.html

Two-point perspective

Thomas Hart BENTON: Boomtown, 1927-28, MAG
http://magart.rochester.edu/Obj211$4549

Johannes VERMEER: Music Lesson, Royal Collection, St. James’ Palace, London
http://www.evl.uic.edu/davidson/1997/Nails_String/Two_Point1.html
http://www.evl.uic.edu/davidson/1997/Nails_String/Two_Point2.html
Isometric perspective: In isometric perspective, shapes and masses that are farther away also are smaller or less distinct, but parallel lines do NOT converge. A square seen in isometric perspective becomes a parallelogram.

anonymous Japanese: Scenes from the Tale of Genji. undated screen, University of California Library, Merced http://content.cdlib.org/ark:/13030/hb1j49p0zj/?docId=hb1j49p0zj&order=3&brand=calisphere&layout=printable-details

anonymous Japanese: Kumano Mandala, c. 1300 (Kamakura period), Cleveland Museum of Art http://www.clevelandart.org/explore/work.asp?searchtext=kumano&recNo=0&tab=2&display=

• Discussion / Further looking:

Locate examples of actual and implied lines:

Compare the use of lines in the compositions:

Example of breaking the picture frame/picture plane/single point perspective:

What type of perspective did the artist use in this one?
Frederick Edwin CHURCH: The Parthenon, 1871, Met, NY http://www.metmuseum.org/Works_Of_Art/collection_database/american_paintings_and_sculpture/The_Parthenon_Frederic_Edwin_Church/ViewObject.aspx?depNm=american_paintings_and_sculpture&pID=0&kWd=parthenon&OID=20010829&vW=1&Pg=1&St=0&StOd=1&vT=1

What type of perspective do you see in this one?

Look at the interactions of the diagonals and horizontals:
Thomas EAKINS: Biglin Brothers Racing, 1873, NGA Washington http://www.nga.gov/cgi-bin/pimage?42575+0+0

Describe the use of shapes in the following:
Giovanni DIPAOLO: Creation/Expulsion, c. 1445, Met, NY
Piet MONDRIAN: Composition with Gray & Lt Brown, 1918, MFA, Houston http://www.robertlehmanfoundation.org/
http://www.ibiblio.org/wm/paint/auth/mondrian/

Describe the use of lines in the composition:
ABBREVIATIONS USED ON HANDOUTS

c. can be either century (17\textsuperscript{th} c) OR circa (c. 1848-50)
Sta. Santa (as in Sta. Maria del Fiore)

**MEDIA:**

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<tr>
<td>a/c</td>
<td>acrylic on canvas</td>
</tr>
<tr>
<td>o/c</td>
<td>oil on canvas</td>
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<tr>
<td>engr</td>
<td>engraving</td>
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<tr>
<td>o/p</td>
<td>oil on panel or board</td>
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<td>etch</td>
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<td>t/p</td>
<td>tempera on panel</td>
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<td>lith</td>
<td>lithograph</td>
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<td>wdct</td>
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<td>mss</td>
<td>manuscript</td>
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<tr>
<td>w/c</td>
<td>watercolor</td>
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**COLLECTIONS: General**

<table>
<thead>
<tr>
<th>Abbreviation</th>
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<tbody>
<tr>
<td>MFA</td>
<td>Museum of Fine Arts</td>
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<tr>
<td>MoMA</td>
<td>Museum of Modern Art</td>
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<td>Mdel'AM</td>
<td>Musée de l'Art Moderne</td>
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<td>NGA</td>
<td>National Gallery of Art</td>
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<tr>
<td>MdesBA</td>
<td>Musée des Beaux-Arts</td>
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<tr>
<td>p.c. or p/c</td>
<td>private collection</td>
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<tr>
<td>MoA</td>
<td>Museum of Art</td>
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<tr>
<td>Rijks</td>
<td>Rijksmuseum (State Museum)</td>
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**COLLECTIONS: Specific**

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Collection</th>
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<tbody>
<tr>
<td>AIC</td>
<td>Art Institute of Chicago</td>
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<tr>
<td>Alte Pin</td>
<td>Alte Pinakothek, Munich</td>
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<tr>
<td>CAI</td>
<td>Sterling &amp; Francine Clark Art Institute, Williamstown, MA</td>
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<td>ISG</td>
<td>Isabella Stewart Garner Museum, Boston</td>
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<tr>
<td>K-M</td>
<td>Rijksmuseum Kröller-Müller, Otterlo, Netherlands</td>
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<td>Kunsthist.</td>
<td>Kunsthistoriches, Vienna</td>
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<tr>
<td>LACMA</td>
<td>Los Angeles County Museum of Art</td>
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<tr>
<td>LoC or LOC</td>
<td>Library of Congress, Washington DC</td>
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<tr>
<td>MAG</td>
<td>Memorial Art Gallery, Rochester, NY</td>
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<td>Met</td>
<td>Metropolitan Museum of Art, New York</td>
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<td>N-A MoA</td>
<td>Nelson/Atkins Museum of Art, Kansas City</td>
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<td>Neue Pin</td>
<td>Neue Pinakothek, Munich</td>
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<td>NMWiA</td>
<td>National Museum of Women in the Arts, Washington DC</td>
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<td>PAFA</td>
<td>Philadelphia Academy of Fine Arts</td>
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<td>RISD</td>
<td>Rhode Island School of Design Museum of Art, Providence, RI</td>
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<td>SLAM</td>
<td>St. Louis Museum of Art</td>
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<tr>
<td>VVG</td>
<td>Rijksmuseum Vincent van Gogh, Amsterdam</td>
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<tr>
<td>WCMoA</td>
<td>Williams College Museum of Art</td>
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<tr>
<td>WA</td>
<td>Wadsworth Atheneum, Hartford, CT</td>
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OTHER HELPFUL RESOURCES

On-Line Glossaries
http://www.artlex.com/
http://www.ackland.org/tours/classes/glossary.html
http://www.martinlawrence.com/glossary_explore.html

An excellent history review: www.historyguide.org

Searching for images on the Internet:


2. On the first page, click on the second tab at the top left that says "Images."

3. On the main Image Search page look to the right of the search field and click on "Advanced Image Search." (You might want to bookmark or add this page to your favorites as a shortcut for the next time.)

4. Use the various fields to try to pinpoint the image you're searching for. It's easier to expand a search than to narrow down on one that turns into a monster.

   For example: To search for Michelangelo's Pieta in the Vatican, try typing in these words on the top line:
   michelangelo, pieta, vatican, rome. (capitalization and accents on foreign words don't matter here)

   You'll come up with about 9,240 responses; on my system it took about a half second.

5. To see one of the images in greater detail click on the thumbnail. This keeps you in Google. If the web site itself seems interesting and you wish to explore it further, click on the URL that comes up in the blue band in the middle off the page. You can always use your back button to get back to the Search Results page and explore other sites.

6. Try another less specific search and type in the words Michelangelo and Pieta and you'll get 29,700 entries, and many views of the other Pietas he did.

   As always, you can limit a search too much by making it too specific, especially if the title of a work is translated from one language to another. For example, some images of "Doubting Thomas" are called "The Incredulity of St. Thomas." The moral of the story: keep trying until you find it, and never hesitate to ask for help.

To use the Web Gallery of Art:


2. Look to the bottom of the page, and click on the highlighted link to the SEARCH ENGINE.

3. Enter the artist's name in the Author field, or scroll though the list in the drop-down field to the right.

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