Final project Fall 2005
Art 60
Driesbach

Overview:

The final project is a compositional analysis incorporating the visual phenomena we have explored earlier in the semester. You are to develop your compositional analysis in a notebook spiral bound 11x14 inch format. Your project may be oriented horizontally or vertically so that the result will appear as an oversize “book” or as a “calendar/flip book.” Some students have used two binding combs (Kinko’s) to create books that form freestanding presentations or flipbooks.

DATE OF PRESENTATION: December 5 and 7. Students are to prepare their presentations for the last week of instruction. Students presenting on Monday are responsible for at least seven pages of analysis. Those electing to present on Wednesday are obligated to present on eight or more. Sign up in advance.

Works to be used:

A list of “masterpieces” is provided below. These works are chosen because they provide interesting experiences of several (but seldom all) of the devices we have used to organize images earlier in the semester.

Depth of Explanation:

You are to provide an analysis in class. Your images should be large enough to be understood by class members sitting in the back rows of this room. To accomplish that you will need to use materials that create clear clean presentations such as markers, colored paper, transparencies, and tracing paper. Images that seem clear in Photoshop have not communicated well at greater distance in the past.

At the beginning of our presentation you are to give the name of the piece, its creator, the date of creation, and the movement (if any) to which it has been assigned by art historians.

From the lists below you are to provide at least seven (eight) types of analysis. If the selected work has no visible perspective system, but has an implied space, you may wish to exploit an oblique or isometric drawing that explains the space you understand to be in the image. This will not look like the composition you have selected, but may be understood as a bird’s eye view of the content.

Issues such as placement of warm and cool color are to be exaggerated so that your analysis is bolder than the original on the sheet devoted to that issue. Similarly, explanations of the visual pathways, alignment of forms, placement of texture, and others
are to be boldly demonstrated in your “book.” Cool colors may be represented by black on a page devoted to that issue.

Choose, at least, seven of the following for your presentation.

**Issues to be addressed:**

1) Basic (underlying) shapes (groups etc.)
2) Kinetic or static forms
3) Rhythmic placement of forms
4) Alignment of forms
5) Implied forms (understood but hidden, or otherwise created by the viewer)
6) Positive and negative forms
7) Warm and cool color
8) Textured and smooth areas
9) Classic divisions (Golden Section, $\sqrt{2}$, mid-point, 1/3)
10) Uniform line weight
11) Arabesques
12) Motifs
13) Linear perspective and counter-perspective lines
14) Surface texture
15) Symbolic content (narrative, glances, gestures)
16) Shallow or deep “fields”

**Selected Works:**

Peter Paul Rubens Descent from the Cross  
http://gallery.euroweb.hu/art/r/rubens/11religi/07desce.jpg

Rubens the Peter Paul Raising of the Cross  
http://www.da-vinci.co.kr/info/wallimg/rubense/03erect.jpg

Velasquez The Weavers / The Fable of Arachne  
http://www.artprints-on-demand.co.uk/noframes/velasquez/hilanderas.htm

Piero Della Francesca, The Baptism of Christ  
http://witcombe.sbc.edu/water/images/pierobaptism.jpg

Francis Picabia  
http://www.artinstituteshop.org/content/images/63676.jpg

Alberto Boccioni, The City Rises  
http://www.colchsfc.ac.uk/art/The%20City%20Rises.jpg

Pierre Bonnard, The Palm  
http://www.reproductionfineart.com/images/p_Bonnard_ThePalm.jpg
Pierre Bonnard, The Bather
http://www.abcgallery.com/B/bonnard/bonnard41.JPG

Pierre Bonnard, Woman at her Bath / Bathroom
http://www.outofrange.net/blogarchive/archives/bonnardbathroom1932.jpg

Giovanni Bellini, “The Feast of the Gods,” 1529,
http://www.ibiblio.org/wm/paint/auth/bellini/feast.jpg
or:
“Sacred Allegory,”
http://www.wga.hu/art/b/bellini/giovanni/1490-99/149alle.jpg

http://members.shaw.ca/veni/bonnard_breakfastroom.jpg

Max Beckmann, “Death”
http://www.studio-international.co.uk/studio-images/Beckmann/DEATH_1938B.jpg

Richard Diebenkorn, “Cityscape I”
http://www.artchive.com/artchive/d/diebenkorn/cityscape_i.jpg

Henri Matisse; “Studio, Quai St. Michel 1916.”
http://images.art.com/images/products/large/10090000/10090529.jpg

Georges Seurat, “Poseus”
http://www.photo.net/mjohnston/column79/seurat.jpg

Georges de la Tour “ St. Irene Curing St. Sebastian 1630.
http://www.students.sbc.edu/vandergriff04/Sebastian.jpg

Titian “Concert Champetre,”
http://gallery.euroweb.hu/art/g/giorgion/concert.jpg

Titian, “Meeting of Bacchus and Ariadne,” 1522-23.

Jeff Wall
http://www.studium.iar.unicamp.br/seis/imagens/Jeff%20Wall%20net.jpg

Diego Valezquez, “Venus at Her Mirror (Rokeby Venus)”

Robert Campin, “The Merode Altarpiece”
http://www.artchive.com/artchive/c/campin/merode_altarpiece.jpg
Rogier van der Weyden, “Deposition,” 1435.
http://www.epsilones.com/imagenes/artesplasticas/ascendimiento-g.jpg

“Last Judgment”
http://www.uni-leipzig.de/ru/bilder/rechtfg/veyden01.jpg

Paolo Uccello, “The Battle of San Romano”
http://www.join2day.com/abc/U/uccello/uccello7.jpg

Krishna Awaiting Radha

Thomas Cole, “The Oxbow”
http://www.artchive.com/artchive/c/cole/cole_oxbow.jpg

Alfred Stieglitz, “The Steerage”
http://www.people.cornell.edu/pages/dtt3/steerageS.jpg

Richard Hamilton
http://employees.oneonta.edu/sakout/cart1/assignments/collage/images/hamilton.jpg

The Emperor Jahangir Receiving

The Ramayana: The Visit of Ravana to Sita in the Asoka Forest in Lanka

Ando Hiroshige, “Scene from Tales of Genji”
http://www.hiroshige.org.uk/hiroshige/historical_subjects/tales_genji/images/genji05.jpg
or:
http://www.hiroshige.org.uk/hiroshige/historical_subjects/tales_genji/images/genji01.jpg

Jan Vermeer, “ Allegory of the Art of Painting,” 1670-75

Jan van Eyck, “Giovanni Arnolfi and His Bride,” 1434.

USE OF WEB SITES and books:

I have provided web sites for many of the pieces. This is not meant as your primary source material and should not be used without an accompanying book-based image. Find the best available book/reproduction and use that image to create the cover of your
*In class we generated “fields” by overlaying grids and other repeated linear elements. In painting, a “field” may be composed of hundreds to brush marks that function to create a shimmering layer of paint. The viewer may be able to see through this application. In short, the surface is activated, but seems to be (more or less) parallel to the picture plane. In some cases, the “field” is the same as “ground” in figure/ground relationships. In others it may be more dominant, or holds an indeterminate position.