

Museum Paper Due: Week # 7-August 24, 2015

The purpose of this assignment is for you to **experience a museum and art work in person**. You must visit one of the following museums: **Museum of Fine Arts, Museum of Natural Science, or Menil Museum** for this assignment and put into practice the methods gathered from class lecture and discussion to critically think and analyze a work of art. This assignment is your opportunity to **demonstrate your ability and skill in writing a college level Research Paper** that meets the requirements for this course.

Paper Requirements:

Art Works:

1-Choose **2** art works to research:

- 1 art work must be from the Class Lecture Packet
- And
- 1 art work must be from a Museum

And

You must choose only 1 museum to visit.

- **Museum of Fine Arts-Permanent Collection**
- **Menil Museum-Permanent Collection**
- **Museum of Natural Science**

2- Provide a copy of EACH art work chosen for this assignment. This can be taken directly from a museum's catalog in bookstore, website, a postcard purchased at the museum, or Google Images.

3- Both art works are printed in color and focused.

4- Both art works are identified with the following typed information under each copy of art work:

- | | | |
|---------|---|---|
| -artist | -medium (sculpture, architecture, painting, pottery, jewelry, collage, et cetera) | |
| -title | -dimensions | -material (oil paint on canvas, gold, limestone, terracotta) |
| -date | -original location found | -current location found (which exhibit you viewed the art work) |

5- Scan the format found on pages 6 & 7 of this packet and type the art work's identification and paste a digitized image of the art work.

Paper:

1-Student's assignment is **5** pages in length for questions and answers **only**.

2-Student's assignment is **typed**.

3-Student's assignment is in **MLA format** (See handout in this packet):

-1 inch margins-top, bottom, and sides of paper

-12 or 14 font

-Times New Roman

-Double Spaced

-Student name on pages

4- Student must **answer all 8 questions required for this assignment** and **provide them in a question and answer format**. Type the question and provide your answer in paragraph form directly below question.

Student must provide 1 paragraph that discusses art work from Museum and then directly underneath provide another paragraph that discusses art work from Class Lecture Packet. **ALL questions must have 2 paragraphs**, except questions 1 and 8.

Follow the format given below.

2. Why did you choose these 2 art works?

Museum:

Paragraph

Class Lecture Packet:

Paragraph

Questions to be answered in the paper:

1-What are the titles of the **two** works of art? Who are the artists? What are the dates of production?

Museum:

Identification of art work.

Class Lecture Packet:

Identification of art work.

2-Why did you choose these 2 arts works?

Museum:

Paragraph

Class Lecture Packet:

Paragraph-

3- Describe the subject matter of each art work. What are the art works about?

Museum:

Paragraph

Class Lecture Packet:

Paragraph

4-How does each art work make you feel?

Museum:

Paragraph . . .

Class Lecture Packet:

Paragraph . . .

- 5- Within your answers, name a **scholar or source** that describes the purpose and function of the art works chosen. (**Make sure you cite your sources here with an in-text citation.** See MLA handout for in-text citations within this packet. Electronic data bases can be found on the Art Institute's Library link aii.campusguides.com/Houston Subject Guides.Art History.)

Museum:

Paragraph . . .

Class Lecture Packet:

Paragraph . . .

- 6- Within your answers, name **2 scholars or sources** that are in agreement or disagreement about the purpose and function of each art work. (Electronic data bases can be found on the Art Institute's Library link aii.campusguides.com/Houston Subject Guides.Art History.)

Museum:

Paragraph . . .

Class Lecture Packet:

Paragraph . . .

- 7- Why does the purpose and function change, once you place the art work on display within a museum? Think about how we view art today.

Museum:

Paragraph . . .

Class Lecture Packet:

Paragraph . . .

- 8-What did you learn from your visit to the museum?

1 paragraph

5-Student must provide a **Works Cited** of a list of sources used in their research.

6-Student must provide a **minimum of 4 sources** for this paper and demonstrate they can obtain credible material for their paper. **The following are NOT CREDIBLE!**

-Wikipedia -Scared Destinations -Newspapers -Tour Companies -Olga's Gallery

7. Sources must be cited in the 2009 MLA format on the Works Cited page and within the text of the paper.

8-Direct quotes: Students are allowed 2 direct quotes for this assignment. Each direct quote can not be more than 7 words. If a student uses more than 2 direct quotes or more than 7 words in a quote, **20 points will be deducted** from the student's assignment for each quote over 2 and each word after 7 will be taken off.

Remember, you can paraphrase or summarize factual information from your sources, instead of using quotes.

9-Student must provide a Peer-Review sheet that has reviewer's comments and critiques on the author's assignment.

10-Student must provide a printed certificate from Vail Tutor from the University of Maryland University College or any other plagiarism website stating they have completed a Plagiarism Tutorial with a score of 70 % or above. The link for Vail can be found on the Art Institute's Library link

aii.campusguides.com/Houston Subject Guides.Art History and click on Vail Tutorial www.umuc.edu/students/academic-integrity/vail-tutorial.cfm). DO NOT E-MAIL YOUR

CERTIFICATE TO Prof. Gomez!

11-Student must provide a cover page.

12- Staple everything together in this Order: (Please no folders, binders, or plastic sleeves.)

-Cover page

-Peer-Review Sheet

-5 pages of text on the 8 questions for this assignment

-Works Cited

-1 copy of art work chosen from Class Lecture Packet

-1 copy of art work chosen from Museum

-Copy of VAIL Plagiarism Tutorial Certificate or from any other plagiarism tutorial. (Do not e-mail the certificate to your instructor. This certificate is to be included with the final draft of the Museum Paper-Part I-Research.)

Extra Credit for this assignment: Possible 15 points

1-Provide an additional copy of your Research Paper and turn it in week 7 to Prof. Gomez. Extra copy must be turned in at the same time the final draft is due in week 7. 5 points

2- Provide a creative cover page and show off your artistic talent. Up to 10 extra points

Fifteenth Century-Early Italian Renaissance Art

I. 15th Century-Italy: Setting the stage

- A. Italy and Florence
- B. Renaissance and Humanism
- C. Art and Artists: 13th century artists

1-Cimabue

- D. Art and Artists: 14th century

1-Andrea Pisano

2-Giotto di bondone

- E. Patronage of the arts

* Next week vocabulary
Quiz
All 15th & 16th century

II. Architecture

- ✓ 1-Filippo Brunelleschi, Dome of Florence Cathedral, c. 1417-36, Florence, Italy.
- ✓ 2-Filippo Brunelleschi, Foundling Hospital (*Ospedale degli Innocenti*), 1419-1444, Florence, Italy.
- ✓ 3-Andrea della Robbia, *Infant in Swaddling clothes (One of the Holy Innocents Massacred by Herod)*, 1487.
- ✓ 3- Attributed to Michelozzo di Bartolomeo, Façade, Palazzo Medici-Riccardi, begun in 1446, Florence, Italy.
- ✓ 4-Leon Battista Alberti, Palazzo Rucellai, 1455-58, Florence, Italy.

III. Sculpture

- ✓ 1-Nanni di Banco, *Four Crowned Martyrs*, c. 1409-17, Florence, Italy.
- ✓ 2-Andrea Pisano, *Life of John the Baptist*, South Doors, Baptistry of San Giovanni, 1330-36, Florence, Italy.
- ✓ 3- Lorenzo Ghiberti, *Gates of Paradise*, East Doors, Baptistry of San Giovanni, 1425-52, Florence, Italy.
- ✓ 4- Lorenzo Ghiberti, *Jacob and Esau*, c. 1435, Florence, Italy.
- ✓ 5-Donatello, *David*, c. 1446-60, Florence, Italy. Bronze
- ✓ 6-Donatello, *Judith and Holofernes*, c. 1446-60, Florence, Italy. Bronze
- ✓ 7-Andrea del Verrocchio, *Equestrian Monument of Bartolommeo Colleoni*, clay model 1486-88; cast after 1490; placed 1496, Venice, Italy.

awarded

Fifteenth Century-Early Italian Renaissance Art

IV. Painting

- ✓ 1-Cimabue, *Virgin and Child Enthroned* c. 1280. Mostly likely painted for high altar of the Church Santa Trinita, Florence, Italy.
- ✓ 2-Giotto di Bondone, *Virgin and Child Enthroned*, 1305-10. Most likely for the high altar of the Church of the Ognissanti (All Saints), Florence, Italy.
- ✓ 3-Masaccio, *Trinity with the Virgin, Saint John the Evangelist, and Donors*, c. 1425-27/28, Church of Santa Maria Novella, Florence, Italy.
- ✓ 4-Giotto di Bondone, Scrovegni (Arena Chapel), 1305-6. Frescoes in the Scrovegni (Arena) Chapel, Padua, Italy.
- ✓ 5-Giotto di Bondone, *Lamentation*, 1305-6. Fresco in the Scrovegni (Arena) Chapel, Padua, Italy.
- ✓ 6-Masaccio, *The Expulsion from Paradise*, c. 1426-27, Brancacci Chapel, Church of Santa Maria Del Carmine, Florence, Italy.
- ✓ 7-Masaccio, *Tribute Money*, c. 1427. Brancacci Chapel, Church of Santa Maria Del Carmine, Florence, Italy.
- ✓ 8-Fra Angelico, *Annunciation*, c. 1438-45, Monastery of San Marco, Florence, Italy.
- ✓ 9-Piero della Francesca, *Battista Sforza and Federico da Montefeltro*, 1474, Urbino, Italy.
- ✓ 10-Andrea Mantegna, *Camera Picta*, 1465-74, Ducal Palace, Mantua, Italy.
- ✓ 11-Sandro Botticelli, *The Birth of Venus*, c. 1484-86, Florence, Italy.
- ✓ 12-Dominico Ghirlandaio, *Portrait of Giovanna Tornabuoni*, 1488- 1490, Italy.
- ✓ 13-Alesso Baldovinetti, *Portrait of a Lady in Yellow*, c. 1465.
- ✓ 14-Fra Filippo Lippi, *Portrait of a Woman & Man (Angiola Di Bernardo Sapiti & Lozenzo Di Ranieri Scolari)*, c. 1435.-45.
- ✓ 15-Sandro Botticelli, *Portrait of a Young Woman*, 1475.



Vocabulary:

Humanism	Judith & Holofernes	a soldier a pitch	
trompe l'oeil	one-point (linear perspective)	condottieri	oculus
allegory	one days work giornata	naked baby putti boy	register
di sotto in su	aedicula	fresco secco	loggia
Cosimo de Medici	contrapposto	Neoplatonism	orthogonals
Corinthian order	Filippo Brunelleschi	Fra Angelico	Renaissance
Orsanmichele	Composite order	Ionic order	Giovanni di Bicci de Medici
	David & Goliath	Annunciation	Doric order
			barrel vault
			Venus
			buon fresco

Fifteenth-Century Art in Northern Europe

I. Humanism and Northern Renaissance

- A. Dark Ages
- B. Patrons
- C. Humanism

↓ they have Renaissance

- * 1) individuality
- 2) emotionality
- 3) volume & mass

II. Art for the French Ducal Courts

- ✓ 1. Claus Sluter, *Well of Moses*, 1395-1406, The Chartreuse de Champmol, Dijon, France.
- ✓ 2. Paul, Herman, and Jean Limbourg, *the p.g. (February, Life in the Country), (Très Riches Heures,)* ^{name of the book} ~~*~~
c. 1411-1416. (illuminated manuscript) gothic style important

III. Painting in Flanders: The Flemish School

- ✓ 1. Robert Campin, *Mérode Altarpiece*, c. 1425-1430s. ^{use of oil painting}
- ✓ 2. Jan Van Eyck, *Double Portrait: Giovanni Arnolfini and His wife, Giovanna Cenami*, 1434. ^{(2) hidden symbolism}
- ✓ 3. Rogier van der Weyden, *Deposition*, c. 1435-1438. (individuality & motion)

IV. Painting at Mid-Century: The Second Generation of Flemish Painters

- ✓ 1. Hugo van der Goes, *Portinari Altarpiece* (open), c. 1474-1476. ^{in Florence} ^{Thomas o portinari's head of Medici Bank in Bruges}

V. Graphic Arts: Germany

- ✓ 1. Martin Schongauer, *Demons Tormenting Saint Anthony*, c. 1480-90. (lines)

- * Red = passion
- * Red clay = Blood of Christ
- * white = purity
- * purple = Christ's royal ancestry
- * Blue = virgin's future sorrows

* Vocabulary:

atmospheric perspective

hidden symbolism

Annunciation

illuminated manuscript *

International Gothic Style

Humanism

engraving

diptych

triptych

Sixteenth-Century Art in Italy: High & Late Italian Renaissance

I. Europe in the Sixteenth Century

Rome is the cultural city of Europe in the 16th century - P...

A. Three Great Artists of Early 16th century: High Renaissance

- 1-Leonardo da Vinci
- 2-Michelangelo Buonarroti
- 3-Raphael (Raffaello Sanzio)

II. Italy in the Early Sixteenth Century: The High Renaissance (1490-1527 may) *

A. Painting

- looking for individuality
- ✓ 1-Leonardo da Vinci, *The Last Supper*, 1495-1498, Refectory of the Monastery of Santa Maria delle Grazie, Milan, Italy. (new canon + only one on shadow)
 - ✓ 2-Leonardo da Vinci, *Mona Lisa*, c. 1503, Florence, Italy.
 - ✓ 3- Michelangelo, *David*, 1501-1504, Florence, Italy.
 - ✓ 4- Raphael, *School of Athens*, c. 1510-1511, Stanza Della Segnatura, Vatican, Rome.
 - ✓ 5-Michelangelo, (Interior) Sistine Chapel, (built) 1475-1481; (ceiling painted) 1508-1512; (end wall) 1536-1541, Vatican, Rome.
 - ✓ 6-Michelangelo, *Creation of Adam*, Sistine Chapel Ceiling, 1511-1512, Vatican, Rome.

B. Venice:

- ✓ 1-Titian, "Venus" of Urbino, c. 1538, Urbino, Italy.

• Apply
• purer church
• improv it

III. Late Renaissance:

A. Personal style

- ✓ 1-Michelangelo, *Last Judgment*, Sistine Chapel, 1536-1541, Vatican, Rome.

B. Mannerism-Italian

- ✓ 1-Parmigianino, *Madonna with the Long Neck*, 1533-1540.

Vocabulary:

High Renaissance Style
Mannerism
putti
Protestant-Reformation
Apollo
Savonarola

sfumato
intonaco
Ignudi
Counter-Reformation
Minerva/Athena
Sibyl

chiaroscuro
Sack of Rome
Martin Luther
barrel vault

Council of Trent
orthogonal
transversal
Neoplatonism
David and Goliath

✓ - unity & balance
- or derived naturalism & competition
- physical

WB

Sixteenth-Century Art in Northern Europe

I. Reformation and the Arts

II. Early Sixteenth-Century Art in Germany

A. Painting for the Church

- ✓ 1. Matthias Grünewald, *Isenheim Altarpiece* (closed), c. 1510-15. Center panels: *Crucifixion*; predella: *Lamentation*; side panels: *Saints Sebastian* (left) and *Anthony Abbot* (right).

B. Graphic Art-Engraving and Painting

- ✓ 1. Albrecht Dürer, *Melencolia I*, 1514.
- ✓ 2. Albrecht Dürer, *Self-Portrait*, 1500.

C. Protestant Art

- ✓ 1. Albrecht Dürer, *Four Apostles*, 1526.

III. Renaissance Painting in the Netherlands

A. Northern Mannerism

- ✓ 1. Hieronymus Bosch, *Garden of Earthly Delights*, c. 1505-15.

44 inge

Vocabulary:

Melencolia I

Martin Luther

Reformation

Mannerism illogical

Charles V

Saint Bridget

17th Century- Southern Baroque

I. Italy in the seventeenth-century: Architecture and Sculpture in Rome

A. High Baroque-c. 1625-1675 CE

1. Gianlorenzo Bernini, *Baldacchino*, 1624-33.
2. Gianlorenzo Bernini, *David*, 1623.
3. Gianlorenzo Bernini, *Saint Teresa of Avila in Ecstasy*, 1645-52.

B. Painting in seventeenth-century Italy: Baroque Classicism

1. Annibale Carracci, *Landscape with the Flight into Egypt*, 1603-04.

C. Painting in seventeenth-century Italy: Baroque Naturalism

1. Caravaggio, *The Calling of Saint Matthew*, 1599-1600.
2. Caravaggio, *Beheading of Saint John the Baptist*, 1608.
3. Artemisia Gentileschi, *Judith Slaying Holofernes*, c. 1612 (first version).
4. Artemisia Gentileschi, *Judith Slaying Holofernes*, c. 1612-21 (second version).
5. Artemisia Gentileschi, *Judith and her Maidservant*, c. 1615.
6. Artemisia Gentileschi, *Judith and Maidservant with the Head of Holofernes*, 1625.
7. Caravaggio, *Judith Beheading Holofernes*, c. 1598.
8. Cristofano Allori (Bronzino), *Judith with the Head of Holofernes*, 1613.
9. Artemisia Gentileschi, *Self-Portrait as the Allegory of Painting*, 1630.

II. The Habsburg Lands: Baroque Naturalism

A. Spanish Baroque: The Golden Age

1. Diego Velazquez, *Las Meninas (The Maids of Honor)*, 1656.
2. Jusepe de Ribera, *Martyrdom of St. Bartholomew*, 1634.

Vocabulary:

baldachin	chiaroscuro	putti	High Baroque	tenebrism
di sotto in su	Baroque Classicism	Baroque Naturalism/Realism		Iconologia
Judith and Holofernes		Beheading of John Baptist		
Counter Reformation	Caravaggesque style	Flight into Egypt		St. Teresa of Avila
David and Goliath	Council of Trent			