

LEARNING TO LOOK - WEEK 1 INTRODUCTION

NOTE: All images are found on ArtStor (see below) unless otherwise noted.

- **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

anonymous: Last Supper, early 13th c, Chartres Cathedral, stained glass

Jacopo TINTORETTO: Last Supper, c. 1580, San Giorgio Maggiore, Venice, oil/canvas

Emile NOLDE: Last Supper, 1909, Nolde Museum, Seebüll, oil/canvas

Salvatore DALI: Last Supper, 1955, NGA, Washington, oil/canvas

- **IMAGE BOUNDARIES**

Three-dimensional

Interior of Sainte Chapelle, c. 1245, Paris

Edgar DEGAS: Spanish Dancer, c. 1883-85, NGA Washington

Two dimensional

Robert DELAUNAY: Circular Forms, 1912-13, Stedelijk, Amsterdam

Frits THAULOW: The Stream, c. 1895, MAG, Rochester

<http://magart.rochester.edu/> (Under "collection," search for "thaulow")

Picture Frame

Edgar DEGAS: The Rehearsal, c. 1878, Frick Collection, New York

anonymous Flemish: Book of Hours (the "Collins Hours"), c. 1445-50, Philadelphia MoA

LIMBOURG Bros: Rendezvous of the Magi (from the Très Riches Heures), Musée

Condé, Chantilly Alberto GIACOMETTI: The Nose, c. 1947, Hirshhorn, Washington

Picture Plane

Frederic BAZILLE: Artist's Studio, Rue de la Condamine, 1870, Musée d'Orsay, Paris

Suzanne VALADON: Reclining Nude, 1928, Metropolitan, New York

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

IDO Masao: Tranquil Garden, 2003 woodblock, Library of Congress, Washington DC
<http://www.loc.gov/exhibits/cwaj/detail/enlarge12994.html>

IDO Masao: Snow at Nanzenji, 2003 woodblock, Library of Congress, Washington DC
<http://www.loc.gov/exhibits/cwaj/detail/enlarge12993.html>

Max ERNST: Two Children Threatened by a Nightingale, 1924, MoMA, New York

- **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>

TAKAHASHI Hiromitsu: Hongou, stencil print, 2004, LoC, Washington DC
http://www.loc.gov/loc/lcib/0704/detail/cwaj_6.html

Alexander CALDER: Portrait of Josephine Baker, 1929, Musée de l'art moderne, Paris

Functions of Line: Movement and Emphasis

Thomas EAKINS: Biglin Brothers Racing, 1873, NGA Washington

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'

Edward HOPPER: Sunday Morning, 1930, Whitney Museum of American Art, NY

Peter Paul RUBENS: Raising of the Cross, 1610, Cathedral, Antwerp

Gustave CAILLEBOTTE: Sculls, 1877, NGA, Washington
<http://www.nga.gov/cgi-bin/pinfo?Object=65227+0+none>

Frederick Edwin CHURCH: Niagara, 1857, Corcoran Gallery, Washington DC

Functions of Line: Shading and Modeling

MICHELANGELO Buonarotti: Head of a Satyr, pen & ink over chalk, Louvre, Paris

Types of Lines: Actual Lines

Roy LICHTENSTEIN: *Still-Life with Crystal Bowl*, 1973, NY

Types of Lines: Implied Lines

RAPHAEL Sanzio: *Madonna of the Meadows*, 1505, Kunsthistorisches Museum, Vienna

LEONARDO da Vinci: *Madonna of the Rocks*, 1482-86, Louvre, Paris

LEONARDO da Vinci: *Madonna of Rocks*, c. 1495-1508, NGA London

Types of Lines: Lines Formed by Edges

Claes OLDENBURG: *Stake Hitch*, 1984, Dallas Museum of Art, Height: 53.5

- **SHAPE/MASS/VOLUME**

Kazimir MALEVICH: *The Harvest*

NAKAZAWA Shin-Ichi: *Yatsushashi XI*, 2005, intaglio w/ gold leaf, LoC, Washington.

<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> (better than image in ArtStor)

Pablo PICASSO: *Portrait of Ambrose Vollard*, 1915, drawing, Met, NY

http://picasaweb.google.com/lh/photo/220C_kzG1HI6z0JKDAVCrA

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: *Thornycrown Chapel*, 1981, Eureka Springs, AK

Figure/Ground Relationship

M.C. ESCHER: *Study of Regular Division of the Plane #59, Bulldogs*, 1955,

Escher Foundation, The Hague

- **TEXTURE**

Actual Texture

Auguste RODIN: *Hand of God*, c. 1896-1907, Metropolitan, New York

Vincent van GOGH: *Houses at Auvers*, 1890, MFA, Boston

REMBRANDT van Rijn: *Jewish Bride*, 1666, Rijksmuseum, Amsterdam

Visual Texture

WATANABE Yoichi: White Flower, 2003, woodblock, LoC, Washington DC
<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
http://www.metmuseum.org/special/Van_Gogh/slideshow/slide.asp?item=4

Pattern

Mary CASSATT: The Letter, 1891, aquatint/soft-ground etching, Corcoran, Washington

Gustave KLIMT: Fulfillment (cartoon for Palais Stoclet frieze), 1905-06, watercolor w/ metal leaf, Österreichisches Museum für Angewandte Kunst, Vienna

See also:

<http://www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2007/02/10/baklimt10.xml>

- **Further looking:**

Locate examples of actual and implied lines:

RAPHAEL Sanzio: Galatea, 1513, Villa della Farnesina, Rome

Compare the use of lines in the compositions:

Claude MONET: Poplars. Four Trees, 1891, Met, New York (see previous in the file)

Claude MONET: Poplars on the River Epte, Autumn, 1891, private collection

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

Antonello da MESSINA: St. Jerome in his Study, c. 1475-76, NGA London

Look at the use of line in:

Théodore GERICAULT: Raft of the Medusa, 1818-19, Louvre, Paris

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

Web Data Base: **ArtStor** is a searchable image database of over 1 million images, available through subscription only. THE UofR is a subscriber, and as a Creative Workshop student, you are eligible to use ArtStor. Once you set up an account, you can access ArtStor from your home computer for 120 days before you need to renew your account.

To set up or renew an account, see Sue Nurse, Lu Harper or Meg Colbert in the MAG library on the 3rd floor of the Cutler Union building. Setting up an account takes approximately 3 minutes, and then you're ready to go.

From home, you then can access ArtStor by going to www.artstor.org or <http://www.artstor.org/index.shtml>.

At the top, click GO in the ENTER THE DIGITAL LIBRARY box.

Enter your e-mail address and the password you created while in the library and LOG IN.

ArtStor will remind you how many days remain in your remote access pass. Close this box at the top right corner.

At the top, just under the gray banner, click on the ORGANIZE menu (3rd from the left). A box will drop down. Click on OPEN IMAGE GROUP.

Look down the list to find MAG Relief Prints. At the LEFT of the listing is a square box with a + sign inside. Click on this + sign.

The folder titles for each of the topics will drop down. Single click to highlight the folder you want to open, and then move the cursor to the bottom and click the OPEN button. This should open the folder.

WHAT YOU CAN DO NOW:

- Double click (Mac) or right-click (pc) on an image to bring it to full size on your screen.
- To get the full information about the image:
 - o on the Image group page, click on the title below the picture
 - o if the image is opened to full-size, click the square box with an "i" at the bottom
- Move from one full-size image to the next using the arrows at the bottom, so that you don't have to keep going back to the main image list page unless you want to.

To download a copy of a particular image you want to save (they're not huge files), click the last button on the right (right next to the thumbnail image) with an icon of a disk. You must agree to the terms, and TRUST the applet (this is a secure site). Then the system will ask the destination on your computer (where do you want it to put this) and what to call it. I often re-name the file with the artist's last name and 1-2 words from the title (example: DurerFourHoresmen.jpg). The suffix .jpg must remain attached to the name or the download won't work. Most images download in 3-4 seconds.

Hint re: naming files. It works best not to use spaces as part of names. I mix upper and lower cases to make it easier to read (DurerApocalypseFourHorsemen.jpg). Some people prefer underscores (Durer_Apocalypse_Four_Horsemen.jpg). Please remember that the suffix .jpg must be at the end. You can type it in yourself if you erase it by accident.

If you want to find something that's not in the folder, close the full-size image and return to the IMAGE FOLDER thumbnail page. At the top of the page click on DISPLAY ADVANCED SEARCH.

The most successful searches I do are with the artist's last name and one key word.

For example, I wanted to find the image of Albrecht Durer's *Rhinoceros*. I put in DURER on the top line and RHINOCEROS on the second line. This returned 17 choices, including the drawing version, the woodcut version, and related images by other artists.

It's fun to explore, and if you're patient, you'll have a lot of fun finding things! Don't hesitate to let me know if you find something which you think would be helpful to share with the rest of the class.

Searching for images on the Internet:

1. Go to <http://www.google.com>.
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:

1. Go to <http://www.wga.hu/index1.html>.
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 through the list in the drop-down field to the right.
4. 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).
5. The results will display in roughly chronological order. For example: Tintoretto (artist) + Last will bring up the Last Suppers but also the Last Judgments.

ABBREVIATIONS USED ON HANDOUTS

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

MEDIA:

a/c	acrylic on canvas	o/c	oil on canvas
engr	engraving	o/p	oil on panel or board
etch	etching	t/p	tempera on panel
lith	lithograph	wdct	woodcut
mss	manuscript	w/c	watercolor

COLLECTIONS: General

MFA	Museum of Fine Arts	MoMA	Museum of Modern Art
Mdel'AM	Musée de l'Art Moderne	NGA	National Gallery of Art
MdesBA	Musée des Beaux-Arts	p.c. or p/c	private collection
MoA	Museum of ArtRijks	Rijksmuseum	(State Museum)

COLLECTIONS: Specific

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