Visual Analysis Comparison - Writing Assignment #1

Deadline: Tuesday, February 11, 11:30am

- Submit a digital copy (.docx format only) through Canvas to the assignment portal created by your section leader. The portal will prompt you to submit the file through a plagiarism checker called “Turnitin.”
- Your Section Leader may request a hard copy or another method of submission IN ADDITION to this. Please follow their instructions.

Lateness Policy:

- Late submissions will be penalized one letter grade per 24 hours of lateness. No papers will be accepted after three days unless documentation of a medical excuse is provided.

Format

- 5 to 7 pages in length
- Double spaced
- 12 point, Times New Roman font
- 1” margins
- A single-spaced heading with name and date
- Page numbers in the footer

Grading

- Your section leader will follow a grading rubric designed for this specific assignment. To view the rubric, click the following link: https://introtomodernart.com/grading-rubric/
Description

Choose one pair of artworks from the list below and, in a 5-7 page essay, write a comparison/contrast of the two using formal analysis. Your paper should do the following:

- Analyze both artworks (not just give a description). For more info on visual analysis, see the following link:
- Answer the question of what idea or ideas the artist/artwork is conveying, and how this is accomplished
- Formulate an argument about what is gained from the comparison.

Some of the pairings may seem natural (the two chairs, for example) and some truly bonkers. You choose your comfort level!

- Max Ernst, *Eye of Silence* (1943-4) (Kemper) and Alice Rahon, *Sandstorm* (1947) (SLAM)
- Jutta Sika, *Teapot, Cup and Saucer* (1901-2) (SLAM, main floor galleries) and Hector Guimard, *Tea Table* (1907) (SLAM, decorative arts galleries)
- Auguste Rodin, *Despair* (1890) (SLAM) and Henry Moore, *Reclining Figure* (1933) (Kemper)
- Ludwig Mies van der Rohe, *Armchair* (MR-534) (1927) and Zulma Steele-Parker (carving) *Chair* (1904) (both SLAM)
- Pierre-Auguste Renoir, *La Laveuse (Washerwoman)* (1917) and Martha Rosler, *Semiotics of the Kitchen* (1975) (both Kemper, the Renoir is outdoors)
Helpful points:

- You must visit your objects in person in order to complete the assignment. Some are in the Kemper, others at SLAM.
- In the Kemper, the works will come from the permanent collection galleries, which will re-open to the public this week. At SLAM, you may find these artworks in the main galleries, the "Shape of Abstraction" exhibition, or the decorative arts section on the lower level. Ask a museum associate if you need help finding your object.
- Pro tip: plan to spend some quality time with the artworks, and even return to see them a second (or third) time.
- This is not a research paper, and you should not consult outside sources on your particular piece. You should not be trying to get the “right” answer; instead, this is an exercise in learning to analyze and write about an artwork.