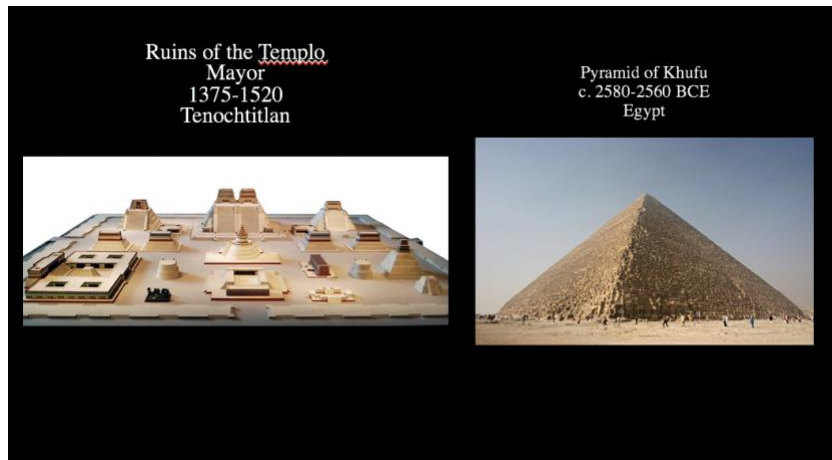


Comparison 1: Ruins of the Templo Mayor and Pyramid of Khufu



For this first comparison, there are a couple things that you could talk about. Both buildings are very related to religion and the maintenance of life. At the Templo Mayor, sacrifices took place; the blood sacrifices fed the universe and kept the world running. The pyramid was the pharaoh's tomb. In the tomb was everything the pharaoh needed in the afterlife. Both buildings are very vertical, reaching up towards the sun in correspondence with their religious functions. The Templo Mayor is atop a large staircase in the sacred precinct in Tenochtitlan. The pyramid reaches up towards the sun and the top of it is gilded, allowing the pharaoh's soul to ascend to the heavens and join the sun gods. Both buildings also show social hierarchy, but in different ways. The pyramid is restricted- none can enter; it is a place only for the pharaoh. Only priests and kings, and the people being sacrificed, were allowed at the top of the Templo Mayor. By enforcing social hierarchy, the structure of the buildings corresponds to their religious functions and allow the cosmos to continue in the Aztec Empire, and for the Egyptian pharaoh to have a proper afterlife.

Another important comparison was drawn to the Ziggurat, as there is a structural similarity to the Ziggurat and the Templo Mayor. Looking for commonalities like this is a good way to study-practice comparisons by thinking about what images could be paired together.

Comparison 2: *Ognissanti Madonna* and *Marilyn Monroe*



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In this second comparison, your classmates noted right away the similar central placement of the woman. Marilyn Monroe is very large in the canvas and at its center. Mary is seated on a throne in the center of Giotto's canvases, surrounded by angels as she holds the Christ child. One major difference between the two is that the *Ognissanti Madonna* has spatial depth, while the pink background of *Marilyn Monroe* is very flat. This is related to Warhol's use of the screen-printing technique. He uses a mechanical process to depict Monroe in blocks of color, including little variation of hue so that there is no shading in her face. The result is an abstracted portrait that is representational, but doesn't seem naturalistic. Giotto uses traditional painting techniques to show spatial depth and include little details, like the drapery on the garments and shadows in the skin to increase the naturalism of the figures. Both of these works are about depicting recognizable figures, the Virgin Mary and Marilyn Monroe, but in very different ways. Giotto's use of depth and naturalism makes it seem like the viewer could walk up to and talk to Mary; she even gazes out at the viewer. This is fitting for an altarpiece, in front of which someone could pray. Warhol is depicting the celebrity Marilyn Monroe, and using abstraction to show that the idea of the celebrity is a mass-produced construct, not really an accurate depiction of the woman.

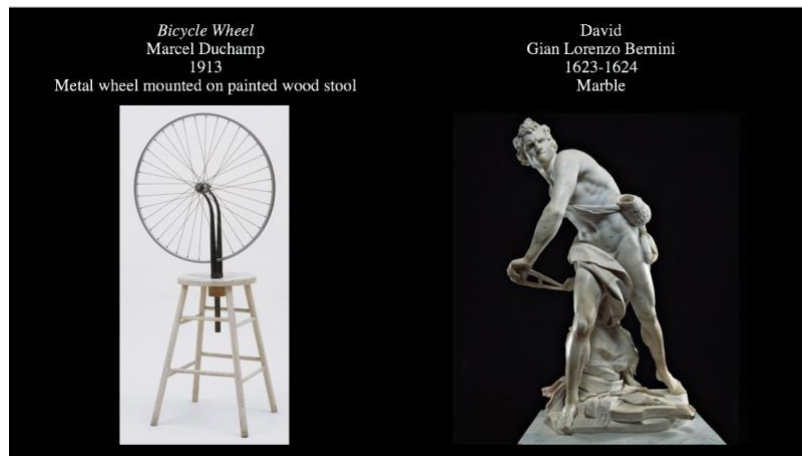
Comparison 3: *Narmer Palette* and *Justinian and His Retinue*



This is a tricky comparison. Both works show power through religion. The palette of Narmer shows Narmer uniting Egypt on one side, and on the other Narmer performs a ritual to a god. He is the most important person, as shown through hieratic scale. The mosaic shows the Byzantine emperor Justinian surrounded by soldiers, senators, and clerics. He is in charge of both church and state. Unlike the palette, there is no hieratic scale here. Justinian is distinguished as the most important person by the halo, but is the same size as everyone else. Both works are very flat, with little perspective in the mosaic, just a little overlapping of the feet of the figures. The palette uses stacked perspective.

It may be tempting to talk about the difference in materials between these two. When doing so, it's important to say why material matters. The palette is stone; this would not have been used as a make-up palette, but was a votive object, buried under the temple. Perhaps it was stone to enable the low relief carving, a technique that is difficult to achieve in other mediums. The mosaic is made of small tesserae. These are pieces of glass with thin sheets of gold between them; the candlelight in the church would have created a flickering affect against the gold, creating a divine experience.

Comparison 4: *Bicycle Wheel* and *David*



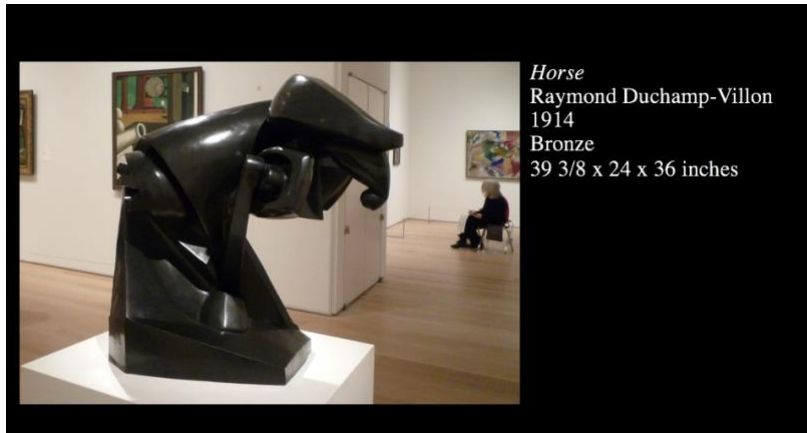
Duchamp's *Bicycle Wheel* and Bernini's *David* both show human figures, but in very different ways. Duchamp's figure is very abstract; he uses ready-mades, combining a bicycle wheel with a stool such that the wheel becomes the head and the seat of the stool the torso and the legs of the figure. Duchamp forces us to consider if this is indeed art through his use of the ready-mades, while still alluding to a human figure. *David* is a very different type of sculpture. It shows the motion and emotion typical of the Baroque period. David twists as he raises his slingshot and his face is scrunched in concentration. This is a very idealized and naturalistic sculpture, unlike Duchamp's abstract *Bicycle Wheel*. While Duchamp was interesting in question what art is, Bernini was using art to tell a biblical narrative.

The Pantheon



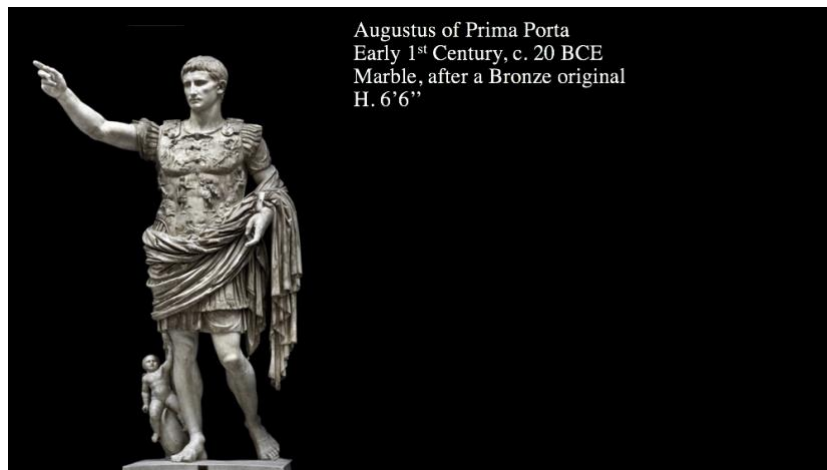
We went over the major points that we discussed in class for the Pantheon. This included the context of the building, which was built as a temple to the imperial cult. Statues of the emperors as gods would have been in the building. So, the building shows the power of the emperor through his divine status. Also, very important is the engineering of the building, which has a huge dome. Through concrete, coffers, and the oculus, this massive dome was built. These are some of the things you'd want to know about the building if it came up on the exam; you could use this information to help construct your comparison.

Horse



This Futurist statue represents the movement's interest in motion and machinery during the war. With subtle allusions to the organic body of the horse, like a hoof and a head, the statue seems very mechanical. What may be the head of the horse also looks like cogs in a machine. The biology of the horse is overcome by the mechanical world. At the same time, the parts that do look horse-like look like a horse in motion; at the beginning of the 20th century, there were new technologies that made the world faster, like high speed trains. Artists, like Duchamp-Villon were experimenting with how to depict motion.

Augustus of Prima Porta

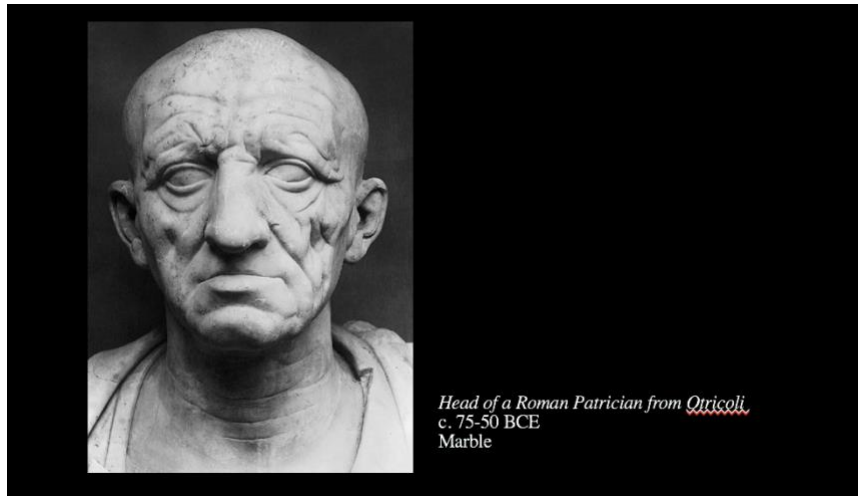


The Augustus of Prima Porta is a statue of the first emperor of Rome, who made copies of this statue and put them up around the empire to show him as the perfect emperor. He is dressed in armor and is ready to fight, but doesn't seem eager to. He raises his hand in a gesture of speech and he looks thoughtful, showing his wisdom as a ruler. His armor shows his victory against the Parthians which helped bring him to power, showing his history of success. He is in contrapposto. Finally, he shows his divine lineage to the goddess of love, Aphrodite, through the small statue of Cupid (Aphrodite's son) on a dolphin, a symbol of the goddess. These were the major points from class and readings that you could call upon during an exam. You don't need to include everything you know about a

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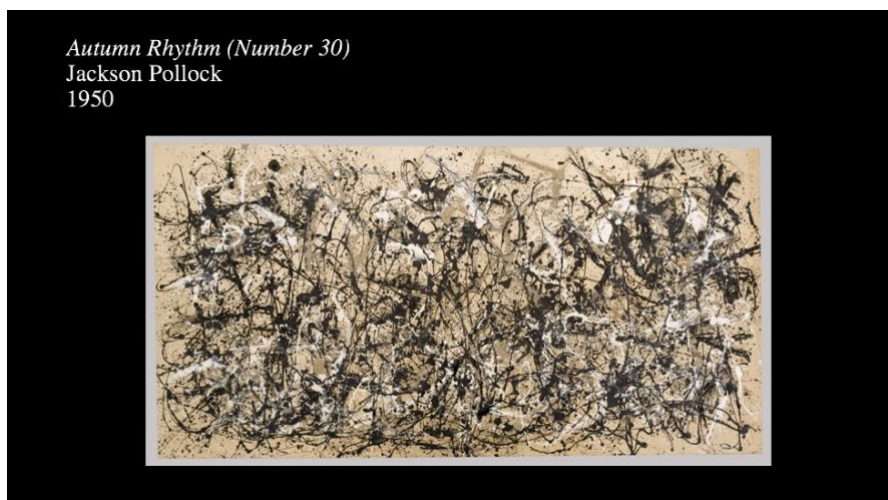
work, but choose what you include to support a thesis about how the two works of art you are comparing relate/differ.

Head of a Roman Patrician from Otricoli



Another image of a Roman ruler, this is a veristic sculpture of a Roman senator. It shows the ideals of leadership at this moment of the Rome, where senators were meant to be wise and there was less emphasis on military power. If one senator had too much power, it could threaten the power dynamic, so leader portraits instead emphasized wisdom by exaggerating age. TIP: think about this in relation to other portraits of leaders? How are the different ideals of leadership shown in different times/culture? This is the type of comparison that might come up on the exam.

Autumn Rhythm

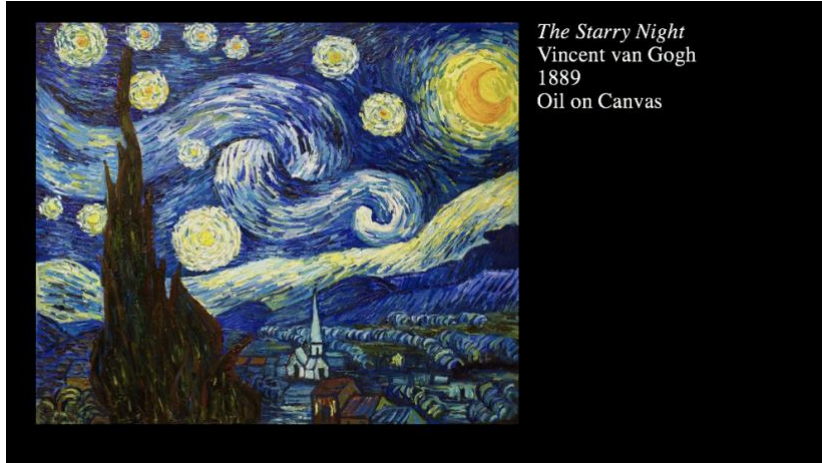


This abstract expressionist painting shows its process. Pollock dripped and flung paint over the canvas, more interested in the process of making than the final product. Someone asked if Pollock had control over the paint- yes, he did. He could fling the paint faster or slower, put more or less paint on the stick, decide what colors to use, etc. But, he didn't go into the painting

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knowing exactly what it would look like and wasn't trying to represent any real-life thing; this painting is about how it was made, more than what it looks like.

Starry Night



This is an abstracted night sky. Using heavy impasto and quick brushstrokes, Van Gogh renders a very dynamic and emotional sky, which seems to move. The tree at the front of the canvas keeps the viewer out, despite the allusion of the depth at the mountains. The sky blends into the landscape.