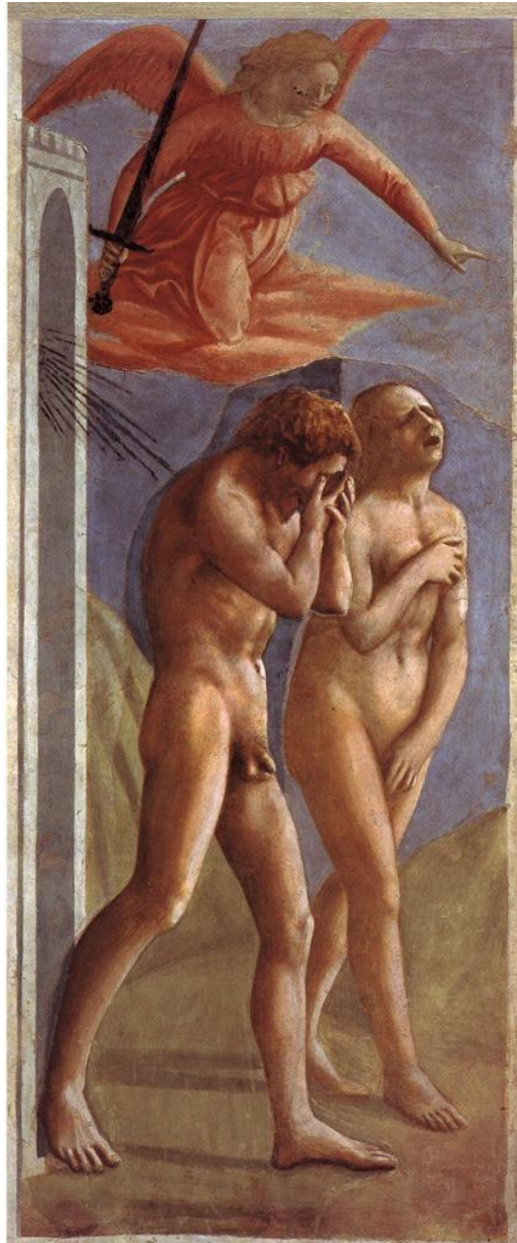


### Group 1

1. Examine the artwork below. Pay attention to the gestures, postures, the relationship between the subjects, the relationship between bodies and other aspects of the composition, the presence or absence of specific iconographic elements, and the intended audience.
2. Write down some keywords, passages, or insights from Gen. 1-3 and our discussion that might shed light on the meaning of the work.
3. Pair up with another team. What are the differences and similarities?



Masaccio, *Expulsion of Adam and Eve from Paradise*, 1426-7, Fresco, Florence, Brancacci Chapel, Church of Santa Maria del Carmine

## Group 2

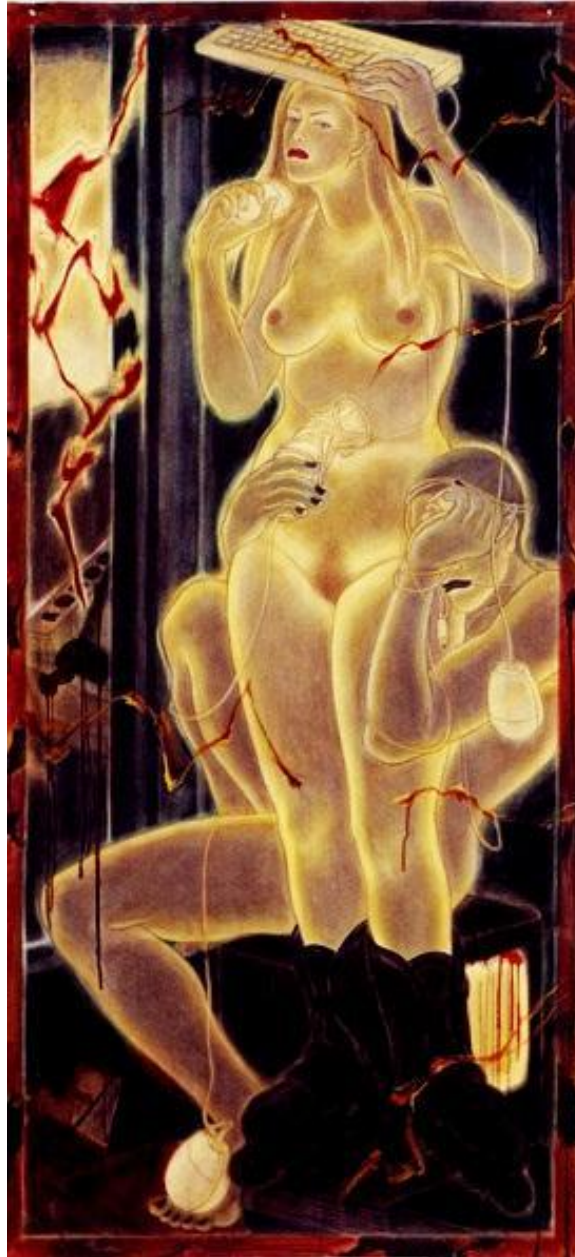
1. Examine the artwork below. Pay attention to the gestures, postures, the relationship between the subjects, the relationship between bodies and other aspects of the composition, the presence or absence of specific iconographic elements, and the intended audience.
2. Write down some keywords, passages, or insights from Gen. 1-3 and our discussion that might shed light on the meaning of the work.
3. Pair up with another team. What are the differences and similarities?



Masolino, *The Temptation of Adam and Eve*, ca. 1424, Fresco, Florence, Brancacci Chapel, Church of Santa Maria del Carmine

### Group 3

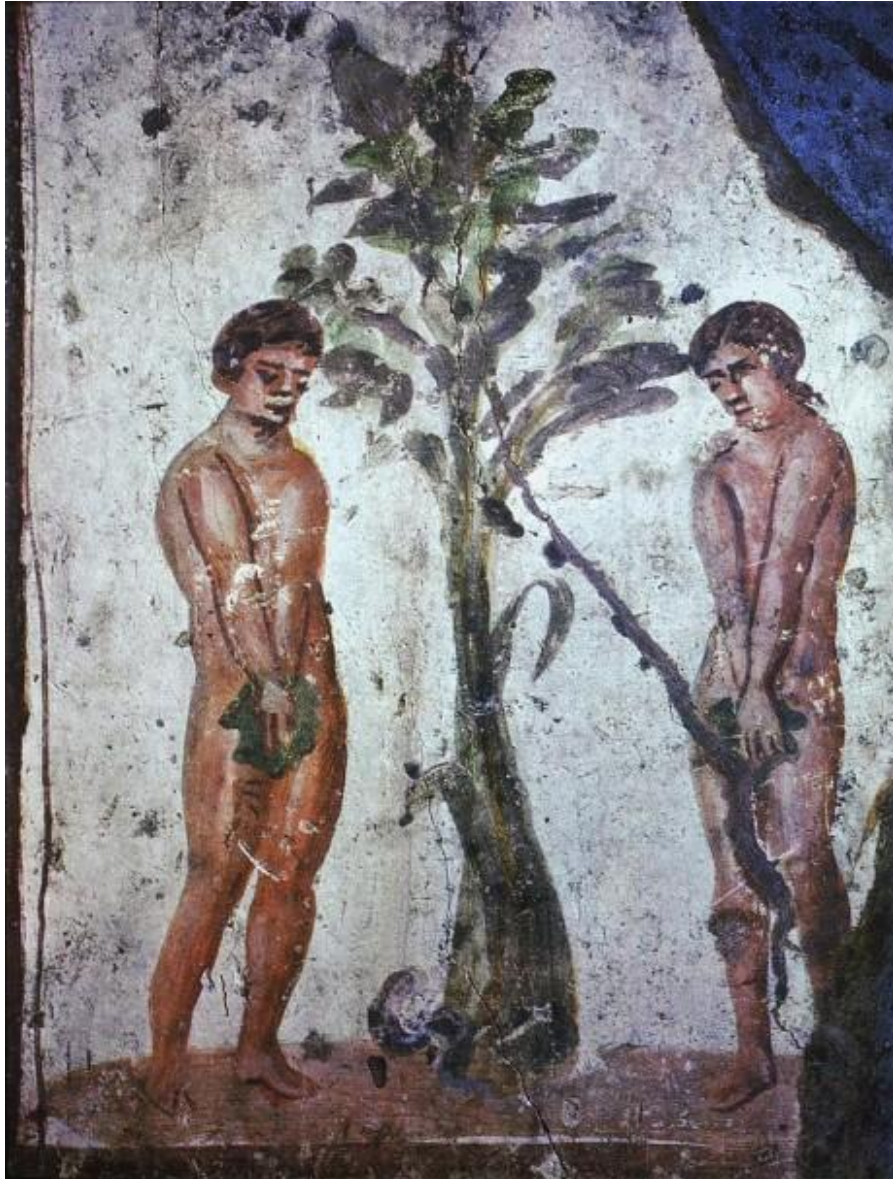
1. Examine the artwork below. Pay attention to the gestures, postures, the relationship between the subjects, the relationship between bodies and other aspects of the composition, the presence or absence of specific iconographic elements, and the intended audience.
2. Write down some keywords, passages, or insights from Gen. 1-3 and our discussion that might shed light on the meaning of the work.
3. Pair up with another team. What are the differences and similarities?



Masami Teraoka, *Adam and Eve Mouse-Trap*, 1995, watercolour on paper, location unknown

#### Group 4

1. Examine the artwork below. Pay attention to the gestures, postures, the relationship between the subjects, the relationship between bodies and other aspects of the composition, the presence or absence of specific iconographic elements, and the intended audience.
2. Write down some keywords, passages, or insights from Gen. 1-3 and our discussion that might shed light on the meaning of the work.
3. Pair up with another team. What are the differences and similarities?



Artist unknown, early Christian catacomb wall painting of Adam and Eve, 3<sup>rd</sup> century CE

**Group 5**

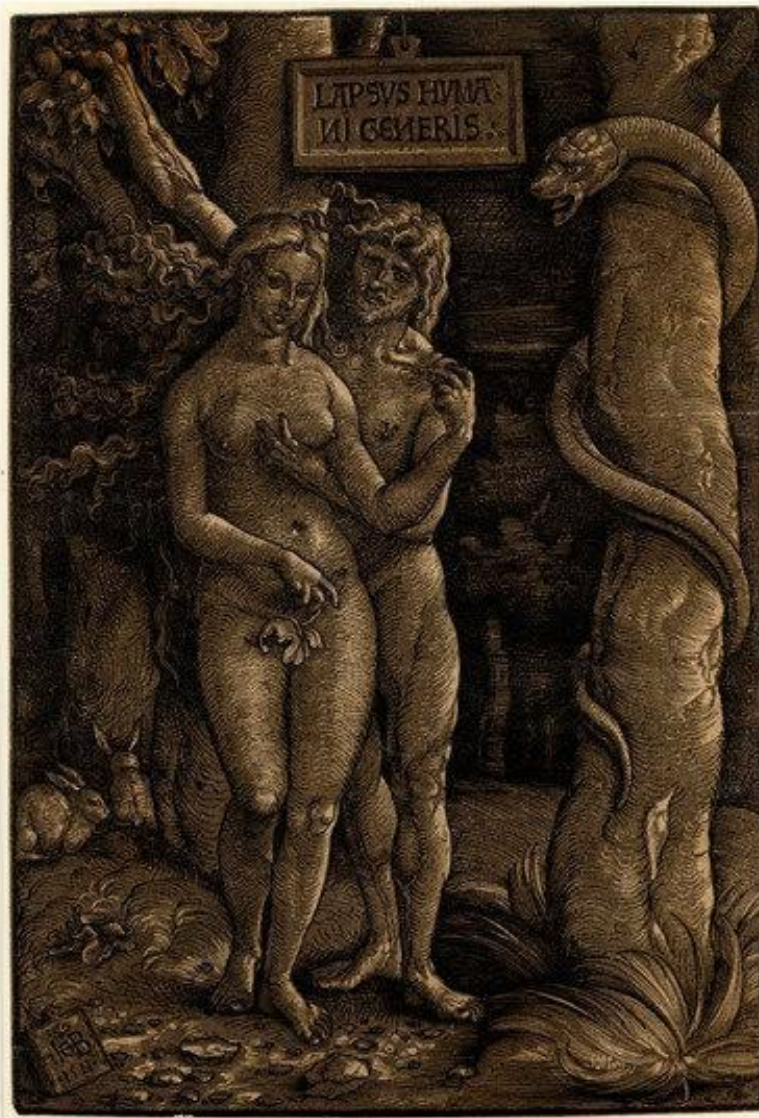
1. Examine the artwork below. Pay attention to the gestures, postures, the relationship between the subjects, the relationship between bodies and other aspects of the composition, the presence or absence of specific iconographic elements, and the intended audience.
2. Write down some keywords, passages, or insights from Gen. 1-3 and our discussion that might shed light on the meaning of the work.
3. Pair up with another team. What are the differences and similarities?



Titian, *Adam and Eve*, c.1570, oil on canvas, Madrid, Museo del Prado

#### Group 6

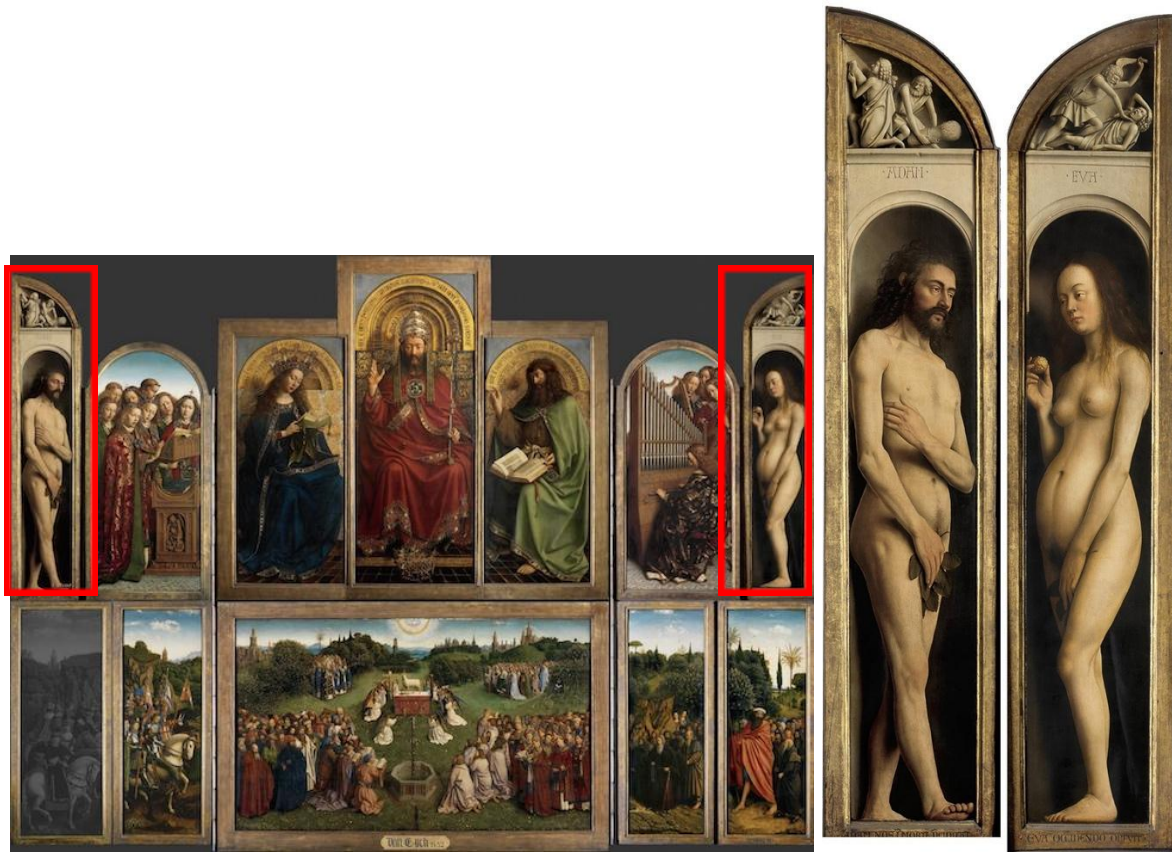
1. Examine the artwork below. Pay attention to the gestures, postures, the relationship between the subjects, the relationship between bodies and other aspects of the composition, the presence or absence of specific iconographic elements, and the intended audience.
2. Write down some keywords, passages, or insights from Gen. 1-3 and our discussion that might shed light on the meaning of the work.
3. Pair up with another team. What are the differences and similarities?



Hans Baldung, *Lapsus Humani Generis* (*Fall of Mankind*), 1511, woodcut, London, The British Museum

#### Group 6

1. Examine the artwork below. Pay attention to the gestures, postures, the relationship between the subjects, the relationship between bodies and other aspects of the composition, the presence or absence of specific iconographic elements, and the intended audience.
2. Write down some keywords, passages, or insights from Gen. 1-3 and our discussion that might shed light on the meaning of the work.
3. Pair up with another team. What are the differences and similarities?



Jan van Eyck, *Ghent Altarpiece* (open), 1432, oil on wood, 11 feet 5 inches x 15 feet 1 inch (open), Saint Bavo Cathedral, Ghent, Belgium.

### Group 7

1. Examine the artwork below. Pay attention to the gestures, postures, the relationship between the subjects, the relationship between bodies and other aspects of the composition, the presence or absence of specific iconographic elements, and the intended audience.
2. Write down some keywords, passages, or insights from Gen. 1-3 and our discussion that might shed light on the meaning of the work.
3. Pair up with another team. What are the differences and similarities?



Hans Baldung, *Eve, The Serpent, and Death*, early 1510s-1530, oil on panel, Ottawa (Canada), National Gallery of Art

**Group 8**

1. Examine the artwork below. Pay attention to the gestures, postures, the relationship between the subjects, the relationship between bodies and other aspects of the composition, the presence or absence of specific iconographic elements, and the intended audience.
2. Write down some keywords, passages, or insights from Gen. 1-3 and our discussion that might shed light on the meaning of the work.

3. Pair up with another team. What are the differences and similarities?

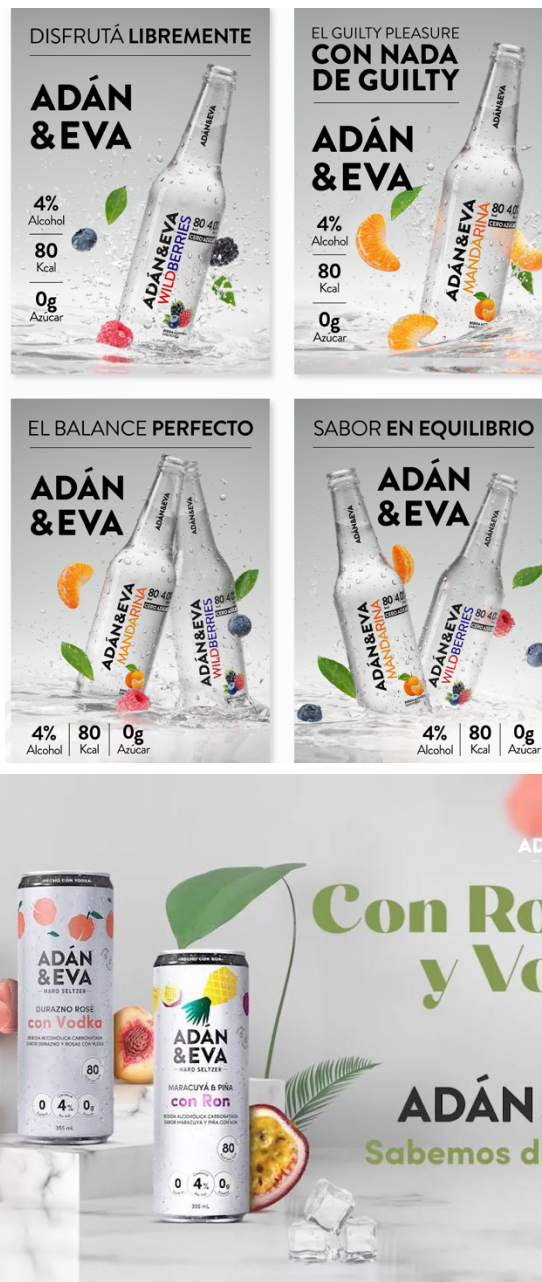


Illustrations of Adam and Eve in Rudolf von Ems, *World Chronicle*, 1487, Los Angeles, The J. Paul Getty Museum, Ms. 33, fol. 5

**To examine as a group**

- What cultural assumptions or knowledge are these ads relying on?
- What do you think are their desired effect?
- What traces of the Genesis creation stories do we find in these ads' visual and written components?

- What can we learn about the lasting influence and importance of the Genesis creation stories in contemporary culture?



Advertisements for “Adam and Eve Hard Seltzer” read as follows: “enjoy **freely**,” “Guilty pleasure **without the guilt**,” “the **perfect** balance,” “flavour **in balance**,” and “Adam & Eve: We know about freedom.”