



## Art history

\_\_\_/10 Neo-classical and Romantic art

\_\_\_/10 Impressionist, Post-impressionist, and Expressionist art

\_\_\_/10 Abstract, Surreal, and Modernist art

\_\_\_/10 Pop, the Group of Seven, and Contemporary art



**Canova, *Psyche Revived by Cupid's Kiss*, 1757-1822**  
Marble, 1.55m x 1.68m x 1.01m, The Louvre, Paris



**Jacques-Louis David**

***The Death of Marat***

1793

Oil on canvas  
165 cm × 128 cm  
Brussels.

**Jean-Auguste-Dominique Ingres**

***Napoleon I on his Imperial Throne***

1806

Oil on canvas

259 cm × 162 cm

Musée de l'Armée, Hôtel des Invalides, Paris



**Jean-Auguste-Dominique Ingres**

***Princesse de Broglie***

1851-53

Oil on canvas

121.3 x 90.8 cm

The Metropolitan Museum of Art, New York





**Eugène Delacroix, *Liberty Leading the People*, 1830**  
Oil on canvas, 2.6 x 3.25m, Musée du Louvre, Paris



**John Constable, *The Hay Wain*, 1821**  
Oil on canvas, 130 cm × 185 cm, National Gallery, London



**Théodore Géricault, *Raft of the Medusa*, 1818-19.**  
Oil on canvas, 193 x 282 inches, Musée du Louvre, Paris



**Caspar David Friedrich, *Das Eismeer* (*The Sea of Ice*), 1823-24**  
Oil on canvas, 50x38", Kunsthalle Hamburg

# Art Analysis

Name: \_\_\_\_\_

/10

As a class, we discussed four artworks from art history. Please choose one of those artworks for analysis.

Artist: \_\_\_\_\_

Title: \_\_\_\_\_

**1) Observe:** Please list six things that you see:

\_\_\_/3

*½ point for each  
thing observed*

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**2) Analyse:** What clues and hints about the meaning has the artist included in this artwork? What idea or feeling does the colour, style, or technique communicate? For example:

*"The \_\_\_\_\_ means \_\_\_\_\_."*  
or *"The way the \_\_\_\_\_ is painted tells me that \_\_\_\_\_."*

\_\_\_/2

*2 visual characteristics  
or clues - 1 point each*

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**3) Interpret:**

In full, what do you think the artist is trying to communicate? Please give two specific reasons why you think this is so.

\_\_\_/3

*Full meaning  
+ your reason*

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**4) Evaluate:**

Did the artist do a good job of communicating it? (*In other words, Is this a good artwork?*) Please give two solid and thoughtful reasons why this is so.

\_\_\_/2

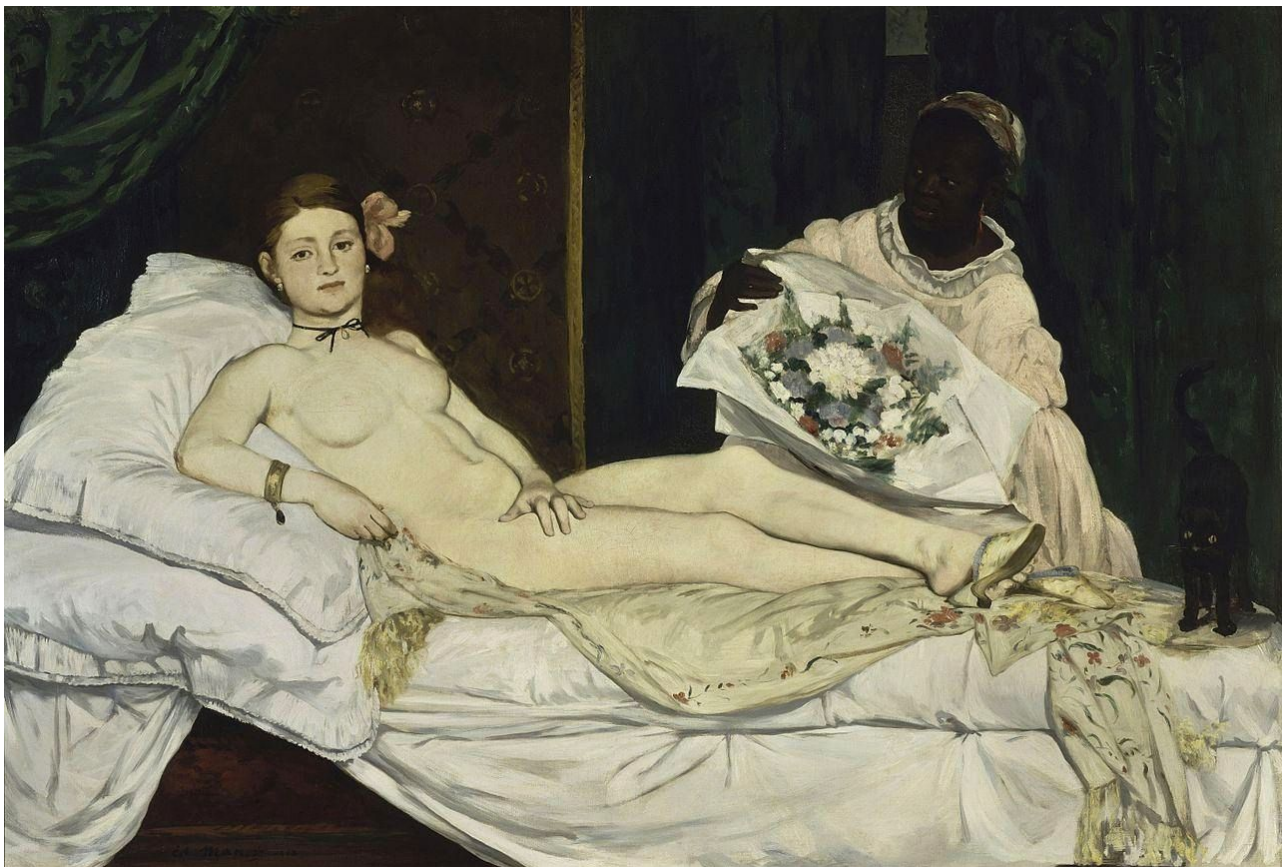
*1 point for your  
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**Édouard Manet, *A Bar at the Folies-Bergère*, 1881-82**  
Oil on canvas, 96 x 130 cm, Courtauld Gallery, London



**Édouard Manet, *Olympia*, 1863**  
Oil on canvas, 130.5 cm × 190 cm, Musée d'Orsay, Paris



**Edgar Degas**

***The Dancing Class***

1873-86

Oil on canvas  
85 x 75 cm  
Musée D'Orsay, Paris



**Mary Cassatt**

***The Child's Bath***

1893

Oil on canvas  
100 x 66 cm  
Art Institute of Chicago



**James Ensor, *Christ's Entry into Brussels in 1889*, 1888**  
Oil on canvas, 252.7 x 430.5 cm, J. Paul Getty Museum



**Käthe Kollwitz**  
***Woman with Dead Child***  
1903  
Etching  
39 x 48 cm  
Kunsthalle, Bremen

**Max Beckmann**

***The Night (Die Nacht)***

1918-19

Oil on canvas  
133 x 153 cm  
Kunstsammlung  
Nordrhein-Westfalen,  
Düsseldorf



**Otto Dix**

***Portrait of the Journalist Sylvia Von Harden***

1926

Oil on canvas  
89 x 121 cm  
Centre Georges Pompidou, Paris

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Abstraction

**Georgia O'Keeffe**

***Blue and Green Music***

1919-21

Oil on canvas  
23 x 19"  
Art Institute of Chicago



**Barnett Newman**

***Voice of Fire***

1967

Acrylic on canvas  
540 cm × 240 cm  
National Gallery of Canada



**Meret Oppenheim** (Switzerland), *Object*, 1936

Fur-covered cup, saucer, and spoon. Cup Ø 11cm, saucer Ø 24 cm, spoon 20 cm long, MOMA



**René Magritte** (Belgium), *The False Mirror*, 1929

Oil on canvas, 54 x 80.9 cm, Museum of Modern Art, New York

Surrealism

**René Magritte**

***Time Transfixed***

1938

Oil on canvas  
147 × 99 cm  
Art Institute of Chicago



Dada



**Marcel Duchamp**

***The Bride Stripped Bare by Her Bachelors, Even***  
*(The Large Glass)*

1915-1923

Oil, varnish, lead foil, lead wire, and dust on two  
glass panels  
278 × 178 × 9 cm



# Dada

**Kurt Schwitters**

***The Merzbau***

1933

installation  
Hanover, Germany



**Hannah Höch**

***Cut with the Kitchen Knife through the  
Last Weimar Beer-Belly Cultural Epoch in  
Germany***

1919-1920

Collage of pasted papers  
144 x 90cm  
Nationalgalerie, Staatliche Museen zu  
Berlin, Germany

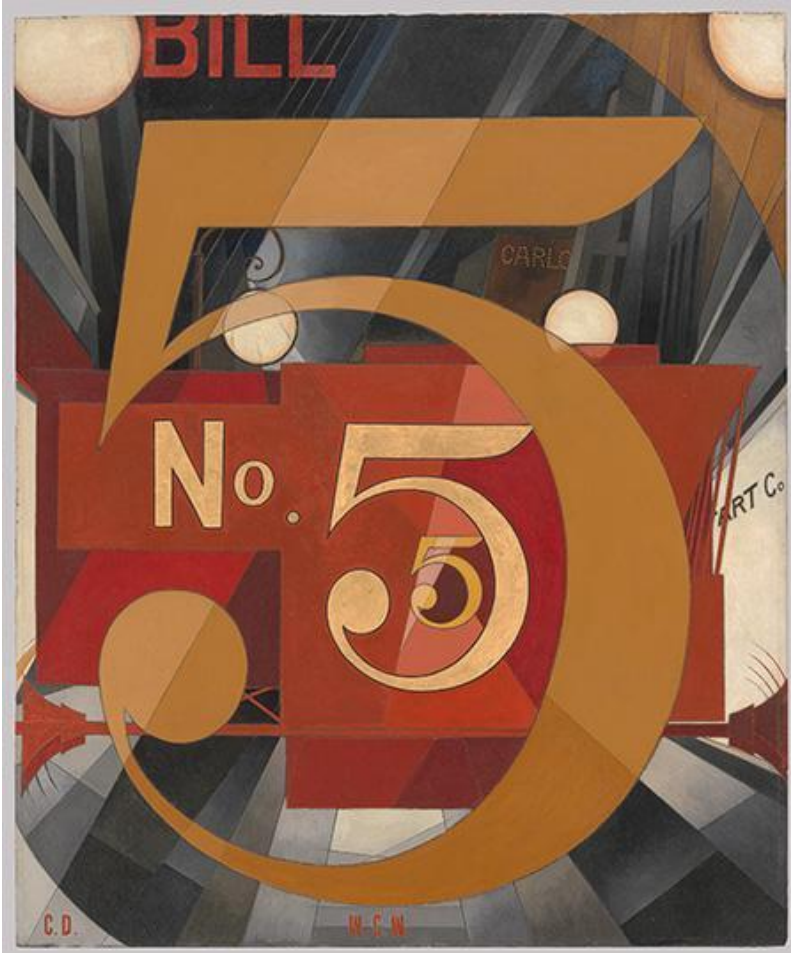
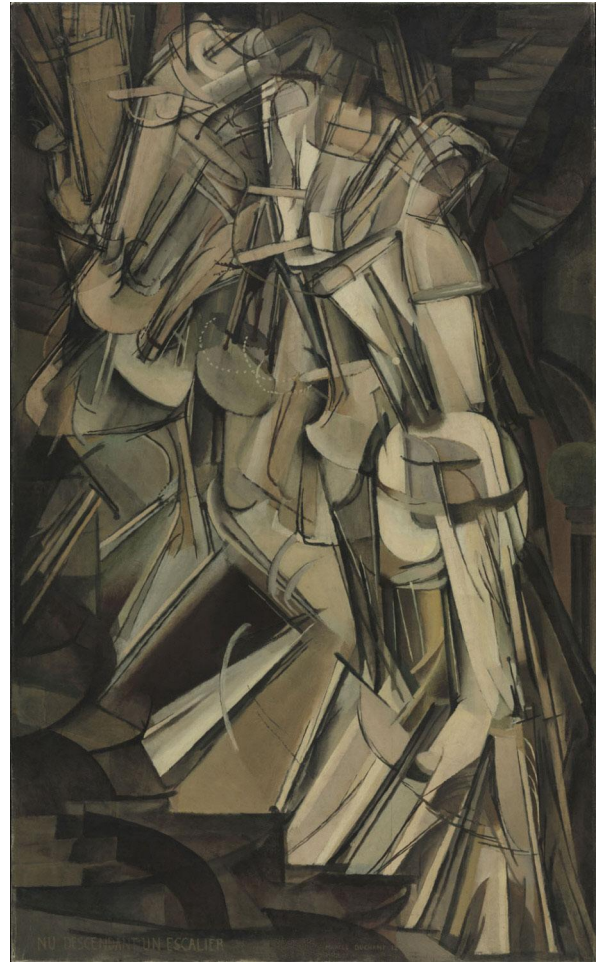
Modernism

**Marcel Duchamp**

***Nude Descending a Staircase (No. 2)***

1912

Oil on canvas  
147 x 89.2 cm  
Philadelphia Museum of Art



**Charles Demuth**

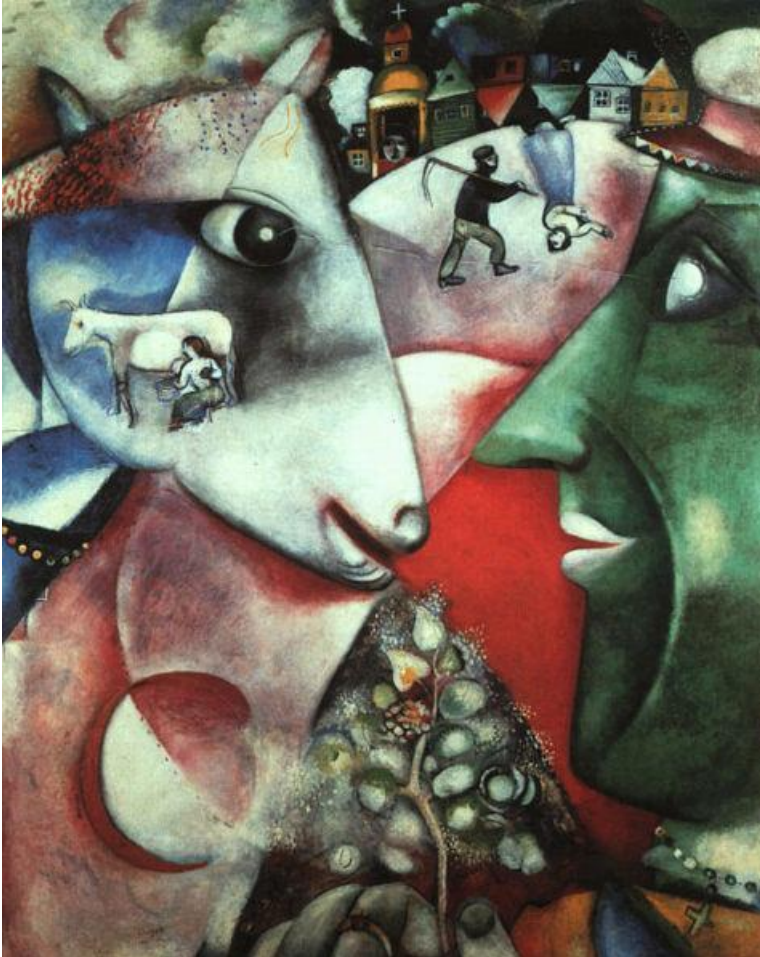
***I Saw the Figure 5 in Gold***

1928

Oil on cardboard  
90.2 x 76.2 cm  
Metropolitan Museum of Art, NY



**Edward Hopper, *Nighthawks*, 1942**  
Oil on canvas, 33 x 60", Art Institute of Chicago



Modernism

**Marc Chagall**

***I and the Village***

1911

Oil on canvas  
192.1 cm × 151.4 cm  
Museum of Modern Art, NY

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**Emily Carr (Canada)**

***Eagle Totem***

Circa 1930

oil on canvas  
61 x 45.7 cm  
Private collection



**Tom Thompson (Canada), *The Jack Pine*, 1915-17**  
Oil on canvas, 127.9 x 139.8 cm, National Gallery of Canada, Ottawa

Pop

**Richard Hamilton**

***Just What Is It that Makes  
Today's Homes So Different, So  
Appealing?***

1956

Collage  
10 ¼ x 9 ¾"  
Kunsthalle Tübingen, Tübingen



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R. Hamilton



3 Rabbit, 1986

89

**Jeff Koons**

***Rabbit***

1986

Stainless steel sculpture  
The Broad, Los Angeles

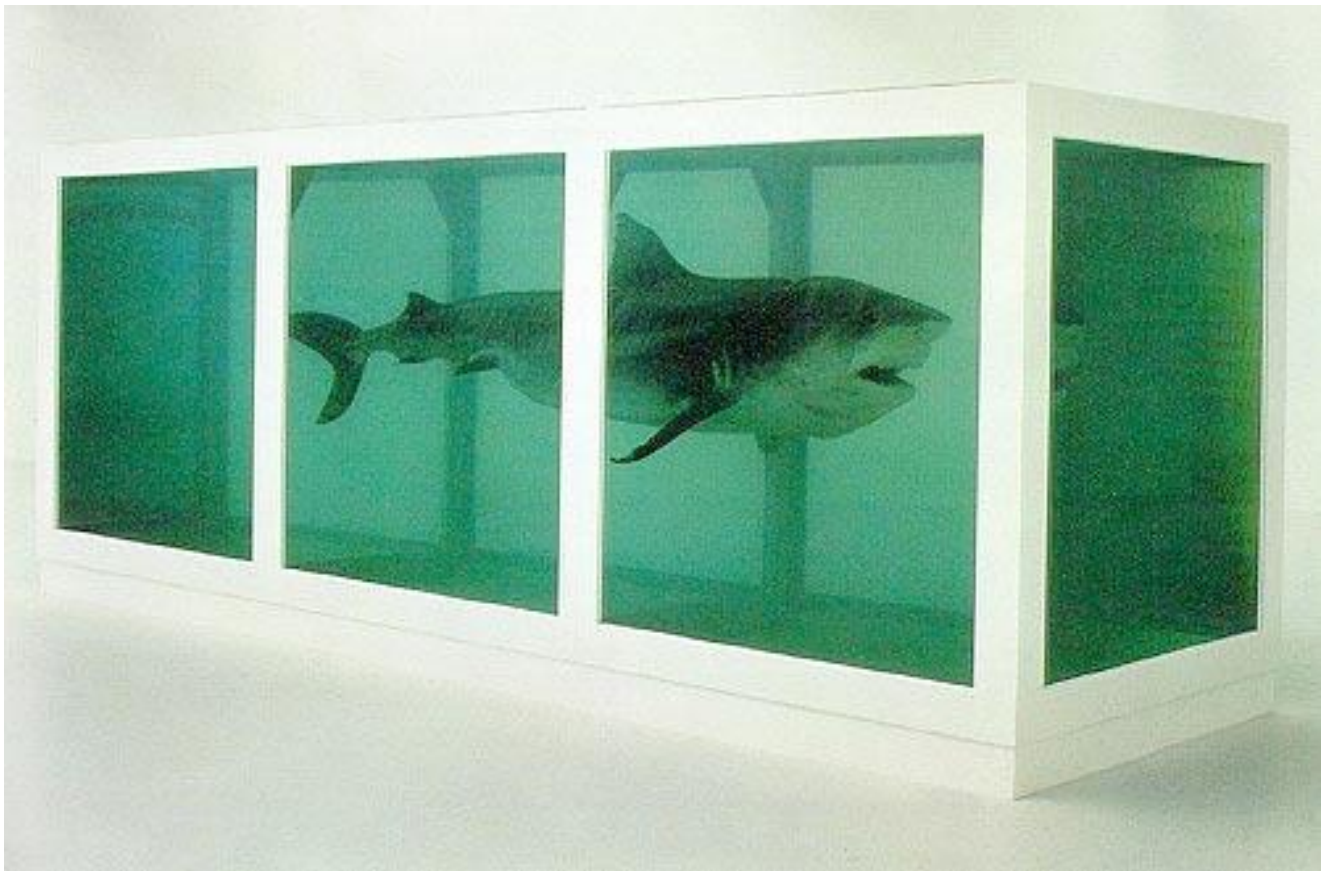


**Banksy (UK), *Sweep It Under The Carpet*, 2006**  
Tiger shark, glass, steel, formalin, 84"x204", private collection



**Ron Mueck (Australia), *Mask II*, 2001-02**  
Mixed media, San Francisco Museum of Modern Art.





**Damien Hirst (UK), *The Physical Impossibility of Death in the Mind of Someone Living*, 1991**  
Tiger shark, glass, steel, formalin, 84"x204", private collection



**Louise Bourgeois (France-US), *Maman*, 1995**  
Bronze with marble eggs, 30 x 33', National Gallery of Art, Ottawa.



**Christian Boltanski** (France), *Monument*, 1986

Black and color photographs, collages in effigies and borders, glass and metal frames, light bulbs and electric wires, 188 x 334 x 7 cm



**Mary Pratt** (Newfoundland), *Smears of Jam Lights of Jelly*, 2007

© Estate of Mary Pratt

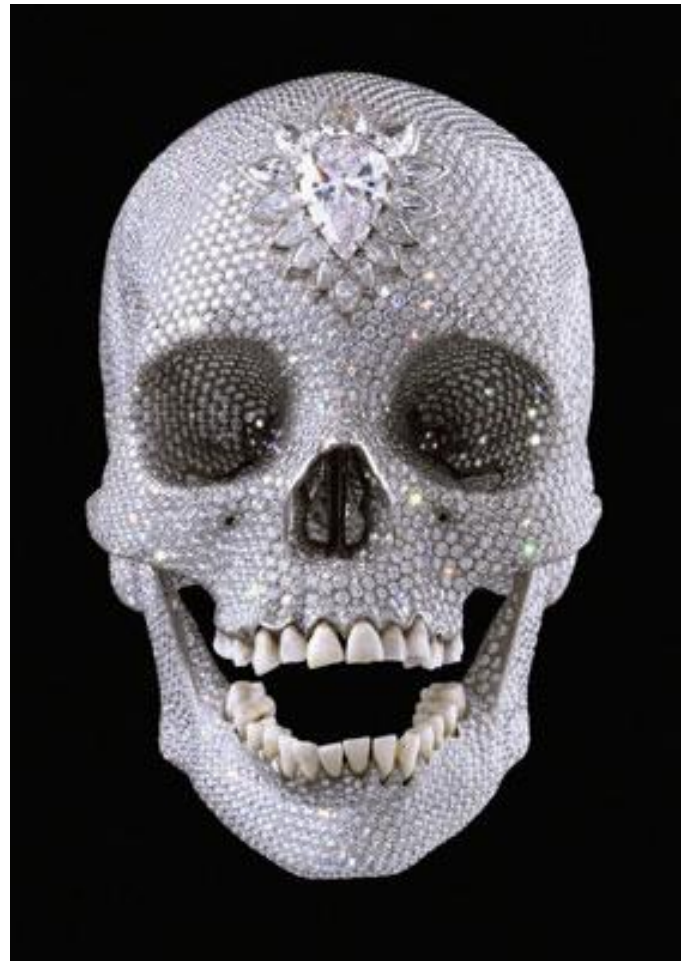
Contemporary

**René Magritte**

***Time Transfixed***

1938

Oil on canvas  
147 × 99 cm  
Art Institute of Chicago



**Andy Goldsworthy**

***Carefully Broken Pebbles Scratched White with  
Another Stone***

1985

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# Art Vocabulary

<b>Analogous colours</b>	groups of colours that are next to each other on the colour wheel
<b>Background</b>	the part of an artwork that is far away
<b>Blending</b>	mixing from light to dark
<b>Blurring details</b>	making small things have less detail so they seem far away
<b>Brainstorming</b>	coming up with a large number of ideas
<b>Brushstroke</b>	the mark made by the bristles of a brush in painting
<b>Central composition</b>	an arrangement where the most important thing is in the middle
<b>Colour composition</b>	the arrangement of colours in an artwork
<b>Colour scheme</b>	the choice of colours in an artwork
<b>Colour mixing</b>	adding two or more colours together
<b>Colour wheel</b>	a circle of coloured sections that shows the relationships between colours
<b>Complementary colours</b>	colours that are opposites on the colour wheel
<b>Composition</b>	the arrangement of things in an artwork
<b>Contour drawing</b>	drawing the edges and outlines
<b>Contrast</b>	the difference between the lights and darks
<b>Cool colours</b>	colours that are calm and soothing, such as blues and greens
<b>Creativity</b>	ideas that are useful, unique, and insightful
<b>Cropping</b>	cutting off part of a picture
<b>Cross-hatching</b>	drawing using close parallel lines that cross each other at an angle
<b>Cyan</b>	a greenish-blue colour that is one of the colour primaries
<b>Decreasing contrast</b>	making the range between the lights and darks smaller so that things look muddier and far away
<b>Depth</b>	the sense that some things are near and others are far away
<b>Detail</b>	small, important parts of a drawing
<b>Dry brush painting</b>	creating scratchy brushstrokes using a brush that is mostly dry
<b>Dull colours</b>	colours that are weak, and not very vivid
<b>Foreground</b>	the part of an artwork that is biggest and closest
<b>Hatching</b>	drawing using close parallel lines
<b>Idea development</b>	a process that is used to create useful, insightful, and unique ideas

<b>Increasing contrast</b>	making the range between the lights and darks bigger so that things look more intense and close up
<b>Insightful</b>	something that shows deep thinking
<b>Intense colours</b>	colours that are strong and very vivid
<b>Magenta</b>	a reddish purple (hot pink) that is one of the colour primaries
<b>Modelling</b>	making things 3D using blending
<b>Negative space</b>	the shape of the space between the things you would normally look at (the positive space)
<b>Non-central composition</b>	an arrangement where the most important thing is NOT in the middle
<b>Positive space</b>	the contour of the things you would normally look at
<b>Primary colour</b>	a colour that cannot be mixed using other colours: cyan, yellow, and magenta
<b>Reference images</b>	photographs used to look at so you can make a better artwork
<b>Rotating</b>	turning a picture to a new angle
<b>Secondary colour</b>	a colour that is created by mixing two primary colours: red, green, and blue
<b>Shading</b>	drawing with white, black, and greys
<b>Sharpening details</b>	making small things have more detail so they seem close up
<b>Smoothness</b>	drawing cleanly, with no bumps
<b>Split complement colour scheme</b>	a colour scheme using one base colour, and two colours on either side of the complementary
<b>Square colour scheme</b>	a colour scheme in which colours are balanced around the colour wheel in the shape of a square
<b>Stippling</b>	drawing using small dots
<b>Texture</b>	drawing that looks the same as what it feels like
<b>Thumbnail drawings</b>	small drawings that are used to develop the composition of an artwork
<b>Triad colour scheme</b>	a colour scheme in which colours are balanced around the colour wheel in the shape of a triangle
<b>Unique</b>	something that is rare, or one-of-a-kind
<b>Warm colours</b>	colours that are suggestive of heat or passion: yellows, oranges, and reds
<b>Web-mapping</b>	linking together ideas into a web
<b>Wet-on-wet painting</b>	adding paint to an already wet painting surface
<b>Zooming in/zooming out</b>	making a picture seem closer (zoom in) or further away (zoom out)



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R. H. H. H.

