



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

*4 visual characteristics
or clues - ½ 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
+ 2 reasons*

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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.

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*1 point for your
opinion and ½ point
each for each reason*

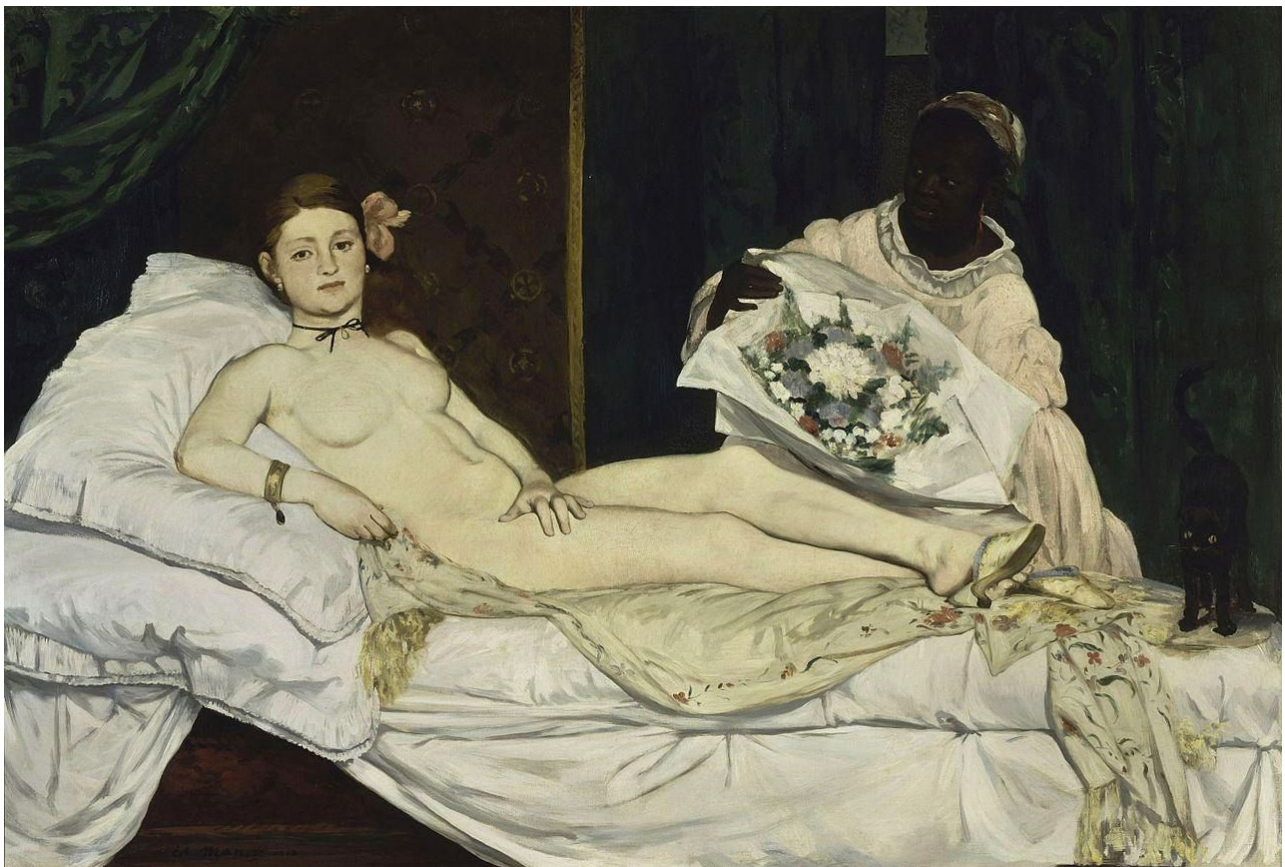
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Édouard Manet, *A Bar at the Folies-Bergère*, 1881-82
Oil on canvas, 96 x 130 cm, Courtauld Gallery, London



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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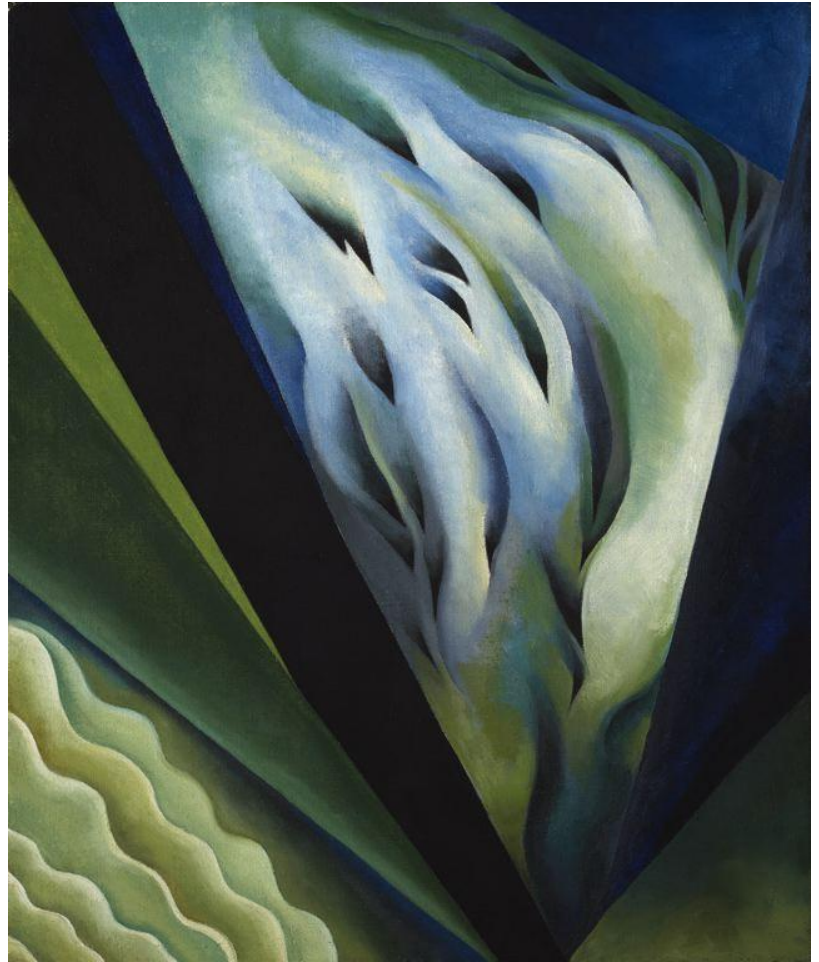
Abstraction

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

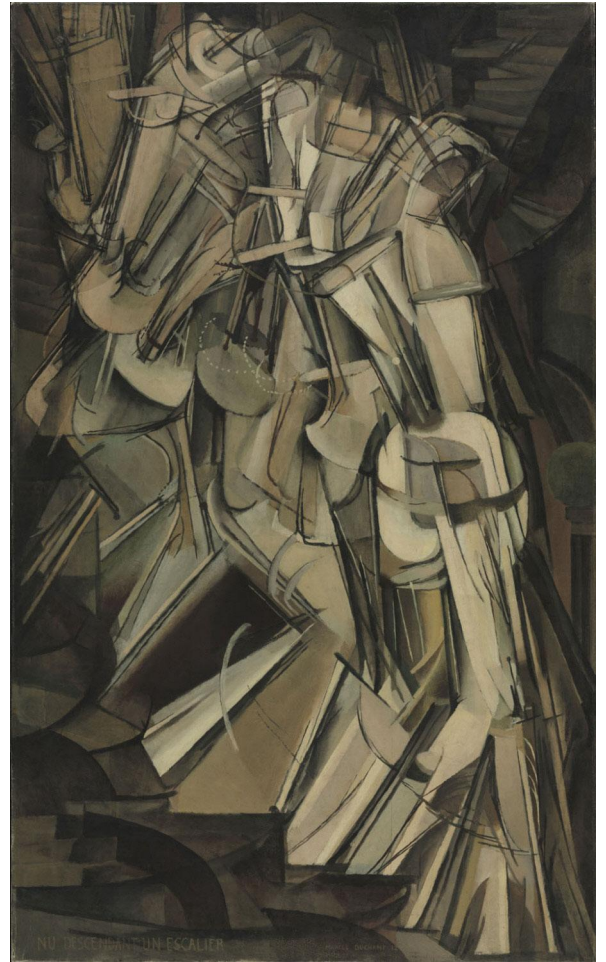
Modernism

Marcel Duchamp

Nude Descending a Staircase (No. 2)

1912

Oil on canvas
147 x 89.2 cm
Philadelphia Museum of Art



Charles Demuth

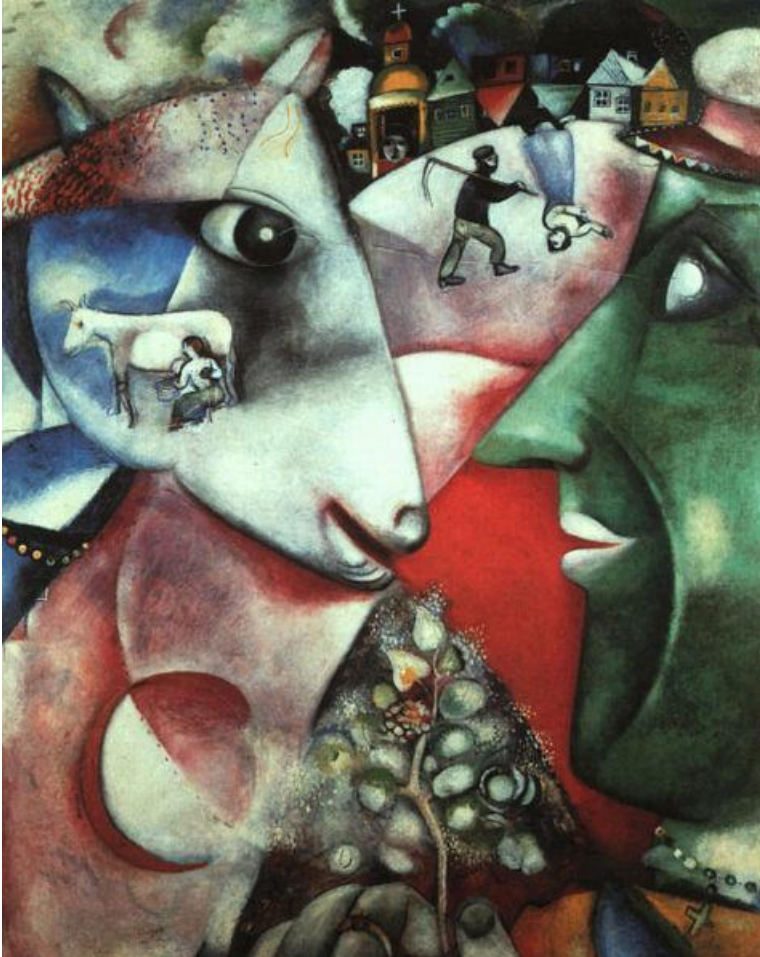
I Saw the Figure 5 in Gold

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



3/25

R Hamilton



Jeff Koons

Rabbit

1986

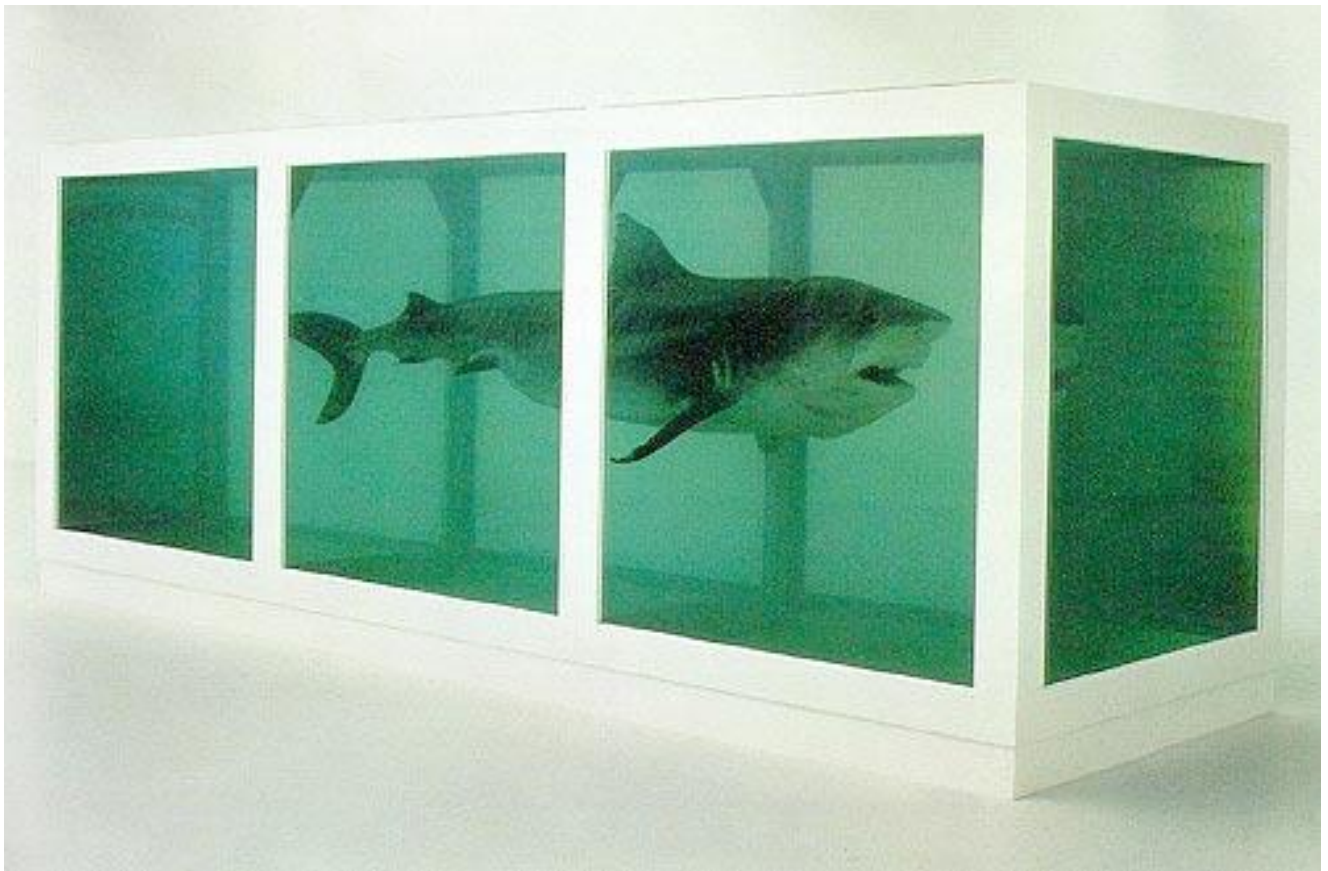
Stainless steel sculpture
The Broad, Los Angeles



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



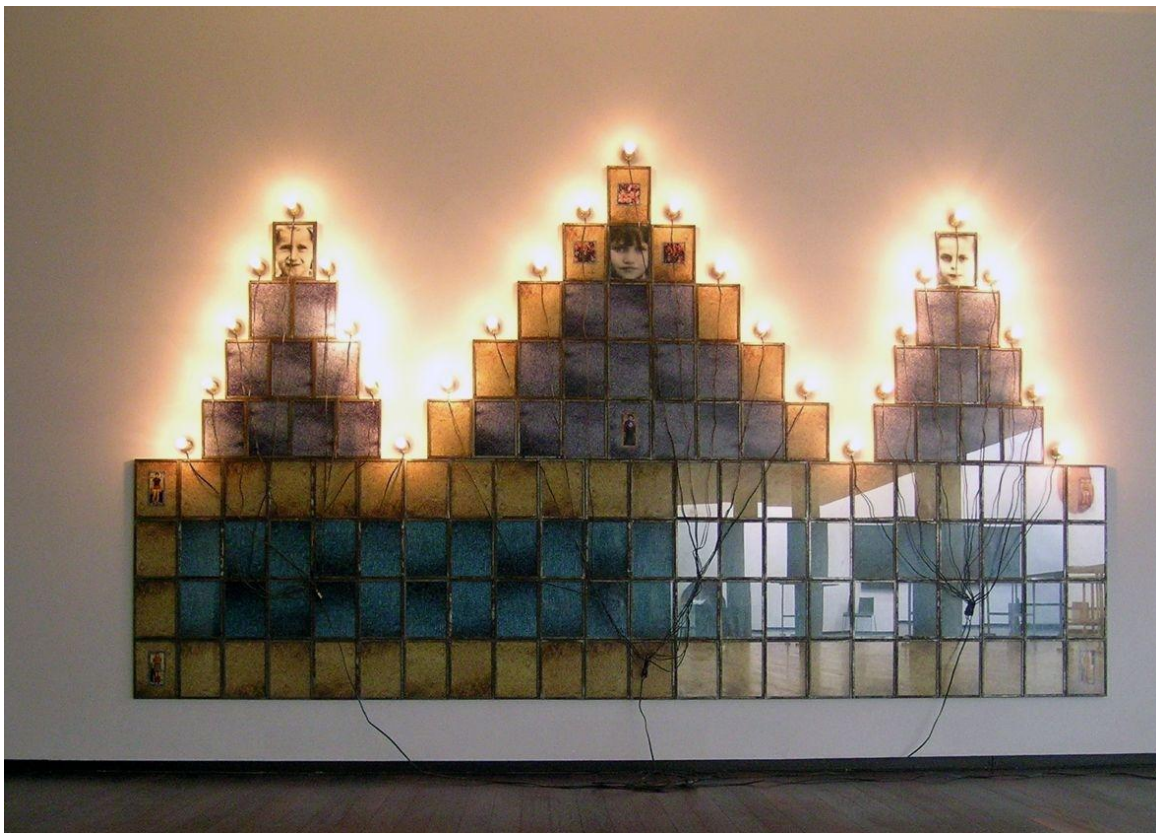
Ron Mueck (Australia), *Mask II*, 2001-02
Mixed media, San Francisco Museum of Modern Art.



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

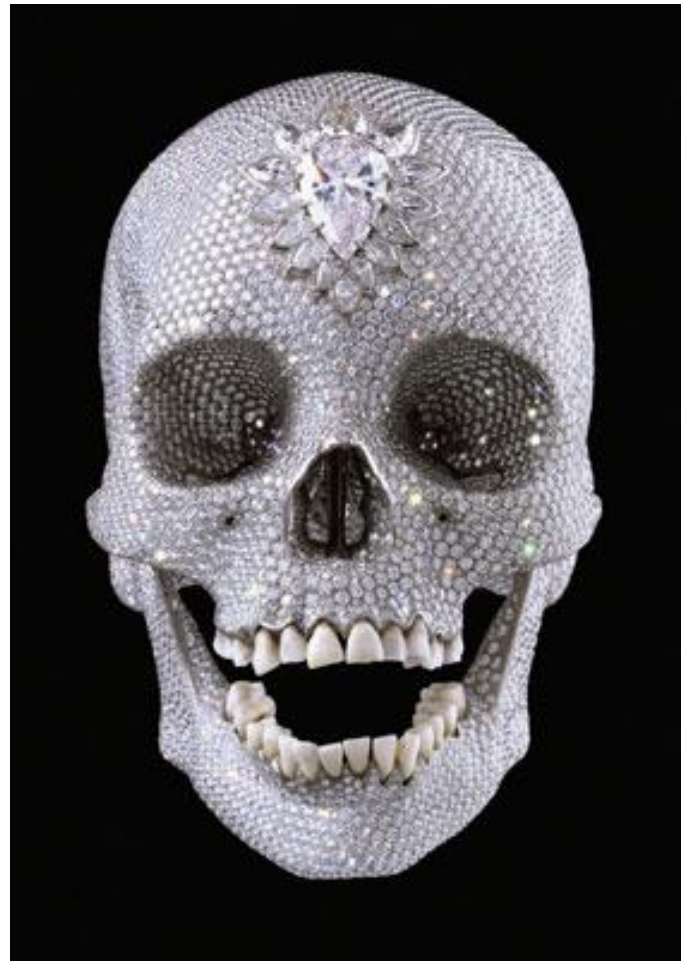
Contemporary

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

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

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



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R. H. H. H.

