

# HOW TO ANALYZE AN ARTWORK: A STEP-BY-STEP GUIDE

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# GUIDELINES FOR ANALYSING OF ART. INDEX.

- Part I- General Information
- Part II- Artistic and history context
- Part III- Brief Description
- Part IV- Form
- Part V- Meaning and posterior influences



# PART I. GENERAL INFORMATION

1. In many cases, this information can be found on a label, in a gallery guidebook or in internet. Indicate in your text or by a footnote or endnote to your paper where you got the information from.
2. Subject Matter (Who or What is Represented?)
3. Artist (What person or group made it? Often this is not known. If there is a name, refer to this person as the artist or architect, not “author.” Refer to this person by their last name, not familiarly by their first name.)





4. Date (When was it made? Is it a copy of something older? Was it made before or after other similar works?) -Influences- In case it has posterior influences keep it and say it in the last part conclusions
5. Provenance (Where was it made? For whom?)
6. Location (Where is the work of art now? Where was it originally located)
7. Technique and Medium (What materials is it made of? How was it executed? How big or small is it?).



# PART II

1. History context. To fill this statement you will have to speak about the general and more important events happened around the artworks' date
2. Artistic Context. Every work belongs to an artistic period, and each period has general characteristics. In your analysis you must include these features. In the next step you will speak in detail about the form and how the author represents an idea or feeling



Art Nouveau



Avant-garde



Baroque



Early modern



Expressionism



Fauvism



Mannerism



Medieval



Modernism



Neoclassicism



Photorealism



Pointillism



Primitive



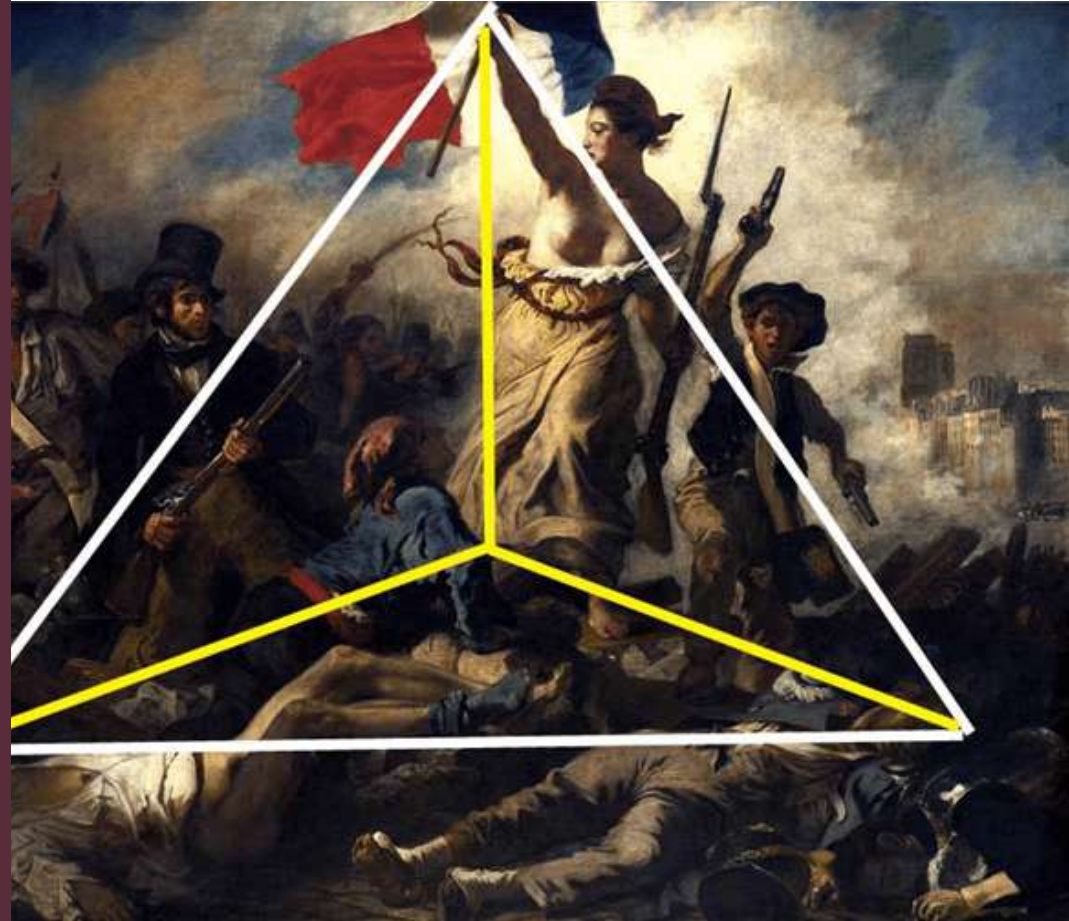
Realism



Renaissance

# PART III

- This is the key part of your paper. It should be the longest section of the paper. Be sure and think about whether the work of art selected is a two-dimensional or three-dimensional work.



# Art Elements

1. Line (straight, curved, angular, flowing, horizontal, vertical, diagonal, contour, thick, thin, implied etc.)
2. Shape (what shapes are created and how)
3. Light and Value (source, flat, strong, contrasting, even, values, emphasis, shadows)
4. Color (primary, secondary, mixed, complimentary, warm, cool, decorative, values)
5. Texture and Pattern (real, implied, repeating)
6. Space (depth, overlapping, kinds of perspective)
7. Time and Motion

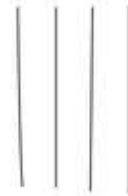
# Principles of Design

1. Unity and Variety
2. Balance (symmetry, asymmetry)
3. Emphasis and Subordination
4. Scale and Proportion (weight, how objects or figures relate to each other and the setting)
5. Mass/Volume (three-dimensional art)
6. Rhythm

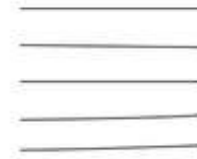


# ART ELEMENTS. LINES

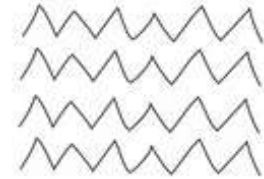
## TYPES OF LINES



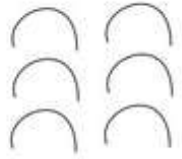
VERTICAL



HORIZONTAL



ZIG ZAG



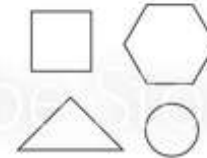
CURVE



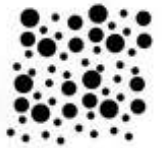
SPIRAL



CURLY



SHAPE



DOT



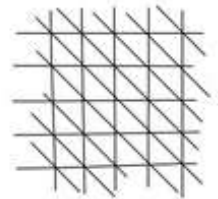
BROKEN



DIAGONAL

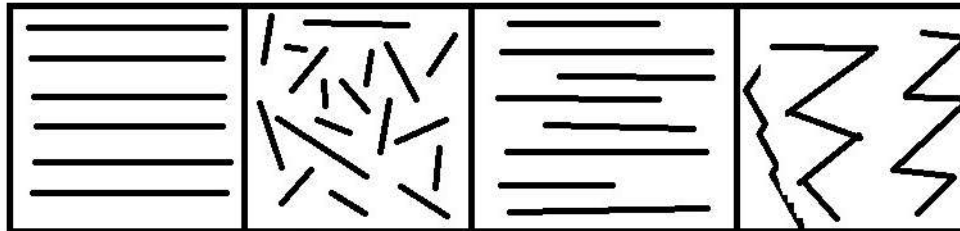


WAVY



CROSS  
HATCHING

#200339857

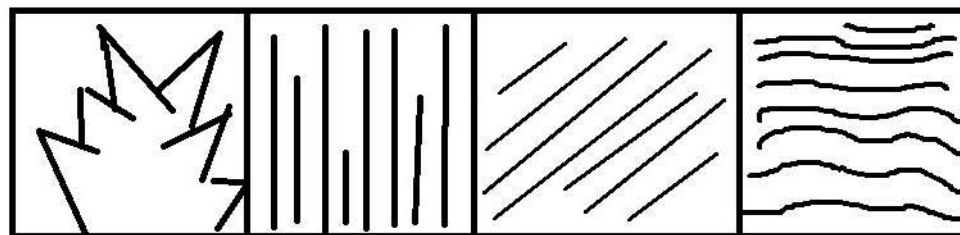


*orden*

*desorden*

*calma*

*excitación*



*violencia*

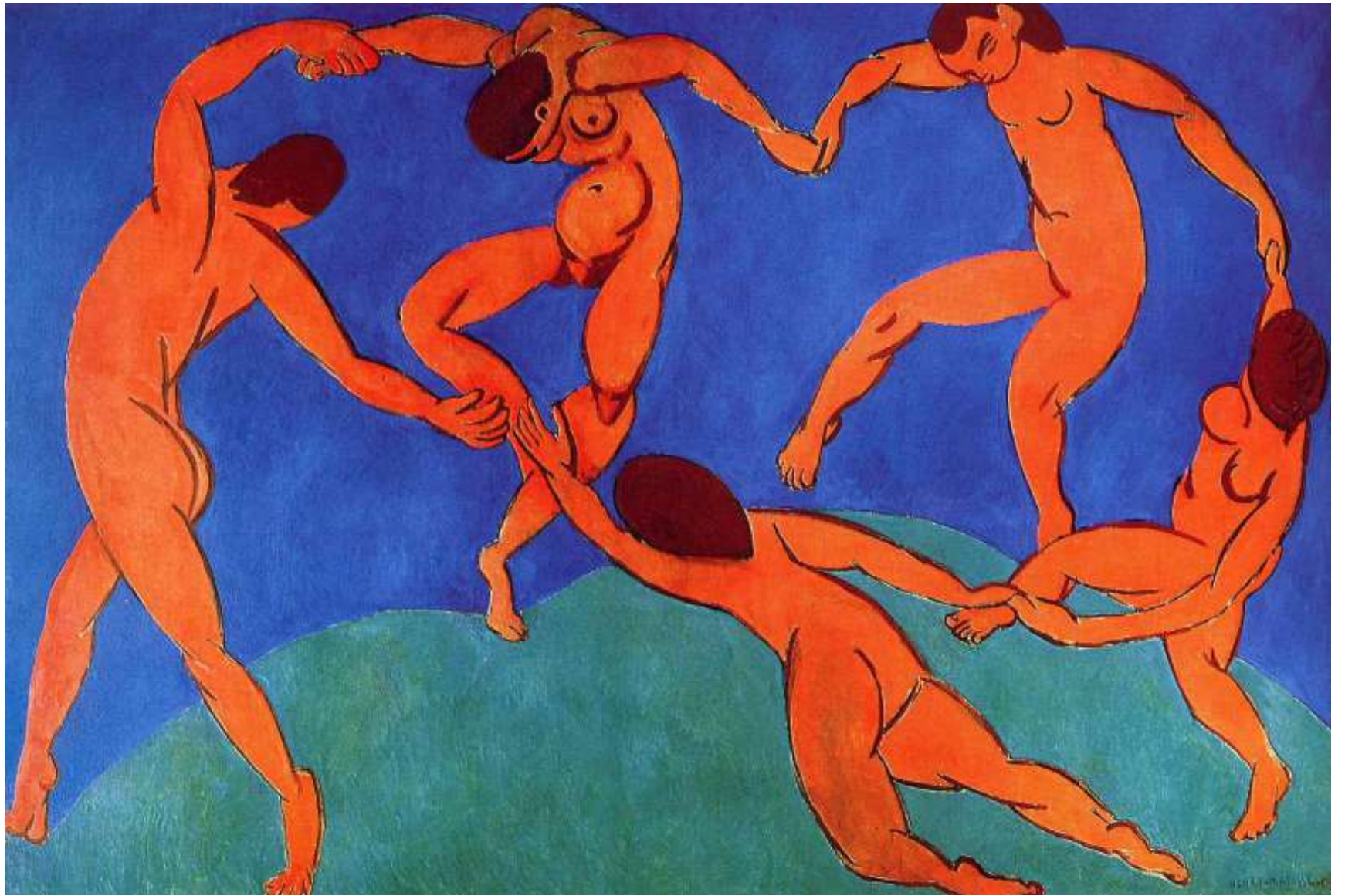
*estabilidad*

*inestabilidad*

*movimiento*

Line (straight, curved, angular, flowing, horizontal, vertical, diagonal, contour, thick, thin, implied etc.)





MATISSE LA DANZA

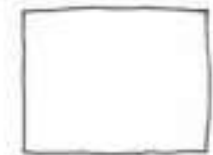




Vincent Van Gogh. La habitación de Arles

# SHAPE AND FORM

(forma y forma)



LARGE (largo and (y))

SMALL (pequeño)

Shape shapes created how)

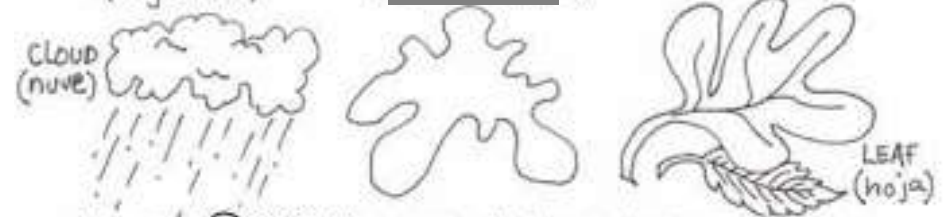
(what are and)

## GEOMETRIC (geometrica)

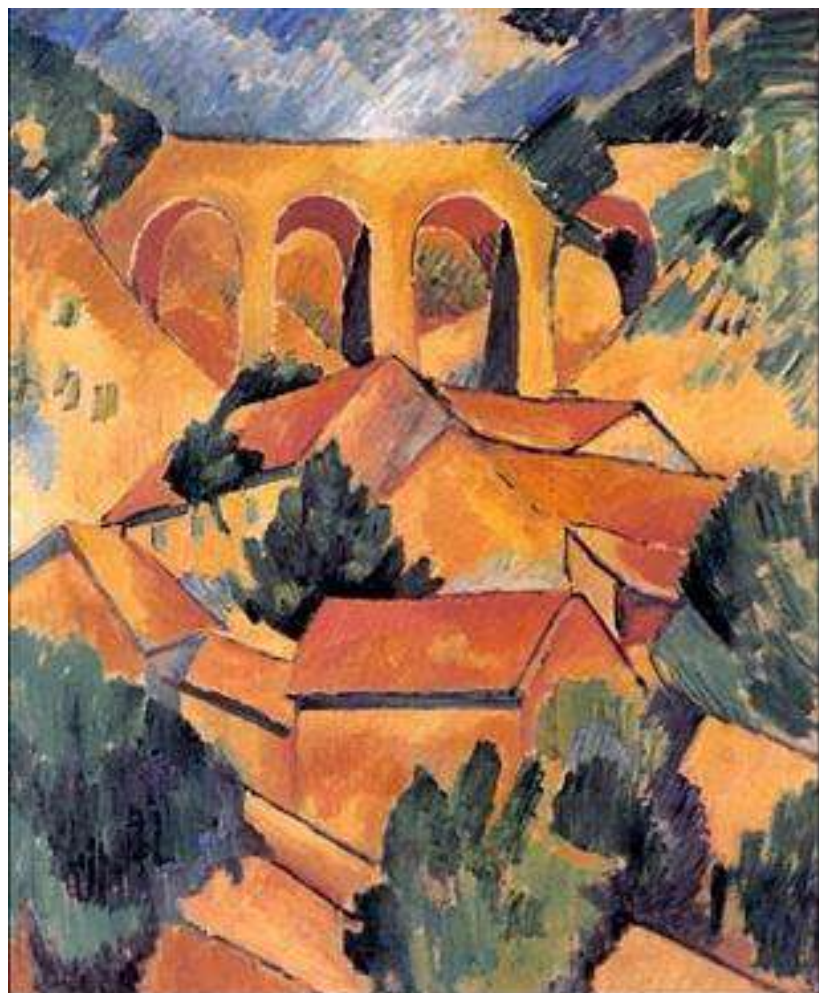


## ORGANIC / FREE FORM / NATURAL

ORGANIC FREE FORM ORGANIC







Braque. Viaducto de L'Estaque, 1908



Picasso. Depósito de Horta de Ebro, 1909.



# MATISSE

Gilles Néret

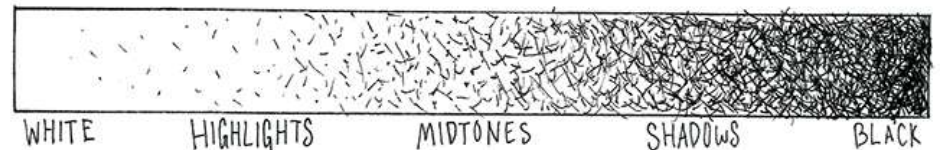
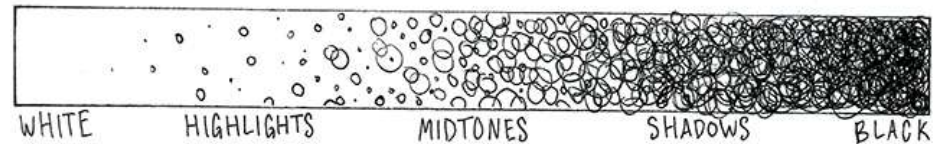
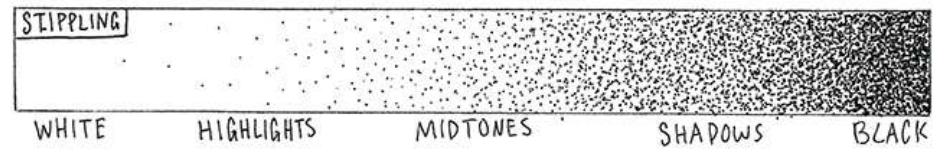
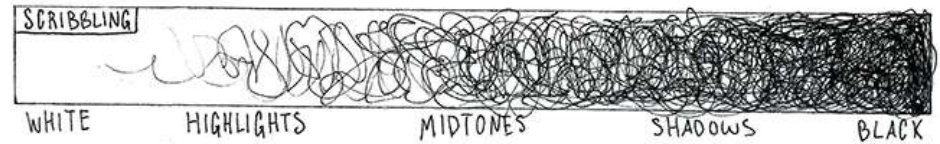
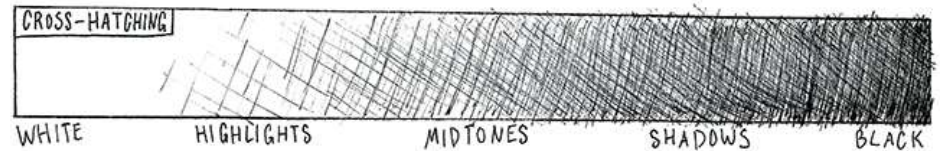
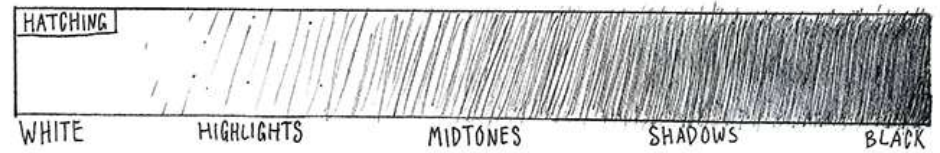
TASCHEN



Light and Value  
(source, flat, strong,  
contrasting, even,  
values, emphasis,  
shadows)

# INK Shading \*TECHNIQUES\*

PRACTICE WORKSHEET







Anatomía del Dr Tulp. Rembrandt





Artemisa Gnetilleschi. Judith y Holofernes



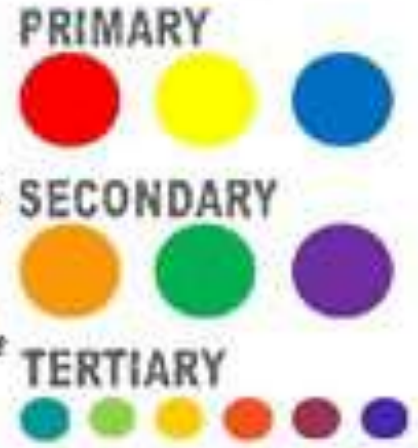
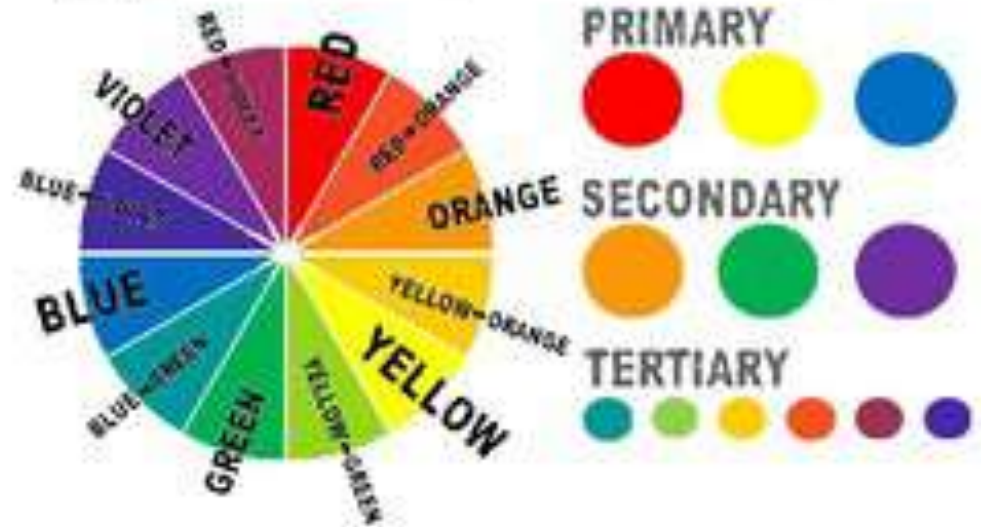


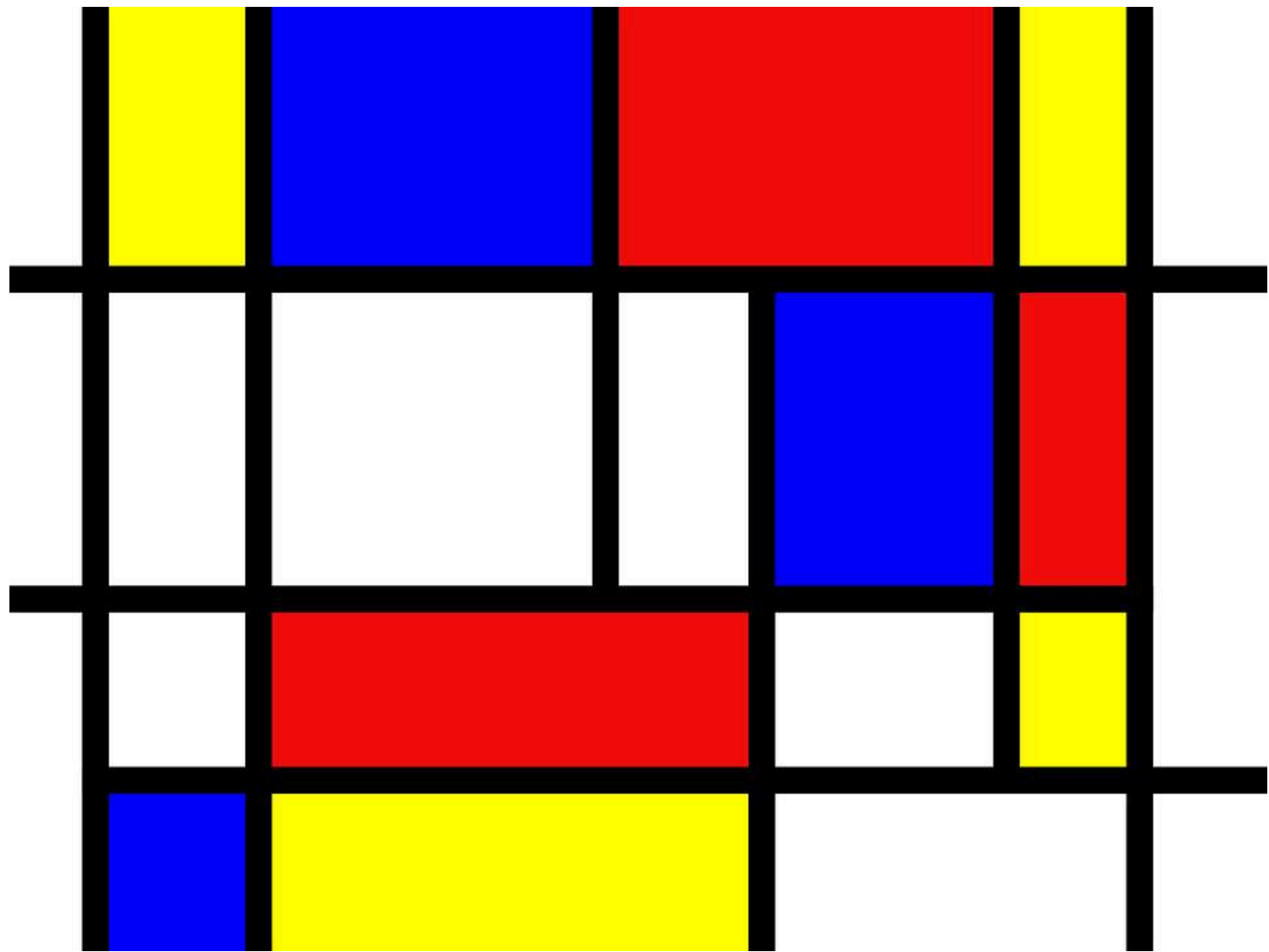
Baile en el Moulin de la Galette



Color (primary, secondary, mixed, complimentary, warm, cool, decorative, values)

# COLOR THEORY



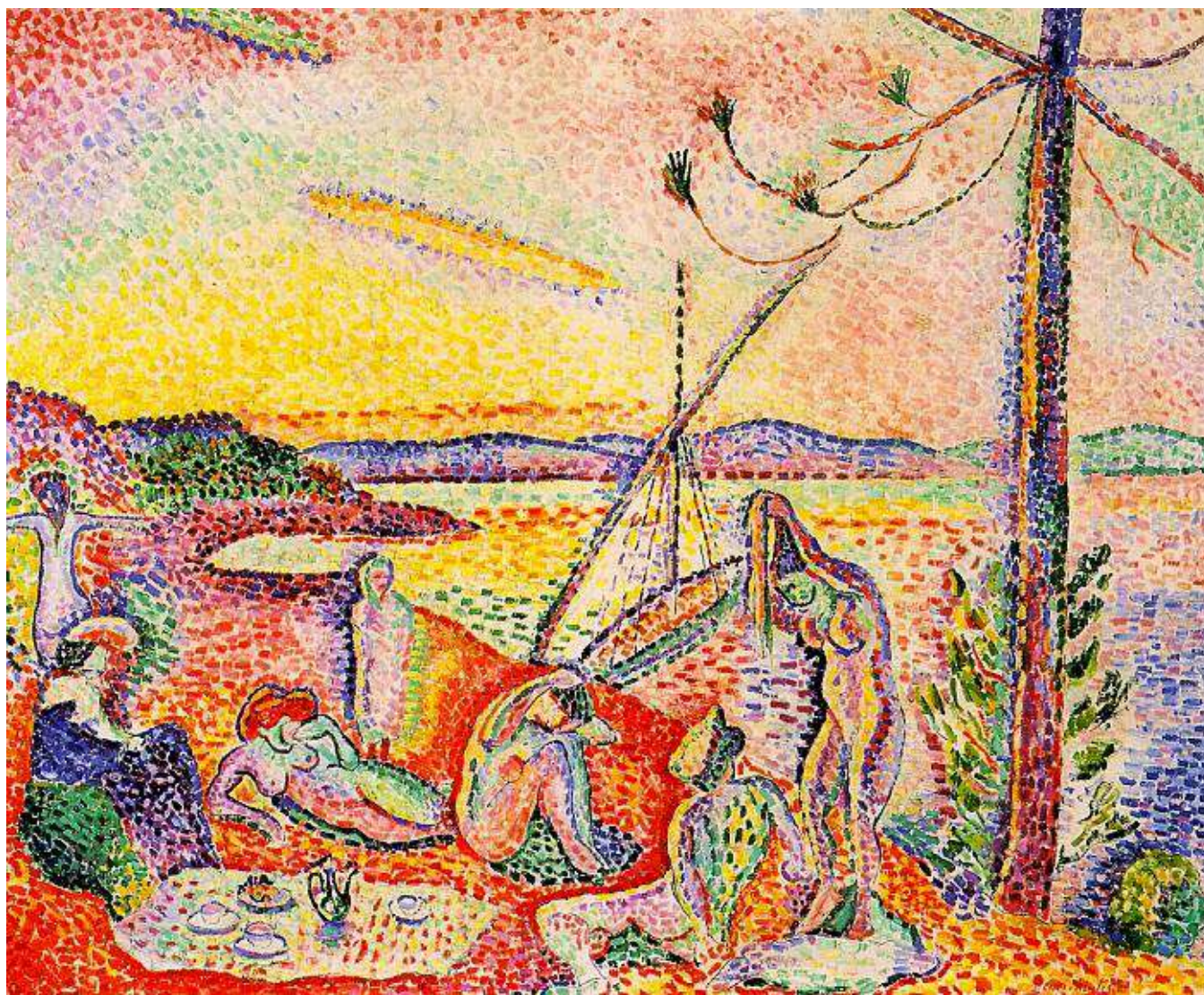


Mondrian. Abstract work









**Henri Matisse. Lujo, calma y voluptuosidad I (1904 – 5)**





**André Derain- Charing Cross Bridge**



**Wood**



**Bricks**



**Marble**

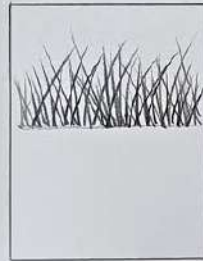


**Rocks**



# Textures

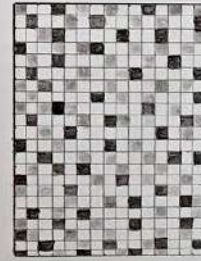
**Grass**



**Tree Bark**



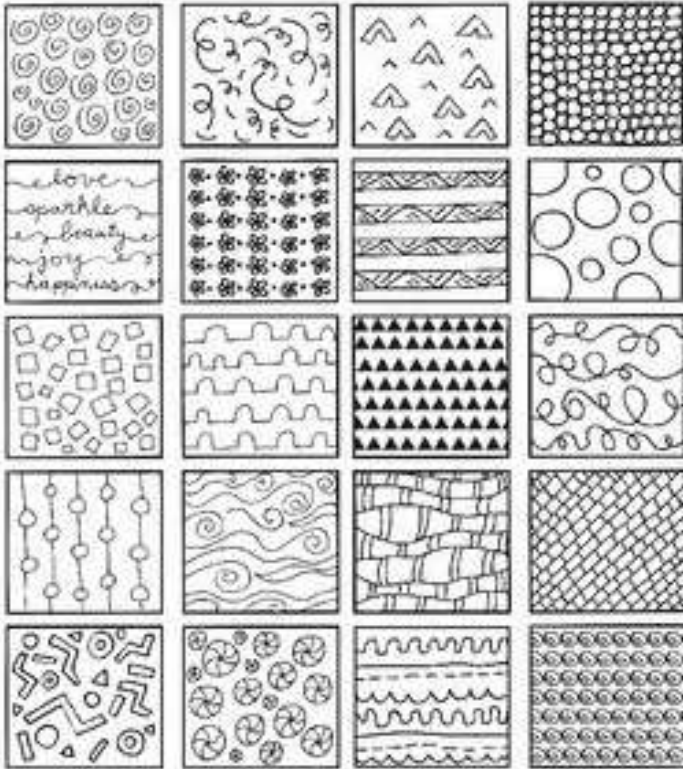
**Mosaic**



**Roof Tiles**



# PATTERN EXAMPLES



Texture and Pattern (real, implied, repeating)





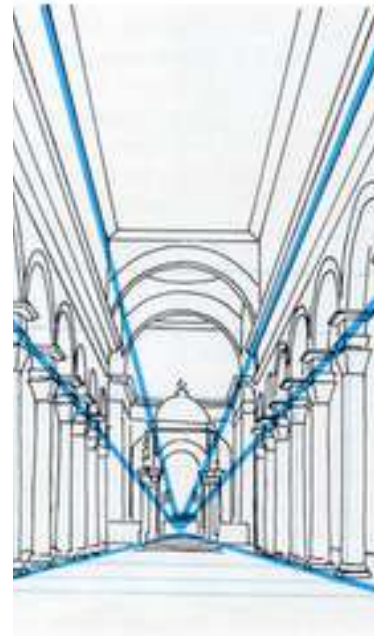
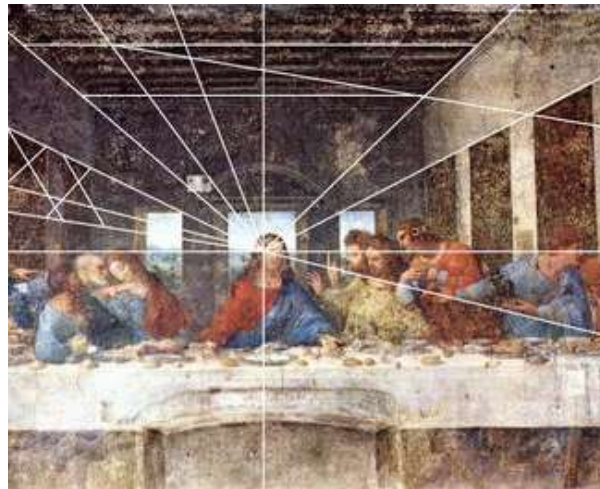
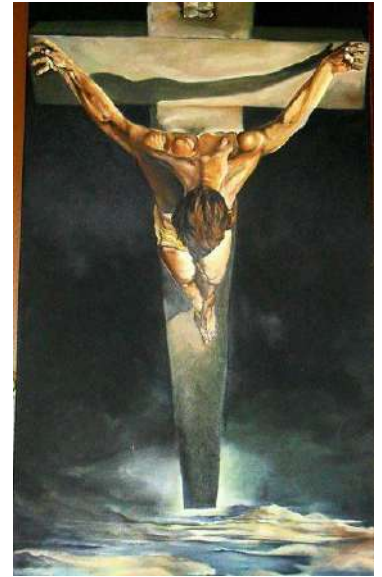
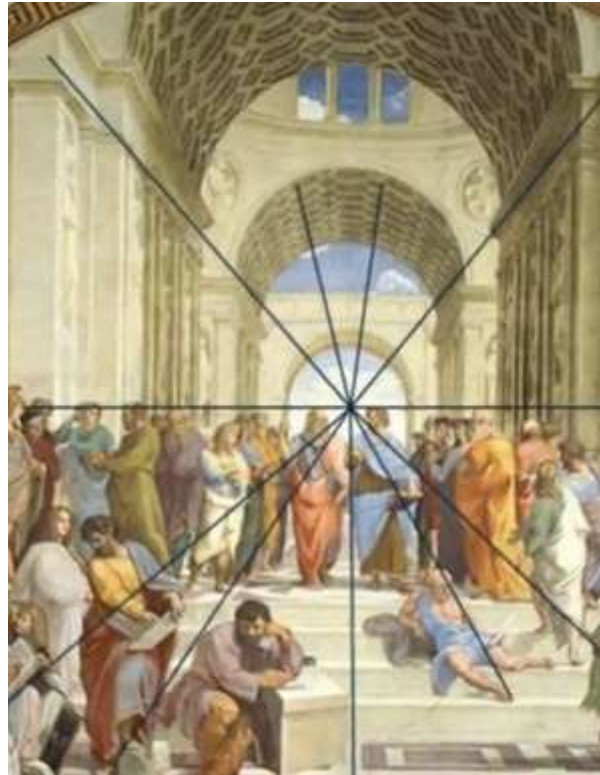
La Condesa de Chinchón. Goya



Van Dyck



Space (depth, overlapping,  
kinds of perspective)







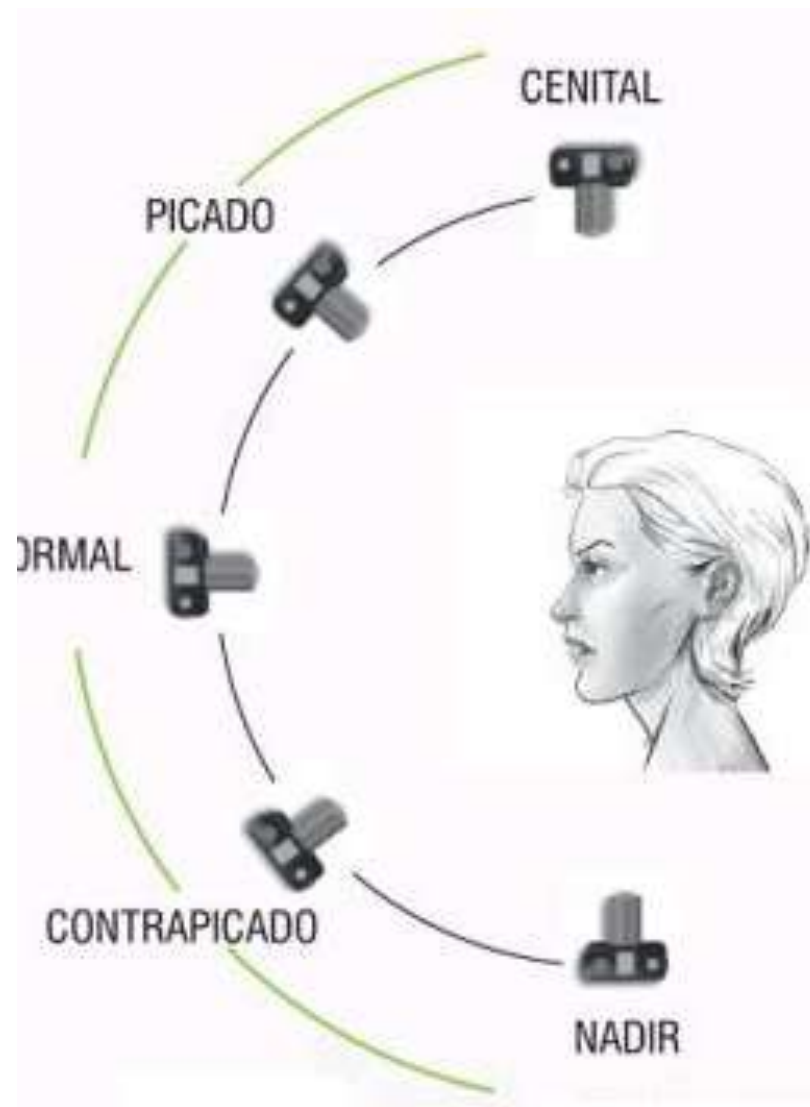
Turner





Claudio de Lorena





Time and Motion. Sometimes paintings depict movement and other times statism







Los jugadores de cartas de Cezanne



Dinamismo con de perro con correa. Giacomo Balla



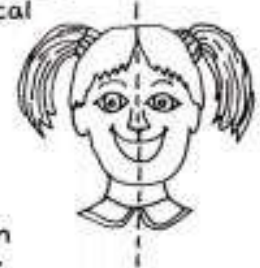
# PRINCIPLES OF DESIGN

Balance (symmetry, asymmetry)

## **BALANCE**

### Symmetrical

I create symmetrical balance when I evenly.



place images on both sides of a mid-line.

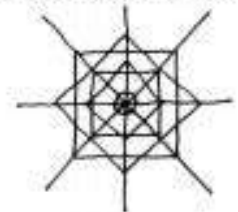
### Asymmetrical



I create asymmetrical balance when I balance by size and weight and variety of images, but not evenly from the mid-line.



### Radial



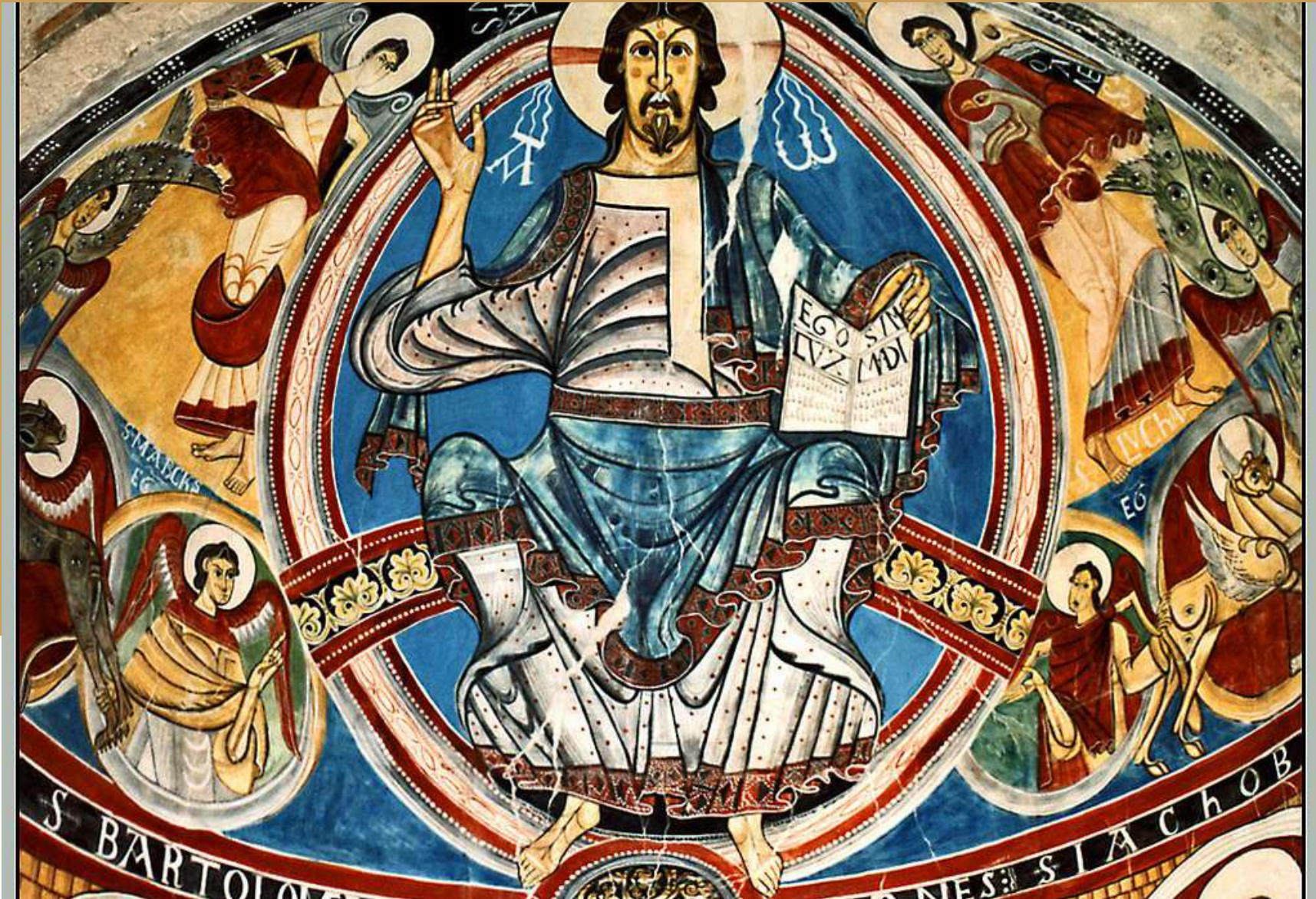
I create radial balance when I repeat shapes and images evenly from the center outward.





La noche estrellada. Van Gogh. Asymmetric and radial





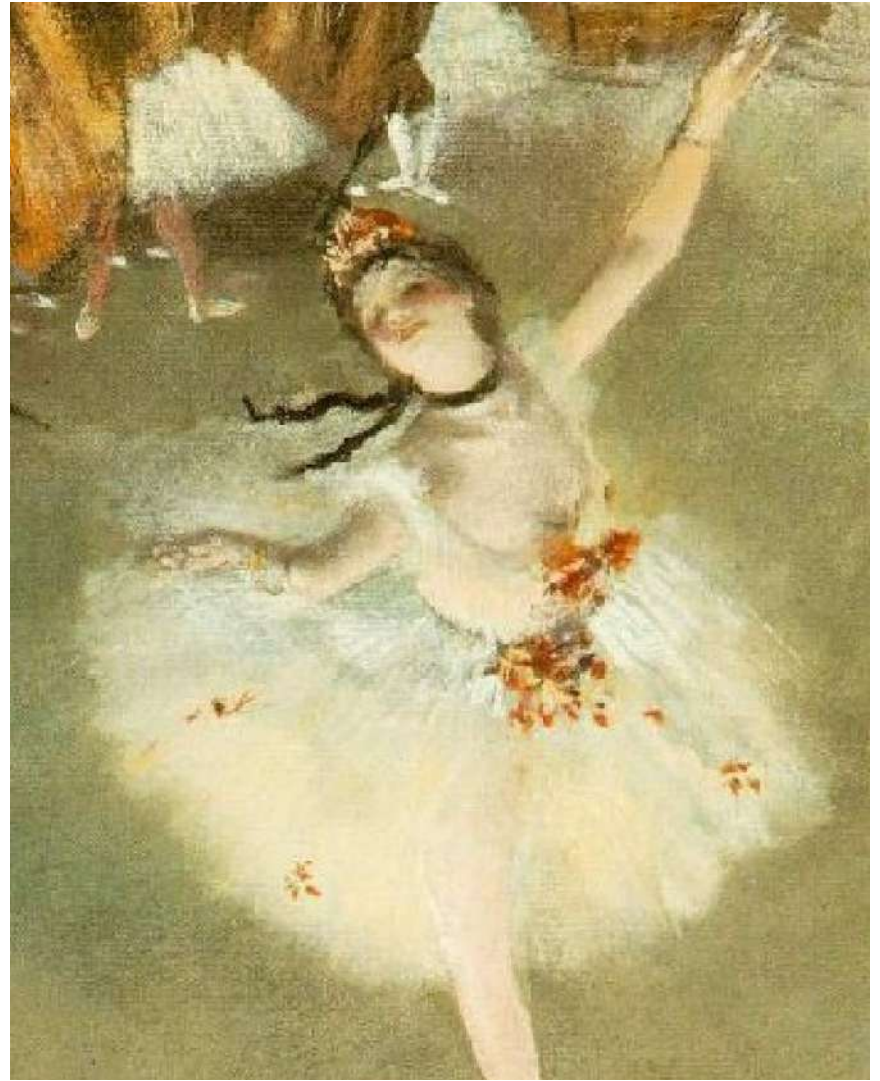
Ábside de San Clemente del Tahull. Cristo Pantocrator. S. XII



Emphasis and Subordination. What part is more important? How do you know it?

Examples:

<https://artclasscurator.com/artworks-that-show-emphasis/>







Los Fusilamientos del 3 de mayo. Goya. 1814





Manet

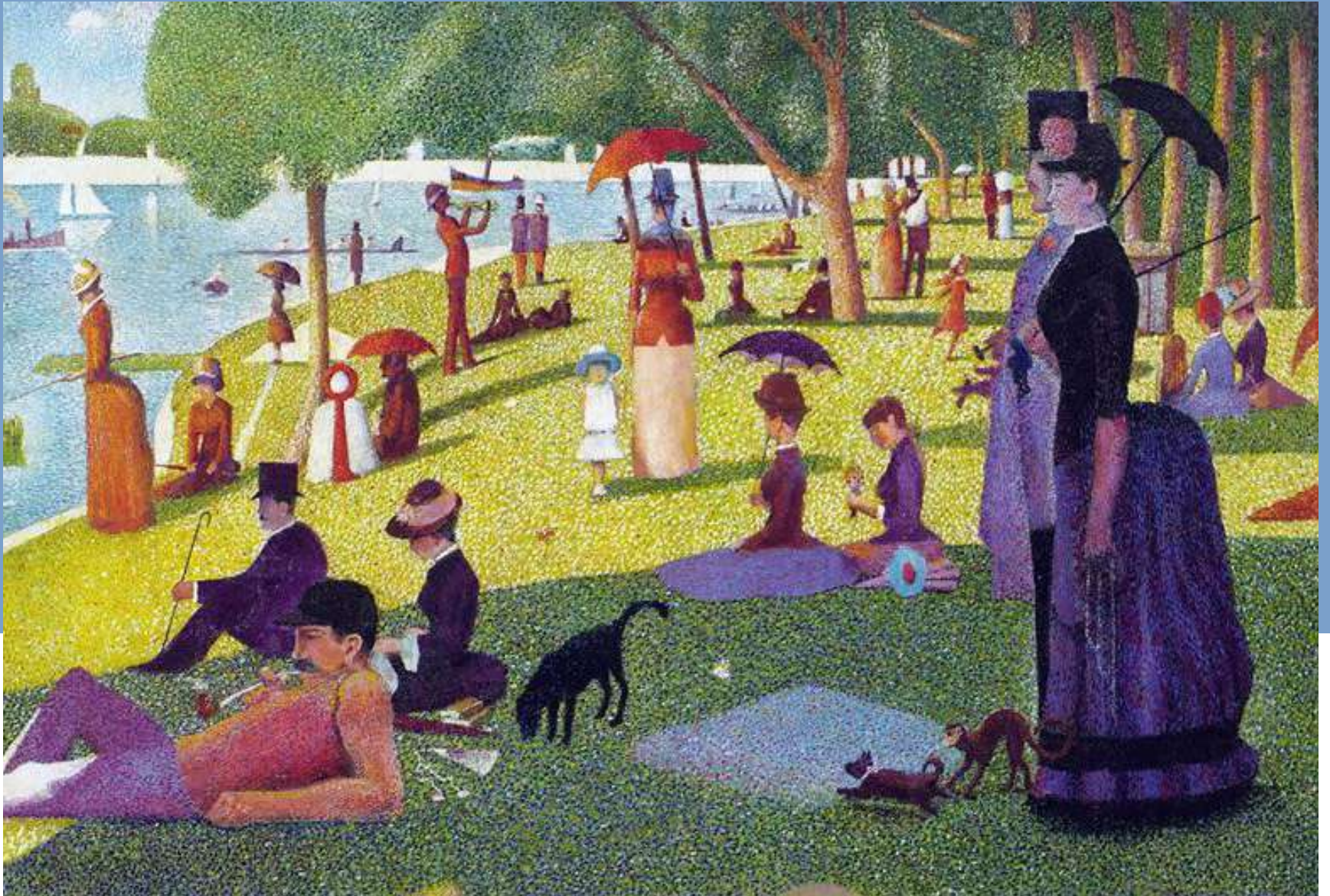




CLOES OLDENBURG.

Scale and Proportion  
(weight, how objects or  
figures relate to each  
other and the setting)





Domingo tarde en la Gran Jatte. Georges Seurat



Mass/Volume (three-dimensional art)



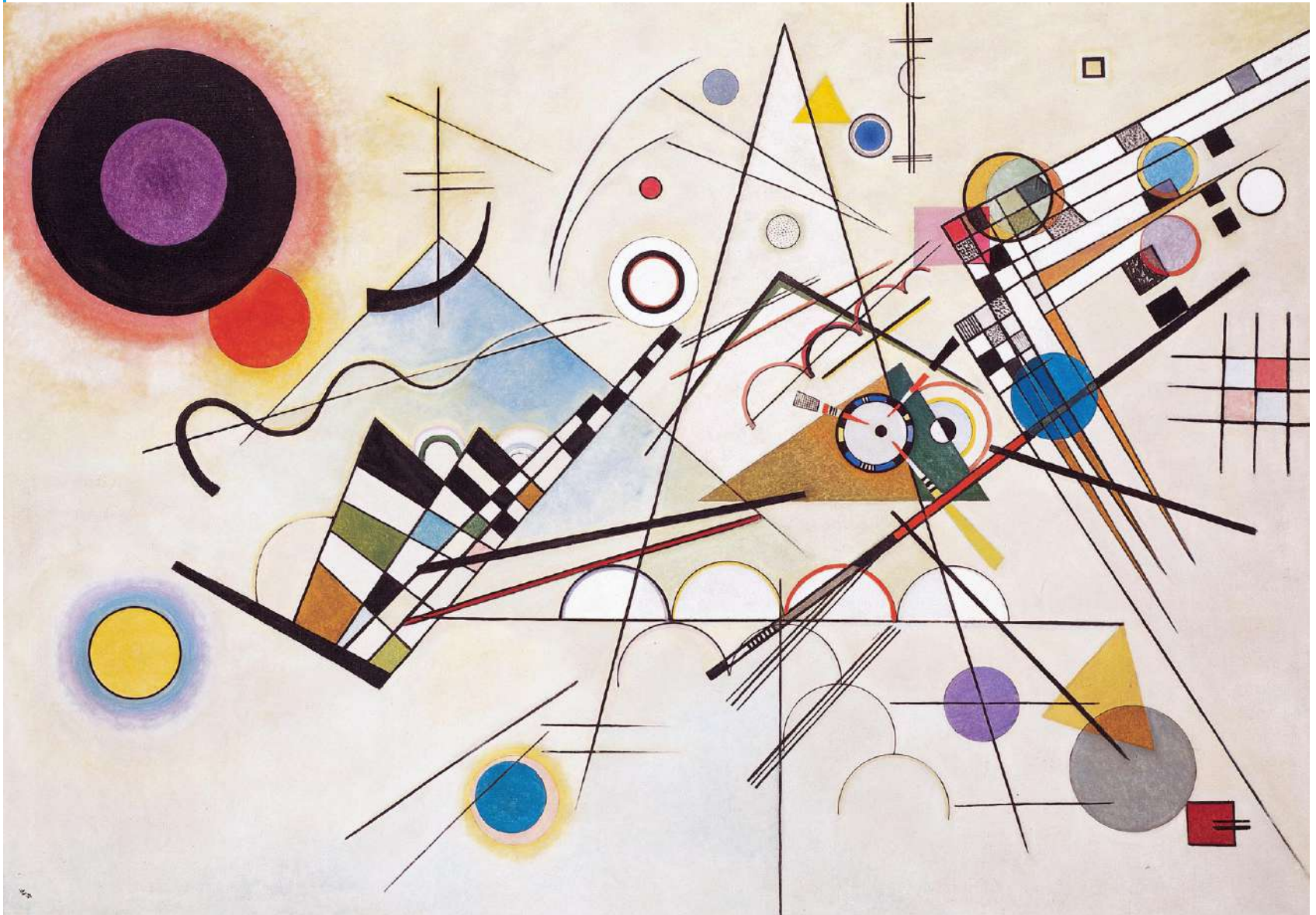
Escapando de la crítica  
de Pere Borrell del Caso



Capilla Sixtina. Miguel Angel



Rhythm is the movement. When an artwork has a lot of movement we say that the painting has rhythm.



# PART V- MEANING AND POSTERIOR INFLUENCES

This is the part of the paper where you go beyond description and offer your iconographic information about the work. Any statements you make about the work should be based on the analysis in Part III above, so you can mix part III and part IV.

In this section, discuss how and why the key elements and principles of art used by the artist create meaning.

Support your discussion of content with facts about the work.