

▲ **What do you notice first when you view this work? How has the artist emphasized color in his work? How many different kinds of line do you see?**

Juan Gris. *Breakfast*. 1914. Cut and pasted paper, crayon, and oil over canvas. 80.9 x 59.7 cm (31 $\frac{1}{2}$ x 23 $\frac{1}{2}$ "'). The Museum of Modern Art, New York, New York. Acquired through the Lillie P. Bliss Bequest.

Art Criticism, Aesthetics, and Art History

Imagine you were visiting the museum where the painting on the left is hung. What questions might you ask as you look at the painting? You might ask:

- With what media and how was the painting made?
- What elements and principles of art are used?
- How does the painting make me feel?
- Who is the artist, and when and where was the art work made?

What other questions might you ask? In this chapter you will learn how to find your own answers to the questions about works of art.

OBJECTIVES

After completing this chapter, you will be able to:

- Describe the four steps used in art criticism.
- Identify three aesthetic views.
- Explain the four steps used by art historians.
- Create paintings based on art criticism and art history.

WORDS YOU WILL LEARN

aesthetic view
art criticism
art history
composition
content
style
subject



PORTFOLIO IDEAS

Find an art work in your book that catches your eye, that interests you. What do you see? What is the subject matter? How does the art work make you feel? What was it that caught your eye in the first place? Who created the art work? When was it created? After you have answered these questions, answer this one. Do you think this is a successful work of art? Explain why. Date your written responses and put them in your portfolio.



Art Criticism and Aesthetics

You have heard the saying “Don’t judge a book by its cover.” What this saying means is that to judge something fairly, you need to have all the facts. It is not enough to look at the surface of the object. You need to dig beneath the surface — to understand as much as you can about the object.

In this lesson you will learn ways of looking at art that will help increase your understanding and appreciation of it.

ART CRITICISM

Have you ever looked at a work of art and wondered if there was more to the painting than you understood? You may have asked yourself this question when you looked at Figure 3–1. Works of art are sometimes like mysteries. Solving art mysteries is one of the jobs of people in the field called art criticism. **Art criticism** is *studying, understanding, and judging works of art.*

In carrying out their work, art critics often use a four-step system. The four steps are describing, analyzing, interpreting, and judging.

► **Figure 3–1** In describing this art work, what element would you choose to discuss first? What do you think the artist was most interested in as he created this oil painting?

Willem de Kooning, *Merritt Parkway*. 1959. Oil on canvas. 203.2 x 179.1 cm (80 x 70 1/4"). The Detroit Institute of Arts, Detroit, Michigan.





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Describing an Art Work

In describing an art work, the critic notes certain key facts. These include the following:

- **The size of the work, the medium, and the process used.** The credit line gives the viewer information about the size of the work and the medium used. It also lists the process, such as serigraph or woodcut.
- **The subject, object, and details.** The **subject** is *the image viewers can easily identify in an art work*. The subject answers the question "What do I see when I look at this work?" The subject in Figure 3-2 is a group of people, probably a family, at a holiday gathering. What other objects and details might the art critic mention? What subject, object, and details would be described in Figure 3-3 on page 36?

- **The elements used in the work.** Look again at Figure 3-2. Line and color are two of the elements of art that play an important part in this work. Can you identify the other art elements? What elements can you point out in Figure 3-3?

Notice that while every work of art uses elements, not all have subjects. Figure 3-1 is a painting without a recognized subject. Because such works are not "about" something, some viewers are uncertain how to describe them. These viewers should learn to focus attention on the elements of art. This is what the critic—or anyone else—will see in this work. This is called describing the formal aspects of the work.



◀ Figure 3-2 Notice the title of the work. What American holiday is similar to the one being celebrated in this picture? What do you think the man at the right is pointing to?

Jan Steen. *Eve of St. Nicholas*. c. 1667. Canvas. 81.9 x 70.5 cm (32¼ x 27¼"). Rijksmuseum, Amsterdam.



▲ **Figure 3-3** Is this work successful because it looks lifelike or because it expresses an idea or mood? Why is it necessary to use more than one aesthetic view when judging works of art?

Beatrice Whitney van Ness. *Summer Sunlight*. c. 1936. Oil on canvas. 99.1 x 124.5 cm (39 x 49"). National Museum of Women in the Arts, Washington, D.C. Gift of Wallace and Wilhelmina Holladay.

Analyzing an Art Work

In analyzing an art work, the critic focuses on the work's composition. **Composition** is the way the art principles are used to organize the art elements of color, line, shape, form, space, and texture. Look once again at the painting in Figure 3-2 on page 35. Find the long loaf of bread in the lower left and the chair in the lower right. Notice how the diagonal lines of these and other objects lead your eye to the center of the picture. There you find a small child grinning and looking out at you. The child is one of the most important figures in the work. How are the elements organized in the painting in Figure 3-3?

Interpreting an Art Work

In interpreting an art work, the critic focuses on the work's content. This is the message, idea, or feeling expressed by an art work. Each art critic may interpret an art work differently, according to individual feelings. Your interpretation of an art work will be based on your personal opinions and experiences.

Look once more at Figure 3-2. Notice that the grinning child is pointing at another child, who is crying. It appears that this second boy has received no presents. His smiling sister holds his wooden shoe in which his gifts were to be placed. But the shoe holds

only a hickory stick instead of presents. Maybe the artist's message to children of all ages is that gifts come only to those who behave. What mood or feeling does the painting in Figure 3-3 communicate to you?

Judging an Art Work

In judging an art work, the critic tells whether the work succeeds. He or she answers the question "Is this a successful work of art?"

How, exactly, the critic answers this question depends on his or her particular aesthetic (ess-thet-ik) view. An **aesthetic view** is an idea, or school of thought, on what is important in a work of art. Such views help critics better understand and explain the meaning of art to others.

AESTHETICS AND ART

Through the ages, scholars have put forth many different aesthetic views. The following are three common ones:

- **The subject view.** In this aesthetic view, a successful work of art is one with a lifelike subject. Look yet again at the picture in Figure 3-2. The members of the family are painted to look like real people. Critics holding this aesthetic view would praise this work for being true to life. How do you think these same critics would react to the painting in Figure 3-3? How would they judge the painting in Figure 3-1?
- **The composition view.** In this view, what is most important in an art work is its composition. Notice how light and dark

values of hue in Figure 3-2 create a feeling of depth. Critics taking this view would praise the artist's use of the elements and principles of art to create a visually pleasing design. How do you suppose these same critics would respond to the work in Figure 3-3? How might they react to the picture in Figure 3-1?

- **The content view.** In this view, what counts most is the content, or the mood or feeling, an art work communicates. Critics supporting this view would praise the work in Figure 3-2 for the joyous holiday mood it captures. What do you imagine these critics would have to say about the painting in Figure 3-3? What might their response be to the painting in Figure 3-1?

Keep in mind that few critics limit themselves to a single aesthetic view. Most feel that learning as much as possible from an art work requires keeping an open mind. How might a critic accepting all three views above react to the painting that opened this chapter on page 32?

✓ CHECK YOUR UNDERSTANDING

1. What is art criticism? Name the four steps used by art critics.
2. What are subject, composition, and content?
3. What is an aesthetic view?
4. Describe the three commonly held aesthetic views detailed in this lesson.



Painting an Expressive Scene

Study the painting in Figure 3–4. The work is by American painter Edward Hopper. How do you think an art critic would react to this painting? What is the work's subject? What elements are emphasized? What principles are used to organize the elements? What mood or feeling does the work express? Does the work succeed? Why, or why not? One last question: How do you think the painting would look if the artist had extended its left boundary?

WHAT YOU WILL LEARN

You will create a painting that continues the row of empty shops in Figure 3–4. You will use the same hues, values, and intensities in your work. You will create harmony by repeating the same vertical and horizontal lines. You will add variety by placing a circular shape somewhere in your work. Finally, you will try to capture the same feeling of loneliness. (See Figure 3–5.)

WHAT YOU WILL NEED

- Pencil, sketch paper, and eraser
- Sheet of white drawing paper, 8 x 13 inches (20 x 33 cm)
- Tempera paint and several brushes
- Mixing tray

WHAT YOU WILL DO

1. Imagine the scene in Figure 3–4 as it might appear if the artist had continued it on the left side. Make several pencil sketches of possibilities you imagine. Use horizontal and vertical lines like the ones in the painting to outline shapes. For variety, include somewhere in each sketch an object with a circular shape. (Did you discover the circular shape in Hopper's painting when you examined its elements?) Let your imagination guide you.

► **Figure 3–4** Do you think the mood of this painting would have been different if the artist had added people? Can you find the circular shape? How does this shape add variety to the work? What has the artist done to give the painting harmony?

Edward Hopper. *Early Sunday Morning*. 1930. Oil on canvas. 88.9 x 152.4 cm (35 x 60"). Whitney Museum of American Art, New York, New York. Gertrude Vanderbilt Whitney Funds.



2. Place the sheet of drawing paper alongside the photograph of Figure 3–4. Line up the paper so that it touches the left edge of the photograph. Starting at the edge of the paper, carefully continue the horizontal lines of the buildings and sidewalk. Working lightly in pencil, draw details from the best of your sketches.
3. Mix tempera colors to match the hues, values, and intensities of Figure 3–4. Use a brush to fill in the shapes of your drawing with color. (For information on using a brush see Technique Tip 4, *Handbook* page 277.)
4. Allow time for your painting to dry. Display the finished work alongside those created by other members of your class. Discuss your works using the steps in art criticism.



▲ Figure 3–5 Student work. Expressive scene.

EXAMINING YOUR WORK

- **Describe** Point out the row of buildings and empty streets in your picture. Explain how they resemble the buildings and streets in Figure 3–4. Identify the hues, values, and intensities in your work. Show where these same elements are found in Figure 3–4.
- **Analyze** Explain how you used the principles of harmony and variety. Point to places in Figure 3–4 where these same principles have been used.
- **Interpret** Ask other students to describe the mood expressed by your picture. See if they are able to identify a mood of loneliness.
- **Judge** Tell whether your picture looks like the one in Figure 3–4. State whether it uses many of the same elements and principles. Tell whether your work is successful in expressing the same mood of loneliness.

Try This!

COMPUTER OPTION



■ Pretend you live in an apartment above the barber shop. Change the Page Setup to Horizontal, and draw the view of the opposite side of the street with the Pencil or Brush tool. Draw long, low buildings. Repeat

window and door shapes by using Select, Copy, and Paste. Choose dark color values to depict mood and time of day. Add a circular shape for variety. Save and title your work.



Art History

Look briefly again at the painting in Figure 3–4 on page 38. Having created an “extension” to the work, you now have a better understanding of its composition and content. What do you know about its artist, Edward Hopper? When and where did he live? Did

his other paintings look like the one in Figure 3–6? Is he thought to be an important artist?

Answering these and similar questions is the goal of art history. In this lesson you will learn ways of answering these questions.



▲ Figure 3–6 What makes this work more than just a realistic picture of two people in a room? How do these people behave toward each other? How do their actions make you feel?

Edward Hopper. *Room in New York*. 1932. Oil on canvas. 71.1 x 91.4 cm (28 x 36"). Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, Nebraska. F. M. Hall Collection.

ART HISTORY AND YOU

To understand an art work completely, you need to do more than just look at it. You need to look beyond it. You need to know when and where the work was done. You need to know something about the artist who created it. Searching of this sort is the job of people in the field of art history. **Art history** is *the study of art from past to present*.

When they study art, art historians often use the same four steps art critics use: they describe, analyze, interpret, and judge. Unlike art critics, however, art historians do not use these steps to learn *from* art. They use them to learn *about* art.

Describing an Art Work

In describing an art work, art historians answer the questions “Who?” “Where?” and “When?” In other words, “Who painted the work, and when and where was it painted?” Look at the painting in Figure 3–6. Acting as an art historian, you can answer the first two of these questions by reading the credit line. The “who” is, again, Edward Hopper. The “when” is 1932. A visit to your school or local library will give you more information about the artist. There you will find that Hopper was an American painter who lived from 1882 to 1967.

Analyzing an Art Work

In analyzing an art work, the historian focuses on questions of style. **Style** is *an artist's personal way of using the elements and principles of art and expressing feelings and ideas in art*. Two typical questions the historian asks when analyzing a work are the following:

- What style did the artist use?
- Did the artist use the same style in other works?

Look again at the painting in Figure 3–6. An art historian would describe the style of this work as realistic. Compare this work with Figure 3–4 on page 38. Would you say that both are done in a realistic style? Do you sense the same feeling of quiet loneliness in each?

Interpreting an Art Work

In interpreting an art work, the historian tries to determine how time and place may have affected the artist's style. Usually, this requires some research on the art historian's part. A trip to the library would reveal that:

- The painting in Figure 3–6 was completed during a period called the Great Depression.
- The Depression was a time during the 1930s when many people were out of work and money was scarce.
- To many people living through the Depression, the future looked hopeless.

In this work, Hopper captures the loneliness many people felt during that bleak time. The painting shows two people in a room. Notice that they do not face one another. Each, in fact, seems to be ignoring the other. A large door seems further to separate them. The people share the room but little else. Each is neglected and alone.

Judging an Art Work

In judging an art work, the historian notes its place in all art history. The historian decides whether the work and its artist make an important contribution to art. One way in which an artist can make a contribution is by introducing new materials or perfecting a style. Hopper is noted for developing a style that captured the mood of the times more effectively than most artists of that period.

✓ CHECK YOUR UNDERSTANDING

1. What is art history?
2. Explain *describing*, *analyzing*, *interpreting*, and *judging* as the terms are used by art historians.
3. Define *style*.



Painting in the Cubist Style

Study the painting in Figure 3-7 using the four art history questions to learn about the work and the artist who created it. The painting is an example of Cubism. The subject appears to be broken into different shapes and then put back together in new ways. The development of Cubism had an important effect on the course of art history.

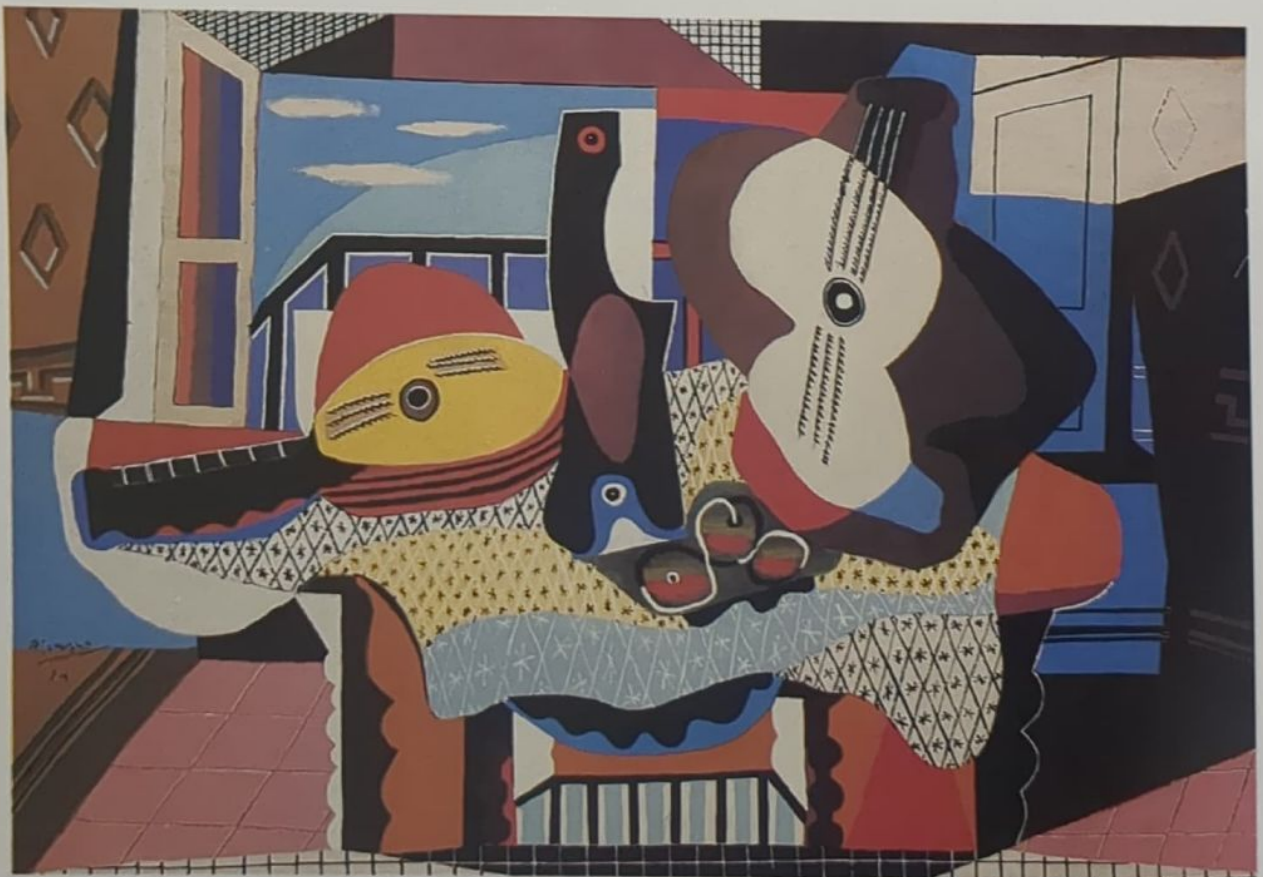
WHAT YOU WILL LEARN

Using tempera, you will enlarge and recreate a section of the painting in Figure 3-7 or of another Cubist painting. You will use the same colors, lines, shapes, and textures

in your work that were used in the original. You will use the principles of variety and harmony to organize these elements. Your section will be added to those completed by your classmates to form a large version of the work. (See Figure 3-8.)

WHAT YOU WILL NEED

- Tracing paper, pencil, and ruler
- Sheet of white drawing paper, 8 x 24 inches (20 x 61 cm)
- Tempera paint and several brushes
- Mixing tray



▲ Figure 3-7 Pablo Picasso was one of the leading artists of the Cubist movement. Can you find the three primary colors in this painting? Notice how using hues widely separated on the color wheel results in a contrasting and lively composition. Which aesthetic view would you use when judging this work of art?

Pablo Picasso, *Mandolin and Guitar*. 1924. Oil with sand on canvas. 140.6 x 200.4 cm (55 1/2 x 78 3/4"). Solomon R. Guggenheim Museum, New York, New York. Photograph by David Heald, © The Solomon R. Guggenheim Foundation, New York. FN53.1358

WHAT YOU WILL DO

1. Lay a sheet of tracing paper over the painting in Figure 3-7. Using pencil, lightly and carefully trace the lines and shapes of the picture.
2. Using a ruler, divide your drawing into sections measuring 3 x 1 inches (8 x 2.5 cm). Your teacher will assign you one of the sections. Enlarge and draw freehand the lines and shapes of your section onto the sheet of drawing paper. Stay as close as you can to the original work.
3. Mix tempera colors to match the hues used in Figure 3-7. (For information on mixing paints, see Technique Tip 12, *Handbook* page 280). As you work, try also to use the same lines, textures, and shapes found in the original painting.
4. When your section is dry, add it to those completed by other members of your class. Compare your class effort with the original work. Decide whether it is made up of the same features as the original.

EXAMINING YOUR WORK

- **Describe** Identify the objects in your section of the class painting. Show where these same objects are found in the matching section of the original art. Point out the colors, lines, textures, and shapes in your section. Show where these same elements are found in the matching section of the original.
- **Analyze** Did your use of the principles of harmony and variety match the way they were used in the original painting? What could you have done to add *more* harmony? *More* variety?
- **Judge** Tell whether your section of the painting blends in with those completed by classmates. If it does not, explain why. Tell whether the class effort as a whole succeeds. Explain your answer.



► Figure 3-8 Student work. Cubist style painting using another Cubist work.

Try
This!

STUDIO OPTIONS

■ Make another painting of your section. This time limit yourself to different values of a single hue. Be prepared to discuss in what ways this new version is different from the original.

■ Pick another painting from this chapter. Using tracing paper, copy a section of the work measuring 2 x 2 inches (5 x 5 cm). Enlarge the drawing to fit a larger square sheet of drawing paper. Paint the section using tempera. See if classmates can identify the original work of art and the section of the work you used.



George Caleb Bingham. *The Jolly Flatboatmen*. 1846. Oil on canvas. .969 x 1.232 m (38½ x 48½"). Private collection on loan to the National Gallery of Art, Washington, D.C.

How Do Time and Place Affect an Artist's Work?

In 1806, Lewis and Clark completed their successful expedition west along the Missouri River. After this, thousands of adventurous fur traders, mountaineers, and settlers made their way along the Missouri River, the Oregon Trail, and the Santa Fe Trail to seek their fortunes on the great Western frontier. The push west brought prosperity to the growing nation, but it also triggered many wars with the Native Americans. St. Louis, along the Mississippi River, became the gateway to the expansion westward.

George Caleb Bingham was born in 1811. While he was growing up in Missouri, a strong wave of nationalism was spreading across the United States. The country was expanding by leaps and bounds. Farmers, traders, and trappers of the western territories contributed to the economy. The rivers played an important part in expedition and trade for settlers of these new lands. Bingham and other artists of the time tried to capture this spirit of national pride and adventure in their realistic paintings of life along the Missouri and Mississippi rivers.

MAKING THE CONNECTION

- ✓ What feeling do you think Bingham was trying to communicate in *The Jolly Flatboatmen*?
- ✓ How did the lives and work of people along the river affect the growing nation?
- ✓ Find out about the doctrine of Manifest Destiny. Do you think Bingham's work shows how this idea affected the spirit of the times?

INTERNET ACTIVITY

Visit Glencoe's Fine Arts Web Site for students at:

<http://www.glencoe.com/sec/art/students>

CHAPTER 3

REVIEW

BUILDING VOCABULARY

Number a sheet of paper from 1 to 7. After each number, write the term from the list that best matches each description below.

aesthetic view	content
art criticism	style
art history	subject
composition	

1. Studying, understanding, and judging works of art.
2. The image viewers can easily identify in an art work.
3. The way art principles are used to organize the elements of art in an art work.
4. The idea, feeling, mood, or message expressed by an art work.
5. An idea, or school of thought, on what is important in a work of art.
6. The study of art from past to present.
7. An artist's personal way of using the elements and principles of art and expressing feelings and ideas in art.

REVIEWING ART FACTS

Number a sheet of paper from 8 to 17. Answer each question in a complete sentence.

8. What is *describing*, as the term is defined by art critics? What are two key facts a critic would note when describing a work?
9. What is *analyzing*, as the term is defined by art critics?
10. What is *interpreting*, as the term is defined by art critics?

MAKING ART CONNECTIONS

1. **Social Studies.** Visit the library and learn what you can about the artist of the sculpture in Figure 2–8 on page 24. How would an art historian say that time and place affected the artist's work?

11. What question is asked by art critics when judging a work?
12. Summarize the three aesthetic views discussed in the chapter.
13. What are three questions an art historian would answer when describing a work?
14. What are two typical questions an art historian would ask when analyzing a work?
15. What is *interpreting*, as the term is defined by art historians?
16. What questions do art historians ask when interpreting an art work?
17. What do art historians decide during the judging stage?



THINKING ABOUT ART

On a sheet of paper, answer each question in a sentence or two.

1. **Interpret.** Could two art critics using the four-step system of art criticism come up with different judgments of a work? Explain your answer.
2. **Interpret.** Is any one step in art criticism more or less important than any other step? Which step? Explain your answer.
3. **Extend.** Art, it is often said, is not created in a vacuum. To which lesson in this chapter does this statement apply? Explain your answer.
4. **Analyze.** Give an example of events taking place in the world right now that could affect an artist's style.
5. **Compare and contrast.** In what ways is the judging of art similar for art critics and art historians? In what ways is the task different?

2. **Language Arts.** Pretend you are an art critic. Write an article you could submit to a magazine judging the work in Figure 3–4 by Edward Hopper.