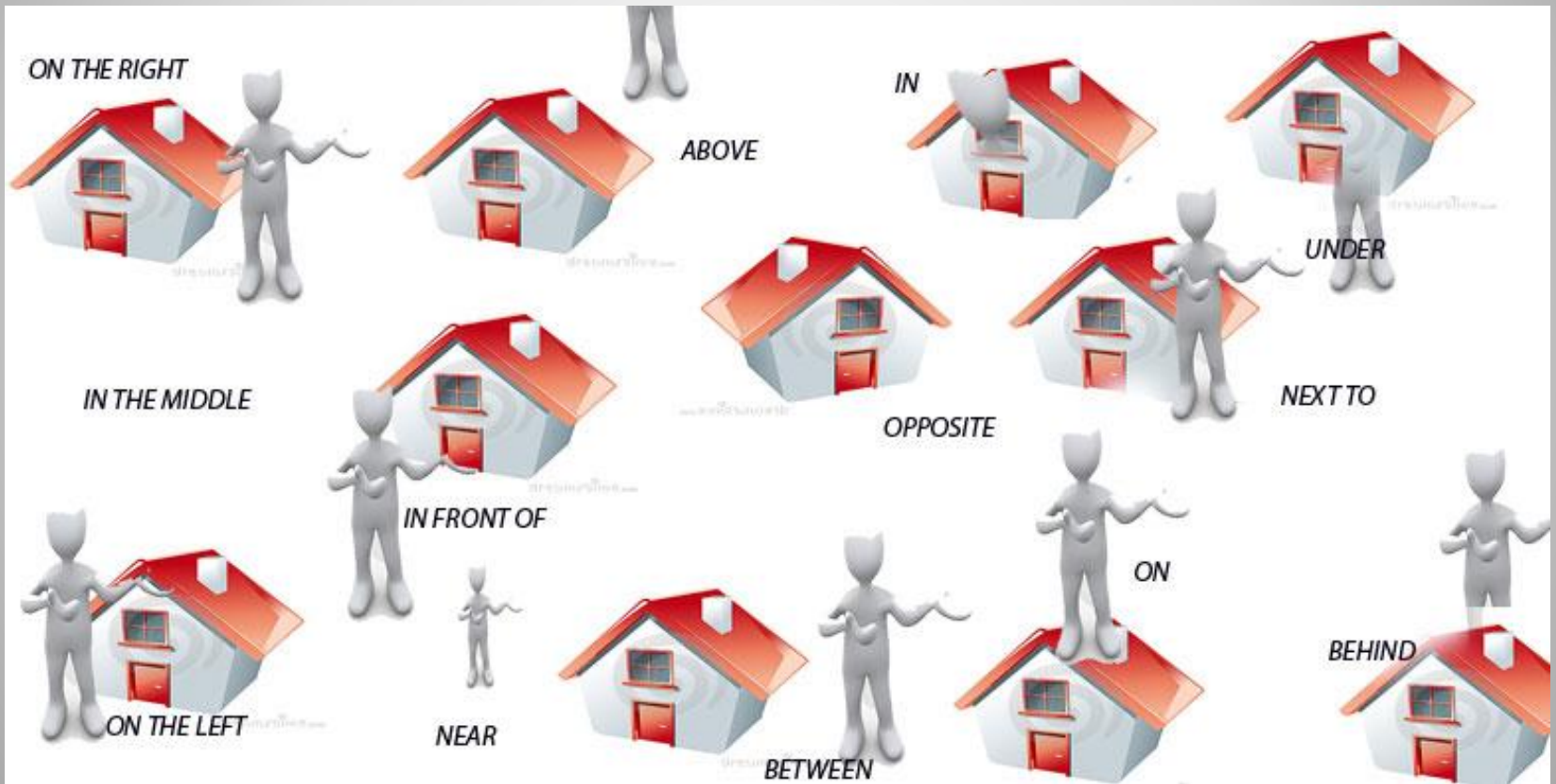


# How to analyse pictures

Using prepositions  
adjectives  
comparatives

# Use prepositions of place



## Lesson of Anatomy (Rembrandt)



## The yellow house (Van Gogh)



## Qualities of Colours:

**Bright-Light-Dark-Soft-Hard-Pure-  
mixed-contrasted**

# Las meninas-Velazquez



## *Adjectives of Distances and Dimensions*

Short	Top
High	Bottom
Wide	Left
Broad	Right
Low	Right
Far	Narrow
Deep	Full
Near	Empty
Close to	

## *Number and Quantity*

Tiny	Average
Small	Large/considerable
Big	Gigantic
Tall	Enormous
Long	Huge/Vast

## ***Elements of Art (extracted from [http://www.getty.edu/education/teachers/building\\_lessons/formal\\_analysis.html](http://www.getty.edu/education/teachers/building_lessons/formal_analysis.html))***

The elements of art are the building blocks used by artists to create a work of art.

Line is a mark with greater length than width. Lines can be horizontal, vertical, or diagonal; straight or curved; thick or thin.

Shape is a closed line. Shapes can be geometric, like squares and circles; or organic, like free-form or natural shapes. Shapes are flat and can express length and width.

Forms are three-dimensional shapes expressing length, width, and depth. Balls, cylinders, boxes, and pyramids are forms.

Space is the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional; in visual art, when we create the feeling or illusion of depth, we call it space.

Colour is light reflected off of objects. Color has three main characteristics: hue (the name of the color, such as red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

- White is pure light; black is the absence of light.
- Primary colors are the only true colors (magenta, cyan blue, and yellow). All other colours are mixes of primary colours.
- Secondary colors are two primary colors mixed together (green, red, violet).
- Intermediate colors, sometimes called tertiary colors, are made by mixing a primary and secondary color together. Some examples of intermediate colours are yellow green, blue green, and blue violet.
- Complementary colors are located directly across from each other on the colour wheel (an arrangement of colors along a circular diagram to show how they are related to one another). Complementary pairs contrast because they share no common colors. For example, red and green are complements, because green is made of blue and yellow. When complementary colors are mixed together, they neutralize each other to make brown.

Texture is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.

MORE LINKS: [About composition](#) <http://artsedge.kennedy-center.org/educators/how-to/from-theory-to-practice/formal-visual-analysis.aspx>

### [GLOSSARY](#)

[http://mdk12.org/instruction/curriculum/arts/vsc\\_visualarts\\_glossary.pdf](http://mdk12.org/instruction/curriculum/arts/vsc_visualarts_glossary.pdf)

### [A very good example](#)

[http://www.artyfactory.com/art\\_appreciation/still\\_life/chardin/chardin.htm](http://www.artyfactory.com/art_appreciation/still_life/chardin/chardin.htm)

Christos in bright red dress is in the middle. The robe was painted in long strokes as stains. The colour RED is symbol of martyrdom.

***The Disrobing of Christ or El Expolio***

Author: Domeniko Theotocopulos, El Greco, 1579

Style: Manierism

Mouvement: Renaissance

*“The painting shows Christ looking up to Heaven with an expression of serenity; his idealized figure seems segregated from the other people and the violence surrounding him. A figure dressed in black in the background points at Christ accusingly, while two others argue over who will have his garments. A man in green to Christ's left holds him firmly with a rope and is about to rip off his robe in preparation for his crucifixion. At the lower right, a man in yellow bends over the cross and drills a hole to facilitate the insertion of a nail to be driven through Christ's feet. The radiant face of the Savior is violently juxtaposed to the coarse figures of the executioners, who are amassed around him creating an impression of disturbance with their movements, their gestures and lances.”* extracted from Wikipedia



A crowd around him and the lances form part of the background. The texture is rough

Two stains of yellow colour in balance

The main figure is triangle-shaped

## Types of sculpture



Some common forms of sculpture are:

- **Free-standing sculpture**, sculpture that is surrounded on all sides, except the base, by space. It is also known as sculpture "in the round", and is meant to be viewed from any angle.

- **Relief** – the sculpture is attached to a background; types are bas-relief alto-relievo and sunken-relief

- **Kinetic sculpture** – involves aspects of physical motion for example Mobile (Calder's Stables.)

- **Statue** – representationalist sculpture depicting a specific entity, usually a person, event, animal or object

  - Bust– representation of a person from the chest up

  - Equestrian statue – typically showing a significant person on horseback

- **Stacked art** – a form of sculpture formed by assembling objects and 'stacking' them

# Techniques and Materials



Sculpture embraces such varied techniques as modeling, carving, casting, and construction—techniques that materially condition the character of the work. Whereas modeling permits addition as well as subtraction of the material and is highly flexible, carving is strictly limited by the original block from which material must be subtracted. Carvers, therefore, have sometimes had recourse to construction in which separate pieces of the same or different material are mechanically joined together. Casting is a reproduction technique that duplicates the form of an original whether modeled, carved, or constructed, but it also makes possible certain effects that are impractical in the other techniques. Top-heavy works that would require external support in clay or stone can stand alone in the lighter-weight medium of hollow cast metal.

The principal sculptural techniques have undergone little change throughout the ages. Hand modeling in wax (see wax figures), papier-mâché, or clay remains unaltered, although the firing of the clay from simple terra-cotta to elaborately glazed ceramics has varied greatly. Carving has for centuries made use of such varied materials as stone, wood, bone, and, more recently, plastics, and carvers have long employed many types of hammers, chisels, drills, gauges, and saws..

Bronze casting is also a technique of extreme antiquity The Greeks and Chinese mastered the *cire perdue* (lost-wax) process, which was revived in the Renaissance and widely practiced until modern times. Little Greek sculpture in bronze has survived, apparently because the metal was later melted down for other purposes, but the material itself resists exposure better than stone and was preferred by the Greeks for their extensive art of public sculpture.. Mobiles utilize a wide variety of materials and techniques (see also stabile). Contemporary practice emphasizes the beauty of materials and the expression of their nature in the work.