

Write about this sculpture.

Statue of Hercules (Lansdowne Herakles), about A.D. 125, Roman

<https://www.getty.edu/art/antiquities/>

Follow instruction. (it said artwork from a museum visit, due to virus crisis we change to online observation which is the link i provide above)

Include this:

compare this sculpture with this below

- post
- facial expression
- muscle
- heroism

Statue of a Victorious Youth, 300–100 B.C., Greek.

<https://www.getty.edu/art/antiquities/>

INSTRUCTION :

PURPOSE: to apply what you have learned from the course about formal elements to a single work of art.

Skills: This assignment will help you hone the following skills:

- Observation in visual analysis
- Interpretation and application of observations to problem solving
- Articulation of ideas using art historical terminology
- Clear writing to express and single point

Knowledge:

- Components of composition
- How elements of design interact
- The creative process in the visual arts

TASK: To complete this assignment you will:

- Observe and note formal elements you see. Consult the list of formal elements and principles of composition below.
- Build an argument that shows how each element you discuss contributes to the effect you are claiming the work has.
- Keep in mind that formal elements never work alone

- Consider how the artist uses each element on your list. Ask yourself if the artist uses that element in a consistent way (which has the effect of unifying the subjects represented), or if the artist is using that element to differentiate, and so to create a specific contrast, between two or more areas.
- Do NOT arrive at a thesis (the claim that you are going to support) for your essay until you have finished making observations about patterns in the use of each formal element and have thought about how those observations “add up.”
 - It might be helpful to consider the element of emphasis first. Ask yourself: Does the art/object have one main point of emphasis? Or are there two or more points of equal emphasis? Alternatively, is there no point of emphasis? Your answer to these questions should help you determine where the artist wants to direct initially your attention. Make a note of it.
- Compose a formal analysis, 750 words (approximately 3 pages, 12pt times new roman font, double spaced, 1-inch margins)
- You may wish to organize your discussion of formal elements by principles of composition that may result from the use of the formal elements, see below.
- Be concise. In your first paragraph, clearly state what you think is the work’s main idea or effect—in other words, how the artist is characterizing his or her subject (or what qualities of the subject the artist is revealing). The first paragraph is the only place where a discussion of subject matter belongs. In subsequent paragraphs, support this thesis with evidence of how the various formal elements of the work contribute to that specific effect or idea.
- Focus just on those formal elements that have the most impact in your case. You should, however, address no fewer than three formal elements (items 1 through 7 below) in a substantial manner. It is a good idea to organize your paper so that you discuss one formal element per paragraph after your initial paragraph, which should state your thesis. If relevant to your analysis, you may use a principle of composition as a topic for organizing your discussion of several formal elements.
- Make sure that each paragraph in which you consider a formal element shows how the artist’s use of that formal element contributes to the overall effect or idea you are claiming (in your thesis, or first paragraph) the artist has achieved.
- Do not write in narrative format, describing your experience.
- Format your paper
- MUST be 750 words (12pt times new roman font, double spaced, 1-inch margins)

NOTES:

- This is not a research assignment. You will not be rewarded, and could be penalized, for writing about irrelevant matters.
- If the mechanics of writing is not your strength, please note that art history is a writing-based discipline. It is, therefore, recommended that, prior to handing in your assignment, you make time to visit the Learning Resource Center on the second floor of the University Library for assistance.
- Plagiarism: Students will automatically fail the course and may be referred for further disciplinary action should the student be found plagiarizing. The 2016-17 University Catalogue, under “Student Conduct and Discipline: Academic Integrity,” at http://catalog.csupomona.edu/content.php?catoid=4&navoid=766#Academic_Integrity, defines *plagiarism* thus:

“Plagiarism, falsification, fabrication—Plagiarism, falsification, fabrication is intentionally or knowingly presenting words, ideas, or work of others as one’s own work. Plagiarism includes copying homework,

copying lab reports, copying computer programs, using a work or portion of a work written or created by another but not crediting the source, using one's own work completed in a previous class for credit in another class without permission, paraphrasing another's work without giving credit, and borrowing or using ideas without giving credit."

*Note from the catalog's definition of *plagiarism* that plagiarism may refer to copying the work of a fellow student. So, if you study with another student, make sure you do the actual assignment **INDEPENDENTLY!**

Formal Elements

*Refer to class notes to review various formal elements and how they work.

1. Color (hue)

a. color saturation

High saturation of color helps to create intensity.

b. interaction of colors

This includes the impact of complementary and analogous colors.

*Note: Formal analysis does not involve symbolic interpretations of colors. In other words, do not make statements such as "yellow symbolizes optimism." The formal effect of colors always depends on their relationship to other colors.

2. Value

Low value = dark (black or tones of colors). High value = light (white or tints of colors).

Remember that contrast of value is the only compositional dynamic that creates emphasis in a painting.

3. Line

a. actual: can have character: thick, thin, curving, straight, etc.

They can also direct the eye and indicate movement.

Do not confuse line with brushwork.

b. implied: can indicate movement or they can simply ensure

that the viewer makes connections among certain objects in the painting.

c. axis: refers to the dominant implied line in a painting (horizontal, vertical, or diagonal). Remember that diagonal axis usually imply dynamism, movement.

4. Scale (remember: in painting, there are two kinds of scale to consider)

a. when speaking of the scale of the painting as an object, consider whether the painting creates, for example, an intimate or a distant relationship between you, the viewer, and the subject.

b. When speaking of scale as the relative sizes of objects in the painting, consider the impact of significant disparities of scale. Does the artist, for example, suggest that one object overwhelms, is more powerful, than another?

5. Brushwork

If it's visible, brushwork shows how the artist laid down paint (spontaneously, smoothly, erratically, roughly, etc.). This gives the depiction of the subject a particular energy.

6. Medium (materials)

Medium could be important if the choice of medium is unusual. If so, it may be used to emphasize particular physical properties (transparency, roughness, etc.) or cultural associations (opulence, humbleness, etc.).

7. Point of view

How objects or figures are arranged in relation to you, the viewer, is an indication of the perspective (literally and figuratively) that the artist wants us to have in relation to that subject.

Principles of composition

*not themselves formal elements, but are created by the use of formal elements.

7. Emphasis (focal point).

Note: This is a good one to discuss first, since it tells you whether or not the artist is communicating that a particular part of the composition is more important than other parts. Keep in mind that, in a painting, there may be one or multiple or no points of emphasis.

8. Contrast (any element may be used contrastingly in a composition). Be sure to specify what sort of contrast you mean.

9. Rhythm (repetition of line or shape—a form bounded by line—creates rhythm)

10. Unity (referring to compositional coherence)

11. Balance (referring to the equal distribution of visual weights)

12. Construction of space. Does the artist create spatial recession (depth) or flatness, or a combination of both? If you consider the construction of space in your essay, you should articulate the compositional cause(s) and expressive effect(s) of the spatial recession or flatness you find.