

# Building Up Content for your CS

Do this worksheet each artwork.

## Criteria A Principles and Elements:

Use your 3 art critiques. Write or annotate photos of the artworks about Elements and Principles. **See example on the last page.**

*Criteria A Top Descriptor: The work identifies and analyses the formal qualities of the selected pieces from at least two cultural origins. The analysis of these formal qualities is consistently informed and effective.*

## Criteria B Function and Purpose:

***What is the mood, symbolism and interpretation of the artwork.*** How does the mood, symbolism and interpretation relate to the time it was created? Does the interpretation change throughout time or cultures? Annotated images of symbolic images, impact of color choices, techniques influence interpretation. Chart of symbolism relating to cultural context.

*Criteria B Top Descriptor The work demonstrates a consistently informed and appropriate interpretation of the function and purpose of the selected pieces **within the cultural context in which they were created.***

## Criteria C Cultural Significance (Context):

What was going on in the artist's life, the art world and in the world (historical events) at the time the artwork was created. Could these events relate to the subject matter or techniques used in the artwork?

- The artist's life and training
- Patronage of the work (who paid for it, how and why)
- Political circumstances when the the work was made
- Religious circumstances when the the work was made
- Philosophical movements of the time
- Other major forms of cultural expression from the same period
- Contemporary scientific and geographic knowledge
- Original setting of the work
- Original use of the work
- Consider including: a time line of historical events, art historical, artist's life.

*Criteria C Top Descriptor: The work demonstrates consistently informed and appropriate evaluation of the material, conceptual and cultural significance of the selected pieces within the specific context in which they were created.*

## Criteria C Examples

- **The artist's life and training**-Albrecht Dürer's father was a goldsmith, and he received training in his workshop as a very young boy.
- **Patronage of the work (who paid for it, how and why)**-Pope Julius II paid Michelangelo for the Sistine Chapel, after being convinced to do so by Raphael and Bramante, who wanted to see the remarkable young sculptor fail at this massive painting project.
- **Political circumstances when the the work was made**-Goya created his Los Capricos etchings in part as a response to his disillusionment with Spanish politics.
- **Religious circumstances when the the work was made**-As popular piety grew in Renaissance Flanders, laypeople began to worship on their own, creating a market for personal home altars like the Merode Altarpiece.
- **Philosophical movements of the time**-The philosophical viewpoint of the Enlightenment suggested that civilization could be perfected over time, and Hogarth worked to encourage this with overtly moralizing tales in paintings and prints.
- **Other major forms of cultural expression from the same period**-The long, smooth barrel vaults of Romanesque churches were perfectly suited to Gregorian (or Plainsong) chant, popular at the time, with its long, low, simple monophonic melodies.
- **Contemporary scientific and geographic knowledge**-The maps of Abraham Ortelius were based on history, myth, and recent scientific observations.
- **Original setting of the work**- tea bowls were designed not for display in museums but for use in simple, rustic tea houses, such as those designed by Sen no Rikyu.
- **Original use of the work**-Dogon masks were never made to be displayed in glass vitrines in museums, but rather, were made to be worn by dancers in ritual performances.

Example Text from [http://www.arthistoryrules.com/Essay\\_Writing/Context.html](http://www.arthistoryrules.com/Essay_Writing/Context.html)

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## IBVA CS Development

Jenny Saville, *The Mothers*, 2011, oil on canvas, 106  
5/16 × 86 5/8 inches (270 × 220 cm)

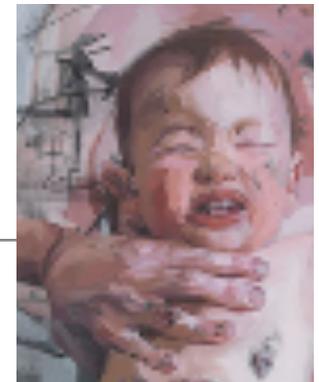


The **background** is muted and neutral **colors**. The skin tones are mostly realistic with soft tones and only local color. The colors are calm in contrast to the energetic lines, tension and expression of the figures. The colors add to the flat **texture** despite the vigorous **brushwork**.

The **space** is very shallow and the background is flat with only a **monochrome** frame depicting the space as if it were a picture frame with the figures emerging from the frame.

Active-gestural **lines** that mimic the energy of the mother holding the children. The lines show outlines of various positions of the children and overlap the figures and disappear beneath them as well destroying the traditional **figure ground relationship**.

The **values** are soft with little contrast. **Contrast** is apparent mainly with the hair colors and the darker lines under the mother. There are not bright whites apparent either. This helps create **unity**.



**Shape&Form**- The fully painted figures give a sense of three dimensionality however there are areas that are not as resolved and look flatter. such as the bottom leg of the mother. The form of the older child is broken by line and painterly shapes.

The **composition** is central with the mother being fairly symmetrical. The older child is slightly off center to help **balance** the chaotic lines of the younger child and the pregnant belly of the mother. The gestural lines help balance the figures as well. The legs of the mother are solid and help anchor the composition.

The expression on the mother and the older child are the two points of **emphasis** since they are rendered more than the rest of the figures. This adds to the connection between the figures. The emphasis on the older child is also made more apparent by the hand of the mother framing his face. The **scale** of the figures are representational and seem realistic given the relationship to one another.