

ALBERTA DISTANCE LEARNING CENTRE

Art 10 FNA1400

Assignment Booklet 12 Lesson 12: Analyzing Art

Student's Questions and Comments

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(If label is missing or incorrect)

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Mark: _____ %

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Summary

	Total Possible Marks	Your Marks
Lesson 12		
TOTAL		

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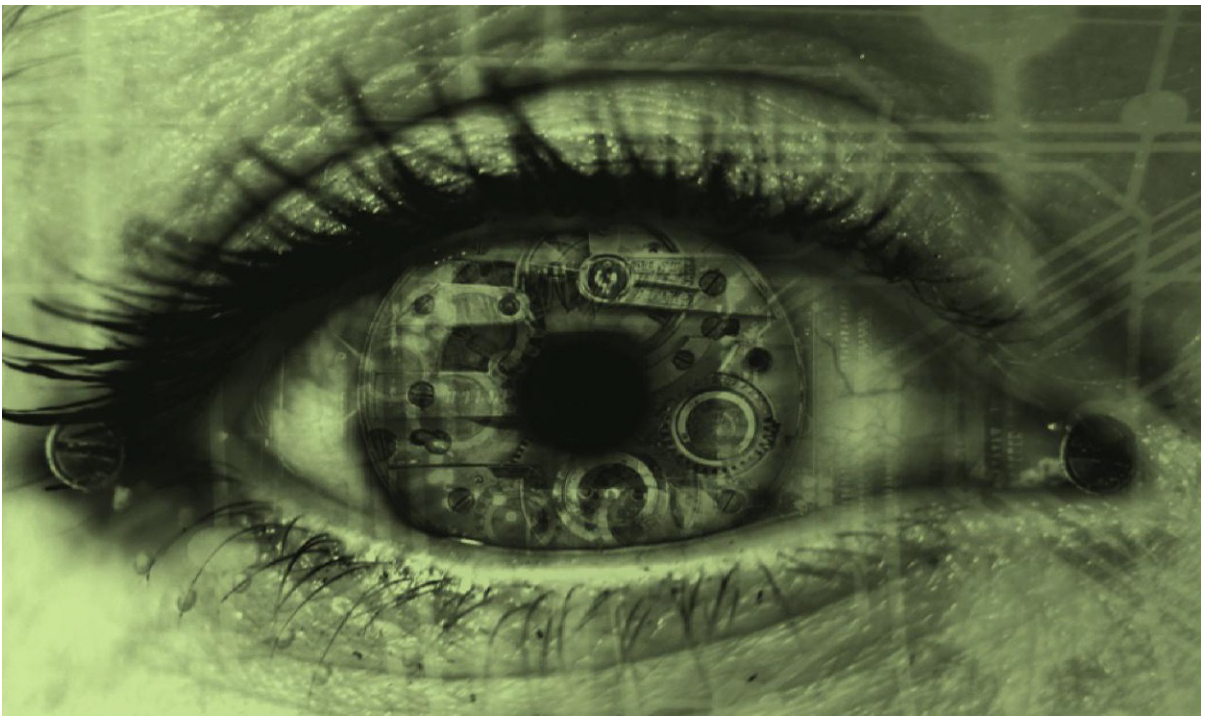
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Art 10

Lesson 12



Student Example – by Crystal W-P

Analyzing Art

Instructions for Submitting Assignment Booklets

1. Submit Assignment Booklets regularly and **only one Assignment Booklet at one time**. This allows your teacher to provide comments you can apply to subsequent work.
2. **Check the following** before submitting each Assignment Booklet:
 - Are all assignments complete?
 - Have you edited your work to ensure accuracy of information and details?
 - Have you proofread your work to ensure correct grammar, spelling, and punctuation?
 - Did you complete the Assignment Booklet cover and attach the correct label?

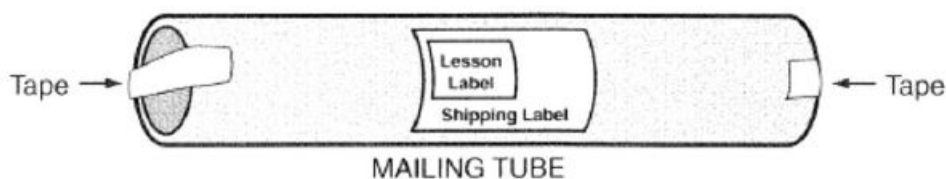
Preparing the Assignment Booklet

Ensure that the lesson number on the label is the number on the Assignment Booklet. Peel the corresponding preprinted label for the Assignment Booklet from the backing and apply it to the appropriate space on the cover page.

- **Never** use tape or staples to attach the label to the Assignment Booklet.
- **Do not** put the preprinted label on the **outside** of the mailing envelope.

Preparing the Mailing Envelope or Mailing Tube

- The **mailing envelopes** provided are pre-addressed to ADLC. Attach your return address.
- Some courses provide **mailing tubes**. Roll your assignment(s) and Assignment Booklet and insert them into a mailing tube. Seal the tube and apply the correct label to a shipping label provided. Affix the shipping label to the outside of the tube. When your submission is returned, you can re-use the mailing tube for subsequent lessons.



© ADLC

Submitting to an ADLC Office

If you reside near an ADLC office (Barrhead, Edmonton, Calgary, or Lethbridge), you may drop your submissions directly at the office.

Using Postal Mail

Determine sufficient postage by having the envelope or tube weighed at a post office. (Envelopes less than two centimetres thick receive the most economical rate.)

Submitting Electronically

Upload your assignment to your marker's dropbox for grading.

1. Hand-written or word-processed documents must be scanned into PDF form.
2. Save the file to your computer as directed or with your name and assignment number, such as **SmithChrisArt10A1**.
3. Go to **www.adlc.ca**, choose **Online Course Login** from left-hand side of screen, and login using your ADLC username and password.
4. Select **course name** (such as *Art 10 PR - Electronic Lessons*) from your list of courses.
5. Select **Assessments** tab from the top of screen, choose **Dropbox**, and scroll to your **marker's name** and/or the **unit** on which you are working.
6. Under **Submit Files**, select **Add a File**; then, select **Browse** from the pop-up window. Select your assignment file and **Upload**.
7. Select **Submit** to send your assignment to your marker. Your marked assignments will be returned to you electronically through your dropbox.

Art 10

Assignment Booklet 12

Assessment

Successful completion of this course requires you to do the following:

1. **Complete all sections in each Assignment Booklet to the best of your ability.**
Incomplete Assignment Booklets will be returned unmarked.
2. **Achieve at least 40% on the final exam.**
3. **Achieve a final course mark of at least 50%.**

Process

- **Read the course material** before working on the activities in this Assignment Booklet. The *Art 10 Information Booklet* contains the information necessary for successful completion of your work.
- **Proceed carefully** through each assignment. Reflect upon your answers and prepare your written responses to communicate your thoughts effectively. Time spent in planning results in better writing.
- **Proofread your work** before submitting it for marking. Check for content, organization, paragraph construction (if applicable), grammar, spelling, and punctuation.
- **If you encounter difficulties or have any questions**, contact your teacher at Alberta Distance Learning Centre for assistance.

Format

If you choose to use a **word processor** for your written work,

- format your work using an easy-to-read 12-point serif font such as Times New Roman
- include your full name and student file number as a document header
- double-space your final copy
- staple your printed work to this Assignment Booklet

Avoid **plagiarism** by acknowledging all sources you use. Contact your teacher if you are uncertain how to document sources. Although you are encouraged to work collaboratively and discuss various aspects of this course with others, all submitted work must be your own.

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Analyzing Art

“I know what I like.” This statement is effective if you then ask yourself, “Why do I like it?” To answer this question about a painting or statue or chair, you must find the reasons you like it. By analyzing a work of art, you can find why it appeals to you.

This lesson analyzes a painting, *The Luncheon of the Boating Party*. In addition, it gives information about the artist, the medium, and the reasons and the time the painting was created. In Lesson 12, you will analyze an artwork. You will be asked to provide information about the artist, the medium used, and the reasons and time it was created.

Elements of Art

To analyze a work of art, you need to determine its qualities. The basic elements of art are line, shape, texture, tone, colour, and space.

Line

Below are examples of some lines. (See Lesson 1 for a discussion about lines.)



© DLB

When definite lines separate areas in a picture, the picture is *linear*.



© DLB

When no definite lines occur between areas of a picture, lines are less important.



© DLB

Shape

Lines can be used to form shapes. Note these basic geometric shapes:



Triangle

Square

Circle

Rectangle

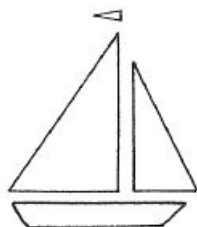
© DLB

Shapes can be complex and endlessly varied. Some shapes are organic.



© DLB

You can recognize objects by their shapes.



© DLB



© DLB

Complex shapes can be derived from simple shapes. For instance, a sailboat's complex shape combines triangles and a trapezoid. (See Lesson 6 for a discussion of shapes derived from nature.)

Colour

See Lessons 2 and 3 where colour is discussed.

Texture

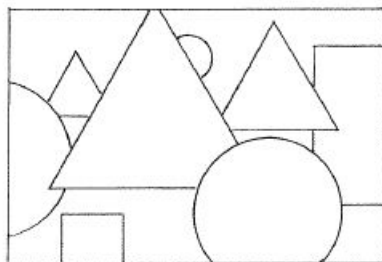
Texture is the way a surface feels and/or looks. (You used textures in Lessons 3 and 10.) Below are some examples of textures.



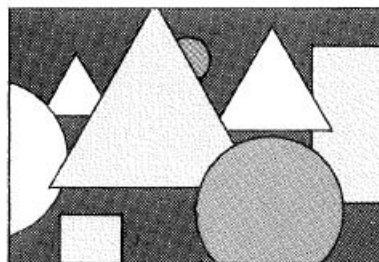
© DLB

Value

Value is the lightness or darkness of an area. As in Lesson 2, *value* can describe colours, but a picture with no colour can have values. Various values are called tones. (See Lesson 10 where tone is discussed.)



Without Tones
(Everything is in white.)



© DLB

With Tones
(Now, white acts as a tone because other tones contrast with it.)

Space

A picture with an appearance of space no longer looks flat. Its flat surface seems to have three dimensions and to have distance. Following are five ways to give a picture an appearance of space.

12-1



© DLB

Size of objects is a significant indicator of space. When an object is shown smaller, it seems farther away. When it is shown larger, it seems closer. In the example to the left, tree A looks closer to us because it is shown larger. Tree B looks farther away because it is shown smaller than A. Tree C looks farther away than B because it is shown smaller than A or B.

12-2



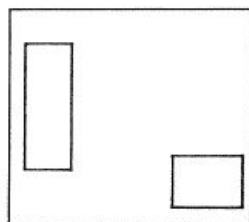
© DLB

Overlapping of shapes gives an effect of space. A shape that overlaps comes partly in front of another shape. Here is a circle overlapping a triangle.



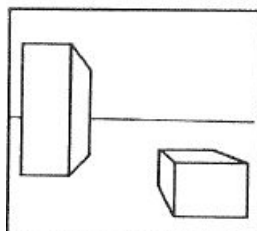
Overlapping makes the circle seem closer to us although it is smaller than the triangle. In the example to the left, tree A overlaps a barn and a horse overlaps tree B.

12-3

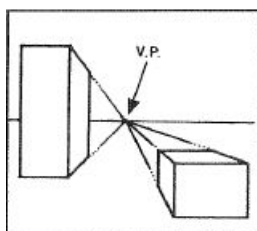


© DLB

Perspective gives an effect of space. When perspective is used, straight parallel edges recede to vanishing points. To the left is a picture without perspective. It has no overlapping or repetition of a shape in several sizes. The picture looks flat and two-dimensional. It has no effect of space.



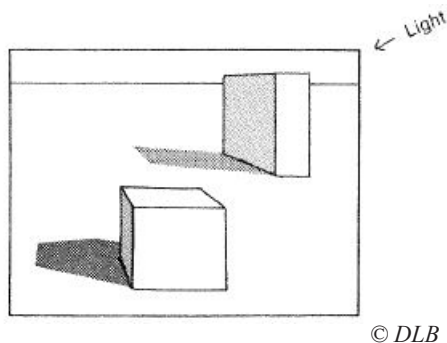
Here is a picture with perspective. This picture looks three-dimensional. It has an effect of space.



© DLB

The perspective lines in this picture show straight parallel lines receding to a vanishing point.

12-4



© DLB

Shadows can help achieve an effect of space. In the picture to the left, the shapes look more solid and real because of the shadows on the objects and on the ground. The shadows make this perspective drawing look even more three-dimensional. We know that the light is to the right because the shadows are all to the left. (See Lesson 10 where shadows are discussed.)

Aerial perspective deals with the effect of distance on colour and tones. Distance makes faraway objects look more bluish-grey than nearby objects. You can see this effect when you look at faraway hills and nearby fields and trees. A faraway hill with its fields and trees looks more bluish-grey than a nearby field with trees.

12-5



© DLB

Distance makes shadows look less dark than nearby shadows. Distance makes light areas that are farther away look less light than those nearer. In the picture on the left, the mountain is shown smaller than the tree because it is farther away. The mountain's less dark shadows and less light areas help make it look farther away than the tree.

Art can be naturalistic, abstract, semi-abstract, or non-objective. (See Lesson 6 where these four types of art are discussed.) You should determine whether the work of art you are analyzing is naturalistic, abstract, semi-abstract, or non-objective.

An analysis of *The Luncheon of the Boating Party*

On the next pages is an analysis of *The Luncheon of the Boating Party* by Renoir. Information about the artist and about when, how, and why he created the painting is provided. Then, you are told where the painting's centre of interest is, and the painting is categorized as naturalistic, abstract, semi-abstract, abstract, or non-objective. The analysis is illustrated with some small sketches. This analysis is a model for the assignment of Lesson 12.



Pierre-August Renoir, 1841-1919, "Luncheon of the Boating Party", 1881 ©ADLC

Renoir, a French artist, painted the *Luncheon of the Boating Party* in 1880-1881. Renoir was one of the *Impressionists* – painters who concentrated on capturing effects of light on canvas and who often painted outdoors directly from nature. *The Luncheon of the Boating Party* is an oil painting; thus, we can state that its medium is oil paint.

The Luncheon of the Boating Party shows a holiday scene near Paris. It shows young people who have been sailing on the Seine River having lunch. The girl holding the dog is Aline Charigot – she became Renoir's wife. The man sitting astride the chair is Gustave Caillebotte, a wealthy man who was a fine artist and bought paintings by the Impressionists.

The painting has a happy mood. Details such as the wine glasses, the little dog, and the lace and flowers have been painted with joyful, sparkling jabs of colour. Renoir painted pleasant subjects. His wonderful pictures show that art can be pretty as well as beautiful. *The Luncheon of the Boating Party* celebrates the joy of living.

What elements of art does *The Luncheon of the Boating Party* have?

12-6



© DLB

Line – The painting has many beautiful **lines**. The curving line for Aline Charigot's back, for instance, continues its rhythmic way along the brim of her hat. However, this line, similar to most lines of the painting, is an edge between colour areas. In a few places, such as along the curving edge of the awning, definite lines separate colours. *The Luncheon of the Boating Party* has beautiful lines, but it is not considered linear.

12-7



Dog



Top Hat

© DLB

Shape – The painting has many **shapes**. Some are quite simple and well-defined, such as the top hat worn by a man in the distance. Some are more diffuse and blurry, such as the little dog or the flowers on Aline's hat.

Colour – The painting has wonderful colours. Touches of intense saturated colour such as vibrant reds on hats and ribbons that contrast with more muted colours such as ivory and smoky violet. Warm colours contrast with cool colours. The warm yellow hat, pinkish skin, and ivory blouse of the girl who leans on the railing contrasts with the cool blue and greens of the leaves behind her. Warm bright colours such as the colours of the awning project and cooler more bluish colours such as those of the river recede.

12-8



Leaves



An awning



Grapes

© DLB

Texture – The painting has several textures, such as stripes for the awning, dark green spots to suggest leaves, and paler blue spots on purple-black to show grapes.

12-9

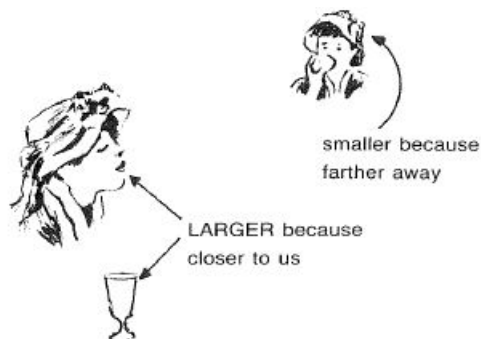


© DLB

Value – The painting has excellent contrasts of tone. Areas of darkness isolate and emphasize lighter areas. The black gloves and dark coat and hat of the woman in the top right-hand of the picture make us notice her pale face. Dark areas stand out against light areas. The black top hat is very noticeable against the lighter coloured leaves. This black hat makes us notice the lighter coloured face of the man who wears it.

Space – Renoir uses several devices to create space in *The Luncheon of the Boating Party*.

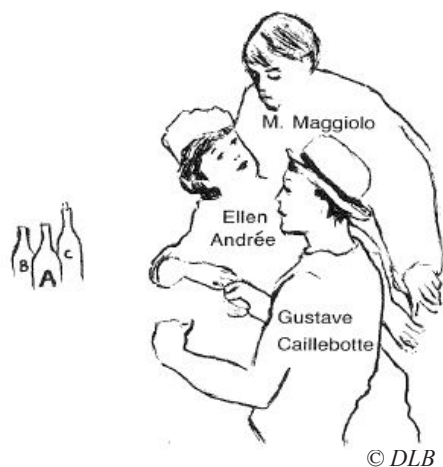
12-10



© DLB

Diminution of Size – Renoir shows people and objects that are farther away as smaller than people and objects that are nearby. Compare the sizes of Aline Charigot's head and the glass beside her with the much smaller sizes of the head and the glass of Angèle, the woman who is having a drink.

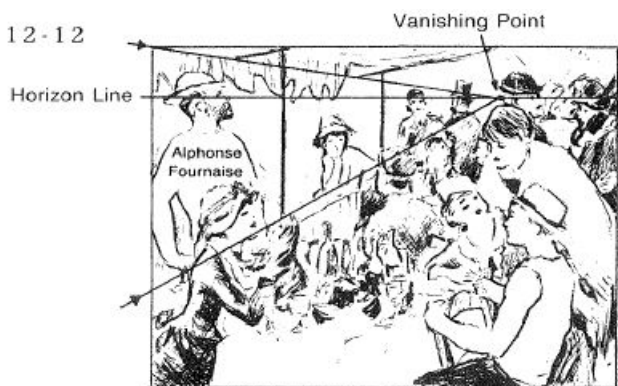
12-11



© DLB

Overlapping – Renoir uses overlapping to create space. Notice how the bottle we have labelled A in the sketch to the left overlaps the bottles labelled B and C. The figure of Gustave Caillebotte overlaps that of Ellen Andrée, the woman wearing the striped cap, and they both overlap M. Maggiolo, the young man who leans over Ellen.

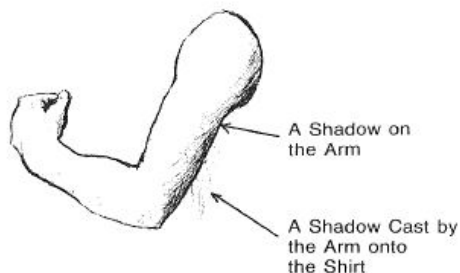
12-12



© DLB

Linear Perspective – Perspective leads our eyes into the painting and gives it distance. The railing and the metal bar that support the awning recede to a common vanishing point on the horizon. (The horizon line is the level line that separates the sky and the ground and is located at eye level.) In this painting, the distant bank of the river is at the horizon. This makes us feel that we are close to the river. Because the eyes of Alphonse Fournaise, the man at the left, are at the horizon level, we feel his eyes are at the same level as ours.

12-13



© DLB

Shadows – Well-placed shadows make people and objects look solid and real. The shadows make objects and people seem to project toward us. Notice how shadows make Gustave Caillebotte's arm look rounded and solid. These forms with shadows give the painting an effect of space as though all these forms were projecting into real air. Because the shadows are mostly to the right, we assume the sun must be to the left.

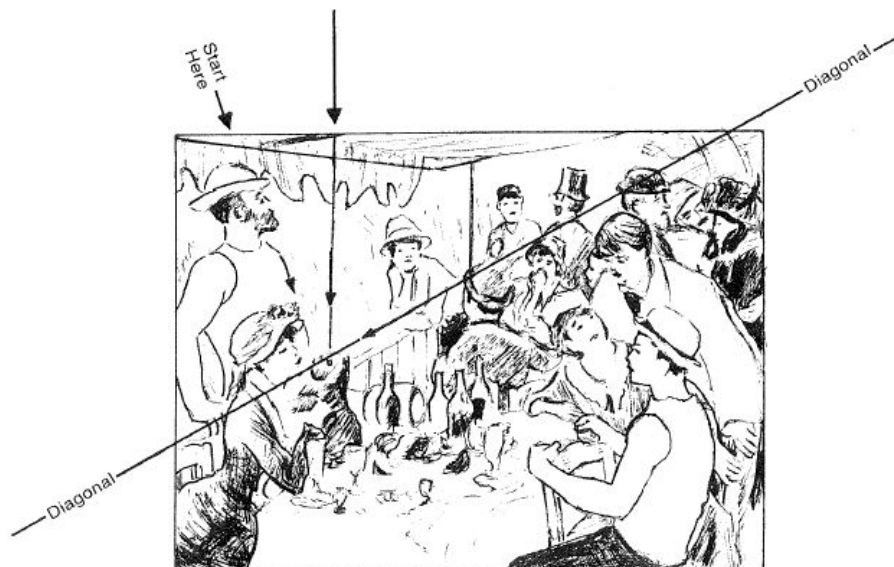
Aerial Perspective – Notice the bluish-grey colour of the trees on the distant bank of the river versus the vivid dark greens of the nearby trees showing behind the three people at the upper right-hand of the painting. Aerial perspective helps give the painting distance.

The Centre of Interest

A picture's centre of interest is the part of the picture that holds our interest most. In *The Luncheon of the Boating Party*, the centre of interest is the face of Aline Charigot. How did Renoir make the face of the girl he was going to marry dominate this painting that shows so many people?

The picture has movements controlled by shapes, lines, colour, and other factors. Some of the movements have been used to emphasize its centre of interest.

12-14



© DLB

In occidental art (art of the Western world), the viewer tends to start looking at a picture at its upper left corner – the same corner at which in our culture we start reading a page. Our eyes swoop from *The Luncheon of the Boating Party's* upper left corner by way of Alphonse Fournaise's white singlet to the little dog's eye. Our eyes are drawn also to the little dog's eye by way of the railing which is part of an important diagonal thrust that continues through the painting by way of arms, shirt collars, and other details. The dog's bright eye, where these swooping movements meet, looks with doggy love at luscious Aline Charigot just inches away – and we look with the little dog. The dog's gaze from so close and the flaming scarlet flowers on Aline's hat, the largest area of bright red in the painting, ensure that her face is the centre of interest of the painting.

Notice the pointing hands and the direction of glances in the painting. They are a psychological way of creating movement in a picture. The little dog's glance makes us look also at Aline Charigot. Her glance back at the dog sets our eyes travelling along the railing to the girl who leans on it. This girl's sideways glance leads our eyes past her companion to Ellen Andrée. Ellen Andrée's gaze into space as she answers the man who leans over her makes our eyes loop around his head down to Gustave Caillebotte. Caillebotte's level glance left makes us look back at Aline Charigot's face, the painting's centre of interest.

A subplot of movement is begun by Alphonse Fournaise's glance to the right. This movement is turned back and inwards by the man in the top hat. The fellow he talks to turns the movement outwards by facing us, and his hand makes us notice Angèle, the woman drinking. From Angèle, our eyes go up to the two men whose looks lead us to the woman wearing gloves. Her look left, as well as the hand that clasps her back, turns our eyes left so they do not escape from the picture.

Lesser centres of interest, such as the faces of Ellen Andrée and Angèle, and the subplot of movement prevent the painting's main centre of interest from being too dominant.

12-15



© DLB

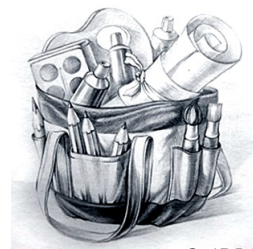
Naturalistic, Abstract, Semi-Abstract, or Non-Objective

Renoir's *The Luncheon of the Boating Party* is *naturalistic* because it has very recognizable shapes. We can see pretty girls, flowers, wine bottles, a little dog, a glittering river, and much more in the painting. By using devices to suggest space, Renoir makes us feel we could step among these people to join the party. He has not flattened and simplified shapes to achieve a *semi-abstract* effect.

Art 10 – Lesson 12 – Assignment Section

Goals and Objectives

- Compose an art analysis based on a famous artwork.
- Discover the possible motivations and deeper meanings of this famous artist's artwork.
- Develop awareness that the elements and principles of art assist one to experience an artwork and to view it in new and various ways.



© ADLC

Assignment I: Art Analysis – 80%

Compose an *Art Analysis* (report) according to the following criteria:

- If you are taking **Art 10 for three credits**, choose a **famous artwork as it appears in Lessons 1 to 12 and analyze it**. If you are taking **Art 10 for four or five credits**, choose a **famous artwork as it appears in Lessons 1 to 20 and analyze it**.
- Your analysis include responses to the following questions:
 1. *Who* was (or is) the artist? *Compose a brief* description of him or her.
 2. *When* and *where* did the artist create the artwork?
 3. What is the *medium* of the artwork?
 4. *Describe* the *subject matter* of the artwork.
 5. *Why* did the artist create the artwork, and what do you think is the *symbolic meaning* of this artwork?
 6. How does the artwork make you *feel*, and what are the *expressive qualities* of this artwork?
 7. Do lines separate *areas* in the artwork?
 8. Does this artwork have more shapes that are *organic*, or more shapes that are *geometric*?
 9. Do *warm* or *cool colours* dominate this artwork? Locate examples of *complementary* and *intermediate* colours in the artwork.
 10. Draw examples of several *textures* when discussing their locations in the artwork.
 11. Are *values* important in the artwork?
 12. Does the artwork contain a sense of *space*, and if so, what *techniques* did the artist use to achieve space?
 13. Where is the artwork's *centre of interest*, and *how does the artist* ensure that we notice the artwork's centre of interest?
 14. Is the artwork *naturalistic*, *abstract*, *semi-abstract*, or *non-objective*? Give reasons for your choice of category.

- Your art analysis should be *word-processed*, approximately *two to four pages* in length, *double-spaced*, in *Times New Roman*, *font size 12*.
- Your art analysis should also contain a *title page* and an *image* of your chosen work, which may be retrieved from the Internet. Below the image, be certain to include the *URL* (*Internet address* where you found the artwork).
- For questions 7 to 13, you need to create *small sketches* to help to illustrate your analysis. These can be hand-drawn directly on the printed document or sketched directly with a graphic program.
- Because you will conduct *research* to respond to some of the questions, you must *cite your sources* and include a ***References Page*** at the end of your analysis. (See Citing Sources information located on the next page.)

Sketch Activity 12 – 20%

- Complete the Sketch Activity section included in Assignment Booklet 12.
- **Note:** On the back of your compositions, indicate your *name*, *course name*, *assignment booklet number*, *assignment number*, and *file number*. Be sure to include the appropriately labelled ***Assignment Booklet***.

Reminder

Visit the Art 10 link from the Department of Art & Design Studies website at <http://artdesignstudies.weebly.com/art-10.html>. On the website, scroll past the Mr. Picassohead submissions to view Art 10 visual exemplars submitted from fellow Art 10 students for each Art 10 lesson. These may inspire and/or assist you in Art 10.



Art 10 – Visual Exemplars

Why Cite Sources?

Whenever you quote or base your ideas on another person's work, you **must** document the sources you use. If you do not quote directly from another work but reading that source contributed to the ideas you presented in your work, you **must** give proper credit to the author(s). There are two techniques of citing and documenting sources:

1. Provide a list of citations at the end of the paper. (*Cite at the end.*)
2. Cite within the text of the paper. (*Cite as you write.*)

Cite at the End

Provide a list of your sources at the end of your paper. Depending on the style you are using, these lists are referred to as **Works Cited**, **References**, **Bibliography**, or **Works Consulted** to name a few. Remember that formats for citations vary from style to style.

Cite as you Write

Cite within the text of your paper to help the reader distinguish quickly between **your** thoughts and the words and thoughts of **someone else**. In-text citations guide readers to the appropriate complete citations on the list at the end of your paper. Methods of citing sources within your text include using footnotes, endnotes, and parenthetical citations. Formats for these documentation techniques also vary from style to style.

The following link provides specific guidelines and formatting examples to assist you to cite your sources correctly:

<http://artdesignstudies.weebly.com/art-10.html>

Open the Art 10 web page, click on Citing Sources located below Art Tools & Media.



Student Exemplar of the Art Analysis

Still Life with Peppermint Bottle

-An Analysis-

“May I repeat what I told you here: treat nature by means of the cylinder, the sphere, the cone, everything brought into proper perspective so that each side of an object or a plane is directed towards a central point. Lines parallel to the horizon give breadth... lines perpendicular to this horizon give depth. But nature for us men is more depth than surface, whence the need to introduce into our light vibrations, represented by the reds and yellows, a sufficient amount of blueness to give the feel of air.”

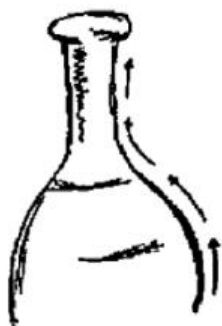
- Paul Cézanne to Émile Bernard, 15 April 1904

Paul Cézanne, a Post-Impressionist painter, created the piece *Still Life with a Peppermint Bottle* in 1890-1894. Born in southern France, Cézanne possessed a passion for extending the limits of his work as fervently as his Impressionist predecessors did. Cézanne believed in heavy strokes with light and colour balancing equally with shadow. He strove to create an essence of perception in his paintings, illustrated quite vividly in his piece *Still Life with a Peppermint Bottle*. The apples upon the blanket seem almost to roll from the table right before our eyes. *Still Life with a Peppermint Bottle* was painted with oil on canvas, a popular medium for still life of the time.

In Paul Cézanne's piece, *Still Life with Peppermint Bottle*, we see several apples resting amid the folds of a thick blanket upon a table. Next to the apples, a peppermint bottle and a transparent vase are nestled within curves of the comforter. One impressive aspect of this piece is the vertical and horizontal lines that suggest dimension and depth to the objects. This demonstrates clearly the sense of realism of the subjects, capturing weight, texture, and shape.

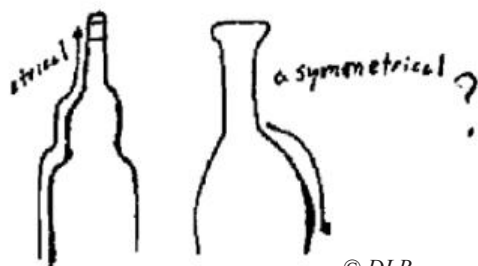
In *Still Life with Peppermint Bottle*, a variety of colour brings the focus of the painting into the centre. Blue colours with splashes of green and aquamarine shine from the wall behind the subjects, complementing the light blues in the blanket. This painting embodies Cézanne's views of the importance of geometric figures. He places shadows upon and around the apples, darkens the folds of the blanket, and balances light illuminating the left portion of the painting with the darkness that enshrouds the lower right. Although the objects are not positioned equally, the painting possesses a feeling of near-symmetry between the apples and bottles. How the artist felt about the style of shapes and depth in his painting is obvious.

The Elements



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Line – The painting is a collaboration of daring heavy outlines and thin brushstrokes that capture the delicate shapes of the apples and certain folds in the blanket. The lines have a dominating effect caused primarily by the thick line spreading vertically down the top of the painting and divided by the horizontal line crossing through it. To counter the lines in the background, a sense of irregularity upon the vase causes the subject to curve, giving it a lopsided appearance. This daring decision demonstrates clearly Cézanne's passion for the independence of nature and uniform.



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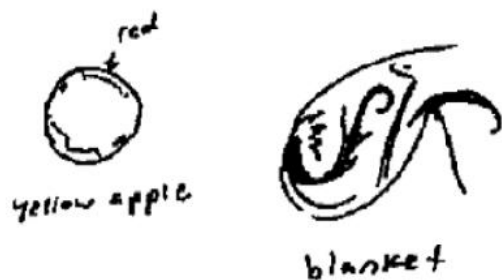
Shape – Shape and depth are defining characteristics in *Still Life with Peppermint Bottle*. The shapes of the peppermint bottle and the apples are clean and in contrast to the lopsided shapes of the vase and the print upon the blanket. A few shapes are visible through the transparent vase, and somehow these objects seem to adopt a more realistic shape because of the distorted angle of the vase. The use of shape is excellent in this painting, captured by the uniformity of the apples and peppermint bottle and countered by the asymmetrical shape of the vase.



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Colour – The use of cool colours accentuate the warm colours in this piece. The background suggests a pepperminty feel of blues and greens splashed with hints of yellow. The blanket is blue but seems to capture some of the aquamarine in the background upon its printed surface as well as the reflective exterior of the peppermint bottle. Not only does the cool collaboration of colour create an amazing enthusiasm within this painting, but the cool colours seem to lift the warm colours from the canvas. The luscious reds and sunny yellows bounce from the painting, demonstrating their sense of focus within the painting.

Vague strokes of light have been applied to the surfaces of the apples to suggest smoothness and shine. In particular, the vase possesses hints of both white and black reveal adequately the background through its distorted shape. The brown table hidden beneath the thick blue blanket balances the two strikingly different realms of colour.



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Texture – The texture within this painting is interpreted most vividly by the smoothness of the apples and the sleek surfaces of the peppermint bottle and vase. The hint of red within the yellow apple along with the faint brush of lighter red in the red apple demonstrates adequately the smooth roundness of the fruit. The texture of the blanket is very complementary to the shapes around it. The leafy print upon the blanket turns and curves where the blanket is folded. The white blanket on the left

side reflects the blue colours in a reflection of light without drawing attention from the textures of the bottle, vase, and apples.

Value – This piece has an abundance of tones. Most vivid is the brightly coloured apples against the cooler shade of blue behind them. Coolness contrasted with warmth draws attention to the apples and the red portions upon the bottle. The small dot of white brings awareness to the objects concealed behind the vase.

The Appearance of Space

One dominating feature of Cézanne's *Still Life with Peppermint Bottle* is bringing the shapes beyond the flat canvas surface. He achieves this effect with a multitude of techniques.

Overlapping – The most influential use of space in this piece is the overlapping of objects, such as the overlapping of the apples within the folds of the blanket. As well, the peppermint bottle nestled within the enfolding white blanket brings a sense of solidity to the painting.

Perspective – This painting has no definite sense of perspective because it is a still life, but an intriguing spot of blended view to occurs through the vase. Vision is drawn into the transparent glass, leaving the viewer with some perplexity over the shapes behind the vase.

Shadows – The most important aspect concerning space in *Still Life with Peppermint Bottle* is the extraordinary use of shadows to emphasize the tangible shapes within the painting. Most noticeable are the shadows around the apples and at the base of the vase. The darker colours surrounding the warm colours emphasize the brighter shades strongly. Shadows produce a sense of shape and depth, and in *Still Life with Peppermint Bottle*, this is implemented impressively.

Centre of Interest

In *Still Life with Peppermint Bottle*, the centre of interest lies on and around the red apple at the lower centre of the painting. This area dominates the eyes because it holds much of the intricate design that deserves more attention than a passing sweep. The bright red apple catches our attention, and then our concentration lingers there as we study the objects in the vase. Gradually, our vision moves outward and considers the remainder of the painting.

When we first look at the painting, our eyes follow naturally a plot that interlaces all aspects of the picture. Our eyes fall first upon the white blanket at the left-central edge of the canvas. Then, our vision travels right toward the peppermint bottle, but it pauses only briefly. Beneath the bottle, we see the lone yellow apple, and our attention moves immediately to the red and then to the two yellow-red apples. From this position, our vision loops toward the vase and lingers there.

The shapes within the vase deserve a large amount of attention. This is the main plot of the painting where the viewer is drawn toward the central objects possessing warm colours. The sub-plot of movement widens to glimpse the sloping folds of the blanket, the horizontal and vertical lines in the background, and the flash of ochre of the table. These are areas of lesser interest than the bottle, vase, and apples.



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Cézanne's *Still Life with Peppermint Bottle* is a naturalistic painting because of its definable shapes and recognizable style. Objects are not distorted. We can see clearly apples, blankets, vase, and a bottle. Although the objects behind the transparent vase are distorted somewhat, they are still easily recognizable. By implementing a naturalistic style, Cézanne succeeds in bringing shape and space to rounded objects, causing them to appear solid and tangible.



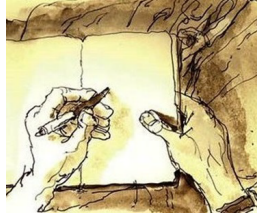
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References

Simon, A. (2005). Perceptual comparisons through the mind's eye of Cézanne. *Memory & Cognition*, 23, 635-647.

Tranemna, K. (1997). Cézanne's Paintings. *Art Historian III*, 46, 784-920

Lesson 12 Sketch Activity



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Write about your *favourite* food or meal. Include a *reason* and then sketch it by filling the *entire* page with this imagery. **Make it look delicious!**

Lesson 12 Assessment Rubric (This will be completed by your marker.)

Evaluation Criteria	Needs Improvement 6 or Below	Developing 7	Accomplished 8	Exemplary (WOW!) 9 or 10	Score
Description	Lacks detail and/or is incomplete	Includes complete and detailed description of some subject matter and/or elements of the artwork	Includes complete and detailed description of most subject matter and/or elements of the artwork	Includes complete and detailed description of subject matter and/or elements of the artwork	/10
Analysis	Has difficulty determining dominant elements	Describes some dominant elements or principles, but has difficulty describing how these relate to meaning or feeling of the artwork	Describes accurately most dominant elements or principles, and relates accurately their use to reinforce theme, meaning, mood, or feeling of the artwork	Describes accurately several dominant elements or principles, and relates accurately their use to reinforce theme, meaning, mood, or feeling of the artwork	/10
Interpretation	Has difficulty interpreting the meaning of the artwork	Relates how the artwork makes him or her feel personally	Identifies the literal meaning of the artwork	Forms reasonable hypothesis about the symbolic meaning and supports this with evidence from the artwork	/10
Evaluation	Evaluates work at a simplistic level based on personal taste with little or no criteria to assess the artwork	Uses minimal criteria to assess the artwork, such as composition, expression, creativity, design, and communication of ideas	Uses some criteria to assess the artwork, such as composition, expression, creativity, design, and communication of ideas	Uses multiple criteria to assess the artwork, such as composition, expression, creativity, design, and communication of ideas	/10
Assignment I Additional Comments					/40
Sketch Activity 12					/10
Lesson 12 Total Score					/50 %

