

ART HISTORY / ART TERMS:

Terminology:

- Context:
 - The subject matter or significance of a work of art, especially as contrasted with its form
- Proportion:
 - Refers to the harmonious relation of parts to each other or to the whole
- Purpose/Function:
 - To elicit an emotional response, to "move us" in some way.
- Space:
 - The feeling of depth or three dimensions
- Subject:
 - The visual or narrative focus of a work of art
- Symbolism:
 - A form, sign, or emblem that represents something else, often something immaterial, such as an idea or emotion.
- Style:
 - the manner in which the artist portrays his or her subject matter and how the artist expresses his or her vision
- Representation:
 - The visual portrayal of someone or something.

Types of Analyses:

- Formal (*analyzing an art piece through the elements and principles of art*)
 - Those characteristics that are inherent in the object
 - Line
 - Color
 - Texture
 - Space
 - Light/dark
 - Positive/negative space
 - Composition
 - Form
- Contextual (*Looks at the historical, social, and religious background*)
 - Characteristics outside the work itself
 - Elements that allow the viewer to better understand the work
 - Time frame
 - Historical context

GARGOYLE: A protruding waterspout sculpted in the shape of a person, animal, or monster creature with an open mouth in medieval construction. Gargoyles are designed to direct rainwater away from the building to which they are connected.

GELATIN SILVER PRINT: A black-and-white photographic print created by exposing the paper to artificial or natural light after it has been rendered light-sensitive by a coating of gelatin silver halide emulsion; a photography method established by Dr. Richard Leach Maddox in 1871.

GENRE: A category of artistic practice having a particular form, content, or technique.

GEOGLYPH: A very large design or image produced on the ground and fully visible only from the air. Geoglyphs are often made of long-lasting landscape components such as stones, gravel, or soil. The Nazca Lines in Peru and the horse and human images carved into the hillsides of southern England are the most well-known geoglyphs (e.g., the Haffington White Horse and the Cerner Giant).

GEOMETRIC: Having or using simple rectilinear or curved lines as in geometry.

GISSO: A plaster and size combination is used as a basis for painting on wood.

GESTURE: A type of artistic activity that has a specific form, content, or method.

GESTURE: A type of artistic practice distinguished by its shape, substance, or method.

GIORNATA DI LAVORO: (Italian for "workday"): This word refers to the amount of plaster that may be put on a wall and fresco painted in a single day. It is possible to determine the giornate (pl.) and even the sequence in which they were painted by analyzing the surface of a fresco.

GLAZE:

1. Glazing is an oil painting technique in which thin, transparent layers of paint (*glazes*) are employed to develop color depth in the painted surface.
2. A vitreous material covering that is fused to a pottery (*ceramic*) item during kiln burning. Glaze can be used to paint, embellish, reinforce, or waterproof a surface.

GOUACHE: is a water-based matte paint, sometimes known as opaque watercolor, that is made up of powdered pigments and plant-based binders like gum Arabic or gum tragacanth. The opacity of gouache is caused by the use of white fillers such as clay or chalk, or by a larger pigment-to-binder ratio.

GRANULATION: this is a decorative metalwork technique that involves fusing small metal balls (granules) to a metal surface.

GRAPHIC: A surface-based visual representation or design.

OLD MASTER: A famous European artist from around 1500 to the early 1700s, particularly one of the great painters of the time, such as Michelangelo.

ONYX: A chalcedony mineral with white and black parallel stripes. Onyx is a gemstone that is carved to make cameos.

OPAQUE: Light cannot travel through it.

OPUS ANGLICANUM: (Latin for "English labor.") Opus Anglicanum is exquisite needlework on velvet done in silver, silver-gilt, and silk threads and decorated with pearls. It was created in medieval England for religious and secular patrons (late C12th to mid-14th).

ORANT: A praying figure who stands with his hands uplifted.

ORCHESTRA: The level, circular space in ancient Greek theaters where the performance took place.

ORGANIC: Resembling a biological entity or organism, or evolving in the manner of a living thing.

ORNAMENTATION: Accessory, decoration, ornamentation, or features added to an object or building to improve its look.

OUTSIDER ART: Art created by self-taught artists operating outside of the art world (art schools, dealers, galleries, foundations, museums).

P:

PAINT: a mixture of pigment, binder, and solvent (noun); the process of creating a painting using paint (verb, gerund)

PAINTER: A person who uses paint to create a painting on canvas, wood, paper, or another support.

PAINTING: A work of art created with paint on canvas, wood, paper, or another substrate (noun).

PALETTE: The palette of colors employed by an artist to create a piece of art. A thin wooden or plastic board is used by artists to hold and mix paint.

PALETTE KNIFE: A flexible, thin blade with a grip used to mix paint colors or apply them to a canvas.

PANEL: A flat board, usually composed of wood.

PANEL PAINTING: A painting done on a single panel of wood or several planks linked together. Panel paintings account for the majority of surviving European paintings from the 13th to the early 16th

Art History 2720 Renaissance Art to Modern Art
Exam 1



Jan van Eyck, *Giovanni Arnolfini and His Bride (Arnolfini Wedding)*, 1433 (Proto-Renaissance in Northern Europe)

A traditional view on marital roles of the 15th century. The clothing and other fabrics in the painting show wealth or good social standing. The dyes used in the fabrics are rich and full of vibrant colors. Along with fur-lined clothes, this shows extravagant wealth. This photo also has hidden puzzle pieces of who the humans in the image are.



Brunelleschi, *Pazzi Chapel*, 1440
(Italian Renaissance)

As the head of the family, Andrea Pazzi took his wealth and built a chapel. He is coined as having rediscovered the linear prospecting principles. Converging parallel lines creates an illusion of space. This was planned to be a centrally-planned space

Art History 2720 Renaissance Art to Modern Art: Exam #2



Caravaggio, *Entombment*, Italian Baroque (1603)

-We see drama and a very strong example of tenebrism. The dark background and the light source highlights Christ's body. This is also a perfect example of what the council of Trent is looking for in their art.

Naturalism, traditional subjects and it makes you feel like you're having a religious experience. This reinforces the catholic doctrine of transubstantiation. The painting involves the viewers as asked by the council of Trent to do.



Bernini, *David*, Italian Baroque (1625)

-Bernini's 'David' gives a new type of three-dimensional composition that intrudes forcefully into the viewer's space. The young hero bends at the waist and twists far to one side ready to launch the lethal rock at Goliath.

David is seen here as an older male. He is lean, with a sinewy body, clenched mouth, and straining muscles in tension, action, and determination. He shows all this by creating the twist in his body it incorporates the surrounding space within his composition, implying an unseen adversary somewhere behind the viewer.

Art History 2720 Renaissance Art to Modern Art: Exam #3



Goya, *Third of May, 1808*, Romanticism (1814)

-Napoleon's troops came and started lining up people and massacring them. The Spanish government knew about it but did nothing to stop it. This was his way of protesting this inhumane treatment of the citizens. You have the royal palace in the background, the soldiers are all faceless, and the citizens are lined up like in a firing squad. He shows people from all walks of life. The center is a Christ-like figure. There is tenebrism but not as dramatic as Caravaggio. Loose brushstrokes do not have a lot of detail but get the point across.



Courbet, *Burial at Ornans*, Realism (1849)

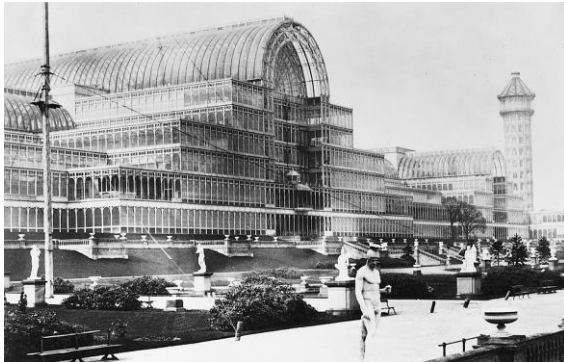
-We see a funeral of Courbet's great-uncle, in the family place of Ornans. This painting was shown at the Salon de Refuse. Everything follows the horizon line and nothing is allowed to project into the evening sky, except the crucifix. The colors are set off by the white bonnets, handkerchiefs, and clerical vestments as well as the evening gloom. The artist underlines the importance and dignity of ordinary life and death.



Constable, *The Haywain*, Romanticism (1821)

-It has fresh color and a sense of visual exactitude that persuades viewers to believe that it must have been painted directly from nature. This represents England as constable it had been for centuries comfortable, rural, and idyllic. Even the carefully rendered and meteorologically correct details for the sky seem natural. It is also considered deeply nostalgic before industrialized England.

Art History 2720 Renaissance Art to Modern Art: Exam #4



Joseph Paxton, *Crystal Palace*, New Architecture, (1850)

-The building didn't have a place to be built until Paxton walked through London. Made of iron and glass this building was meant to be temporary. This was an incredible sight that leaked constantly while still holding beauty.



Pablo Picasso, *Les Femmes d'Alger (O Version O)*, Cubism (1907)

A radical and complex painting that sends mixed messages. The work's boldness resides not only in its subject matter but also in its size. It is a large 8ft.



Georges Braque, *The Portuguese*, Cubism, 1911

-Painted during the first phase of cubism it is neither naturalistic nor conventional and is nearly monochromatic. It is highly experimental, jagged-edged, sharp, and multifaceted lines. Since it is not a proper portrait of a Portuguese musician but rather an object broken up into smaller elements. The only realist elements are stenciled letters and numbers.