MUSEUM REPORT

Artist: _____________________________ Artist’s Dates: _____________________________
Title of Piece: ______________________________
Size: ___________________________ Medium: ___________________________ Date of Work: ____________
Name and Address of Gallery / Museum: ______________________________

General description.
Subject matter: landscape still-life animals non-objective other
human figure: portrait full figure number of figures
activity of figure(s): _______________________________________
other: allegory, myth, fantasy _______________________________________
images of divinity _______________________________________
narrative story (tell it) _____________________________________
Axis: Vertical _____ Horizontal _____ 2-D _____ 3-D _____
Style/Art Period (refer to “Red Book” pp. 39-46 or your textbook)

Specific Elements of Form

Line
Lines can be created in many ways--by body posture, a glance, an abrupt value change. It creates recognizable silhouettes. It is directional--it moves the viewer’s eye. Lines can also create illusions of space. When looking at an artwork, identify what kind of lines you see. Which are the most important? Then tell where they can be seen on the piece.
vertical: ______________________________________________________________________
horizontal: ______________________________________________________________________
diagonal: ______________________________________________________________________
curvilinear: ______________________________________________________________________
width of lines: consistent width/ variety of width linear or painterly lines?
strong, bold, well articulated line?
implied line (glance, etc.) ______________________________________________________________

Color
Not all works of art have color, but when they do we they have a powerful tool to affect us psychologically and physically. Identify the dominant colors and tell where they can be seen on the piece.
most important hues (color’s names) __________________________________________________
intensity (pure color? mixed color?) __________________________________________________
warm colors (advance) _____________________________________________________________
cool colors (recede) ________________________________________________________________
primary colors? secondary colors ______________________________________________________
analogous colors _________________________________________________________________
complimentary colors _______________________________________________________________
edge quality of colors (hard/ continuous, soft/broken) _____________________________________
size of color areas _________________________________________________________________
flat or modulated color ______________________________________________________________
non-local or local color? ____________________________________________________________
psychological effects (any emotional symbolism?) _______________________________________
physical effects (illusions of movement, etc.?) ____________________________________________
if in sculpture, how created? _________________________________________________________
other color notations ________________________________________________________________
Value Actual Light (both natural and artificial) must be considered for sculpture. If possible, view the artwork in differing lighting conditions to witness any changes in the work’s content.

- source of light (outdoor natural, interior artificial)
- location of shadows:
- any reflections?
- effect of cast shadows?

Value Illusional lighting must be created by the artist on a two-dimensional surface like an easel painting, mural, drawing, etc. Sometimes the light source is apparent and will follow a strict logic. Sometimes the artist uses “universal lighting” and creates arbitrary light and dark patterns. It often helps to see the values better if you squint your eyes to eliminate distracting details. Tell the location of any of these qualities that apply to your chosen work.

- value changes: _____ abrupt _____ transitional _____ broken _____ combined
- where seen?
- source of light:
- sfumato? (smoky haze)
- bold chiaroscuro? (also called tenebrism)
- other value notations

Space Space in a two-dimensional artwork can only be created through illusion. Circle the descriptions that establish space in your selected 2-D work and tell where they can be found in the artwork.

How Created?
- simple overlapping
- ladder perspective
- chiaroscuro
- linear perspective
- atmospheric perspective
- colors recede or advance

- flattened space
- ambiguous space
- crowded space
- empty space

Additional notes on 2-D illusions of space

Space In a three-dimensional object like sculpture, jewelry, architecture, etc. it actually exist in three-dimensional space. They take up room!

If it is a relief, is it _____ high relief_______ middle relief _____ low (bas) relief _____ sunken relief

If it is free-standing, walk around it then answer these:

- Is it _____ open _____ closed Tell why you say so.

- describe the mass (its shape, the best view of it):

- describe the volume (the voids, the holes):

Additional notes on 3-D space:

Shape A shape is a two-dimensional (flat) area. To see the major shapes in the artwork, again it’s helpful to squint. Consider these in the work you chose and tell where they can be found:

Do the shapes stand out because of
- defined boundaries
- change in color, value or texture

Are the shapes
- geometric (related to mathematical forms?)
- organic (derived from nature?)
- decorative shapes
  - high definition / low definition
  - figure / ground (positive / negative) relationships

Additional notes on shape:
Texture Texture evokes tactile sensations and stimulate our sense of touch. Certain areas in an artwork may be smooth or rough. Identify those areas by clearly telling where they can be found and go on to discuss how they are created.

broken values (lights and darks are intermittent, shattered into small shapes)

brush strokes (choppy? scumbled together?)

real texture (impasto, collage, etc.?)
uneven textures (bumpy surfaces)

implied textures (artist uses techniques to fake texture?)

Additional notes on texture

Intuitive Elements of Form (Composition)

Rhythm Look for how the artist has organized the specific elements to lead your eye through the work of art. To find the rhythm, look for what’s repeated.

Dynamic: activity
diagonal lines
patches of color
varied spaces between shapes
other

Controlled: vertical / horizontal emphasis
analogous colors
even space between shapes
other

Additional notes on Rhythm:

Balance Draw an imaginary line down the center to help you determine which type of balance is being used. Remember, ALL WORKS OF ART YOU SEE IN THE MUSEUM ARE BALANCE IN SOME WAY.
symmetrical
asymmetrical
area of activity / area of calm
larger objects at center
smaller objects further away
other

Additional notes on Balance:

Unity A successful work of art has a oneness created by unifying the work so that nothing can be added, or taken away without destroying the total effect. Use these suggestions to find how the work is unified.

repetition
certain colors
brush strokes
decorative patterns
related shapes
alteration
related but varied color
related but altered shapes
related but altered objects
graduation (changes of size)
what / where is the larger
what / where is the smaller
can anything be added?
can anything be taken away?
other notes on how the work is unified
Content
What mood, feeling, sensation or emotions had the artist created in the work:
_______________________________________________________________________________  
_______________________________________________________________________________  
_______________________________________________________________________________  

Does the title clarify the content?
_______________________________________________________________________________  
_______________________________________________________________________________  
_______________________________________________________________________________  

Does the style / art period help determine the content?
_______________________________________________________________________________  
_______________________________________________________________________________  
_______________________________________________________________________________  

Cultural Context
How does this work reflect the times of the artist (historical events, political organization, religious beliefs, ideas, values and cultural customs of the times
_______________________________________________________________________________  
_______________________________________________________________________________  

Your Feelings and Personal Taste
This course was designed to help you develop your sensitivity and define your personal taste. What attracted you to the piece? What about the art elements (lines, colors, values, textures, etc.) appealed to you?
_______________________________________________________________________________  
_______________________________________________________________________________  
_______________________________________________________________________________  

Museum Report Format
Refer to pages 27 - 28 in Roemer’s Looking at Art. Report should be no longer than 3 typewritten pages. In addition, include
Title page
Reference page if you found outside sources of information
Your museum notes and sketches

Present your paper typed, double-spaced and presented in a folder.

Hints:
Artist’s name. The first time you use the artist’s name in your paper, use the full name followed by the artist’s life dates. Example: Eugene Delacroix (1798 - 1863). Throughout the rest of the paper you refer to the artist by last name only.

When referring to a piece of art the title is underlined or put in italics.

Title of paper: ________________________________________________________________

Recommended opening question to begin your paper:
______________________________________________________________________________

Be sure your chosen artwork comes from the scope of your class. Art 1 selections should be from Prehistoric to Gothic Western Art. Art 2 selections should be from Proto-Renaissance to Modern Western Art. Art 3 selections should be from Western Art from the late 18th to 20th centuries. Art 4 selections should be from African, Oceanic or American Indian collections. Art 5 selections should be from India, Southeast Asia, China, Korea or Japan. Art 11 selections should be from MesoAmerica, the Intermediate Zone or South America BEFORE Columbus.