

AHT100

Object analysis

Weighting 20%, 1,000 words (approx. two typed pages), with bibliography

Due 11:59pm, Thursday 9 April 2020

Select one of the following works and write responses to the questions listed



Sano di Pietro, *Madonna and Child with Saints*, 1450-1481, gold leaf and tempera on panel, 60.5 x 43.2 cm

1. What is the subject of this artwork? What was its function?
2. What materials are used, and how do they contribute effects?
3. How are bodies painted and arranged? How are relationships suggested through form and gesture? What about scale and composition?
4. What kind of response is elicited from the viewer?



Agnolo Bronzino, *Cosimo I de' Medici in armour*, circa 1545, oil on poplar panel, 86 x 67 cm

1. Who was Cosimo I de' Medici and what was the purpose of Bronzino's portrait?
2. How does Bronzino convey Cosimo's identity as a ruler?
3. What is the effect of the artist's deliberate exaggeration and elongation of parts of the body?
4. Consider the extremely fine paint handling technique. What effects does it contribute to the portrait?



Claude Lorrain, *Pastoral landscape*, 1636–37, oil on copper, 27.9 x 34.7 cm

1. What is the subject of this work and what makes it a 'pastoral' landscape?
2. How has Claude use light to create space and atmosphere?
3. What kinds of effects are achieved with the materials of oil paint and copper?
4. What kind of relationship is constructed between spectator and painting?



Harriet Hosmer, *Beatrice Cenci*, 1857, marble, 44.1 x 106.3 x 43.8 cm

1. Who was Beatrice Cenci, and what moment in her story has Hosmer depicted?
2. How does the composition convey the narrative and construct Cenci's identity?
3. How and why does the sculpture recall the art of classical antiquity?
4. What are the potential social or gender politics of the artwork in the context of the mid 19th century?



Frederic Leighton, *Cydon and Iphigenia*, 1884, oil on canvas, 163.0 x 328.0 cm

1. What is the subject of the work and the specific moment chosen?
2. How does the arrangement of figures convey aspects of the narrative?
3. How do light and colour suggest underlying themes?
4. What does the painting suggest about the power of beauty and of art in Leighton's time?



Mawalan Marika, Wandjuk Marika, Mathaman Marika and Woreimo, *Djan'kawu creation story*, 1959, natural pigments on bark, 192 x 70 cm

1. What is the subject of the artwork and how does it relate to Yolngu identity?
2. How is the creation story told visually?
3. Discuss the effects of pattern and crosshatching.
4. In what ways does this work express a spiritual and social connection to country?

Step 1: Looking

The aim of this assignment is to develop your skills of visual analysis to describe and interpret the subject, forms, and meanings of the artwork. First, visit the Art Gallery of NSW and look at carefully at your chosen work for a long time. Find words to describe the formal qualities of the work, using the visual analysis sheet to help you notice things (available on the AHT website). Start jotting down ideas in response to the questions, and topics to investigate in your research. You may like to do a sketch of your work to help you understand its composition and various elements.

Step 2: Reading

Read the short text on the object on the Art Gallery of NSW collection page. Next, look up some of the sources in the online bibliography. These can be found in the AGNSW Research Library. There are also relevant sources for each object listed in the AHT100 section of www.nasaht.com.au (under week 3). Use this as background information for your analysis, and only incorporate it into your discussion if it relates to the questions. You may also read about the period style of the artwork or the artist or look up terms you aren't familiar with. Useful sources are Honour and Fleming, *A World History of Art*; and Jane Turner, ed., *The Dictionary of Art*, both in the NAS Library. Avoid blogs and generalised internet sources as this information may not be correct. Recommended websites are listed in the AHT course guide.

Step 3: Writing

Using the questions as headings, organise your notes and observations under each one, and then turn your notes into paragraphs. Use visual evidence to support your claims. Aim to write approximately half a page per question, and two pages in total. Keep developing your ideas by returning to your draft and assessing your response to the question. Do this as many times as you need to ensure you have answered the question. It's a good idea to revisit the artwork; to check what you have written makes sense of it, or to generate further insights or observations.

Your paper must be **typed, double spaced** and with a **margin** to allow for comments.

Step 4: Referencing

You must include a bibliography with your text – an alphabetical list of sources you have consulted to make your points. It should follow the Chicago Manual of Style (see http://nasaht.com.au/index.php?p=1_2). The bibliography is not included in the word count. There should be at least one source on your bibliography (the AGNSW collection page) but no more than ten. The number of references is not as important as the quality of your analysis.

Step 5: Proofreading

Make sure everything you have written is in your own words to avoid plagiarism. Plagiarism is a type of intellectual theft in which the words or ideas of others are presented as your own. It can take many forms, from deliberate cheating to unintentionally copying from a source without acknowledgement. Do not copy passages from your sources. Instead, **paraphrase** the argument (write it in your own words) to show you have understood it. Do also read through your work to catch spelling and grammatical mistakes and to ensure everything is communicated clearly.

Submit your assignment via www.turnitin.com by 11.59pm Thursday 9 April 2020.

Turnitin.com enrolment details are available at http://nasaht.com.au/index.php?p=1_32