Art Critique

Critique: Critique is serious practical **criticism**. The term is used for the evaluation of an art student's work.

Criticism: The evaluation, analysis, and interpretation of works of art. Such criticism often focuses on three basic elements: **form**, **content**, and **context**.

Form: Refers to the structural elements of a work. These include line, mass, value, color and related elements.

Content: Content is the general subject of the art. Content may describe the focus of the art from a practical standpoint. Content may also be described as "what the art is a bout" or "what it depicts"

Context: Context describes the circumstances under which the art was developed. When discussion context it is common to describe the work in terms of historical significance and audience perspective.

Sample Critiques

Andy Warhol's series of *Marilyns*, produced in 1962 after her death, reveal the inauthenticity of her image by repeating her face – or her lips – in rows [pp. 12, 13]. He translates the manipulability and inflationary character of her image into a mechanical form containing apparently meaningless pictures. Using the silkscreen technique, he arranges some design or other of Monroe, a well-known photograph, in apparent random sequence, and then transfers them onto the canvas in a slipshod, slovenly, average sort of way. Warhol turns the stereotyped persona of the star, who is forced to reproduce herself constantly in staged scenes and settings, into a series of identical images, merely touching up her face with various colour nuances. The garish lack of subtlety of her make-up relies on her expected pose – a "mask" which the viewer is invited
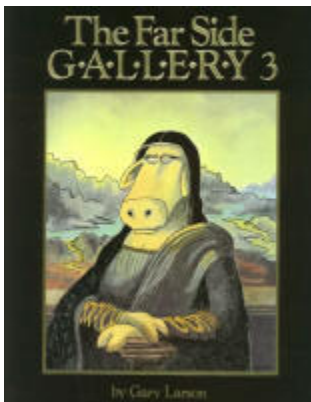
When **Gary Larson** took on the subject for the front cover of ***The Far Side Gallery 3*** (Kansas City, Andrews and McMeel, 1988.) the human Mona is replaced (characteristically) by the ever-approachable Larson Cow. Larson uses these uncomplaining stolid animals as foils against which human idiosyncrasies are cast -- where the strange activities of the human species are recorded against a backdrop that brings the human silhouette into clear focus. And here, by rendering an essentially anonymous bovine-mona, that common human conceit -- the need to be individualized and recorded for posterity -- is exposed. But, while the Larson version of our famous picture obviously parodies Leonardo's Mona Lisa, it also reveals debts to several Western portrait conventions. For instance, quite curiously, Larson's Mona is not seated in Mona's famous chair, but plainly is *standing* in front of a rather prominent parapet, beyond which the landscape rushes to its infinity. [Note: Gould.] Clearly,

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