

Formal Qualities

Formal Qualities:

The characteristics, constraints and limitations of a particular medium.

Identify:

Asks to recognize one or more component parts or processes

Analysis:

Break down in order to bring out the essential elements or structure.

Consistently

done in the same way over time, especially so as to be fair or accurate.

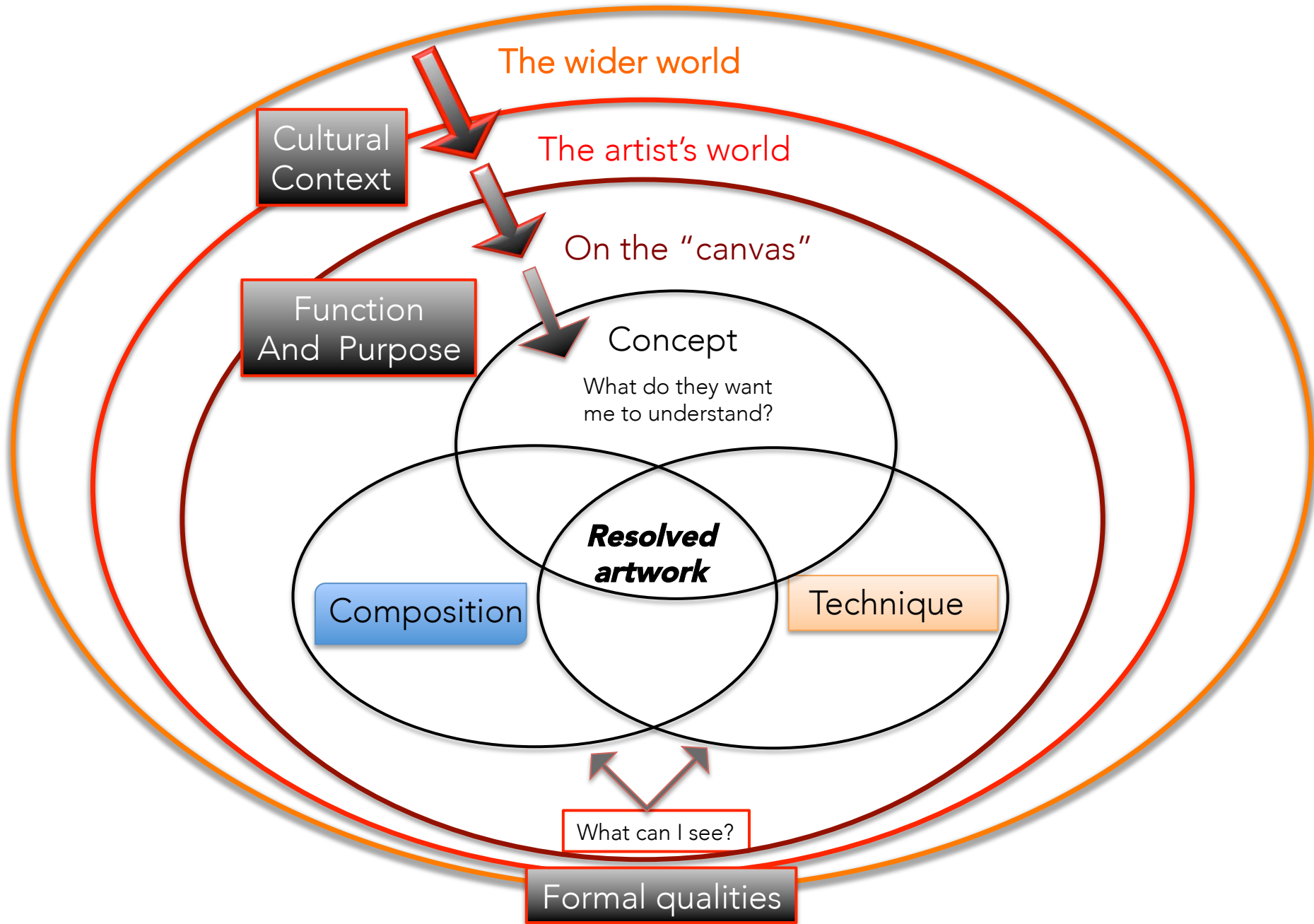
Reliable Sources

(WILL LOOK AT THIS MORE TOMORROW) A candidate's failure to acknowledge a source will be investigated by the IB as a potential breach of regulations

Effective

successful in producing a desired or intended result.

- An effective identification and analysis of the **formal qualities** of the selected artworks, objects and artifacts.
- At the highest level of achievement, the work **identifies and analyses** the formal qualities of the selected pieces from at least two cultural origins and the analysis of these formal qualities is **consistently informed by reliable sources and effective.**



What can I see?

WHY?

Swoon (Caledonia Dance Curry)

Artist: Swoon

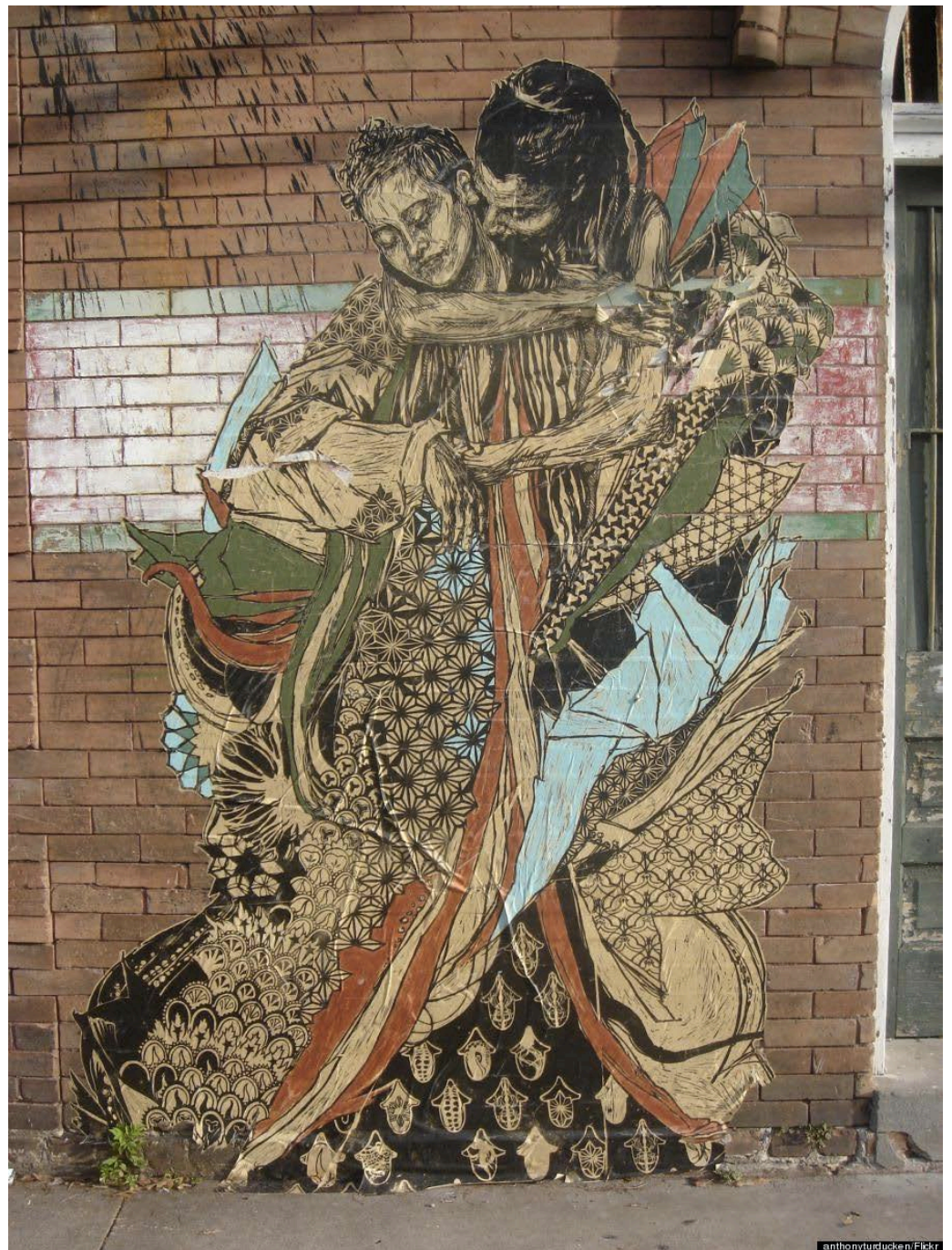
Title: Serenissima (Alixia and Niama)

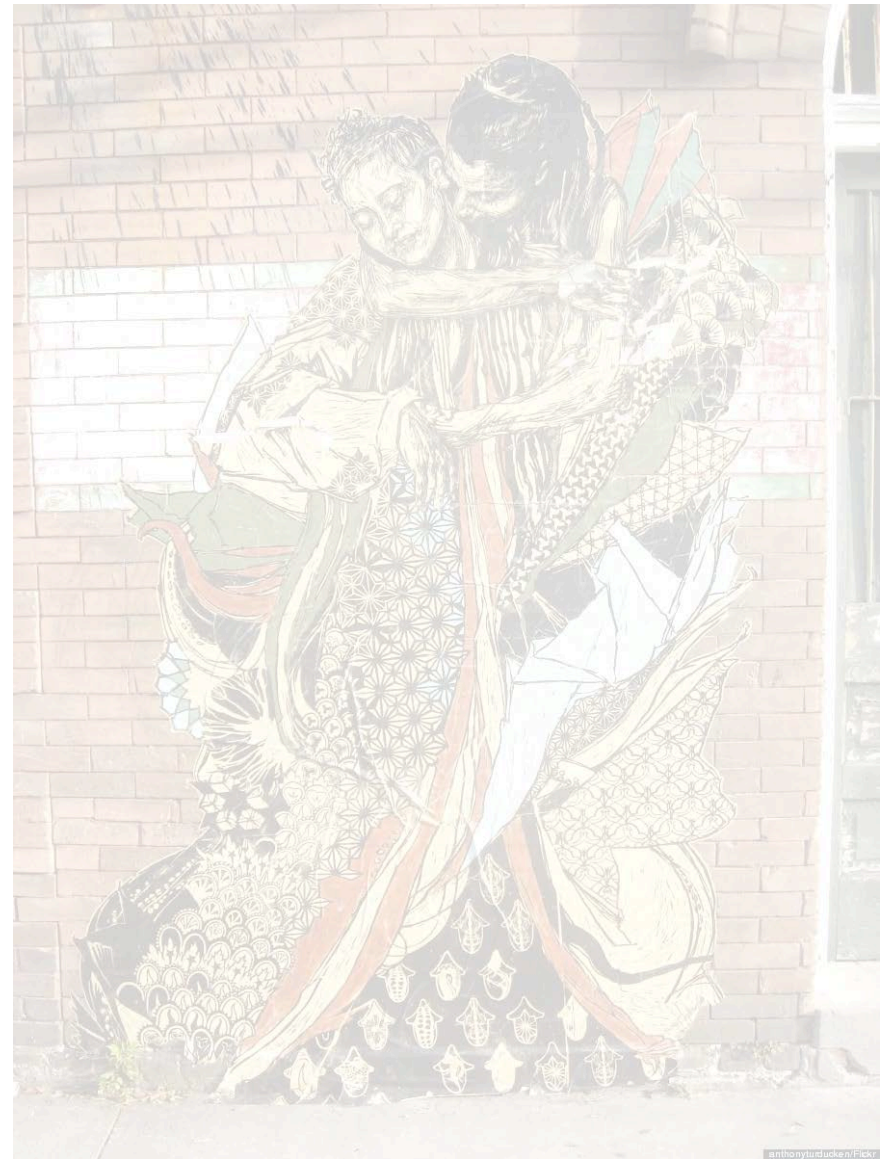
Medium: Linocut and paint on a wall

Size: 116.8 x 129.5 cm.

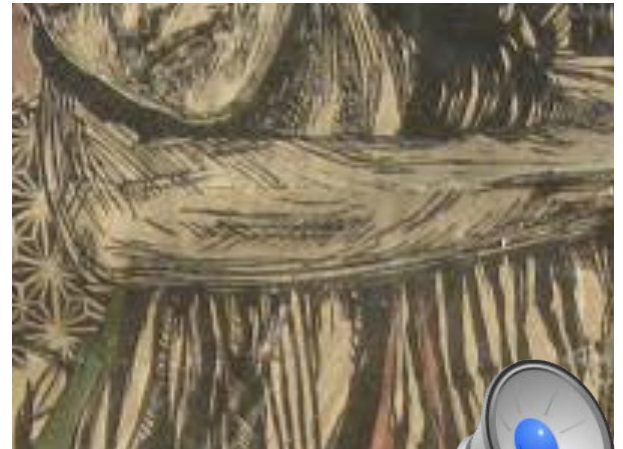
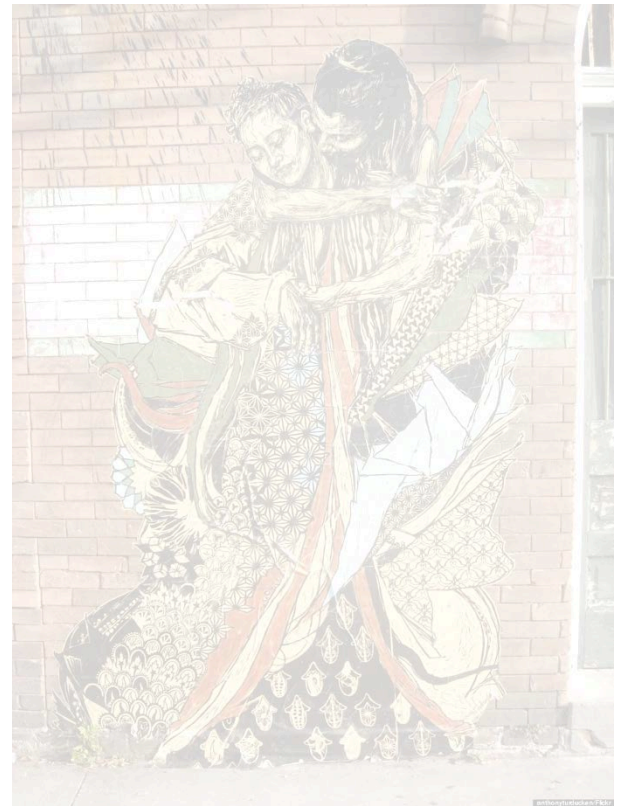
Year : 2008

[http://
www.welcometocompany.com/sites/
default/files/imagecache/campfire/
campfire_images/swoon.jpg](http://www.welcometocompany.com/sites/default/files/imagecache/campfire/campfire_images/swoon.jpg)



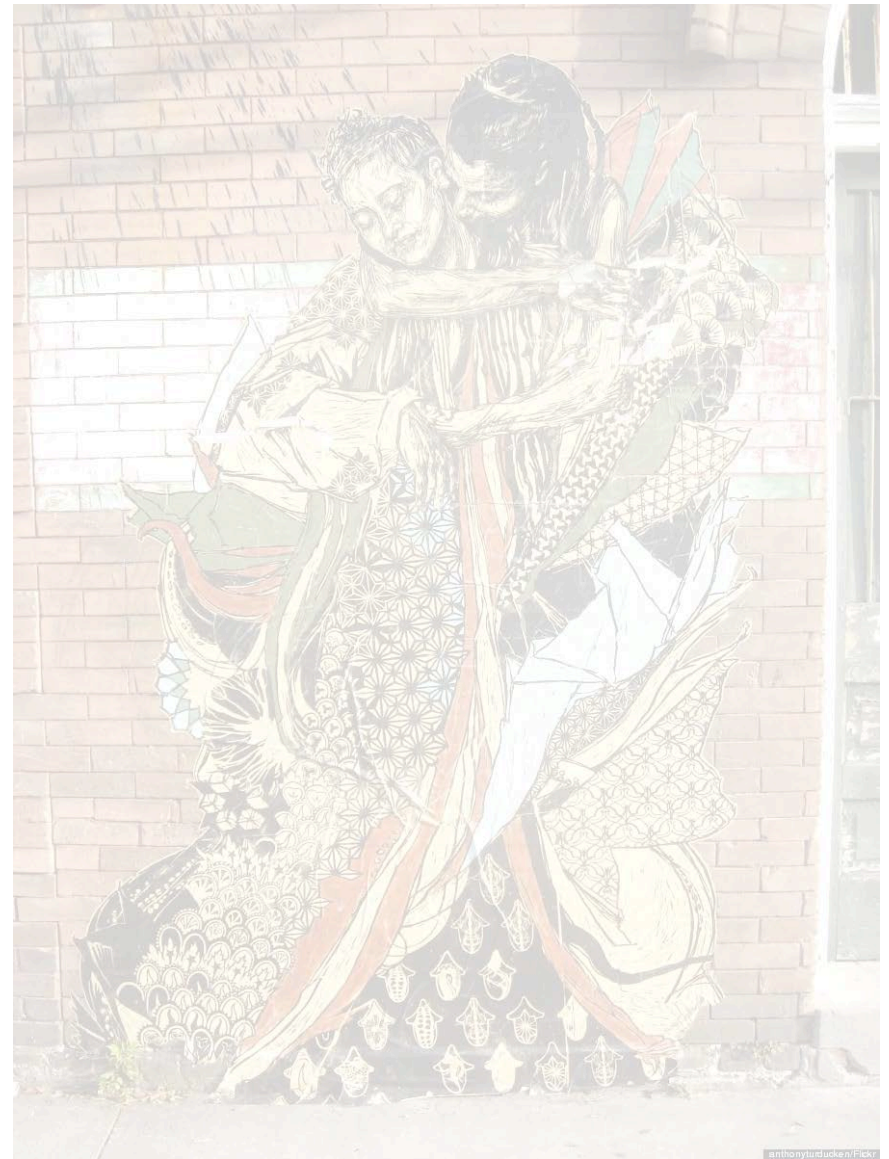


Form



Line





Shape





anthonytudcken/Flickr



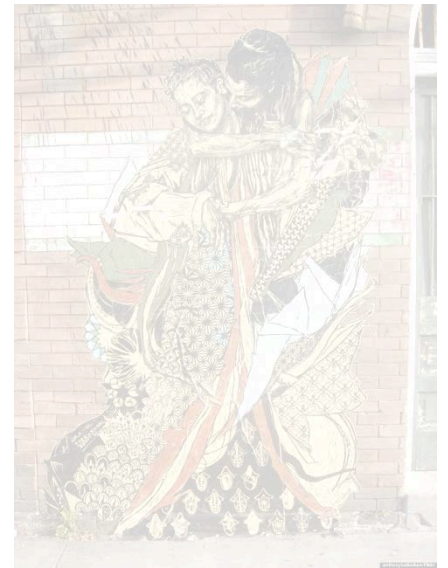
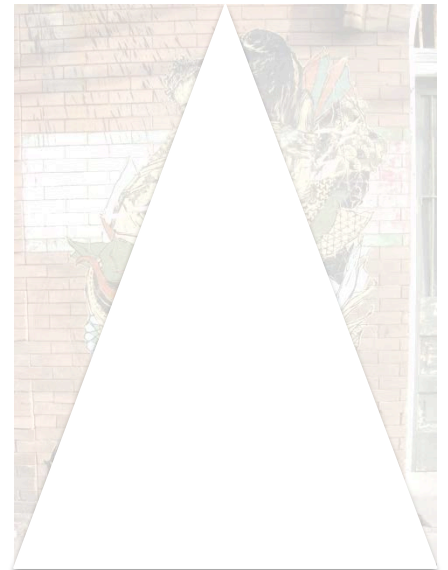
Colour





Texture





Space





anthonytucken/Flickr



anthonytucken/Flickr

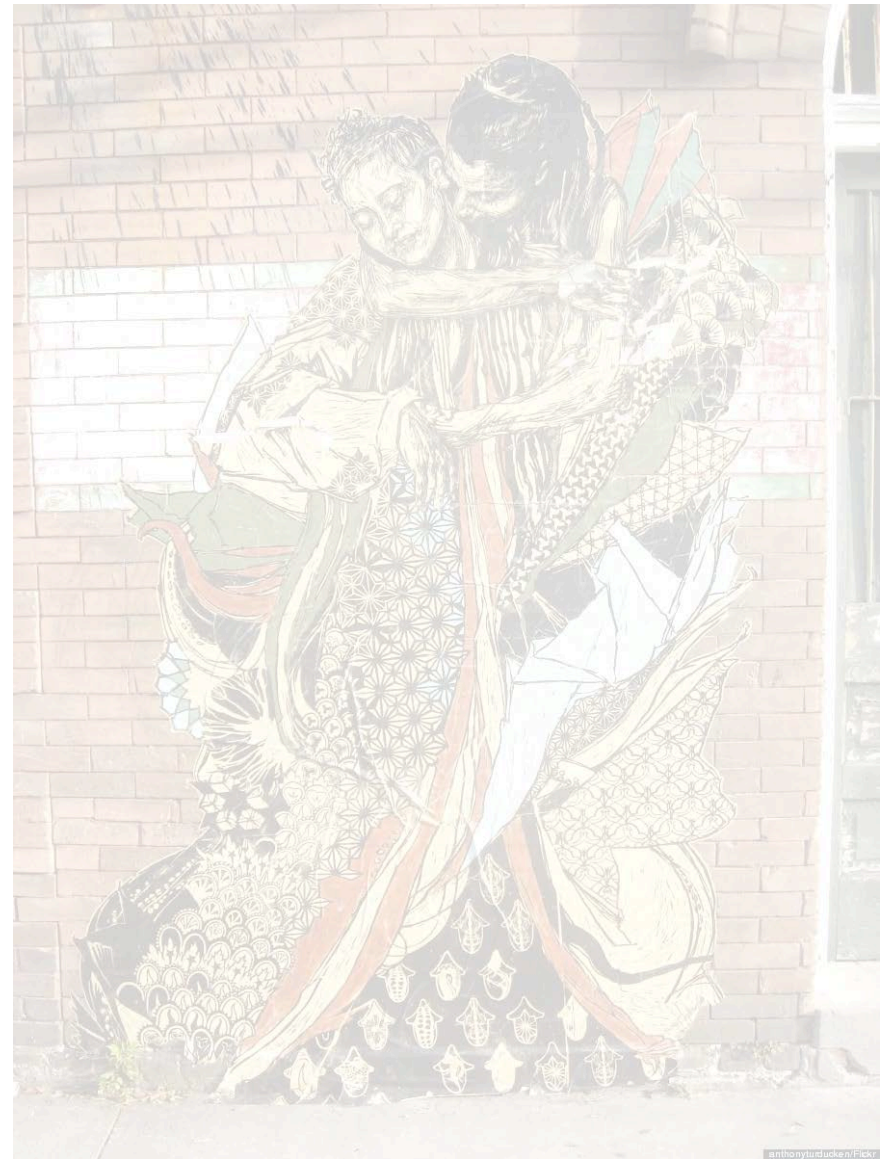
Tone/ Value



Principles of Design

- This is asking how the elements of art have been used to create the image.

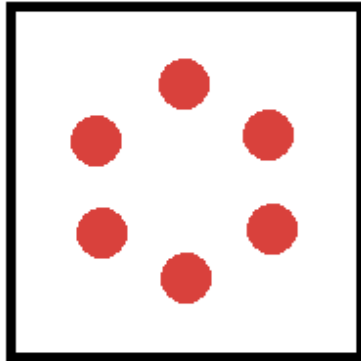




Emphasis



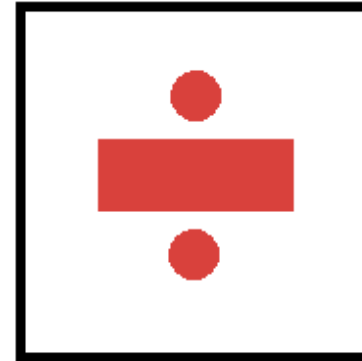
Balance



Radial



Asymmetric



Symmetric

**Example of
Radial Balance**



1. Dragonflies by George W. Hart

**Example of
Asymmetrical Balance**



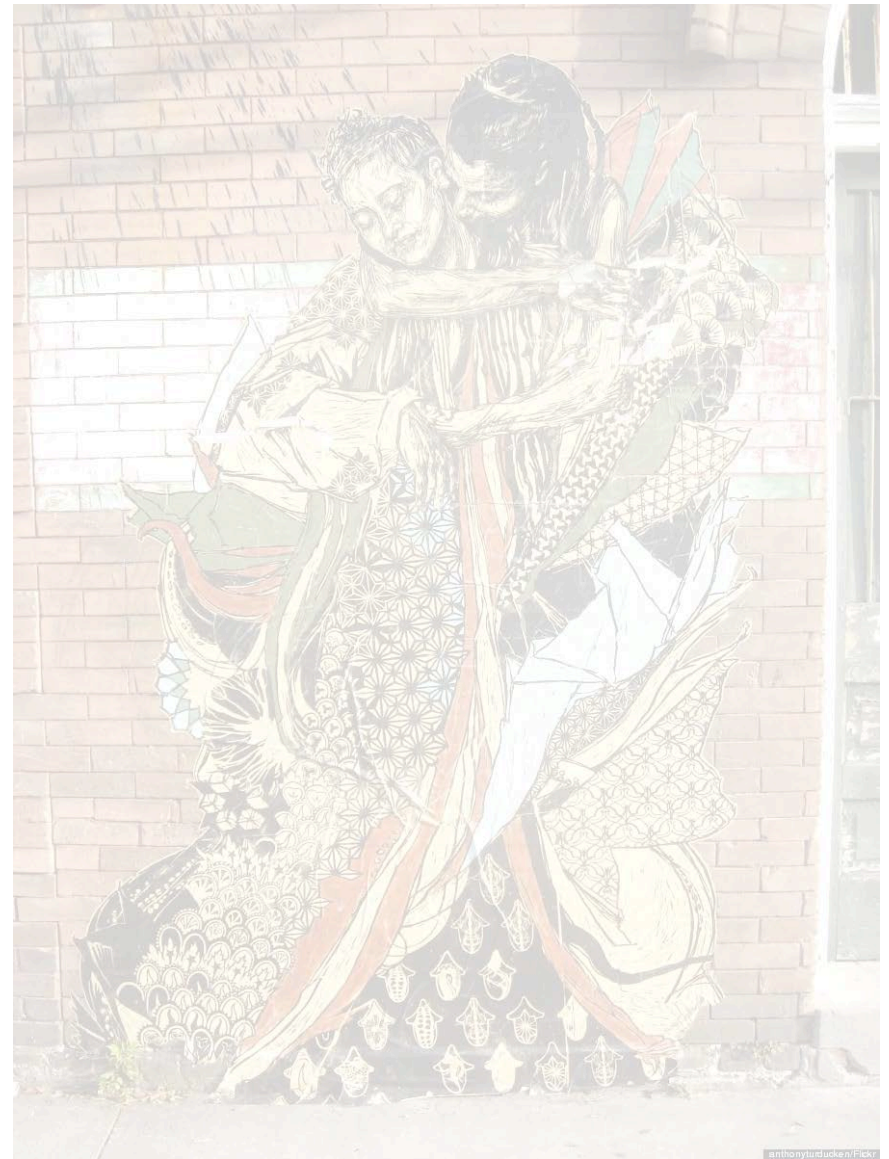
2. Untitled 2010 (Bronze)
by Joel Shapiro

**Example of
Symmetrical Balance**



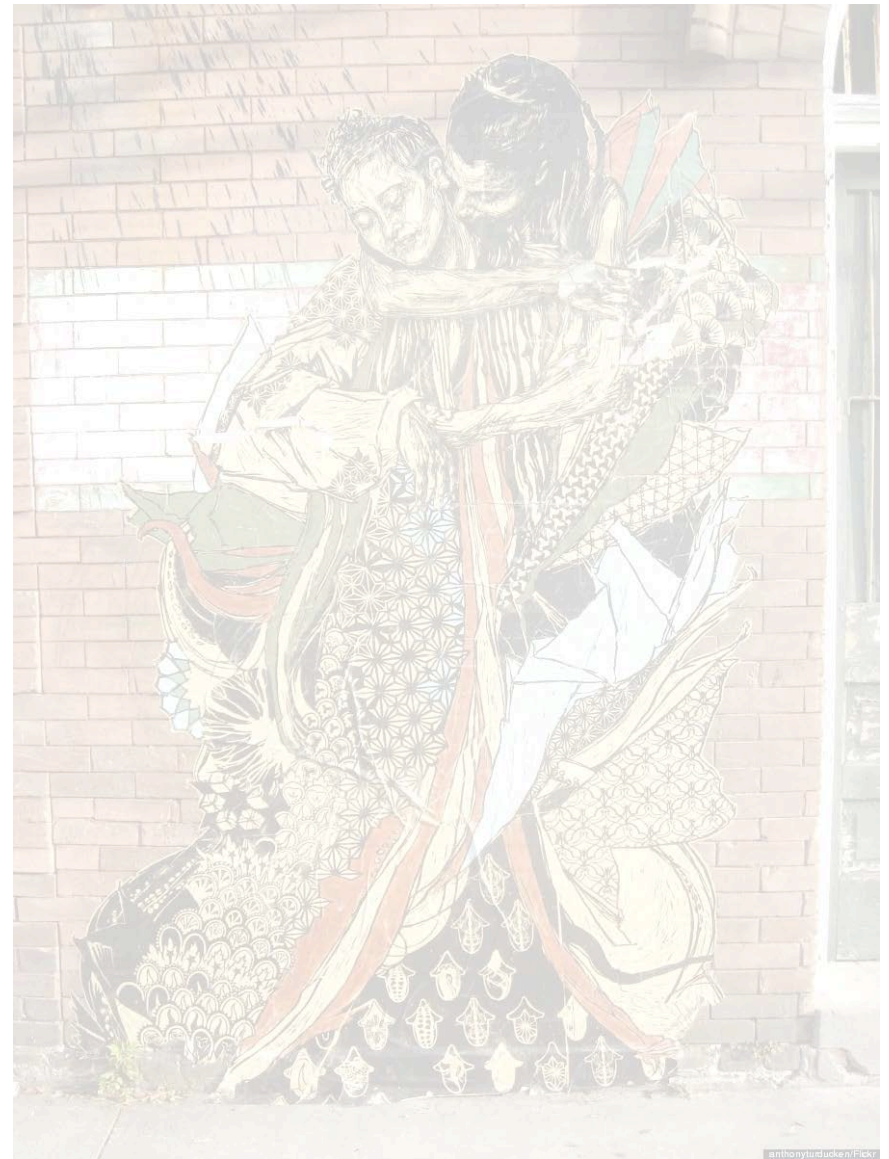
3. Binoculars by Claes Oldenburg





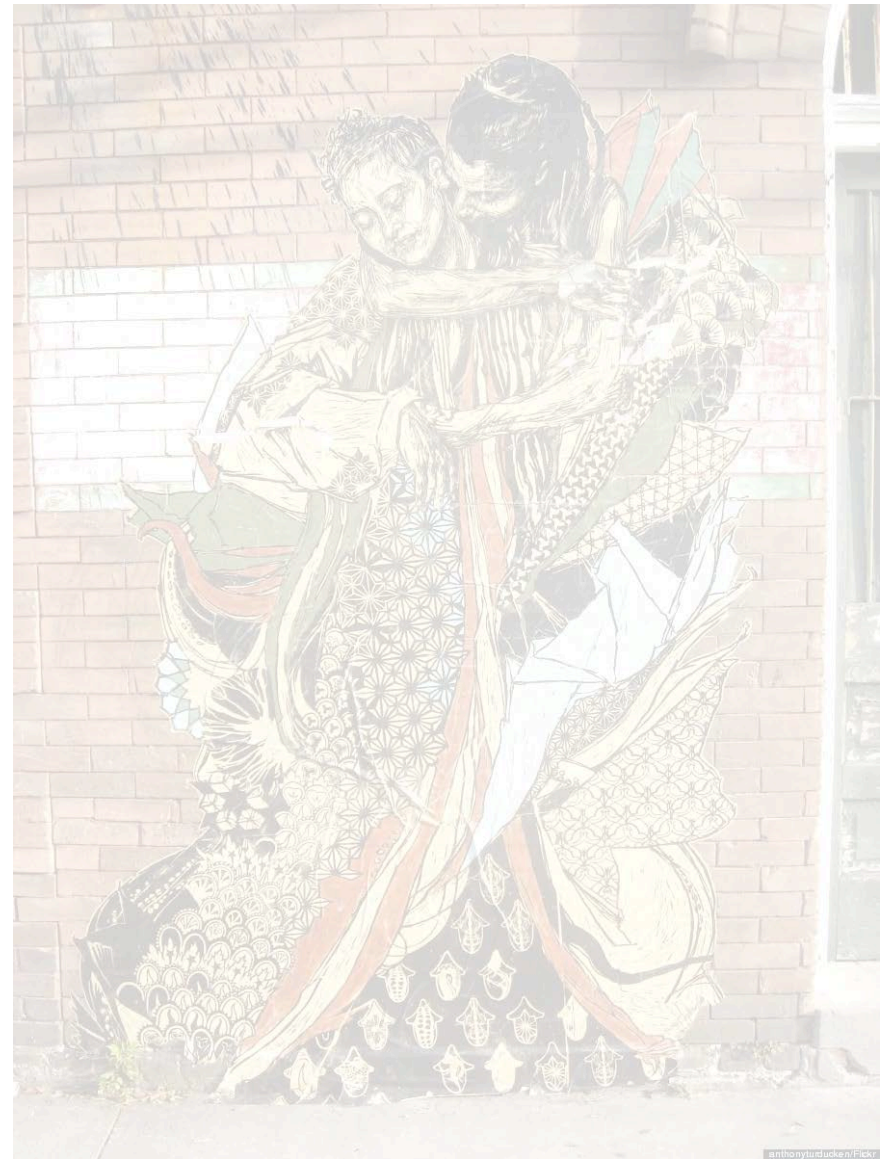
Balance





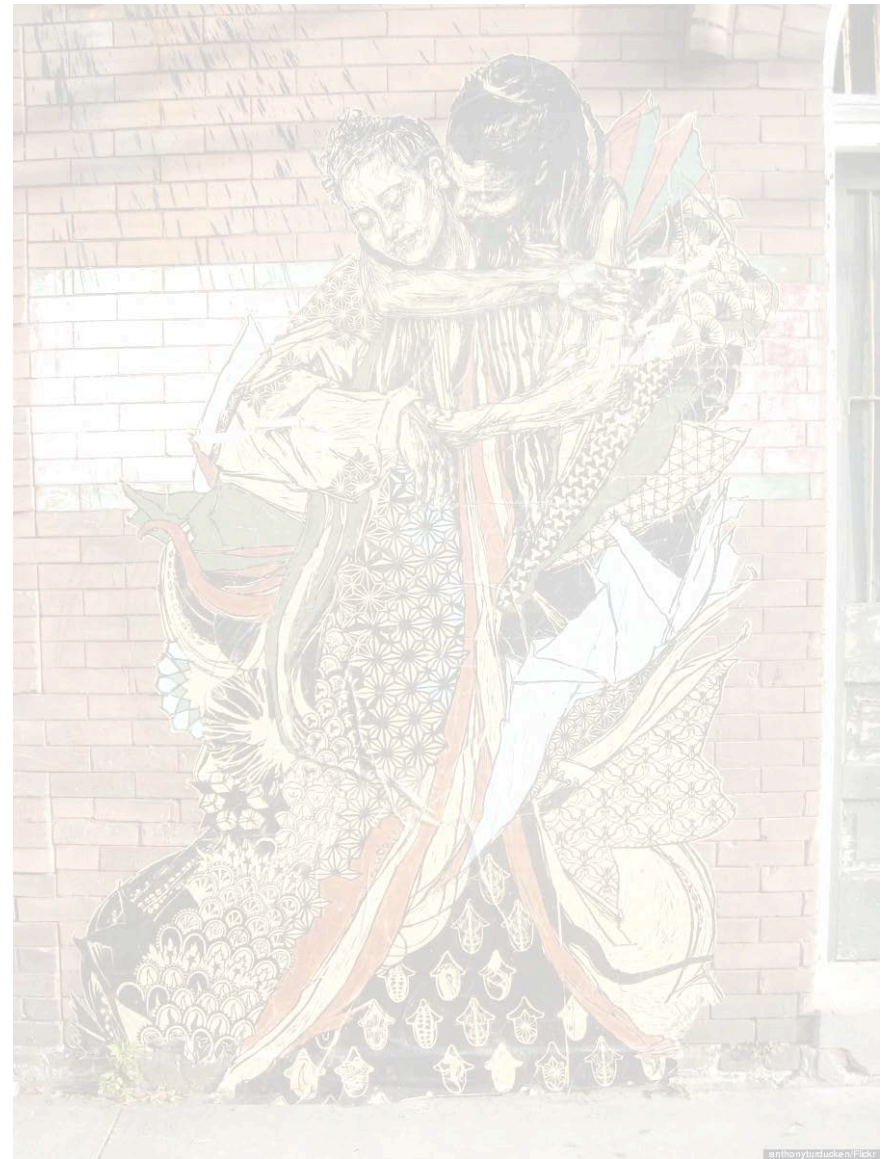
Harmony





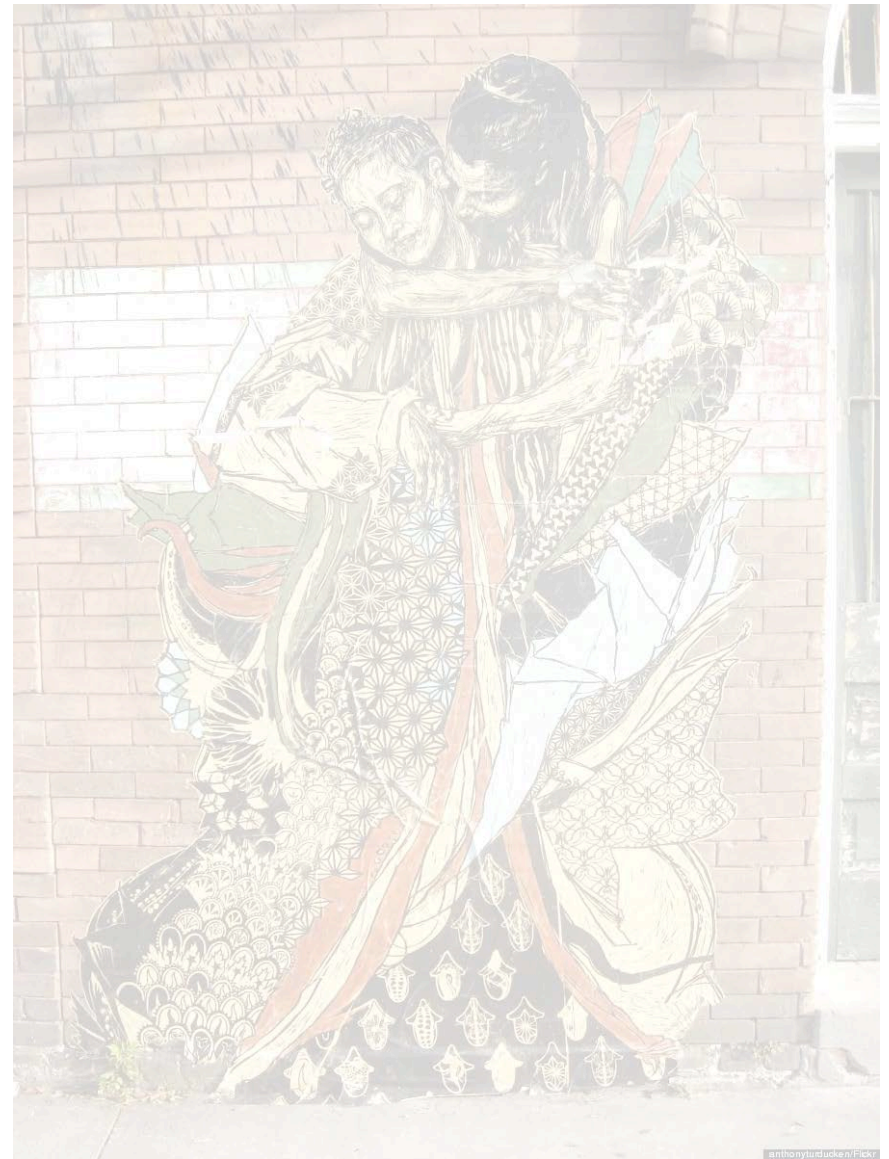
variety





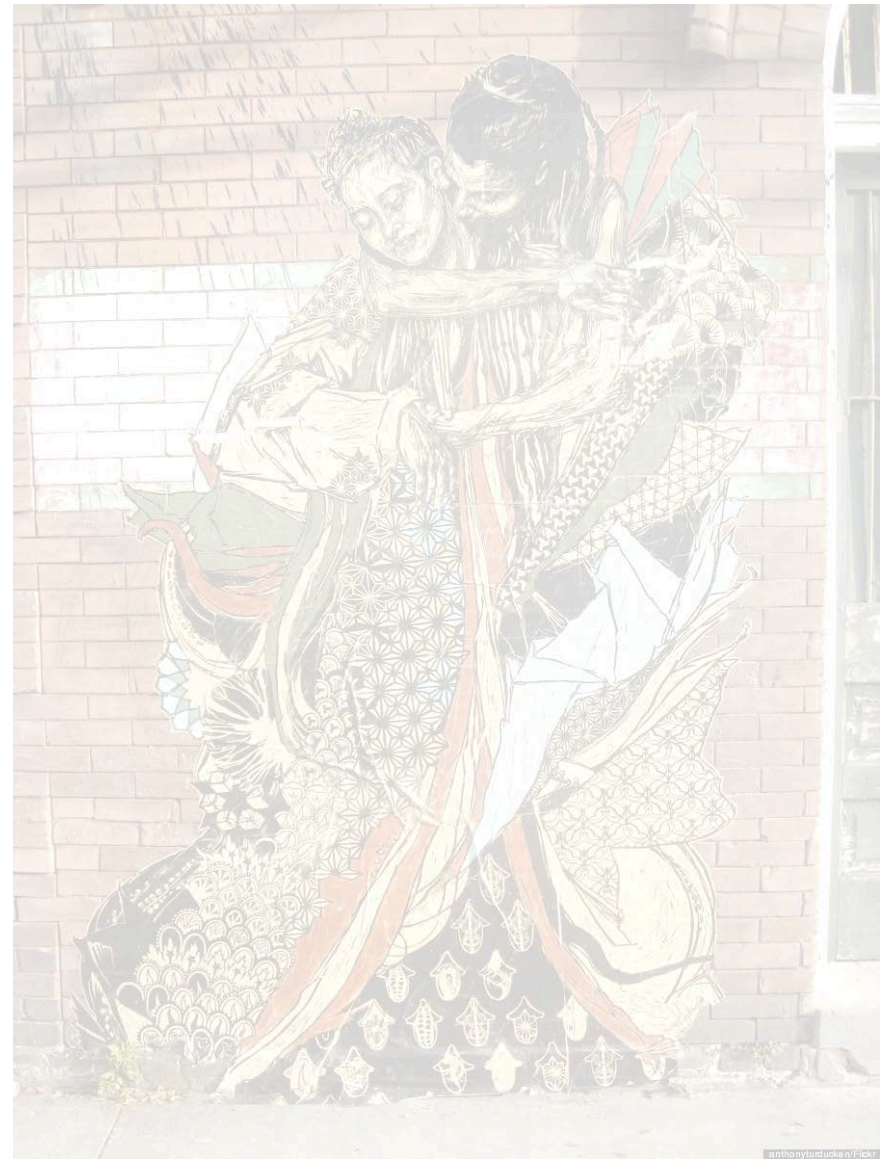
Movement





Rhythm





Proportion



Swoon
"Switchback Sisters" 2008
Paper cut, Linoleum print, Paste up

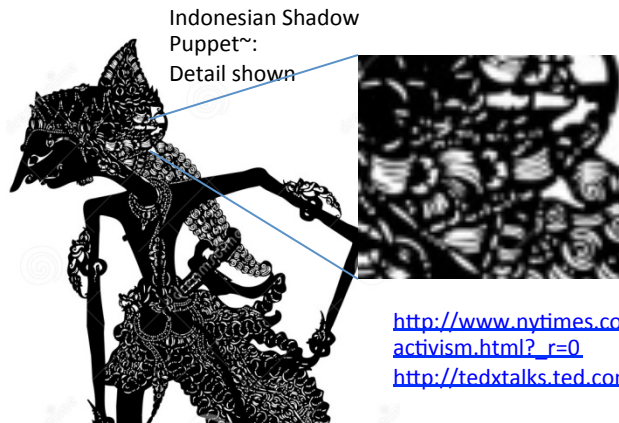
Lines used to Show
Focal Point



- This image depicts two women embracing, as the piece is called 'sisters' is it two women? The face of the woman in the background is hidden as she nuzzles into the neck of the woman in the foreground. They are both calm and unaware that they are being watched. They are lost in a moment. Their bodies disappear beneath a sea of shapes and patterns.
- **The focal point** of the image is the faces of the embracing sisters. The eye is drawn up the triangular composition by the repetition of colour and pattern. The patterns are made in black on tea stained paper. There are bold pauses of colour in blue, pink, green, red and orange.
- There is a strong use of **line**, due to the nature of a **lino cut**. Her patterns take inspiration from the work of German expressionists and the traditional Indonesian shadow puppets. (see Below)



Ernst Heckel
"City of Stralsund" 1912
woodcut



Indonesian Shadow
Puppet~:
Detail shown



Identification of the Formal Qualities/
Compositional Aspects

http://www.nytimes.com/2014/08/10/arts/design/swoon-blurs-the-line-between-art-activism.html?_r=0
<http://tedxtalks.ted.com/video/TEDxBrooklyn-Callie-Curry-aka-S:Recent>

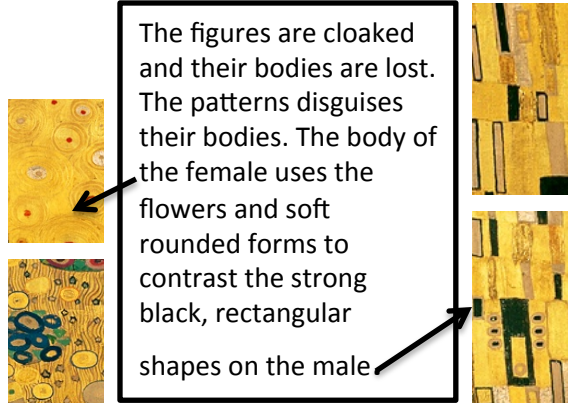
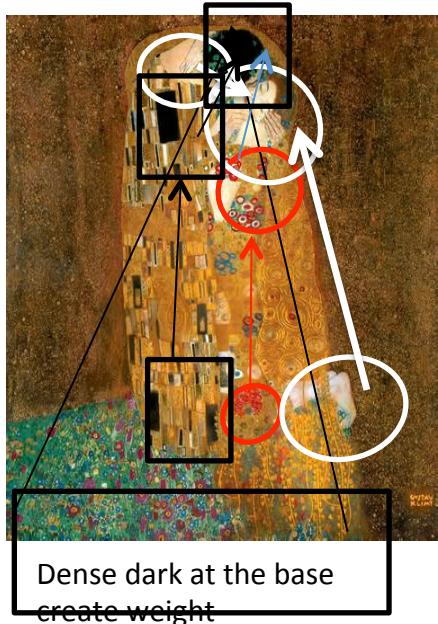




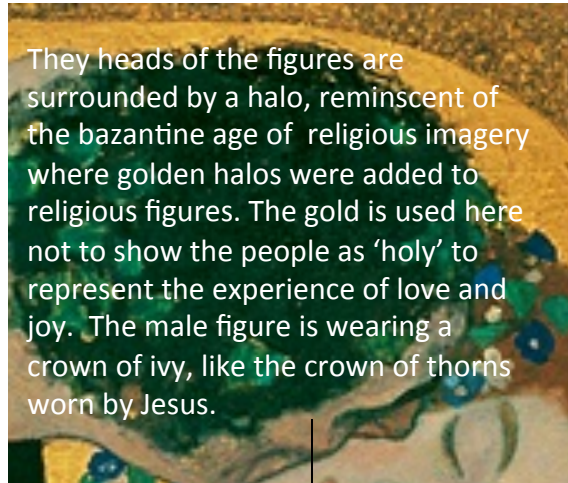
Gustav Klimt
"The Kiss" 1908
 Oil and gold leaf on canvas
 Vienna, Austria

The figures' faces stand out from the decorative elements of the composition to show her passivity and his strength and the intensity of desire.

This image depicts an embrace, a kiss between a man and a woman. The woman is passive and waiting for the kiss from the man, she is delicately curled up into him, as he holds her, whilst he kisses her on the cheek. His bare white shoulders are strong and powerful. The couple are in the middle of the composition. Surrounded by a dull gold that is abstract, reminiscent of the cosmos, or sky, or dreaming, not grounded in reality. They are kneeling on the grass, surrounded by the images of flowers and fertility.



The figures are cloaked and their bodies are lost. The patterns disguises their bodies. The body of the female uses the flowers and soft rounded forms to contrast the strong black, rectangular shapes on the male.



They heads of the figures are surrounded by a halo, reminiscent of the bazantine age of religious imagery where golden halos were added to religious figures. The gold is used here not to show the people as 'holy' to represent the experience of love and joy. The male figure is wearing a crown of ivy, like the crown of thorns worn by Jesus.



**Identification of the formal qualities/
 Compositional Aspects**



Her arm is in an unnatural distorted and dislocated position.

Overall the space is radically compressed and the interior is almost claustrophobic.

The women fill the entire space and seem trapped within.

Have round facial features and show a greater resemblance to the conventional female body. Separates them from the other two women.

Were inspired by Liberian sculptures.

The abstract nature of the painting prevents the women from having natural proportions.

Yet again feminine features such as breasts and hips are clearly emphasized.

Just like the women on the far right, her body morphs into the curtain. The sharp

The form of invisibility of the masks contrasts with the actual vulnerability of the nudity.

Wider, aggressive, almost hacking brushstrokes.

The body morphs into the curtain.

Darker tonal shading suggests that she stands in the background behind the curtains.

Most distorted face, showing the greatest semblance to the African tribal masks.

Picasso replaces the sensual graceful curves of the female body and replaces them with sharp, jagged almost shattered forms.

Look almost dangerous as if they were pieces of shattered glass.

Her entire body appears to be distorted with almost any natural form.



Painting Analysis

"Uterine Catarrh": disease of the female womb

may suggests what society thought about african people sick/ill

microscopic feature

medical paper: illness and infertility

image is really flat

futuristic/ alien like feature

cubist characteristic

balances the composition of the image: viewers audience attracted to that element

is it significant? how?

collage located off-center of paper: creates a more interesting perspective for the viewers

Glitter & gold color suggests richness which contradict the stereotypical depiction of Africans

trying to suggest how african female should be depicted in the future?

mottled surface of glitter: different planet: futuristic?

reminds of a sky with stars

layering different materials to produce a new "female"

looking at us: engages us

disproportionate placement of the eye

the use of light to portray African features

causes dimension

different perspective

oversized and lighter lips contrasts the darker face: emphasizes and highlights features

influenced by the cubism movement?

red: feminine

smallest feature compared to the rest

red color: suggests blood: menstrual cycle: fertility: relates to the medical paper

female or male?

"Uterine Catarrh": disease of the female womb

the strong contrast between the colors brings significant to the idea of black female

the movement follows the focal point and down the central of the face, going through all the facial features of Africans: implies emphasis

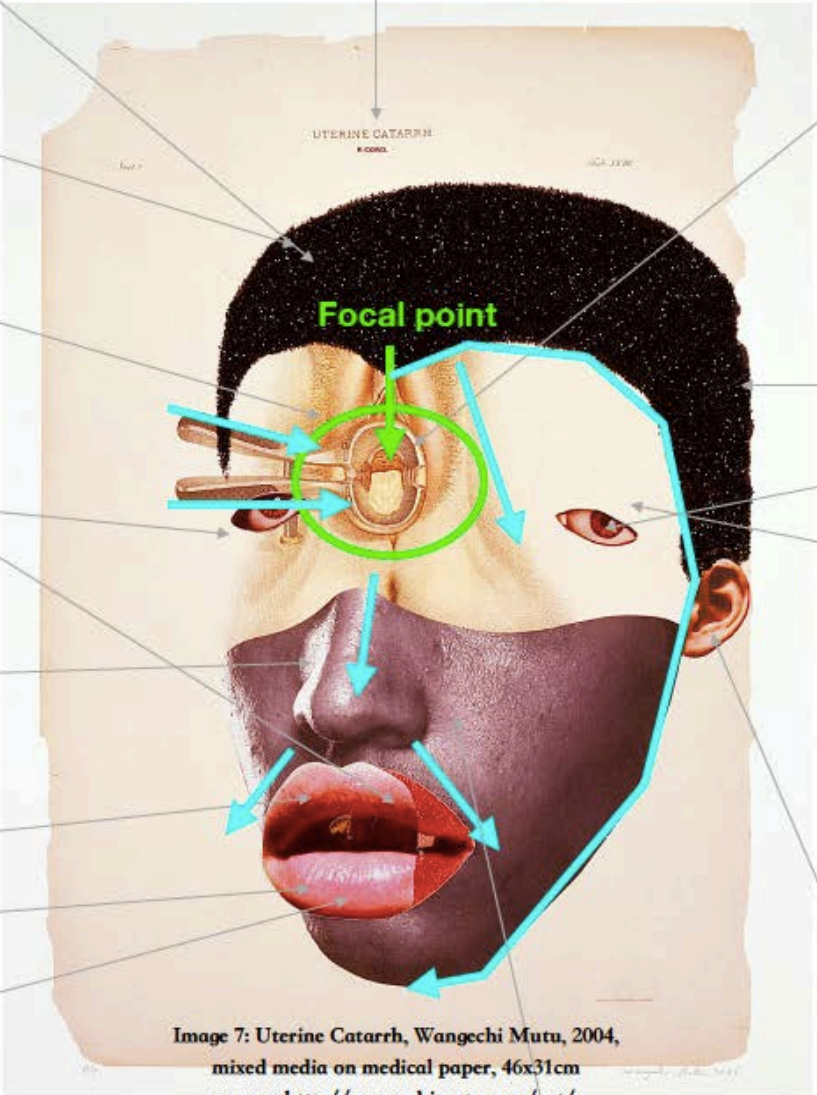


Image 7: Uterine Catarrh, Wangechi Mutu, 2004, mixed media on medical paper, 46x31cm source: <http://wangechimutu.com/art/>

KEY

Compo
concer
technical

Pink Man Formal Qualities

Introduction to Pink Man

Pink man is a 60 by 30 meter mural; it was painted with house-paint on a concrete wall of a building in 2007. It is located next to the Oberbaum Bruke in Kreuzberg, Berlin, Germany, facing the former Berlin Wall just across the Spree.



Image 7: Pink Man, Blu, 2007; Acrylic Paint on Concrete; 30 meters by 20 meters
Source: <https://o2sees2.wordpress.com/tag/blu/>; 01.10.15

Analysis of Formal Qualities

Pink Man is a mural of the upper body of a pupil-less, pink giant, which is composed of smaller people crawling on top of each other. The pink giant is lifting its arm, with its hand facing its face; a white person clings onto the giant's index finger in the direction of its opened mouth. The white person is raising its hand, as if asking for mercy, but the pupil-less, white-eyed giant is blind, thus it cannot see what it is consuming.

The identical small overlapping bodies made of simple black brush strokes, create repetition through similar shapes and colors. Blu has created unity in his mural by overlapping the objects. The overlapping creates a flow of vision from one human to another. Additionally, Blu achieves variety in the mural by varying the lines and shapes. He painted the humans with different facial expressions and different body positions. The expressions evoke emotions of pain and fear. This section of the mural, shown below, also captures the different body positions; people are fighting and gripping onto each other.



Repetition of Bodies and Faces:

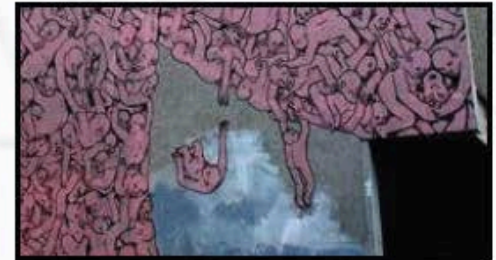
Top photo: Repeating bodies; creates pattern because of identical color and features. Different body positions and facial expressions.

Bottom photo: Facial expressions: Fearful, in pain, angry

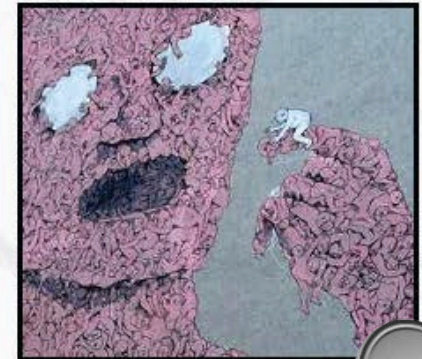


Photo information: My own photograph, taken in May 2015

Movement is another significant compositional aspect. The open mouth of the giant suggests the giant is about to eat the figure at the moment the viewer is looking at the mural; creating a frozen cliffhanger and evoking emotions of fear and tension. Moreover, there are people falling off the giant, which also brings the mural to life.



Movement: People falling off; people holding on



Movement: Giant eating person

