Art Analysis Peer Paper

Task: You are going to write a 600 word “Visual”/art Analysis over a piece of artwork as a pair. You will do an analysis of the actual artwork by answering the multitude of questions on the analysis sheet. Then as a team, you will take the answers from the questions (this becomes part of your proof) and create a whole paper. Your paper will have an introduction (attention-getter, preview of main points, and arguable thesis), body (at least three body paragraphs), and a conclusion (review main points, restate thesis, and reconnect to attention-getter).

Construct your paragraphs in the following manner:

**topic sentence**

**proof**

**explain/analyze why the proof is important or supports your thesis**

**proof**

**explain/analyze why**

**summary sentence.**

**Paragraphs can have more of the proof and explain than in the above example but paragraphs need to have at least 8 sentences.**

By the end of the paper…you should be able to prove that you can master these items:

Iowa Core:

* 1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
	+ Introduce precise, knowledgeable claim – (Thesis, arguable, and supported
	+ establish the significance of the claim
	+ create an organization that logically sequences claim
	+ Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons (Transitions between paragraphs, points, and between evidence.)
	+ Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. (write in 3rd person – no you, I, we, us, our, your, me, etc. and no contractions.)
	+ Provide a concluding statement or section that follows from and supports the argument presented. (A conclusion that reviews main points, restates thesis, and reconnects to attention-getter.)
* Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
* Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
* Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

Handout and information for Duke University - <http://ump.duke.edu/writing-studio>

**Visual Analysis**

**Definition of genre**

Visual analysis is the basic unit of art historical writing. Sources as varied as art magazines, scholarly books, and undergraduate research papers rely on concise and detailed visual analysis. You may encounter a visual analysis as an assignment itself; or you may write one as part of a longer research paper.

The purpose of a visual analysis is to recognize and understand the visual choices the artist made in creating the artwork. By observing and writing about separate parts of the art object, you will come to a better understanding of the art objects as a whole.

A visual analysis addresses an artwork’s **formal** elements – visual attributes such as color, line, texture, and size. A visual analysis may also include historical context or interpretations of meaning.

**Actions to Take**

To write a visual analysis, you must look closely at an art object –or at a photograph of an art object—and translate your visual into written text. However, a visual analysis does not simply record your observations. It also makes a **claim** about the work of art.

* **Observe the artwork and write down your observations.** Be precise. Consider the composition, color, textures, size, space, and other visual and material attributes of the artwork. Go beyond your first impressions. This should take some time –allow your eye to absorb the image. Making a sketch of the work can help you understand its visual logic.
* **Formulate a main claim.** Your claim might do one of the following:
	+ Reflect on the overall organization of the work of art, e.g. “Paul Cezanne’s Mont Sainte-Victorie is composed of a number of repeated shapes and lines that serve to unify the composition.”
	+ Consider how formal elements impact the meaning of the artwork, e.g. “Rembrandt’s use of chiaroscuro heightens the sense of drama in The Night Watch.”
	+ Relate this how this work relates to other works you have studied, considering how is it is similar to and different from these objects, e.g. “This Egyptian sculpture combines a highly conventional symmetrical style with mild asymmetry and a degree of realism.”
* **Support your main claim with visual details.**
	+ Analyze the form of the artwork: line, color, shape, texture, and material are good places to start.
	+ Target your description. Address only those elements relevant to your main claim.
	+ Organize your observations in a logical order.
		- You might, for example, follow a line through the painting, moving from the background to the foreground, or from left to right. Consider beginning with composition and moving to material, or vice versa. Many approaches are possible; choose a structure that makes sense for your main claim.
		- In the following example, the author introduces the subject of the painting and then describes the figure’s posture, gestures, and clothing: “Elongated and spectral, the figure of an older man is seated at a table, painted red. He leans far to the left. His narrow head is propped upon a skeletal fist; his other hand lies, its fingers slightly spread open on the table’s edge. He is wearing a cream-colored cap and a dark blue jacket.
		- Explain why you have chosen to discuss these specific elements. In other words, explain the significance of your choices for you main claim.
			* You may decide to incorporate a quotation from the artist to support your descriptive choices. For examples: “In the corner of the painting the barely perceptible outline of a woman can be seen against a latticed background. The vagueness of her presence is necessary, as Bonnard noted in one of his notebooks, because; ‘A figure should be part of the background against which it is placed.’”
		- Discuss the relationship among visual elements of the artwork: “The admirable calligraphy of the text sharply contrasts the paucity of craftsmanship of the sculpture.”
		- Use art vocabulary to help to explain your point –color, line, etc.

|  |  |
| --- | --- |
|  | Peer editing questions for your visual/art analysis…Go through and answer the questions with specific examples from the paper. |
| **Context** | Do you introduce your main example? Make a claim for choosing it?Are your role and purpose clearly established with the needs of your reader in mind? |
| **Sources** | Is the secondary ad a good example to support a focused discussion of persuasive use of romance conventions in your main example?Are claims accurately supported by specific reference to the ads and to other materials from the course or your team's background research?Are images properly captioned and documented? |
| **Organization** | Does introduction provide a clear sense of your main findings and how your discussion is organized?Do transitions provide accurate guidance from one paragraph to the next?Does each paragraph state and develop one main idea, with consistent supporting examples, rather than suggesting several topics?Does conclusion wrap up discussion rather than aim it in a new direction? |
| **Style** | Is the paper clearly written and easy to read? Am I distracted by sentence level issues?Effective word choice and phrasing for your audience and purpose?Have you edited to eliminate mechanical errors? |
| **Delivery** | Is the report conventionally formatted? Consistent spacing, margins, font?Single-spaced text blocks chunked for reader access?Are images sized and formatted to support document format and appearance? Are resolution, color and sharpness sufficient for reader accessibility?Are main and subheadings developed and formatted to guide reader's attention?Are images appropriately integrated into discussion rather than presented as an attachment? |

**Peer Editing**

**Step One:**

* Look for forbidden words: **you, me, I, we, our, etc., stuff, contractions, and other slang words.**

**Step Two:**

* Look at the title page and other pages:
	+ 1" margins all around
	+ 12 pt, double space
	+ Same font used throughout the paper
	+ Block of information is done correctly: name, instructor's name, course name, date
	+ Last name and page number on all the pages
* Underline thesis – can it stand-alone?
* Count # of sentences in a paragraph –need at least 8 sentences.
* Rewrite two sentences.

**Step Three:**

* Read the introduction and conclusion
	+ **Introduction:**
		- Is there an attention getter?
		- Is the attention getter explained or a general explanation of the topic given that leads into the thesis statement?
		- Underline the thesis. Is the thesis the last sentence of the paper? Does it make sense?
		- **Conclusion:**
		- Is the thesis restated and reworded?
		- Are the main points of the paper restated?
		- Does it sound like a conclusion? If not, what could be done to make it stronger?
		- Is it void of any citations or new information?

**Step Four:**

* **Read for content**
	+ Is the paper organized well?
	+ Highlight the first sentence where a new topic begins.
	+ Identify paragraphs or areas where more than one topic is given.
	+ Identify places where you are confused about the organization of the paper.
	+ Do the paragraphs follow the format of Topic sentence, proof, explain/ analyze proof, proof, explain/analyze, summary sentence. – underline the analysis.
	+ Look at the end of each sentence for prepositions. circle them.
	+ Highlight same sentence and paragraph beginnings
	+ Rewrite 2 sentences
	+ Do they have a variety of sentence lengths?

WORD LIST:

PREPOSITIONS

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A preposition is a word that relates a noun or pronoun to another word in a sentence. "The dog sat under the tree."

about

above

across

after

against

along

among

around

at

before

behind

below

beneath

beside

between

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down

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Advanced Writing

Art Analysis

August 30th, 2012

 Imagine a person is walking through an art museum. They might see many different pieces of art. Next, they come up to a painting that is colorful and beautiful. “Autumn Landscape-The River of Life” is a piece of artwork that shows a modern wooden frame overlooking a landscape with a river, waterfalls, trees, and mountains. The artist creates scenery with a contrast of colors, lines, light, space, composition, and style to deliver realistic and decorated scenery.

The artist, Louis Comfort Tiffany, uses the medium of painting for this work. Tiffany effectively uses painting to portray realistic landscape. He takes full advantage of the painting medium by including color. This enhances the painting and creates a striking piece. Tiffany recognizes the advantages of painting, including color and realism. The limitations to paintings in landscape portraits are few.

The artist used a contrast of thin and thick lines to make the scenery look lifelike. He also used a combination of lines in the wood frame to make it look like a window. Lines in this painting consist of horizontal, vertical, diagonal, curved, and jagged. Horizontal and vertical lines are used in the wood frame, but curved lines are also present to make the top more decorated. In the scenery, all the lines are present to make it look like nature. We noticed that the leaves are more jagged, which makes it look a little like a stain glass painting. Using both curved and straight lines in the river makes it look like it is flowing.

The color in this painting is both realistic and expressive. Realism is shown in the woodwork to make it look like a window frame. It shows expression in the scenery part of the picture. If the picture had not used expression, it would not look as sharp. Warm and cool colors are used to show key points in the pictures. In the sky, the artist uses a mixture of yellow, orange, and blue to show that the sun is setting. He also uses many different colors on the leaves to make it clear that it is autumn. A spotlight is shown after the first waterfall where the sun is shining. Colors in this painting create a beautiful landscape.

Light is used effectively in this painting to create focal points and areas of interest. The pool of water after the first waterfall is an example of this. Shadow is used to create contrast and keep the viewers interest in the lighter areas. There is play in the form of the contrasting light and dark. This play adds interest to the piece. However, the contrast does not overpower the beauty of the landscape. This subtle contrast leaves the viewer with a peaceful feeling.

There is a great sense of space in this piece of artwork. The landscape makes the painting look like it stretches for miles. For example, the mountains are small, which makes a viewer think that the depth is very large. Also, the rivers and waterfalls are very low in the painting, which gives the painting both length and depth. With these two elements combined, it makes for a very peaceful painting.

The various elements of the piecework together create a uniformed work. There is contrast between the wood of the frame and the landscape within. The composition conveys the artist’s idea of simplicity. The composition is unified between the different parts, although they are different. This allows the eye to move around the piece easily. On first look, the eye is drawn to the river in the center. As the viewer continues to look at the piece, other parts of the piece catch the eye. The composition effectively conveys the ideas of simplicity, unity and movement.

The style is realistic since it is the outdoors, but is also decorative because there is no story. Due to the woodwork, a viewer may think that this was done in the early 1900’s. The pattern in the window has a repeat of lines and colors. Also, the colors in the river and trees show a pattern to give is a distinct color, fall colors in the trees and flowing colors to make it seem like the river is flowing. There could be many purposes for the painting. It could be ceremonial because it gives a hint in the frame that it may belong to a church. However, it could also be simply an art expression showing the beauty of nature.

 The artist, Louis Comfort Tiffany, has created a realistic and decorated scenery through the use of lines, color, realism, light, space, composition and style. Tiffany uses the medium of painting for this composition. The lines of the piece are varied. They are natural and free flowing. The color is both realistic and expressive. The colors are found in nature. Light creates focal points and areas of interest. There is contrast between the light and shadows, but it is not overpowering. The composition is unified and leaves the viewer with a good feeling. The style is both realistic and ceremonial. Tiffany has created a striking piece that is both realistic and decorative.

Dr. Ludwig

Advanced Composition

August 27th, 2012

Art Analysis

The work of art titled “The Source of Country Music” is a cheerful painting that exhibits a festivity scene. The scene includes many people dancing and playing instruments while waiting for a train to come. The piece of work is done in realistic fashion. It is clear to see that the scene of the picture could be captured in real life and not an abstract collaboration. The scene of the painting is realistic because of the time it is portraying, the free flowing lines, the realistic lighting, and the similar cool toned colors that enhance the realistic point of the picture.

This piece is a watercolor painting from 1975. The limitations that come with creating a painting include just being a visual piece and not something you can actually touch or feel such as a sculpture. Making it a painting as opposed to something else also has it’s advantages as well because not only is it possible to make the shapes 3-D, but you can also use colors to portray an even more realistic picture.

There are a variety of types of lines in this painting. All of the lines are thin, not bold and dark. The straight lines of the floors go mostly vertical, while the lines that make up the people’s bodies and other objects are not straight at all. They are wavier and freely drawn. All of the free flowing lines that make up the clothing and people make this painting appear more realistic as in real life clothing and people are not perfectly straight geometric shapes.

The colors in this painting are realistic. They range from a lighter colors to a little bit darker, but mostly stay on the cool side of the color wheel with light blues and greens instead of oranges or reds. The colors are more muted and seem to be a more pastel, lighter version of itself instead of being intensified into a neon color. Because of the color choice, they work with the painting to make it appear more realistic.

Lighting is a big part of the painting because it changes the colors throughout. Most of the light shines in from one side, making the colors on that side appear brighter. It darkens on the other side of the painting, making the colors darker and creating subtle shadows. The light communicates that the sun may be setting in the paintings scene, or there is a tree or shelter blocking light above one side in the painting. There is a variety of light throughout this painting that makes it appear realistic, because in real life there are darker areas where the sun doesn’t always hit.

In the painting, there is a great depth. It ranges from the front being up close to the people and the festivities, to being able to see an African-American on the beach way in the background waiting for a steamboat. The way the painting was spaced out really works well with the dynamic as it delineates more of the story behind what was happening. The depth portrays a realistic scene that could have actually happened.

In this piece of artwork, the lighting, colors, and lines all come together in the painting to give it a certain look. For the painting, the look is bright, fun, lifelike, energetic, and descriptive. The composition makes the painting realistic but also more of a fun and happy scene. There is so much going on that your eyes move all over the page, not completely focused on just one thing. It is to tell the lighter area of the painting from the darker area. The fact that there are several different things going on in the same scene makes it more realistic because in real life there are several events going on at any given time.

The elements show that the artist seems to like painting realistic scenes and people as opposed to geometric shapes and figures. Clothing and colors in this painting show the time and place that the artist was working towards, 1975, whilst making sure the bigger picture of the painting is not misconstrued through all the smaller details. When all these pieces come together, they all work in unison to show the realistic painting.

All of the similar colors, the realistic lighting, and the free flowing lines, bring the painting together in a realistic scene. The painting is not a bunch of random shapes and colors jumbled together. It is a detailed piece of art that contains many characteristics of a real life scene. From the realistic drawings of people dancing and having a good time, to the light contrast across the painting, this artwork definitely captures a scene that could be seen in the real world. Each of these reasons coming together display why this painting would be considered realistic.

Art analysis example:

Art should evoke some sort of response, whether positive or negative. Erin Larrabee’s media based artwork consisting of multiple laptop computers all displaying a clashing, unsynchronized slideshow of pictures, sounds and video, that jeopardizes our reliance on just one sense by putting them in use all at the same time. The artwork is made up of three Macbook computers lined up in a row. Each one has on its display a self-playing, looped PowerPoint presentation consisting of a hodgepodge of images that intermix the personal with the impersonal; sometimes featuring family and friends while other times showing screen shots of websites that have become the staples of our Internet browsing culture. The slides are shown in very short intervals, pressuring us to take in all the content yet not giving enough time to do so effectively. In addition to these slides, there are loud noises that play, some of which are clips of songs while some appear to be more random, like the mechanical click of a camera or the loud, overwhelming upsurge of an explosion. And to top it all off, the computers are running out of sync with each other, so none of the slides or sounds line up. The experience of this artwork is all about stress; the stress of not having enough time to grasp the content of the quick moving piece, the stress of being aware that the computers are controlling what we see and hear, and the stress of not being able to interact, form a response, or have an opinion. Larrabee reinforces this sense of stress through various formal qualities pulsating in her work. The controlled yet chaotic composition, the artificially manmade colors and sounds, and the technologically controlled framing all work together to create an artwork that speaks to the overpowering anxiety that comes from our fast-paced, media-saturated, technologically dominated life.

            One of the most powerful stress producing components of form in this artwork is its controlled yet chaotic composition. The fact that there are three computers perfectly lined up together enforces a sense of power of the machine over human. The images displayed and the sounds played seem unrelated and thrown together. It isn’t the content of each image that controls the pace and organization. The images seem to give up power to the computers, like a frustrated child would to an adult. This conflict between the strong authority of the technology and the haphazard human quality of the images creates a sense of stress, since it is unclear which mood we are meant to respond to. The only thing that amounts is a lingering feeling that there should be some certainty, yet it is the audience who is at fault for not understanding their connection. Despite the fact that the artist did script and compose this haphazard effect, to us, the audience, it feels like the computers are making the decisions about what we do and don’t see and hear and when.

            The artificially manmade colors and sounds cause an equally stressful response to the audience’s capitulation of power to the computers. The neon screens of orange, green, and red feel artificial and commercial evoking the chemicals in fabricated foods like soda or candy. But yet there are also intimate photographs of friends at parties or social gatherings. These personal images conflict with the less than human feeling of the neon colors and set the stage for the ultimate merging of the human and synthetic in the form of pseudo-personal websites, like Facebook, Twitter, YouTube, and even the St. Mary’s College of Maryland web portal. The multiple screen shots of social networking sites with their ad filled, synthetic design becomes an expression of yielding authority to technology. This move from the authentic to the synthetic reminds us of our reliance on machines and how quickly we are powerless the moment the Internet is disconnected or we have issues running the websites. to rely on technology to make these activities possible.

            The sounds also remind us that the technology is in control over everything human, leaving the audience with a feeling of anxiety. The sound of a camera shutter or the thunderous detonation of a firearm is like the spoken language of pieces of technology. Even the music, which is a uniquely human part of culture, is rooted in beats and sounds created by technology. It reminds us that, despite the fact that humans create these technologies, these tools and equipment inevitably take on characteristics of their own. Sometimes the outcomes of having these technologies in our society are miniscule, yet sometimes they pose problems that we cannot control. Nowhere in the piece are the sounds of birds chirping or wind blowing or waves crashing, the sounds humans turn to in order to *ease*their stress. Even the people in the photographs are rendered silent by the sounds of technologies operating.

            Yet, the piece wouldn’t be the same catalyst for stress that it is if it were not for the technologically restrictive framing. The sleek lines and edges of the computer screens pull in the audience’s eyes and arrest all attention, leaving the viewer trapped with nowhere to go except to helplessly ponder the images they’re being pressured and force-fed on the screens. These are not just the frames of any computer, either. These are Macintosh computers, which, like Facebook and Twitter, have become staple elements of our society. We need them to do work, to communicate with loved ones, to find out about events happening in the world. We need them for everything that we do, so much that the computers themselves have become almost reflections of our lives. We carry them around with us everywhere we go, like an extra lung, and when we can’t access them we feel anxious and stressed. Yet they are impersonal - nearly anyone can buy a Macintosh computer and do with it what they want. The computers have no unique identity, their only “personal” characteristics being their barcode. Framed within this context, the personal images in the slideshow also begin to feel as if they too lack identity where the people shown are just numbers which can be repeated over and over. The value of the pictures appears to diminish the more they’re repetitively shown on the screen, as if they were ads in a magazine. The computer both takes over the images through its display and undermines their true worth, leaving the audience feeling flustered and helpless.

Visual Analysis of Sandra Raynor’s “Unspoken”

By Jessica Porter and edited by Lisa Scheer



Sandy Raynor,*Unspoken,*8 x10 inches, black and white photograph

PP1. The black and white photograph “Unspoken” by Sandra Raynor tells the story of a young woman in isolation from the world around her. But the artist leaves it up to the viewer to decide the nature of her internment. We must wonder if her imprisonment is literal or emotional. Is it self-imposed, a result of alienation or withdrawal into grief or has she been rejected and segregated, placed there due to the actions and attitudes of others? The artist gives us many cues throughout the work including but not limited to the expressive body language and posture of the young woman, the clearly divided space of the composition, narrative elements such as the fleeting figure in the background or the iron bars in the middle ground, and the title itself. All these elements combine to create a powerful image of anguish and emotional withdrawal that is immediately familiar to anyone who has suffered the pain of separation.

PP2. The mood of introverted distress is primarily communicated through the young woman’s facial expression and her body language. This main character fills the majority of the eight by ten inch photograph. Her body position creates a fortress that separates her from her surroundings. Her knees are pulled tight against her chest and her elbows are drawn inward. She huddles in a corner with her face turn downward almost hidden by her thick cascading hair. Her downcast eyes appear closed as if focusing on something deep inside rather than on external circumstances. She grasps her head with her hands in a way that suggests her pain is almost physical.

PP3. This feeling of emotional withdrawal is enhanced by the passive, non-interactive relationship between the various elements of the scene. The young woman does not acknowledge the photographer or viewer’s presence in any way even though we are seeing her from close range. It is as if we are observing her with a binoculars from a far off place, invading a private moment both uninvited and unacknowledged. The only other character in the photograph, a blurred male figure in the background, also fails to connect with the young woman or with us.

PP4. This impenetrable divide between people is maximized by the separation of the picture into two spaces, a foreground and a background. Compositionally the bars function as a divider between these two distinct and distant spaces. Beyond the bars the background is blurred making visible the idea of an insurmountable distance between the girl and her surrounding world. The ghostly background figure haunts her but fails to materialize and end her isolation. Both division and obscurity suggest that these two characters might have once shared a relationship (if not a space) but now, something tragically keeps them apart, unable to breach the emotional or physical distance separating them.

PP5. The narrative implications of the iron bars that divide the image are unmistakable. They clearly reference imprisonment and isolation but is unclear as to whether the containment is self-imposed as a way of keeping others out, or externally imposed as a form of captivity. On one hand the conditions of her captivity do not read as forced; her expression is one of internal turmoil not directed outwardly to an external threat.  And because there is nothing in the photograph that refers to actual prison conditions one tends to interpret the bars as a metaphor for some sort of internal emotion state of thralldom rather than a literal condition. But what she is captive to is unclear. She might be a prisoner of her own alienation and pain or possibly a prisoner to her need and desire for the other that is beyond her reach.

            PP6. The title *Unspoken* also affects the way we interpret this story. If we assume that the young woman’s anguish is somehow related to the ghostly male figure in the background then the narrative is about a dissolved relationship. After all, with minimal elements in the photograph to begin with, the male figure with his back turned to the scene and walking away from the young woman, no matter how ghostly, holds our attention. Might *Unspoken* indicate a failure to communicate, an absence of emotional exchange and connection? Sandra Raynor does not give us concrete answers to these questions but instead keeps active all these possible interpretations allowing the viewer to find their own empathetic response her visual story.

17 March 2011

Recycled Home

 Dan Peterman makes a case for reducing waste with his homey structure assembled with waste typically found in a landfill. His statement is made through *Villa Deponie*, a house-like infrastructure created for a three-day outdoor festival in Brixen, Italy. The social statement of this sculpture is a powerful one. It speaks to the audience that there is only one Earth and it must be protected. This piece of art argues that society must begin to see the possibilities of re-using rather than blindly flinging everything no longer found to be amusing into a pit of trash.

 The context of Peterman’s piece is rather modern. *Villa Deponie* was created in 2002 for a three day festival in Brixen, Italy. Peterman gave attendees of the Old City Festival a place to rest by building a house out of recyclables that also doubles as a chance to ponder our consumer culture. Our society is in place where fake solutions will no longer cut it. We need a real answer to our mass amounts of waste before our planet is engulfed by waste. Other artwork on display at the event argues for better treatment of rivers and a resolution for our global economic problems. *Villa Deponie* fits perfectly with the atmosphere created at the Old City Festival. Dan Peterman teaches at the University of Illinois at Chicago in the school of art and design. He is known for using recycled materials in his work. Peterman is also a founder and director of the Experimental Station, which fosters cultural, environmental, and educational projects.

 *Villa Deponie* has a judgmental tone. The home looks down on society for its shameless culture of mass consumption. The recycled materials pieced together to form a home chastises the viewers for not really solving any of our society’s waste problems. The colors provide a hint of optimism for our world’s citizens. The overall hue given from the home is a gray tone. So the optimism is only read when one gets closer to the structure. This is perhaps a message that the closer we get to the root of the problem, the closer we get to a solution. Ultimately, the closer we get, the better our future becomes. If we idly stand back and do nothing, then we are destined to doom. The jagged nature of the recycled materials gives a message that this problem is multi-faceted. We cannot fix our dilemma in one fell swoop; it will take work in every nook and crevice.

 Dan Peterman’s style is modern. His use of recycled materials is not specific to the work of *Villa Deponie*. This is a method he often uses in his art. This technique speaks to our consumer culture and sense of helplessness in fixing our ways.

 The piece was created specifically for the Old City Festival in Brixen, Italy. However, the ultimate audience for this piece is every human who dwells on this planet. The message is first heard in Italy, but now that *Villa Deponie* is installed in the Chicago’s Museum of Contemporary Art, it can reach the masses. The original message of this piece fed from the construction of a landfill next to a nearby mountain in Italy. *Villa Deponie* was initially criticizing this choice. Now that it has moved to Chicago, it is criticizing the masses rather than one single event.

 Dan Peterman’s goal is to reverse the flow of waste material. Rather than sending everything to the landfill, we need to create a society which prides itself on re-using. Finding new uses for our trash is a more beneficial option for our planet. If we keep sending everything to the landfill our planet will be consumed by landfills. Peterman is poking at the world’s consumer culture and its inability to create needed change. Provoking this problem brings more attention to the issue at hand and hopefully brings our society one step closer to a solution. Our environment is in our hands. *Villa Depoine* reminds viewers of this key information and drives people to come closer and do something.

Works Cited

Peterman, Dan. Villa Deponie. 2002. Museum of Modern Art, Chicago.

Visual/Art Analysis Rubric

|  |  |  |  |
| --- | --- | --- | --- |
|  | Above Proficient | Proficient | Below Proficient - redo |
| Analysis\_\_\_\_\_\_\_\_/40 | Claim is supported with specific examples from artwork and is explained as to why it proves the claim. Each example is vivid that through the descriptions, the reader can visualize the actual artwork. There are insightful observations. Draws together visual and critical observations to support a persuasive, clear analysis that ties into the claim. | Claim is supported with specific examples from the artwork but the explanation and analysis is not in depth.  | No analysis, just examples. |
| Claim\_\_\_\_\_\_\_/10 | Established, arguable, easy to see point, and supported by three points. | Claim takes a side but does not have three points. | Claim is not arguable. |
| Focus/Organization\_\_\_\_\_/10 | Maintains focus on topic/subject throughout response.  | May exhibit minor lapses in focus. | Hard to follow. |
| Observations\_\_\_\_/20 | Observations of the work are highly specific, descriptive, and clearly tied to broader claims that support the paper’s main ideas. | Observations of the work are often specific and descriptive, but they may not tie clearly to broader claims or ideas. | Make some observations of the work, but they remain value and generalizing they do not tie to broader claims or ideas. |
| Writing Fluency: Clear, Concise, Correct\_\_\_\_\_\_/20 | * Demonstrates skillful writing fluency, exhibits few or no mechanical errors.
* Written in formal academic style with no deviations.
* The writing advances the argument with persuasiveness.
* Sentences start with a variety of sentence starts.
 | Demonstrates writing ability but leaves from formal style and struggles with mechanical errors. | Writing is hard to follow because of all the limitations in the writing structure, mechanical errors, and lack of formal style. |