

Andrea Kronstedt

Art Appreciation TR 12:30

Art Critique



Title: Moret, Seen from the Loing – An Afternoon in May

Artist: Alfred Sisley (English, active in France, 1839-1899)

Medium: Oil on canvas

Dimensions: N/A

Date: 1888

Description

Alfred Sisley's painting captures the small town of Moret seen in afternoon light. The illusion of space in *Moret, Seen from the Loing* is impressively pronounced. Vertical placement gives depth to the artwork by combining the overlap and size difference, making the illusion of space even greater. Sisley paints a quaint little town with buildings and trees into the background of the painting, making them appear far away, and a few people are walking along on a grassy path in the foreground. There is a small dirt path curving around a rock. The most prevalent subject, the tall trees, shoots up from the ground and appears scarcely covered in leaves. There is a bridge nearly hidden by the leaves of the trees. The sky creates atmospheric perspective and is full of clouds, seemingly going on forever. Rooftops peek out behind uniform trees on the bank of the river. Running parallel to the river is Moret. The river reflects the town and the sky, donating perspective to the impressionism of the painter's canvas. Of course, Sisley also depicts time in his artwork. The viewer can tell from the title itself that the painting was worked on during many May afternoons, but without the title the viewer would be left to infer from the lighting and shading of the artwork what time of day the image is depicting. It is not night, because the sky is clear and light blue. It cannot be dawn, because the sky is also differently hued at that time in the morning. Without the title the viewer may believe it to be late morning or early afternoon. The painting records a moment in Moret during a time of the day. Motion can be viewed, in the manner of illusion, through the people. They appear to have just encountered each other, perhaps on a recreational walk.

Art Criticism Paper

Terry Barrett



Art Criticism Paper:

Two Discourses Jonathan Richardson,1719 **Pluralistic Approaches to Art Criticism** Douglas Emerson

Blandy,Kristin G. Congdon,1991 Contributors to this anthology analyze the contemporary academic methods for critiquing art and suggest new ways that might further our understandings of art created by myriad individuals and groups The essays give readers further insight into a diverse range of artistic creators often overlooked in art world studies **Two**

Discourses. I. An Essay on the Whole Art of Criticism as it Relates to Painting ... II. An Argument in Behalf of the Science of a Connoisseur ... Both by Mr. Richardson Jonathan Richardson,1719 *The future of art criticism as pure fiction* ,2011

Words for Pictures Michael Baxandall,Reader in Renaissance Studies at Warburg Institute Michael Baxandall,2003-01-01 He offers seven thought provoking pieces three of which are new and written specifically for this book While Baxandall focuses on works of the fifteenth century his essays transcend this period and show with fresh insight how words match the experience of looking at paintings and sculptures BOOK JACKET *Art Criticism and Its Institutions in Nineteenth-century France* Michael R. Orwicz,1994 This book explores a range of social institutional and discursive conditions in and through which criticism emerged and functioned in 19th century France and goes on to develop broader theoretical questions drawn from historical case studies *Lorenzo Lotto* Bernard Berenson,2015-06-26 Excerpt from Lorenzo Lotto An Essay in Constructive Art Criticism This book has another object in view than the bringing together of mere information regarding Lotto It is an attempt to reconstruct Lotto s character both as a man and as an artist Consequently only such data as served this purpose have been considered No document that can throw light on the painter s career no authenticated work at all accessible has been neglected Such documents however as would bring more increase to the pages of a book than to the intimacy with an artist have been left to the delectation of lovers of old paper in and for itself As to pictures known only by hearsay they cannot and must not be considered in forming an estimate or in defining the quality of an artist vicarious experience of the work of art being less than useless in criticism Nor has it been thought needful to encumber the following pages with refutations of all the catalogue makers whom it has pleased to attach Lotto s name to pictures Such refutation might be made amusing if not edifying reading but could not add to our knowledge of the master About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works *Benjamin and Adorno on Art and Art Criticism* Thijs Lijster,2025-10-01 This book brings together two of the most important figures of twentieth century criticism Walter Benjamin and Theodor Adorno to consider a

topic that was central to their thinking the place of and reason for art in society and culture Thijs Lijster takes us through points of agreement and disagreement between the two on such key topics as the relationship between art and historical experience between avant garde art and mass culture and between the intellectual and the public He also addresses the continuing relevance of Benjamin and Adorno to ongoing debates in contemporary aesthetics such as the end of art the historical meaning of art and the role of the critic

Two Discourses Jonathan Richardson, 2023-07-18 Explore the art of criticism and connoisseurship with Jonathan Richardson in this enlightening discourse Richardson a prominent 18th century British art critic lays out the principles of art criticism and argues for the importance of the connoisseur in the art world Whether you re an artist an art lover or simply interested in the history of art this book is a must read This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant

The Journal of Aesthetics and Art Criticism ,1946

The End of Diversity in Art Historical Writing James Elkins, 2020-12-07 The End of Diversity in Art Historical Writing is the most globally informed book on world art history drawing on research in 76 countries In addition some chapters have been crowd sourced posted on the internet for comments which have been incorporated into the text It covers the principal accounts of Eurocentrism center and margins circulations and atlases of art decolonial theory incommensurate cultures the origins and dissemination of the October model problems of access to resources models of multiple modernisms and the emergence of English as the de facto lingua franca of art writing

Criticizing Art Terry Barrett, 1994 Criticizing Art Understanding the Contemporary helps students of art and art history better understand and appreciate contemporary art by studying the principles of art criticism and applying them to contemporary forms of American art This book provides a framework for critically considering contemporary art through describing interpreting evaluating and theorizing The diverse perspectives of contemporary critics such as Douglas Crimp Arthur Danto Elizabeth Heartney Donald Kuspit Lucy Lippard Peter Plagens and Arlene Raven on the work of Leon Golub Jenny Holzer Frida Kahlo Elizabeth Murray Martin Puryear William Wegman and many other artists help readers develop their own critical positions Chapter 5 Theory and Art Criticism offers clear definitions of modernism post modernism feminism and multiculturalism enabling readers to understand the critical milieu in which twentieth century critics have been operating An entire chapter Chapter 6 devoted to writing and talking about contemporary art leads readers through the process of preparing thoughtful well constructed critical analyses Two student papers provide useful examples of the principles discussed throughout the text Guidelines for constructive group criticism are also included

BOOK JACKET Title

Summary field provided by Blackwell North America Inc All Rights Reserved *The Collected Essays and Criticism, Volume 2* Clement Greenberg, 1986 Clement Greenberg 1909 1994 champion of abstract expressionism and modernism of Pollock Mir and Matisse has been esteemed by many as the greatest art critic of the second half of the twentieth century and possibly the greatest art critic of all time On radio and in print Greenberg was the voice of the new American painting and a central figure in the postwar cultural history of the United States Greenberg first established his reputation writing for the Partisan Review which he joined as an editor in 1940 He became art critic for the Nation in 1942 and was associate editor of Commentary from 1945 until 1957 His seminal essay Avant Garde and Kitsch set the terms for the ongoing debate about the relationship of modern high art to popular culture Though many of his ideas have been challenged Greenberg has influenced generations of critics historians and artists and he remains influential to this day **Why Art Criticism? A Reader** Julia Voss, Beate Söntgen, 2022-04-20 How is art criticism to be understood within an expanding artistic field A look at its history and its manifestations within globalized conditions shows the variety of the genre of the criteria and of the styles of writing This reader is an attempt to bring a diverse range of art critical voices and perspectives into conversation with each other with texts from the 18th century to the present The editors Beate Söntgen and Julia Voss have invited colleagues from various geographical and intellectual backgrounds to present and discuss the art critics of their choice choosing one example from their respective bodies of work to comment upon How have these writers approached art criticism Which styles do they employ What makes them extraordinary What can we learn from their writings today and why is it important in its contemporary context BEATE SÖNTGEN 1963 is professor of art history at Leuphana University Lüneburg She studied art history philosophy and modern German literature in Marburg and Berlin She is director of the DFG Research Training Group Cultures of Critique Forms Media Effects and co director of the program PriMus Doctoral Studies in Museums JULIA VOSS 1974 is an honorary professor at Leuphana University Lüneburg She studied art history modern German literature and philosophy in Berlin and London She is herself an art critic and journalist and was deputy head of the arts section of the Frankfurter Allgemeine Zeitung *The State of Art Criticism* James Elkins, Michael Newman, 2007-11-13 The State of Art Criticism presents an international conversation among art historians and critics that considers the relation between criticism and art history Art Criticism in the Sixties Poses Institute of Fine Arts, Barbara Rose, 1967 *Scribner's Magazine*, 1891 **Interpretation of Art** Solomon Fishman, 2018-08-14 This volume examines the criticism of five influential British writers on the visual arts John Ruskin Walter Pater Roger Fry Clive Bell and Sir Herbert Read Their works span a period in the history of art that in productivity and significance is more impressive than any other period since the Renaissance Each of these writers possesses extraordinary literary skills Another common tie is their awareness of serving as spokesmen for art to an audience that was mainly indifferent or even hostile Even though the aesthetic outlook of Pater Fry and Bell represents a violent reaction to Ruskin's moralistic and literary interpretation of art they were no less concerned

than he to overcome the national apathy toward art and to assert its cultural importance Sir Herbert Read reconciles the oppositions in the work of his predecessors in an aesthetic philosophy that stresses the social and ethnical values of art without sacrificing the idea of individual expression The major part of Solomon Fishman's study is an examination of the aesthetic theories embodied in the writings of each critic He extracts the theoretical assumptions that form the basis of each writer's critical practice and traces the development of aesthetic doctrine as it was modified by the critic's experience of actual works of art The body of work of these writers is representative of the whole development of modern art criticism and aesthetic theory Although they display great diversity in ideas and taste all five critics were instrumental in shaping the response of the public first of all toward art in general and finally toward modern art Their work represents a unified segment of the larger enterprise to understand and illuminate art and will interest anyone who wishes to enlarge their own understanding This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1963 **The American Art Review** ,1880 **Caribbean Art Criticism** ,2000

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