

## Art Analysis Paper

In the Denver Art Museum, there is one artwork that is more controversial than the rest. In the western American level, of the north building, a man named George Catlin, created "The Cutting Scene, Mandan O-kee-pa Ceremony 1832". Some people find the artwork outrageous, while others see the truth behind a cultural practice. Ultimately, it is up to the individual to form an opinion over this piece of artwork.

As Catlin's work comes to view, it becomes obvious the piece is a painting. Catlin uses oil paints on canvas to create the piece. The origin of the painting goes back to the Missouri river. The painting reflects an event that takes place in the year, 1832. The actual painting is not a big one, roughly a foot and a half by two feet. In the actual picture, the teepee is quite large. It fits at least twenty men, a couple plants, and a fire. There is even more room within the teepee. The men are smaller in size to the teepee, which is to be expected. To achieve the structure in the painting, space is created by making the teepee long and narrowing out. This also allows depth to be created along with the combination of overlapping and vertical placement. The men overlap each other as though to talk to one another. The vertical placement reflects how the men are generally in a circle. The men are there to witness a proud moment. The painting is in atmospheric perspective, rather than it being linear. This is merely because of the detail in the art. There is no level of the eye to catch. The clearest axis to follow is to go vertical. Starting from the center where the two young men are hanging, it brings the eyes down to the other men. The men who are watching have their bodies and eyes towards the two hanging, so it brings the viewer back to the center. When it finally gets to the tip of the teepee, the vertical lines on the teepee lead back down. It makes the eye go around in circles that always goes back to the two

# How To Write An Art Analysis Paper

**Jane Clifford O'Brien, Jean W. Solomon**

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**Writing for the Visual Arts** Mashey Maurice Bernstein, George Yatchisin, 2001 Our purpose in this handbook is to help you the evolving artist learn to articulate your concepts and ideas and also to argue for and earn your place in the world of art Preface pg ix

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**The International Journal of Psycho-analysis** Ernest Jones,1925 Include abstracts and book reviews Report of the Indianapolis Survey for Vocational Education ... Indiana. State Board of Education,1917 **Southeastern College Art Conference Review** Southeastern College Art Conference,1992 Printing Art Sample Book ,1911 **Occupational Analysis and Group Process** Jane Clifford O'Brien,Jean W. Solomon,2014-04-14 Get the best instruction on occupational analysis group process and therapeutic media all from one book Using a matter of fact style to share their experiences successes and failures expert authors Jane Clifford O'Brien and Jean W Solomon provide you with effective therapeutic media sample activity analyses useful in current health care contexts practical guidance in play leisure and social participation areas of occupation strategies for effective group management and processes and overviews of theories supporting best practice Comprehensive content covers the material taught in group process and occupational analysis courses thoroughly and completely for the OTA Logically organized content that s written in a matter of fact style helps you better understand and retain information Clinical pearls emphasize the practical application of the information Therapeutic Media are tried and true methods pulled from the author s extensive experience *Printing Art* ,1925 The Journal of Decorative Art ,1895 Journal of Education ,1899 **The Pharmaceutical Era** ,1892 **Advertising and Selling** ,1922 **Howard's Recitations** Clarence J. Howard,1872 **Report** Michigan. Department of Public Instruction,1896 **Argument and Analysis** Lynn Beene,Krystan V. Douglas,1989 **Between Worlds** Susan Bachmann,Melinda Barth,Karen Golets Pancer,1998 **The Musical Times & Singing-class Circular** ,1926

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