

06.1+2

Analysing different artworks

Syntax

Visual Representamen

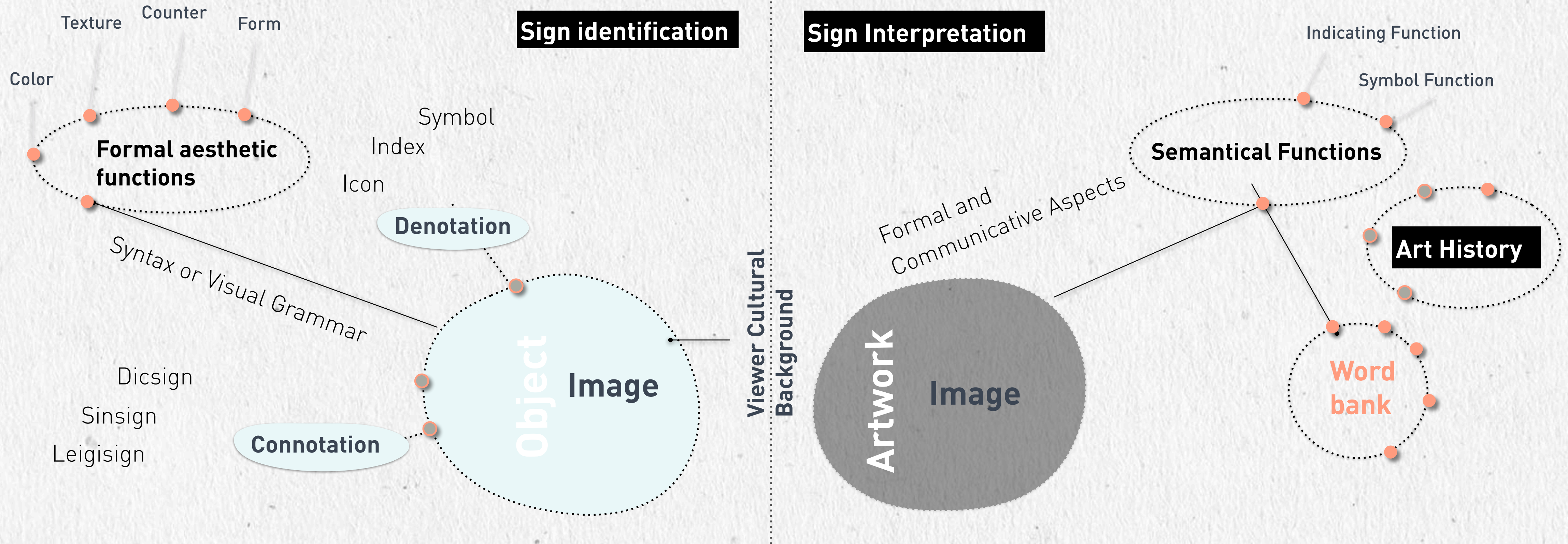
Visual Semantics

Discussions

Diagram

D

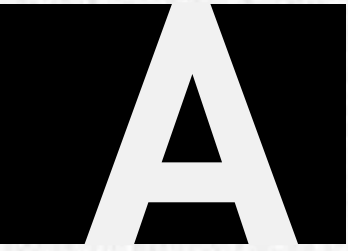
<https://euiipo.europa.eu/ohimportal/en/design-definition>



- 1 primary natural pre-iconographic
- 2 secondary conventional iconographic
- 3 intrinsic symbolic iconological



What then is the myth? According to Barthes, it is a “second-order semiological system,” a kind of “*mythology*,” as a form of communication, takes a sign as its signifier, links it with a more complex sign, which Barthes calls a “*signification*.” In the diagram below, Arabic numerals depict the terms of the first order signification, and Roman numerals depict the second order signification of myth.



What is Myth?

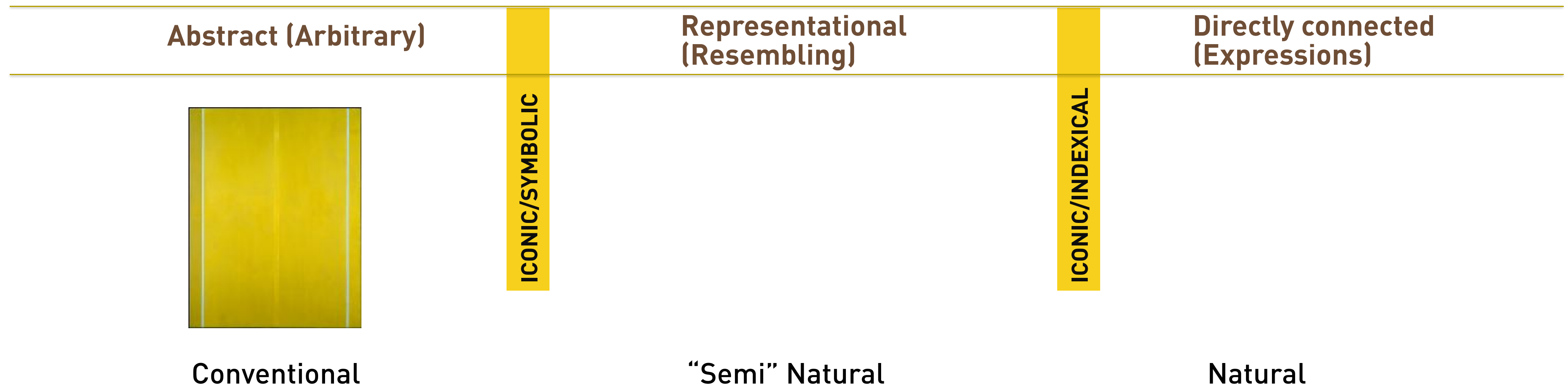
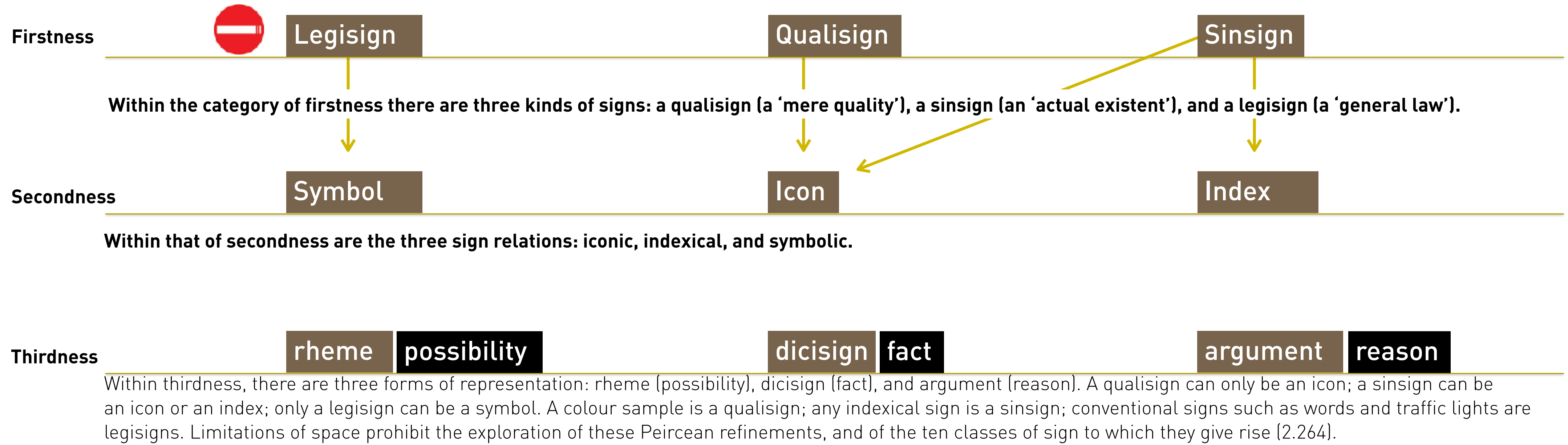
After S. Maser, *The Development of Design and Architecture*, 1995.

Argument

1. Signifier	3. Sign I. SIGNIFIER	III. SIGN (signification)
2. Signified		



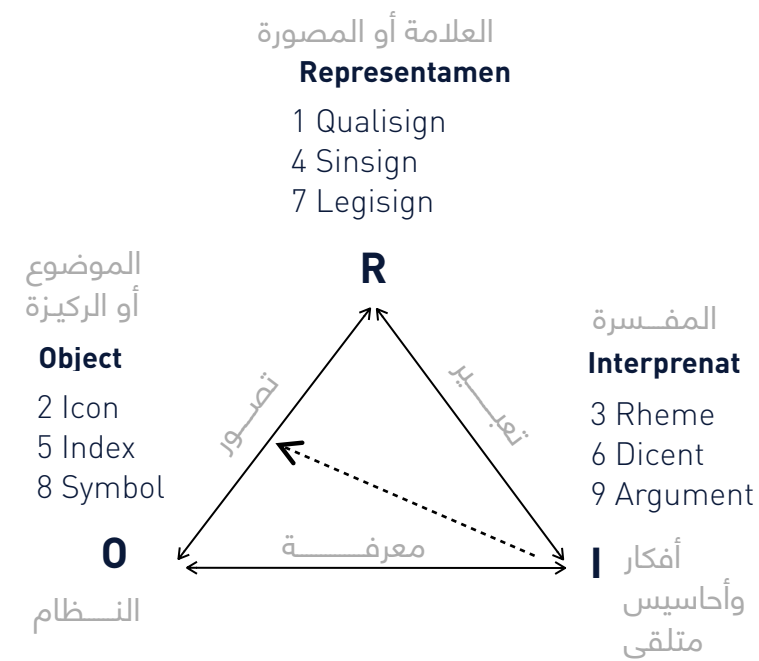
Types of Sign



After S. Maser, The Development of Design and Architecture, 1995.

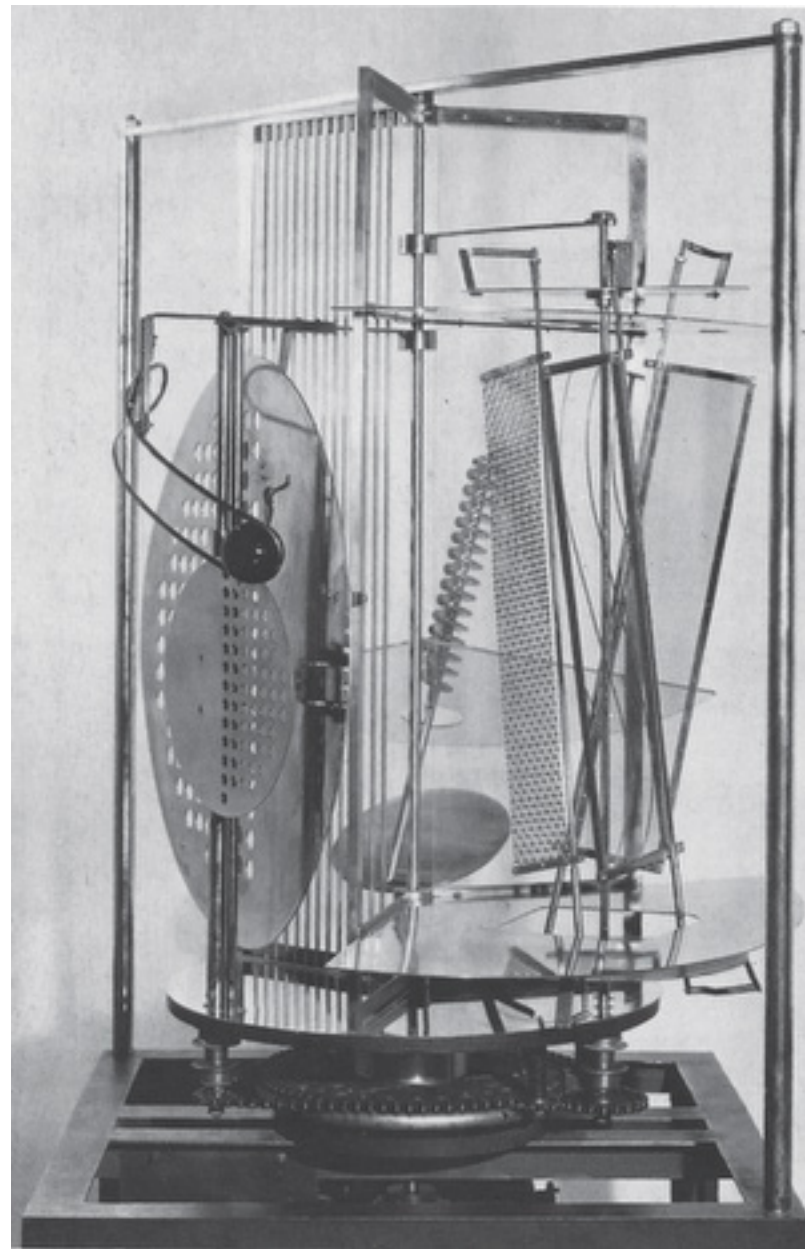
Definitions

Examples : Analyzing



(Something)
 A PROPOSAL OF VISUAL PERCEPTION

PERCEPTUM



Laszlo Moholy- Nagy, Light Prop for an Electric Stage, 1922- 1930, mobile construction, various metals, plastic, wood, and electric engine, 151 x 70 x 70 cm. Busch- Reisinger Museum, Harvard University, Cambridge, MA. Courtesy of Hattula Moholy- Nagy.

I (in some relation)
 Considered as Representation
 AS VISUAL MATERIAL IMAGE
 1. Plastic
 2. Figurative
 3. Conceptual
 4. BY COMBINATION OF THE PREVIOUS

II (for something)
 INTENDED TO CONFIGURATE AN ATTRACTOR
 FOR 1. ABSTRACTIVE
 FOR 2. EXISTENTIAL
 FOR 3. SYMBOLIC

III (to somebody)
 TO BE EVALUATED AS DEMONSTRATION
 FOR 1. OF EXPERIENCE
 FOR 2. OF IDENTITY
 FOR 3. OF CONVENTION

Landscape of iconic semiotics

ex

JOSEPH PAXTON, London's Crystal Palace (1851)



Examples : Analyzing



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For its valuation

1 Constitutive entities:

FOR 1. Qualisigns

FOR 2. Signsigns

FOR 3. Legisigns

4 Analitical-Constructive entities

FOR 1. qualia

FOR 2. occlusion contours / axes / marks

FOR 3. Supporting structure / morphology

7 Actualization of the sense effect:

FOR 1. Plastic semiotics

FOR 2. Figurative semiotics

FOR 3. Conceptual semiotics

2 Material Visual Image

1. Plastic

2. Figurative

3. Conceptual

4. BY COMBINATION OF THE PREVIOUS

5 ATTRACTOR

FOR 1. ABSTRACTIVE

FOR 2. EXISTENTIAL

FOR 3. SYMBOLIC

8 DEMONSTRATION

FOR 1. OF LACK

FOR 2. OF SIMILARITY / DIFFERENCES

FOR 3. OF THE PLACE IN A SYSTEM

3 Perceptual selection in possible systems of:

FOR 1. Qualities

FOR 2. Existents

FOR 3. Norms

Identification

6 Grouping:

Inward

Outward

Recognition

9 Possible Relations:

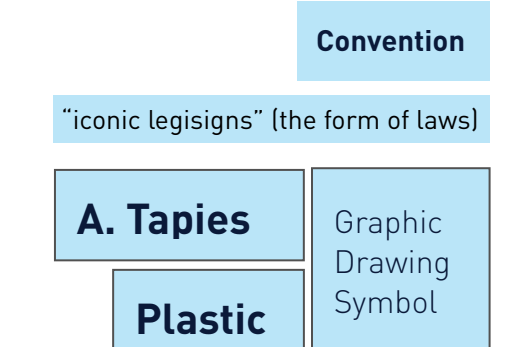
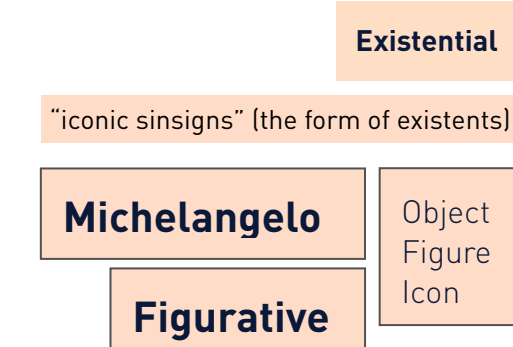
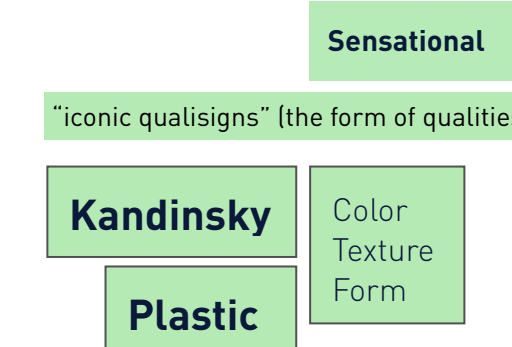
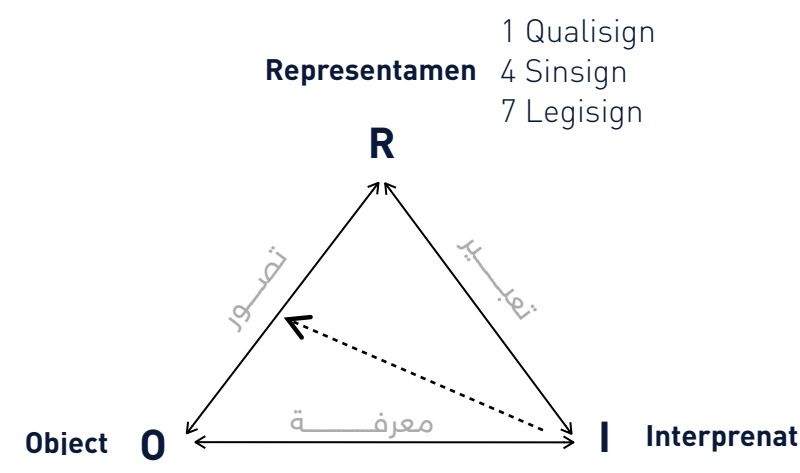
With all and any of the effectively in force social semiosis

Interpretation

Leonardo da Vinci MONA LISA
c. 1503–1506. Oil on wood panel, 30 1/4" x 21" (77 Å~ 53 cm). Mus.e du Louvre, Paris. (INV. 779).

9 SIGNS (or classes of signs)	In some relation REPRESENTAMEN Comparison Possibility FORM	For something GROUND Performance Fact EXISTENCE	To somebody INTERPRETANT Thought Necessity LAW
In some relation REPRESENTAMEN Comparison Possibility FORM	1 - QUALISIGN	2 - ICON	3 - RHEME
For something GROUND Performance Fact EXISTENCE	4 - SINISIGN	5 - INDEX	6 - DICISIGN
To somebody INTERPRETANT Thought Necessity LAW	7 - LEGISIGN	8 - SYMBOL	9 - ARGUMENT

2 Icon
5 Index
8 Symbol



ex

JOSEPH PAXTON, London's Crystal Palace (1851)

R

O

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Examples : Analyzing

ex

JOSEPH PAXTON, London's Crystal Palace (1851)



Jean-François Millet THE GLEANERS 1857. Oil on canvas, 33 Å- 44i (83.8 Å- 111.8 cm).

(Something)
A PROPOSAL OF VISUAL PERCEPTION

PERCEPTUM

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FOR 2. OF IDENTITY
FOR 3. SOF CONVENTION

For its valuation

1 Constitutive entities:
FOR 1. Qualisigns
FOR 2. Signsigns
FOR 3. Legisigns

4 Ananlitical-Constructive entities
FOR 1. qualia
FOR 2. occlusion contours / axes / marks
FOR 3. Supporting structure / morphology

7 Actualization of the sense effect:
FOR 1. Plastic semiotics
FOR 2. Figurative semiotics
FOR 3. Conceptual semiotics

2 Material Visual Image
1. Plastic
2. Figurative
3. Conceptual
4. BY COMBINATION OF THE PREVIOUS

5 ATTRACTOR
FOR 1. ABSTRACTIVE
FOR 2. EXISTENTIAL
FOR 3. SYMBOLIC

8 DEMONSTRATION
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3 Perceptual selection in possible systems of:
FOR 1. Qualities
FOR 2. Existents
FOR 3. Norms

Identification

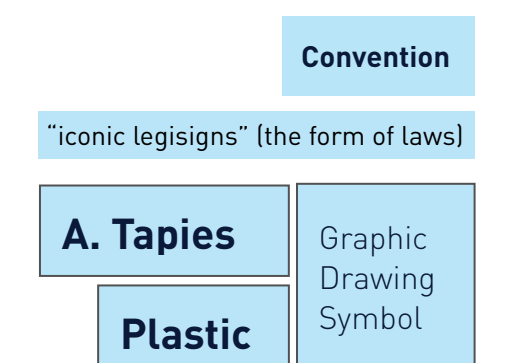
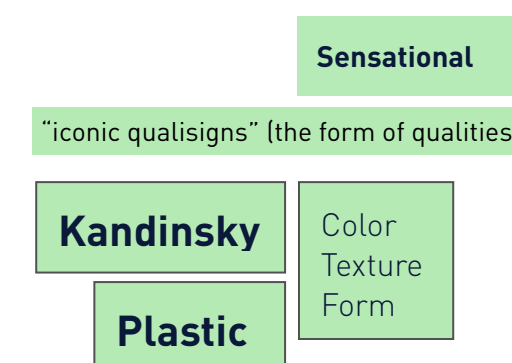
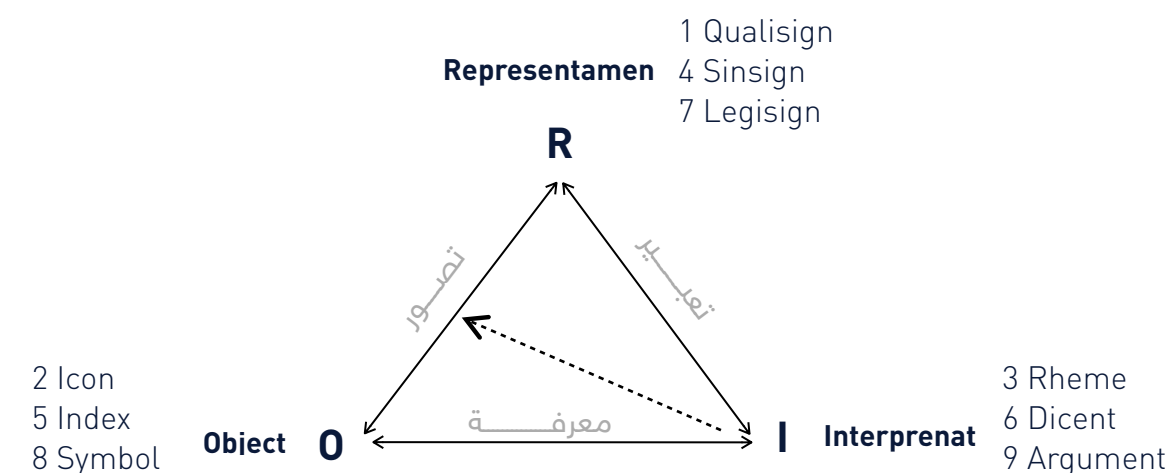
6 Grouping:
Inward
Outward

Recognition

9 Possible Relations:
With all and any of the effectively in force social semiosis

Interpretation

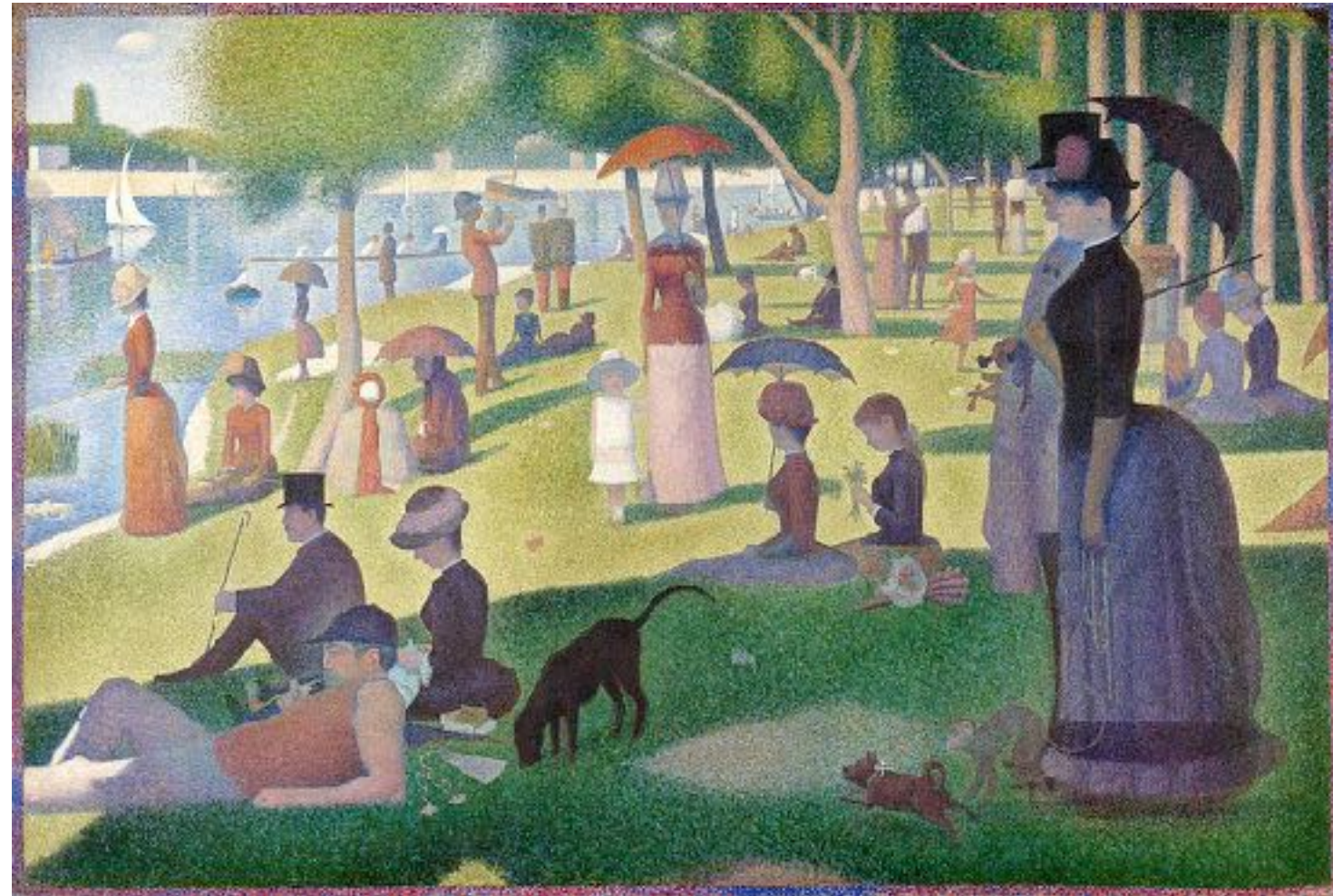
9 SIGNS (or classes of signs)	In some relation REPRESENTAMEN Comparison Possibility FORM	For something GROUND Performance Fact EXISTENCE	To somebody INTERPRETANT Thought Necessity LAW
	1 - QUALISIGN	2 - ICON	3 - RHEME
	4 - SINISIGN	5 - INDEX	6 - DICISIGN
	7 - LEGISIGN	8 - SYMBOL	9 - ARGUMENT





Examples : Analyzing

Neo-impressionism



Georges Seurat A SUNDAY AFTERNOON ON THE ISLAND OF LA GRANDE JATTE
1884-1886. Oil on canvas, 619 1/2 x 1011 1/4 (207 x 308 cm). The Art Institute of Chicago.

(Something)
A PROPOSAL OF VISUAL
PERCEPTION

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Considered as representation

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INTENDED TO CONFIGURATE AN ATTRACTOR

Designed to configuration of a form

III (to somebody)

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For its valuation

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2 Material Visual Image

- 1. Plastic
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5 ATTRACTOR

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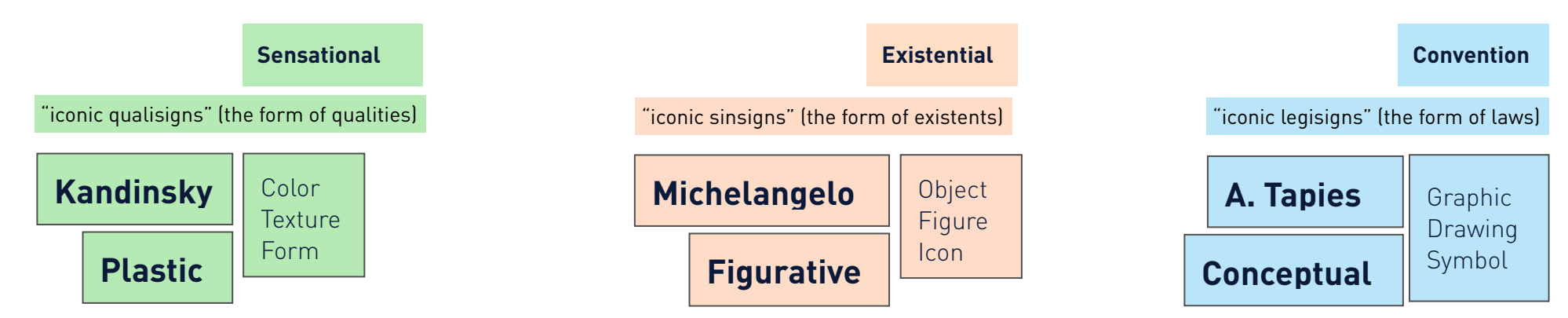
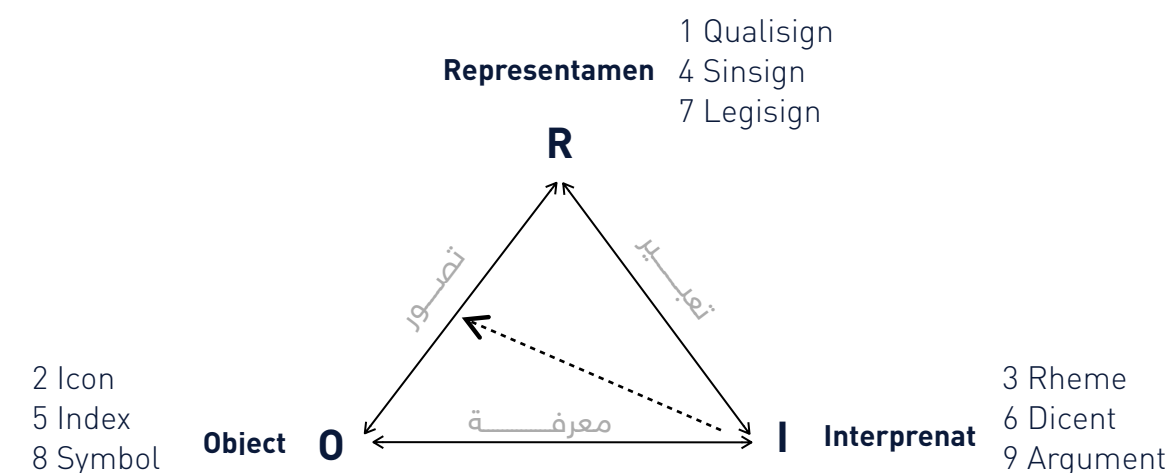
Recognition

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JOSEPH PAXTON, London's Crystal Palace (1851)



Examples : Analyzing

ex

JOSEPH PAXTON, London's Crystal Palace (1851)

MAHANA NO ATUA (DAY OF THE GOD)

Gauguin divided the painting into three horizontal zones, increasingly abstract from top to bottom. The upper zone, painted in the most lifelike manner, centers on the statue of a god set in a beach landscape populated by Tahitians.

The central female bather dips her feet in the water and looks coyly out at viewers, while, on either side of her, two androgynous figures recline in fetuslike postures. The three poses perhaps symbolize—left to right—birth, life, and death.

As was his practice in many of his Tahitian paintings, Gauguin did not base this sculpted idol on a statue he saw in Tahiti, but rather on pictures he owned of the Buddhist temple complex at Borobudur (SEE FIG. 10-36).



Filling the bottom third of the painting is a striking pool of water, abstracted into a dazzling array of bright colors and arranged in a puzzlike pattern of flat, curvilinear shapes. The left half of this pool seems rooted in natural description, evoking spatial recession. But on the right it becomes flatter and more stylized.

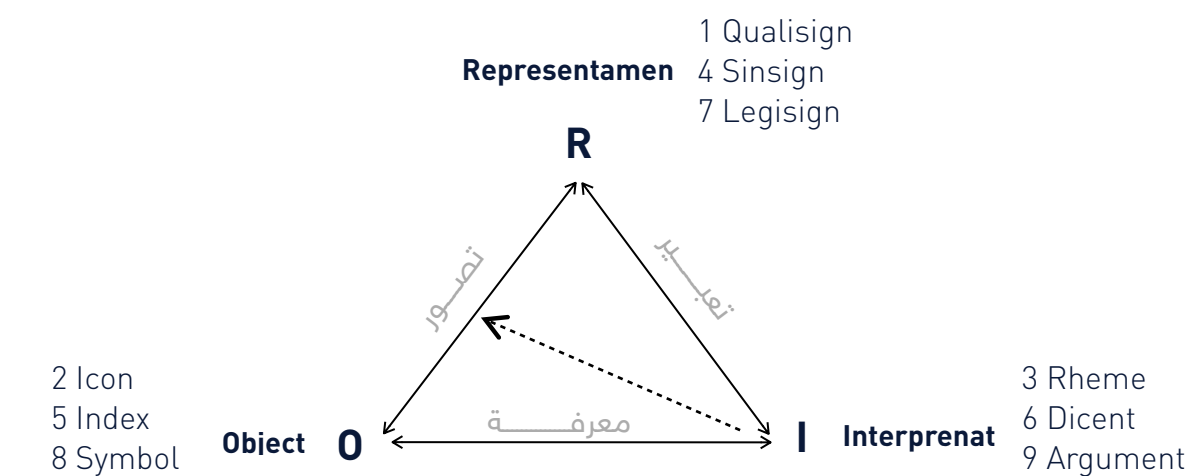
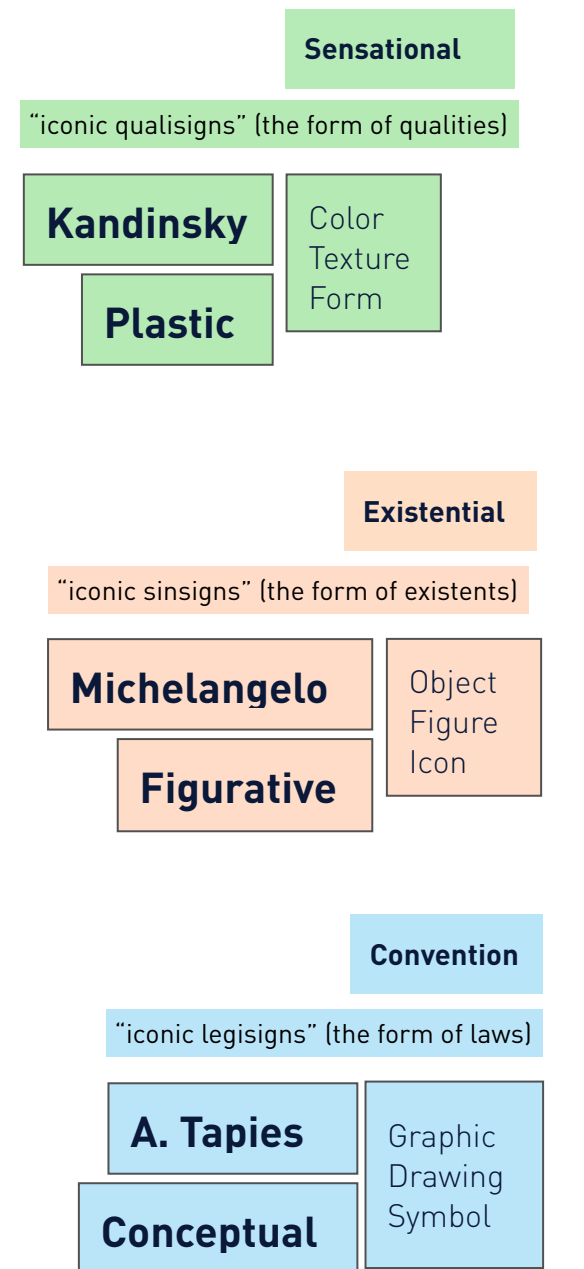
This middle zone contains three figures posed on an unnaturally pink beach. The green, arched form behind the central woman links her visually to the idol immediately above her.

By reflecting a strange and unexpected reality exactly where we expect to see a mirror image of the familiar world, this magic pool seems the perfect symbol of Gauguin's desire to evoke "the mysterious centers of thought." His aim was symbolic rather than descriptive works of art.

31-41 Paul Gauguin MAHANA NO ATUA (DAY OF THE GOD)
1894. Oil on canvas, 27³/₈ × 35⁵/₈" (69.5 × 90.5 cm). The Art Institute of Chicago. Helen Birch Bartlett Memorial Collection (1926.198).

Credit: Photo © The Art Institute of Chicago

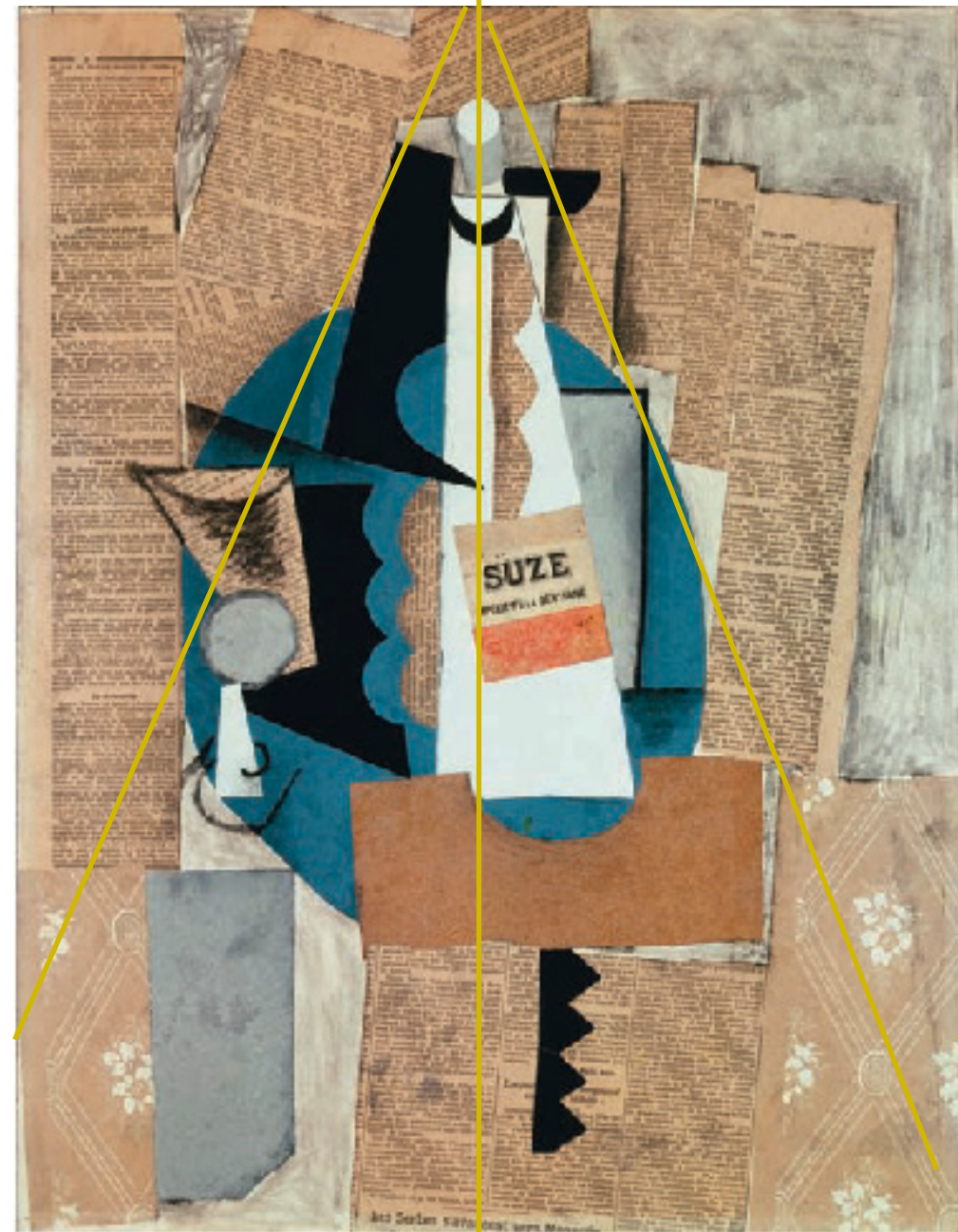
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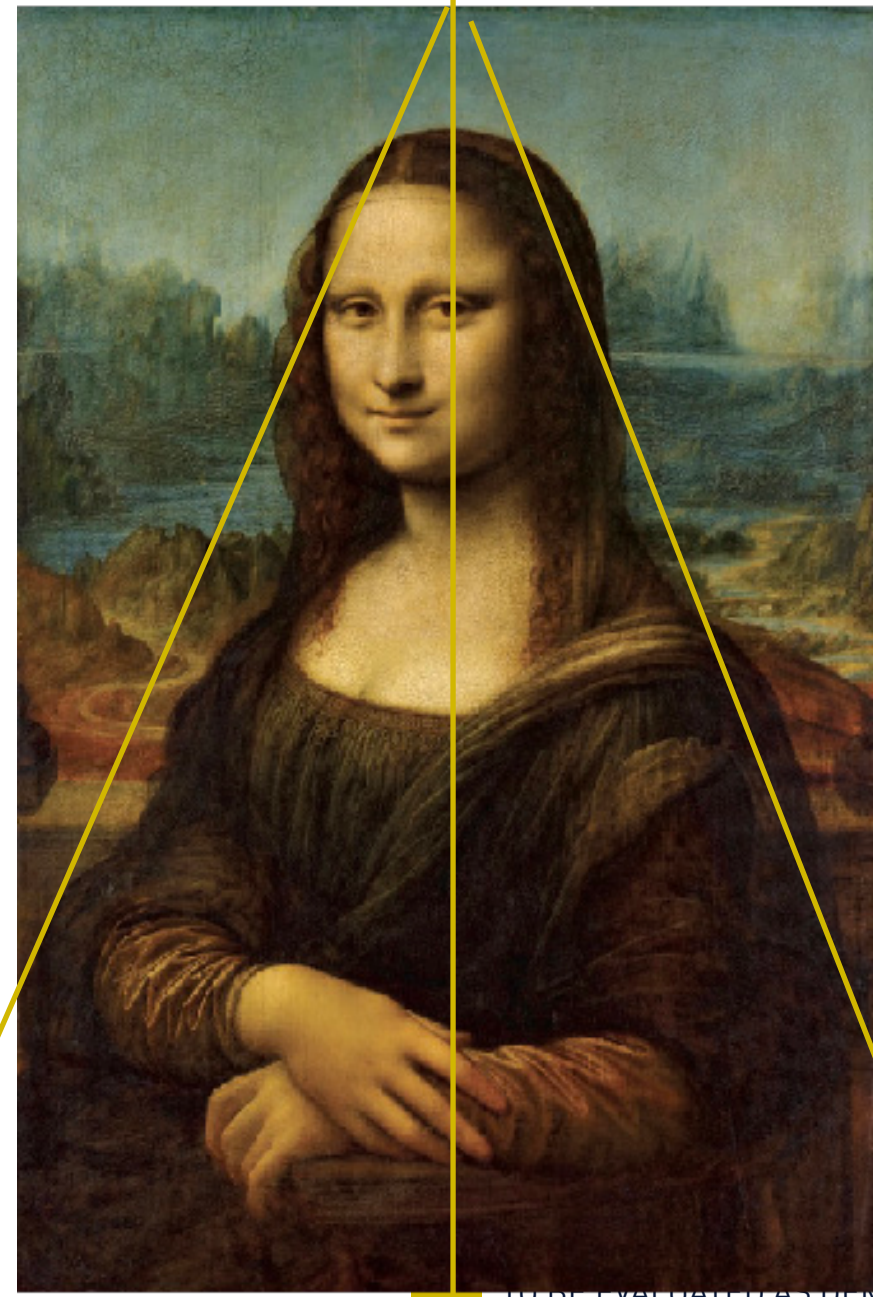
Examples : Analyzing

ex

JOSEPH PAXTON, London's Crystal Palace (1851)



Pablo Picasso BOTTLE OF SUZE (LA BOUTEILLE DE SUZE)
1912. Pasted paper, gouache, and charcoal, 253/4 Å~ 193/4i (65.4 Å~ 50.2 cm). Mildred Lane Kemper Art Museum, Washington



(Something)
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ATE AN ATTRACTOR

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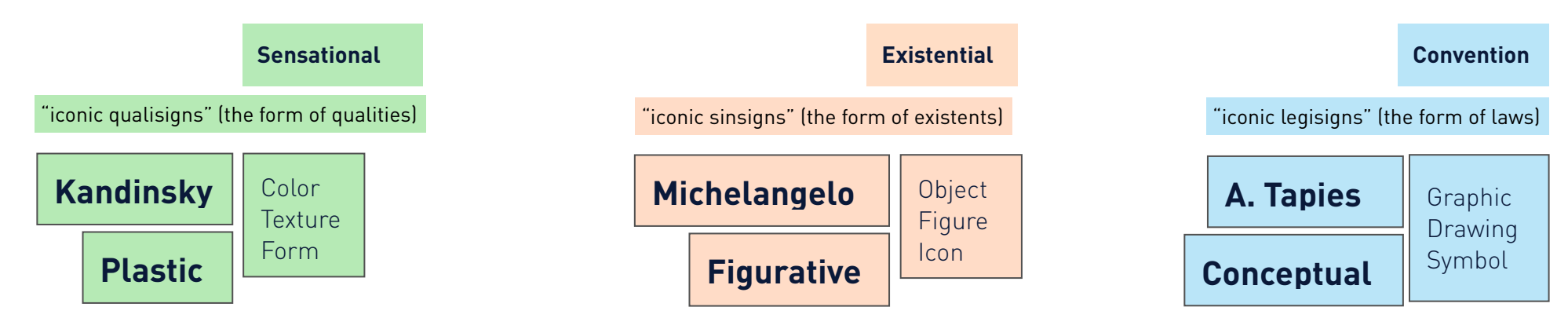
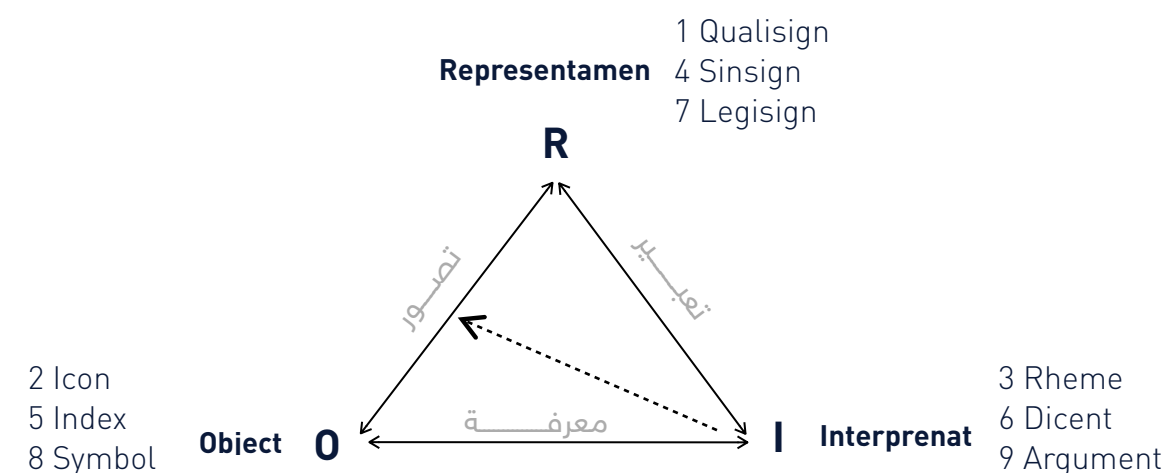
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Interpretation

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Hannah Höch CUT WITH THE KITCHEN KNIFE DADA THROUGH THE LAST WEIMAR BEER-BELLY CULTURAL EPOCH IN GERMANY 1919. Photomontage and collage with watercolor, 447/8 Å~353/8t (114 Å~ 90 cm). Nationalgalerie, Staatliche Museen zu Berlin.

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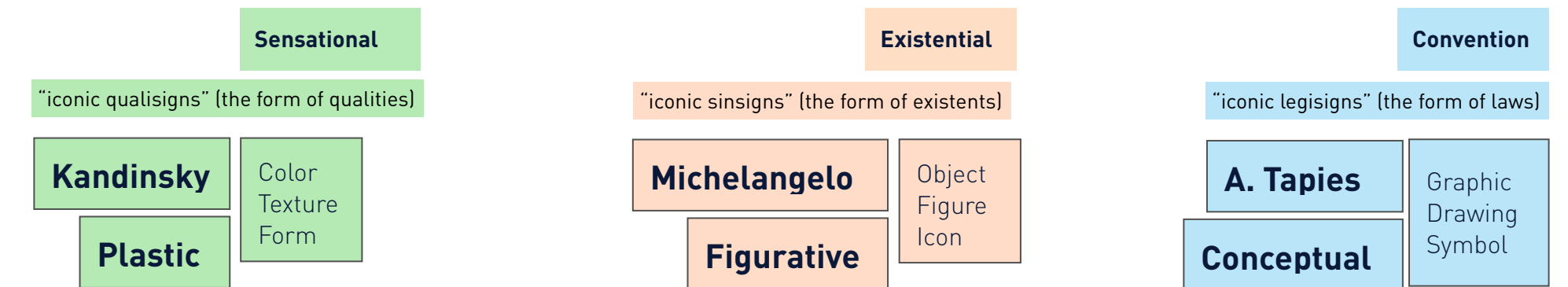
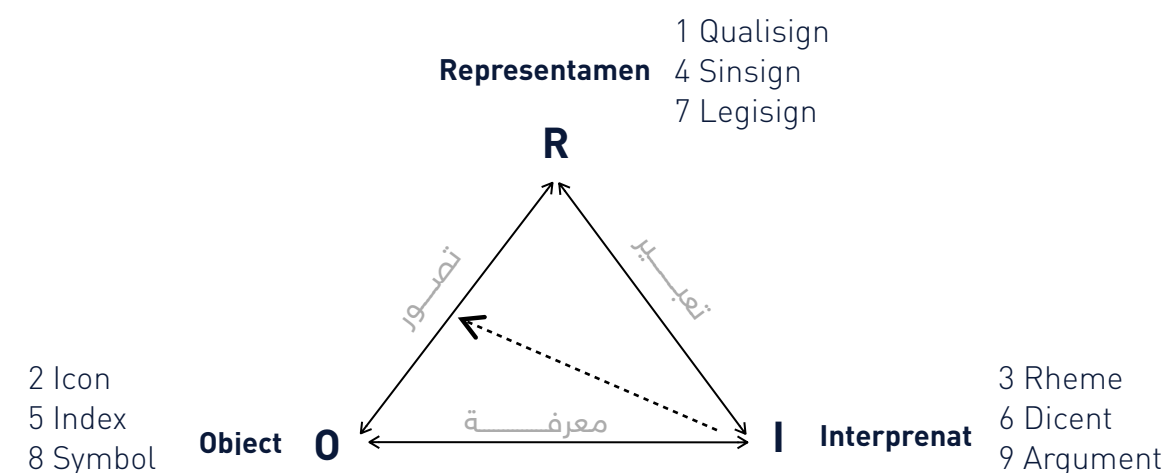
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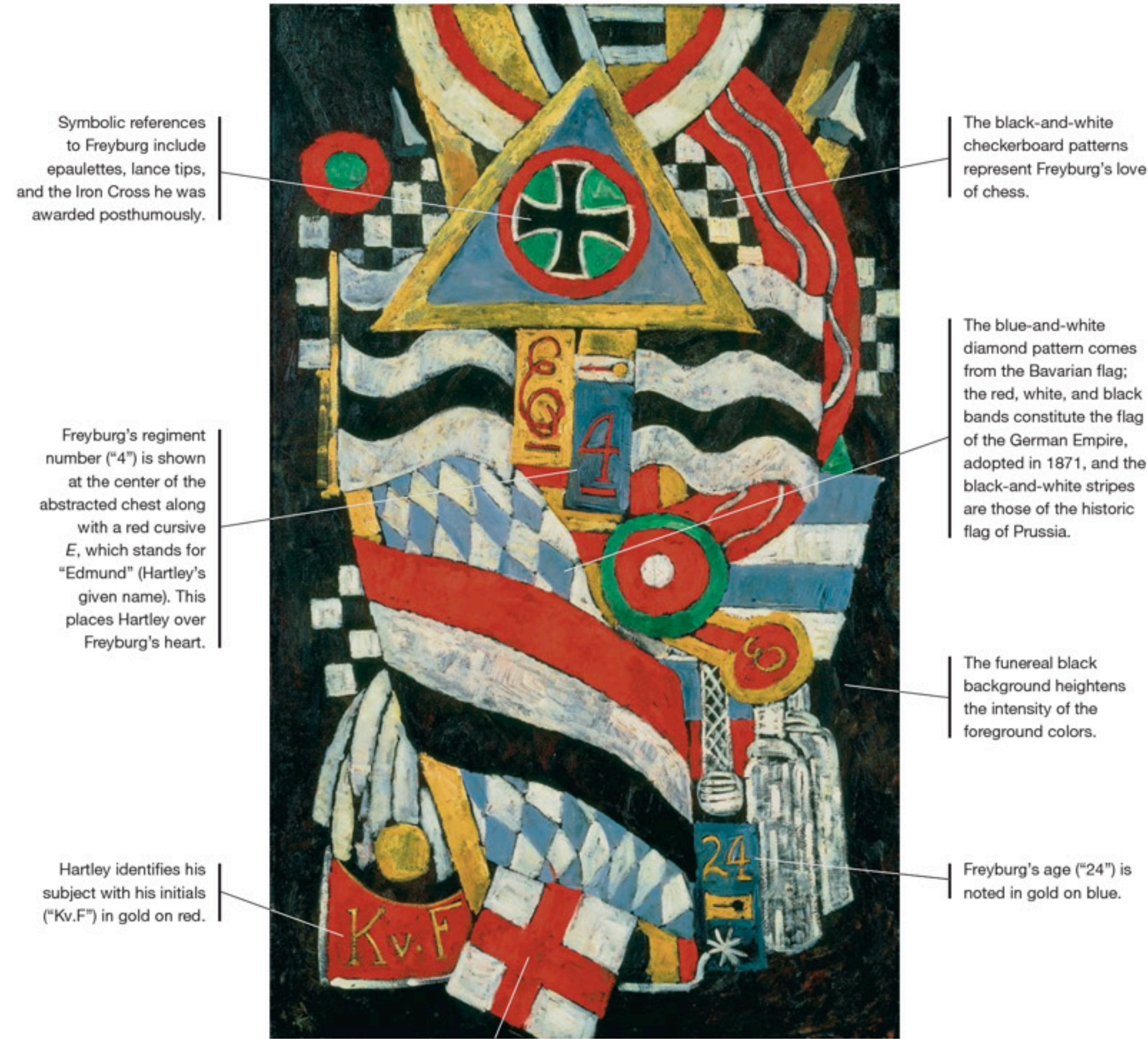




PORTRAIT OF A GERMAN OFFICER

While living in Berlin in 1914, Hartley fell in love with a young Prussian lieutenant, Karl von Freyburg, whom Hartley described as "in every way a perfect being—physically,

spiritually, and mentally." Freyburg's death in World War I devastated Hartley, who memorialized this fallen warrior in a series of symbolic portraits.



Symbolic references to Freyburg include epaulettes, lance tips, and the Iron Cross he was awarded posthumously.

Freyburg's regiment number ("4") is shown at the center of the abstracted chest along with a red cursive E, which stands for "Edmund" (Hartley's given name). This places Hartley over Freyburg's heart.

Hartley identifies his subject with his initials ("Kv.F") in gold on red.

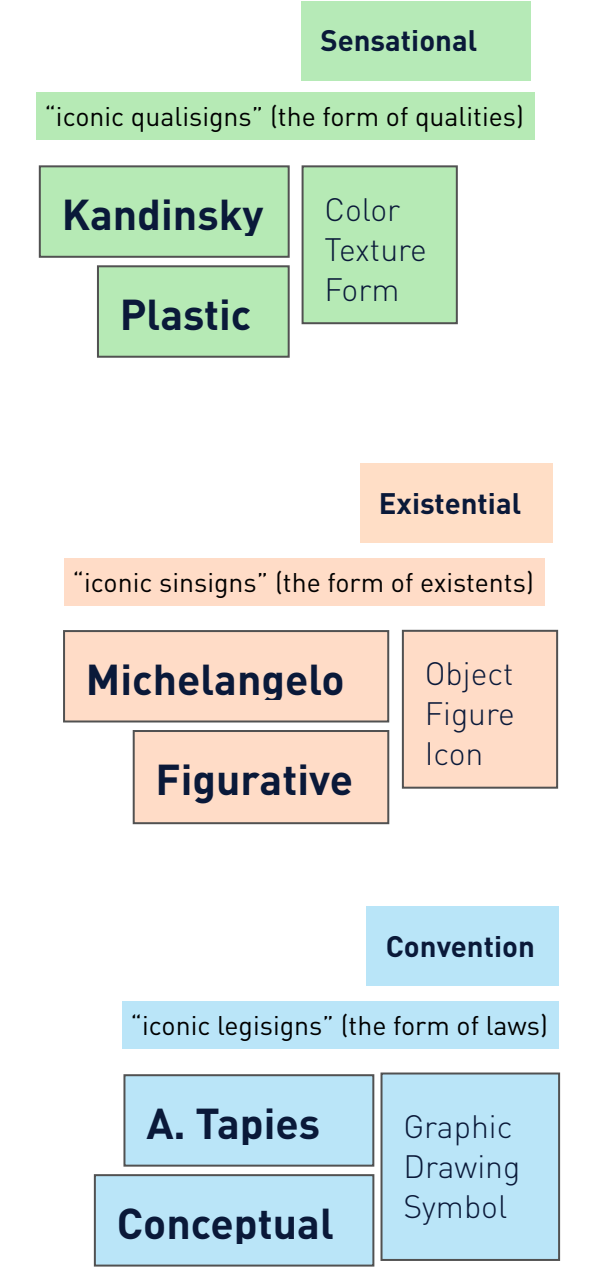
The black-and-white checkerboard patterns represent Freyburg's love of chess.

The blue-and-white diamond pattern comes from the Bavarian flag; the red, white, and black bands constitute the flag of the German Empire, adopted in 1871, and the black-and-white stripes are those of the historic flag of Prussia.

The funereal black background heightens the intensity of the foreground colors.

Freyburg's age ("24") is noted in gold on blue.

The red cross means injury or death and also refers to the International Red Cross, often seen in Berlin during the war.



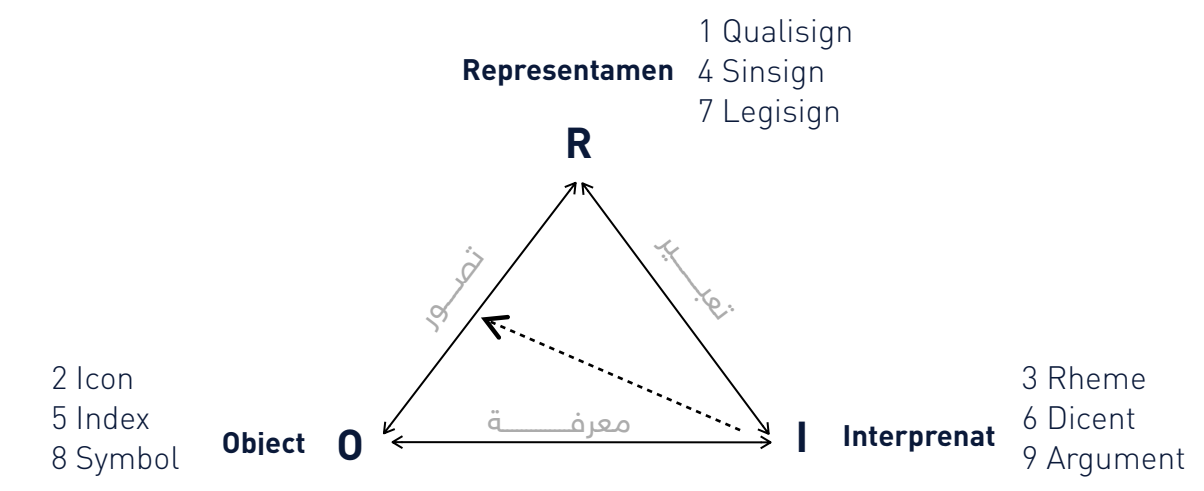
32-35 Marsden Hartley **PORTRAIT OF A GERMAN OFFICER** c. 1914. Oil on canvas, 68¼ x 41¾" (1.78 x 1.05 m). Metropolitan Museum of Art, New York. Alfred Stieglitz Collection, 1949 (49.70.42).
Credit: © 2016. Image copyright The Metropolitan Museum of Art/Art Resource/Scala, Florence

Examples : Analyzing

ex

JOSEPH PAXTON, London's Crystal Palace (1851)

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	7 - LEGISIGN	8 - SYMBOL	9 - ARGUMENT





Examples

ex

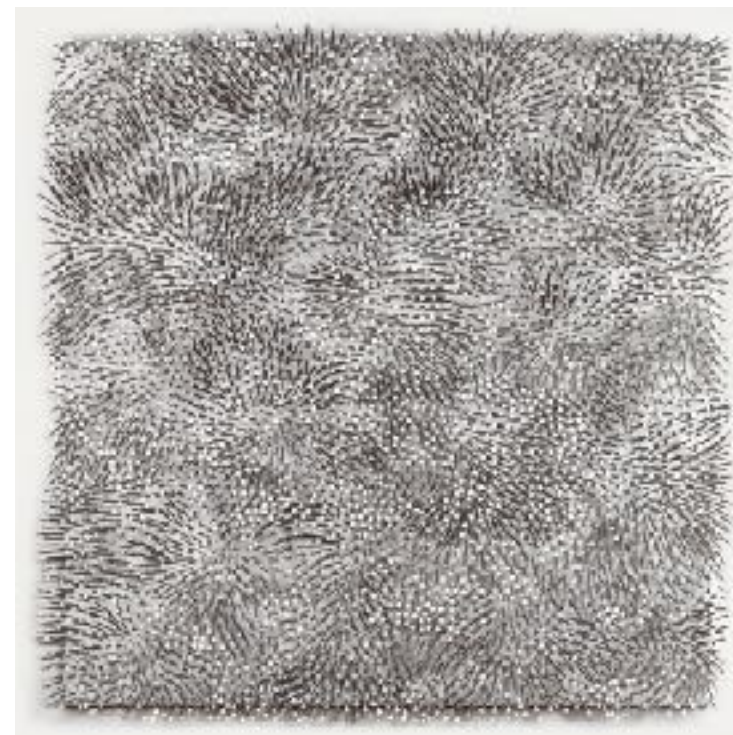
Ai Weiwei

Idea Searching for Design, 2nd Edition, David
Bramston and Yeli, Bloomsbury, 2016.

Examples



Günter Uecker



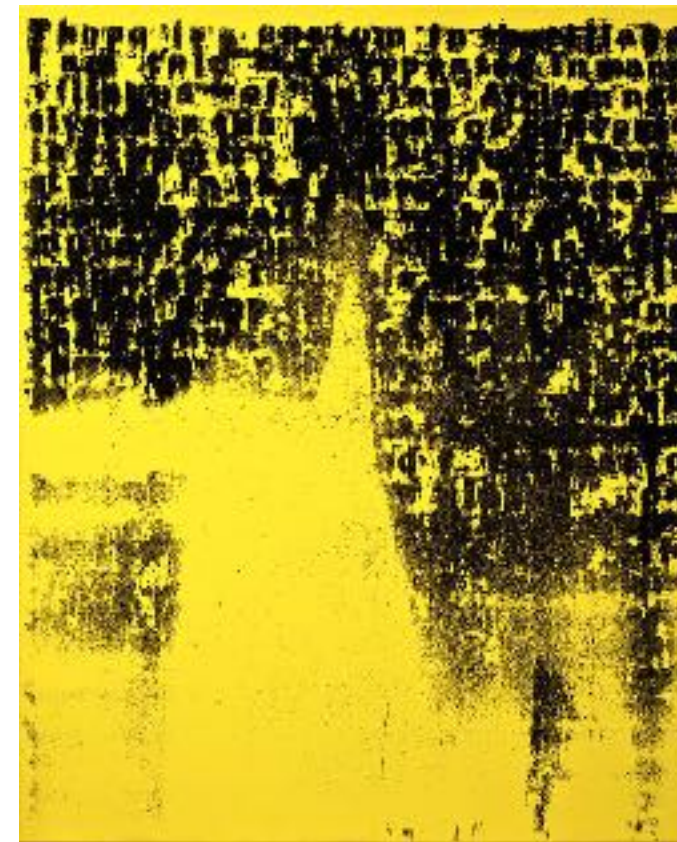
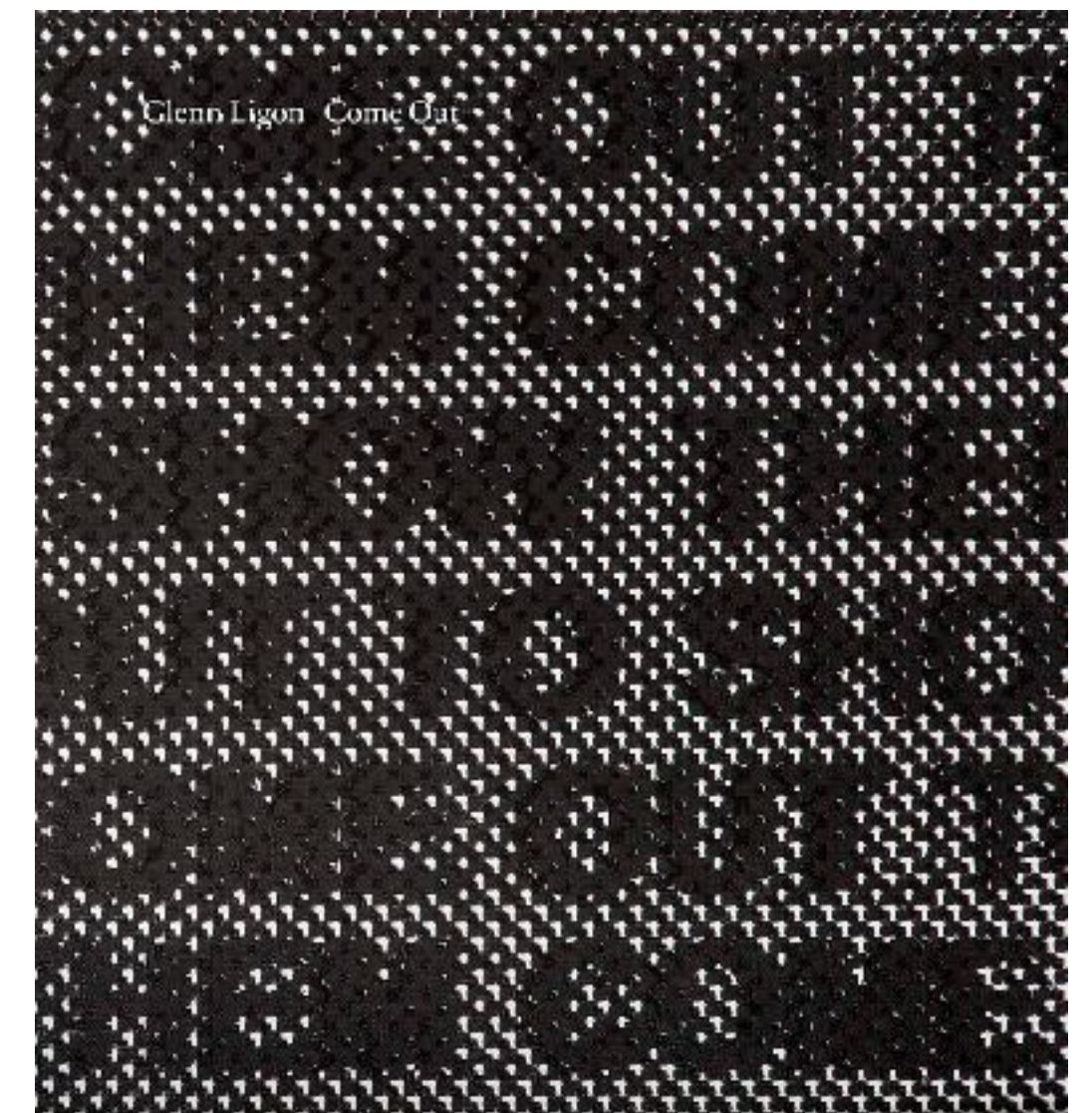
Idea Searching for Design, 2nd Edition, David Bramston and Yeli, Bloomsbury, 2016.



Examples

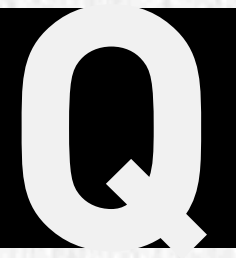


Glenn Ligon

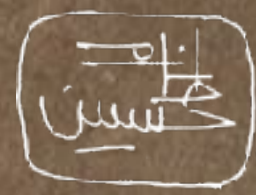


ex

Idea Searching for Design, 2nd Edition, David Bramston and Yeli, Bloomsbury, 2016.



But I warned that the unitary approach of a **visual image semiotics** gives no account for the different possibilities and requirements covered by the expression “material visual image”.



3 Assessments Briefs

Class Engagement

Online Submission



Identify and describe the iconic-graphic

What you are seeing

This exercise is not about deep analysis or interpretation. It is about identifying and describing the visual elements in the artwork. Students have to look carefully into details and try to relate the iconic-graphic to certain cultural, social, or other dimensions.

Please use the word bank provided in previous sessions.

Assessment

Number

1.1

Weight

4%

Brief on

W 2

Due

W 3



Analyzing and discussing case study - Brief Report

Analyzing case studies

Each student will receive work of art (different case studies). The materials used, the ground of the artwork will be analyzed and discussed during the sessions. Students are allowed to present their analysis in a brief report (word document), or a snapshot of handwritten bullet points. The short report shouldn't exceed 500 words.

Assessment

Number

1.2

Weight

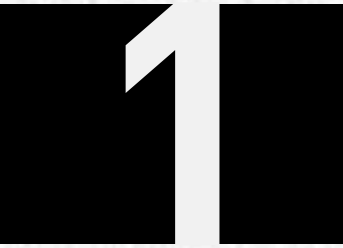
4%

Brief on

W 3

Due

W 4

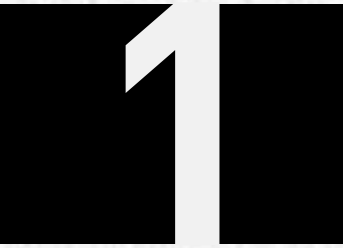


Could be Case study Analysis

Discussing Case Studies / Own Project (1)

Each Student share discussion in the session about potentiality of uses the visiting project as background to find/develop own project i.e. selected artist or art movement.

Assessment
Number 1.3
Weight 4%
Brief on W 4
Due W 6



Comparative study and mind-mapping

Presentation (Keynote or PPT)

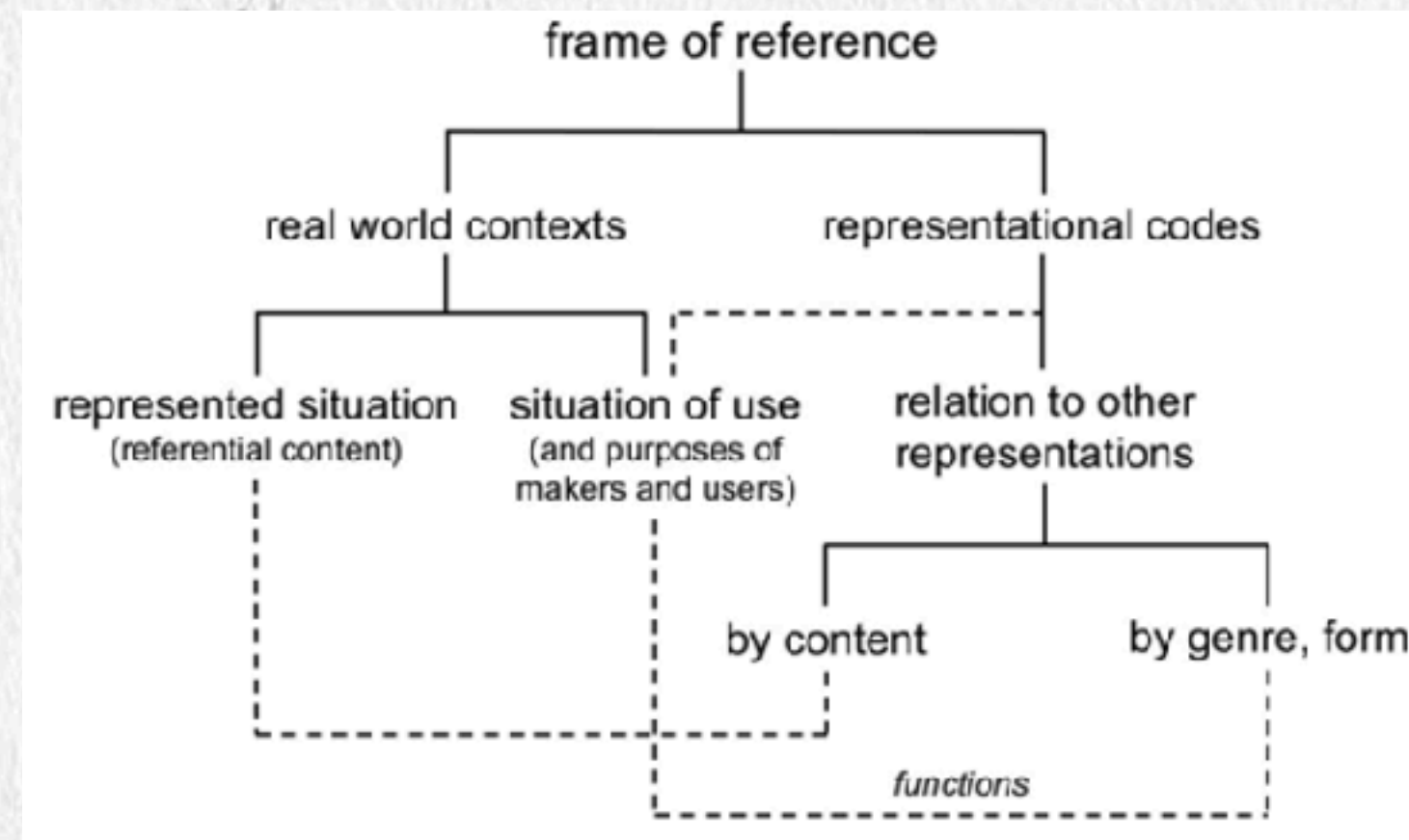
Students with present their conceptual framework visualized as Model (brain storming / mind-mapping) and supported with research questions and hypothesis.

Assessment
Number 1.4
Weight 4%
Brief on W
Due W

Discussion - Finding arguments

Discussing the Developments and Periods

Each Student share discussion in the session about the different styles of the chosen artist, with focusing on the “frame of references” as clarified below.



Assessment
Number 1.5
Weight 4%
Brief on W
Due W 13

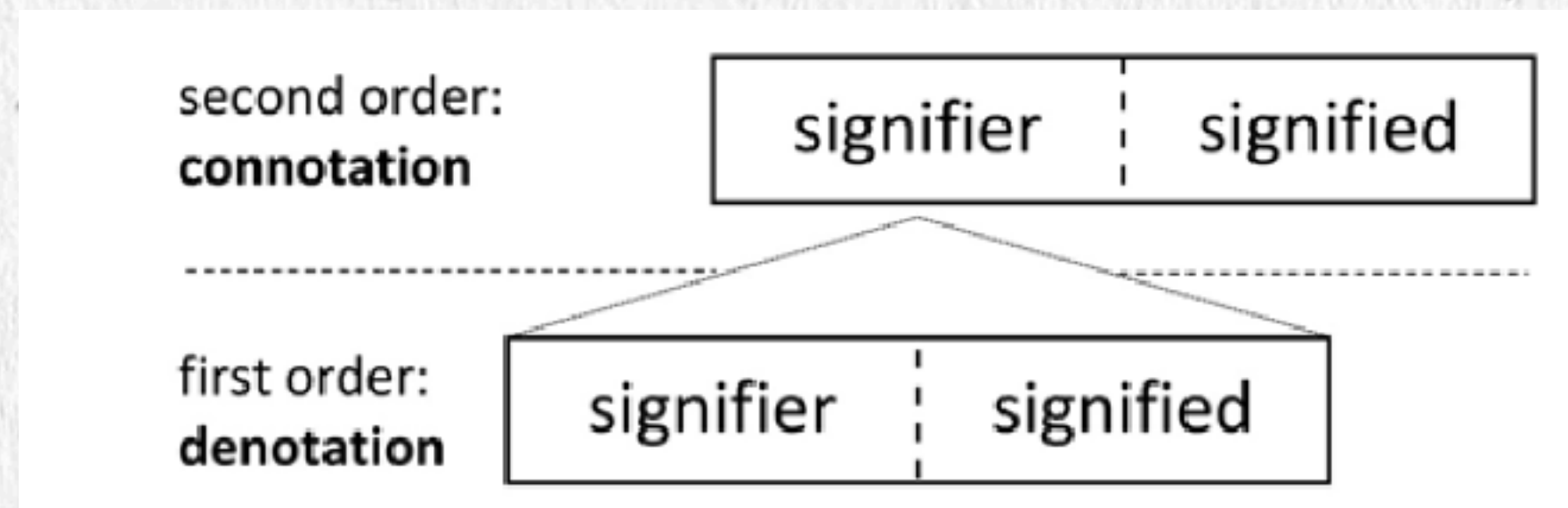


2

Roland Barthes + Umberto Eco

A concise report: Analysis of an artwork

Each student will make use out Barthes differentiations between denotation and connotation in a chosen artwork, and discuss in their report. During the post-midterm period, It is recommended to discuss on weekly bases the development of the report.



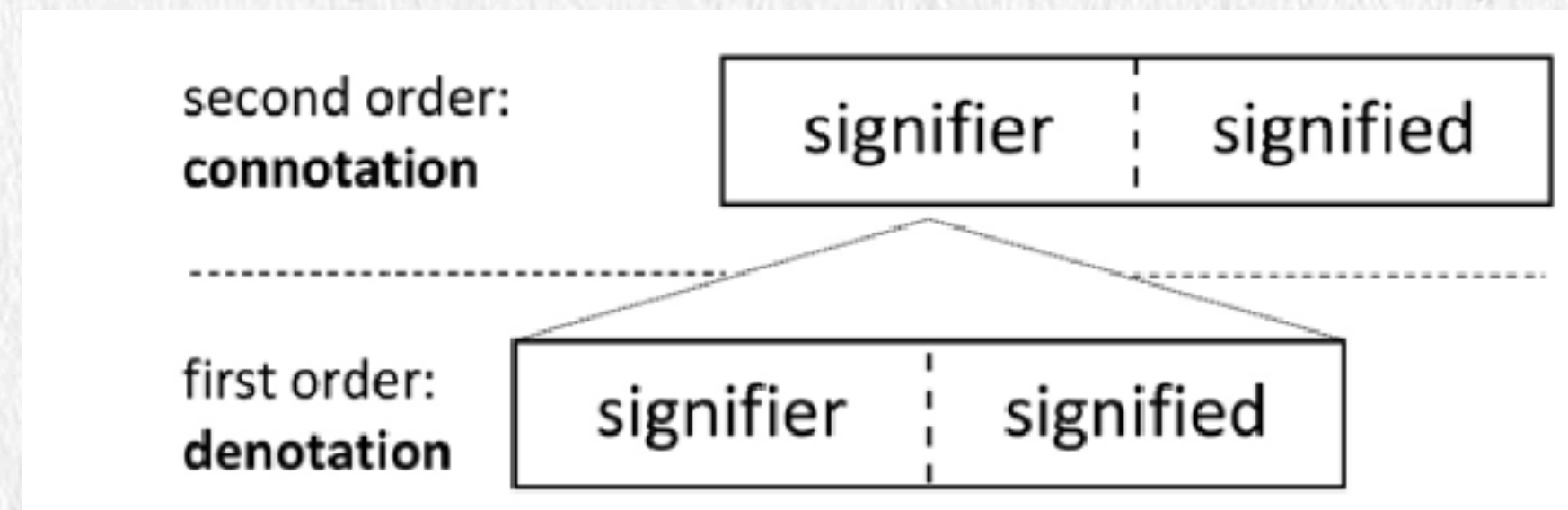
Assessment
Number 2.a
Weight 10%
Brief on W 4
Due W

2

Project- Research about the fabric of everyday life

This project is divided into three main parts that are sequentially listed in the CS: Assess. 2.b., Assess. 6, and Assess. 7.

Students will apply gained knowledge on popular culture and visual art. They will research semiotics aspect and its appearance in the fabric of everyday life and in the visual art in Arab Artists. Students will apply gains knowledge on the chosen artworks.



Assessment
Number 2.b
Weight 10%
Brief on W 5
Due W



6

Project Report Part (1)

This project is divided into three main parts that are sequentially listed in the CS: Assess. 2.b., Assess. 6, and Assess. 7.

Based on the analysis of J. M. De Morentin for Ch. S. Peirce text about semiotics (previous sessions), the views of R. Barthes where he integrate the connotation, denotation, and myth, in the semiosis process of "Visual Text", U. Eco and his additional 4 aspects (materials, uses, styles, and practices) for Halliday's three meta-functions (representational, interactive, and compositional) (refer to H0 7#), students will chose one Arabic artist (10 artworks) or art style/movement (10 artworks) and interpret the visual materials of her/his work / style or movement. The above aspects can be listed as follows:

- 1) social (story) What is the narratives - if any?
- 2) compositional (constructions and distribution of elements) (axes/marks, counter etc.)
- 3) interactive (positions and how viewers see "physically" and interact with the artwork)
- 4) materials (used materials and their "physical quality")
- 5) Canons of usage the visual text(s)
- 6) The role of NON-figurative
- 7) Practices creative research (collecting and comparative study)

Assessment

Number

6

Weight

30%

Brief on

W 4

Due

W 9



Project Report Part (2)

This project is divided into three main parts that are sequentially listed in the CS: Assess. 2.b., Assess. 6, and Assess. 7.

As described in assessment 2.b. and 6, students will focus on the aspects listed below:

- 1) social (story) What is the narratives - if any?
- 2) compositional (constructions and distribution of elements) (axes/marks, counter etc.)
- 3) interactive (positions and how viewers see "physically" and interact with the artwork)
- 4) materials (used materials and their "physical quality")
- 5) Canons of usage the visual text(s)
- 6) The role of NON-figurative
- 7) Practices creative research (collecting and comparative study)

There is no required sequence. It is only recommended to update about your work weekly. Please use the uploaded eBooks, videos i.e. all the handouts as references. Your search in the internet is valuable, but the handouts are well-chosen and are useful as fundament for your final report/presentation.

Assessment

Number

7

Weight

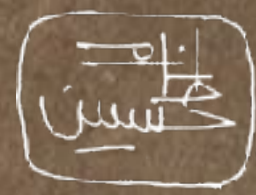
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Brief on

W

Due

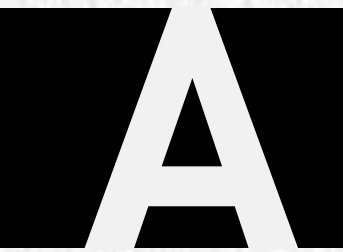
W



6 Possible steps **Templates**

Applying visual semiotics

Supportive Tools to the Report



Descriptive and analytical research

- What do you see? Does this work represent a form of art, architecture, design, advertisement, a motion picture, or something else?
- Are there any iconographic elements that you can identify (e.g. is this image a form, or an object based on, or inspired by, a historical event or a period, particular style, or something else)?
- Can you provide the location and date of when the work was made, and by whom?
- What is the medium in which the work is presented? Is it painted, photographed, filmed, made out of stone, metal, and so on?
- What kind of techniques and tools were used in the production of the work? Are there any particular or characteristic tools and techniques used in the production of the work?
- What is the size, scale, or length of the work? Depending on what it is that you are analysing, you can assess the relationship of the work to a person – in terms of scale; you can provide the actual dimensions if you are studying a product or a building; or if the image is a film, you can provide information on its length. In some cases, you can assess these issues in terms of context as well.
- What kinds of objects or forms are represented in the image, or vice versa? Can you identify any elements, structural systems, or general shapes within the composition?
- What kind of direction does the composition follow? Is the axis of the direction vertical, horizontal, centered, or diagonal? If it is diagonal, does the axis go from left to right, or from right to left?
- What kinds of lines dominate? Is the line soft, hard, thick, thin, variable, irregular, planar, jagged, intermittent, indistinct, curved, and so on?
- What is the relationship between the shapes in the work? Are they grouped in terms of large and small, are they overlapping, are they positioned gradually next to each other, and so on?
- Can you describe the texture of the surface, or provide any other comments about the execution of the work if the issue of texture is not applicable?
- Can you describe the dominant colour, or the colour palette of the work? There are three terms that you can use to describe the colour palette: hue – this is a reference to the basic, dominating colours in the image (e.g. red, blue, and green); saturation – this is a reference to the purity of a colour in relation to the colour spectrum (e.g. the saturation is high if the colour is vivid, and low if it is nearly neutral); and value – this is a reference to the lightness or darkness of a colour (e.g. if a colour is in its near-white form, than its value is high; if it is its near-black form, than its value is low).
- Can you describe the composition of the design? Is it stable, repetitious, rhythmic, unified, symmetrical, harmonious, geometric, varied, chaotic, horizontal or vertically oriented, and so on?
- Can you describe the spatial organization? How is the work positioned within the space or the environment where it is found? If the work is an image, then you can answer this question in terms of perspective: How are elements of the image presented in relation to each other – in terms of height, width, depth, and position when viewed from a particular point? How is the effect of distance is achieved? While answering these questions, you can also describe from what kind of point of view the image is being presented – is it ‘bird’s-eye’ (a top-down perspective, also referred to as an ‘aerial view’); is it a an eye-level angle (when the image is presented as seen through the eyes of the image maker); is it a ‘worm’s-eye’ perspective (the opposite to a bird’s eye view); and so on?



Assessment 2.b (10%)

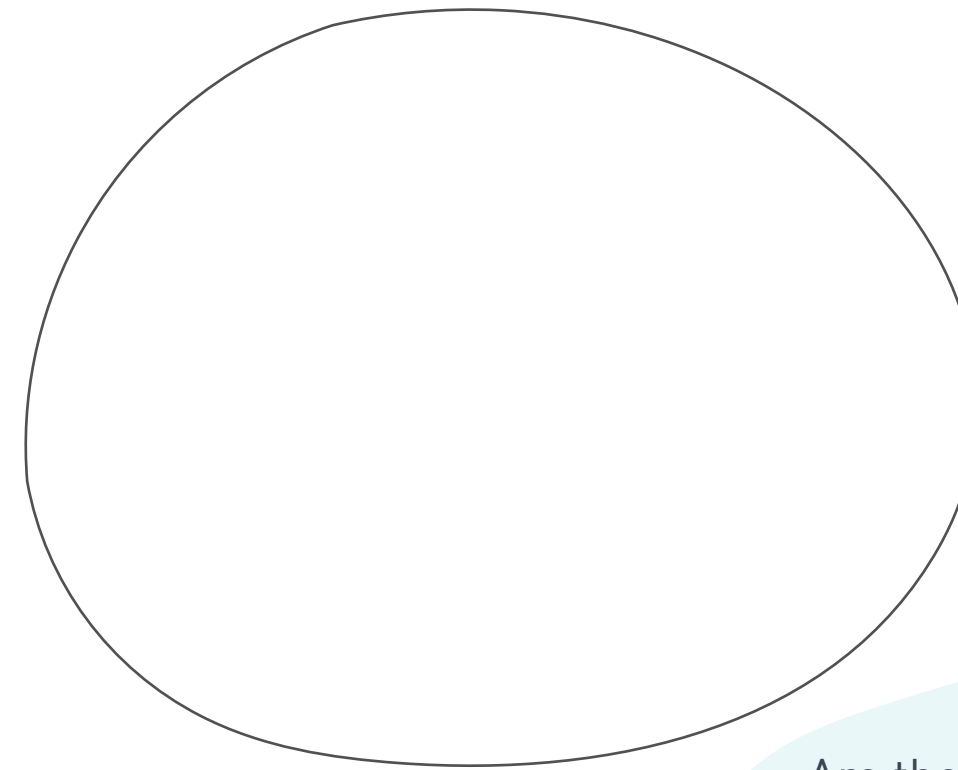
Assessment 6 (30%)

Assessment 7 (30%)

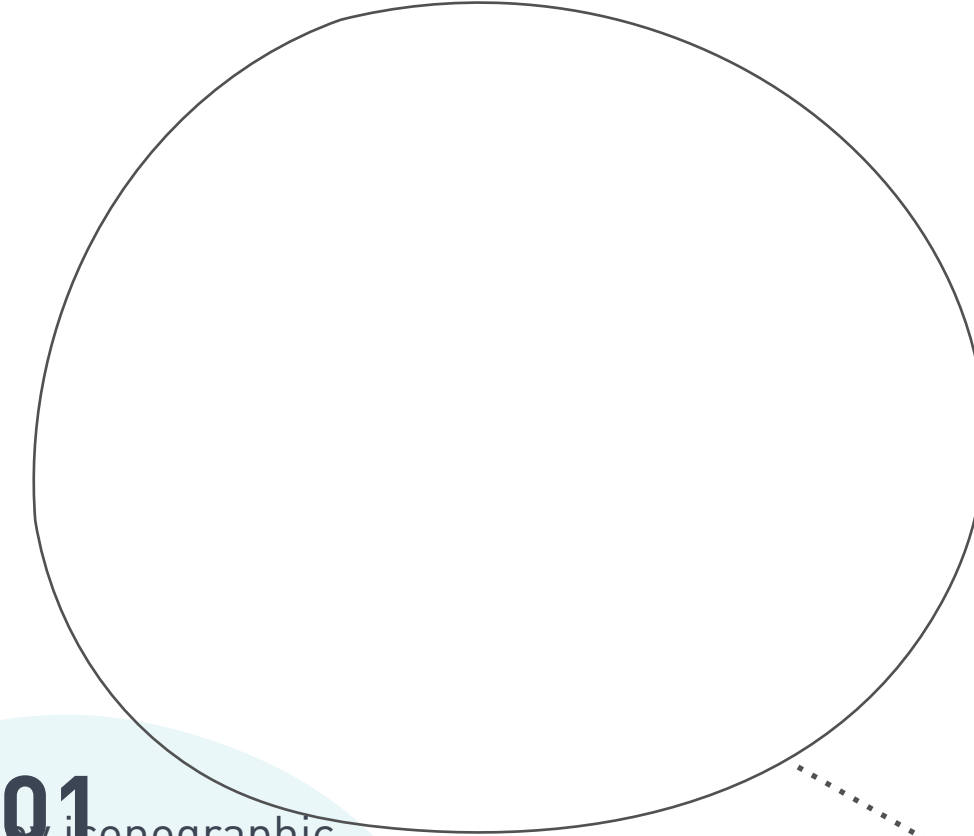
SART ANALYZING ICONIZITY

What do I see? Does this iconic-work represent a form of art, architecture, design, advertisement, a motion picture, or something else?

WHAT YOU'RE HEARING and SEEING

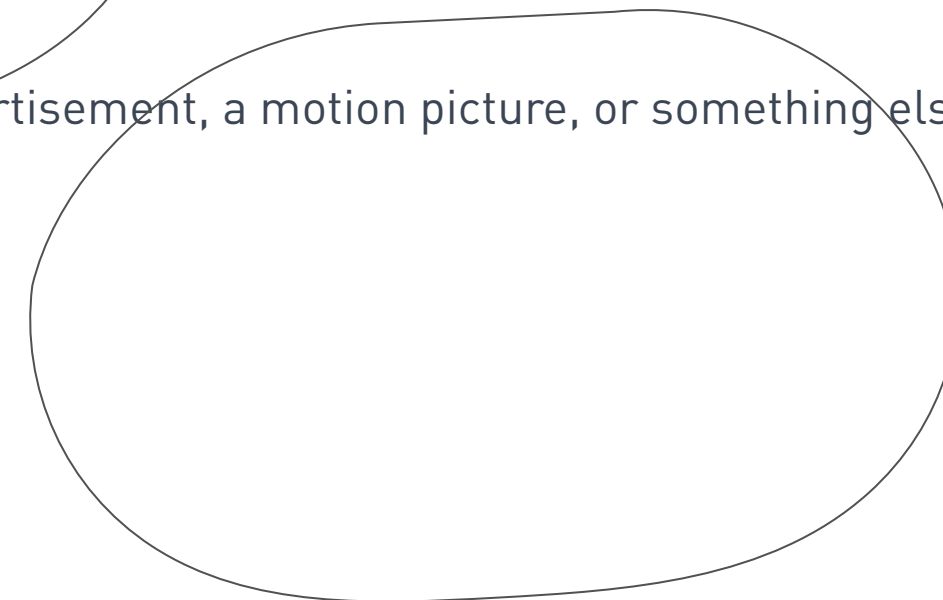
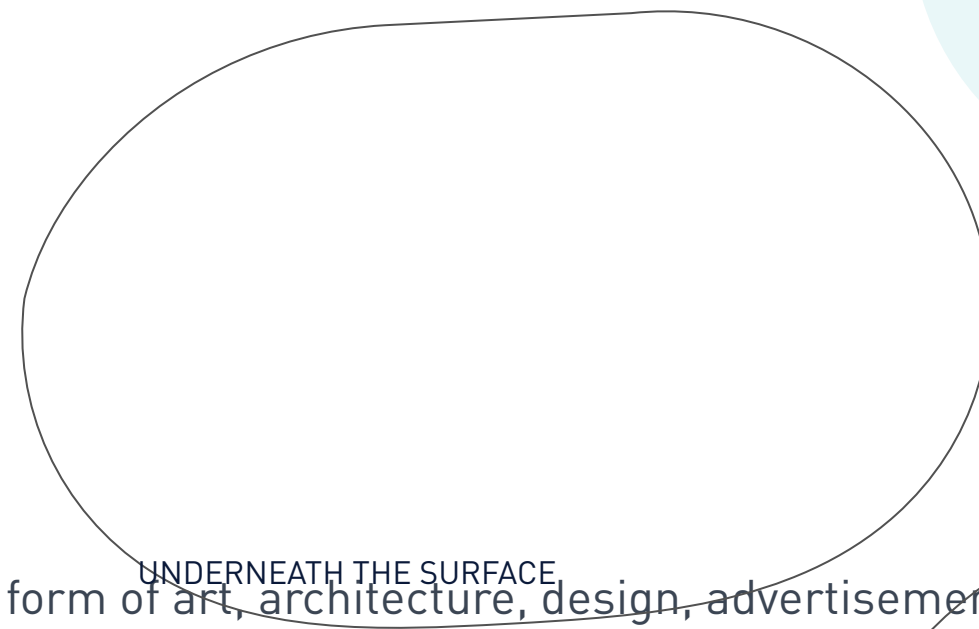


WHAT YOU'RE FEELING and understand

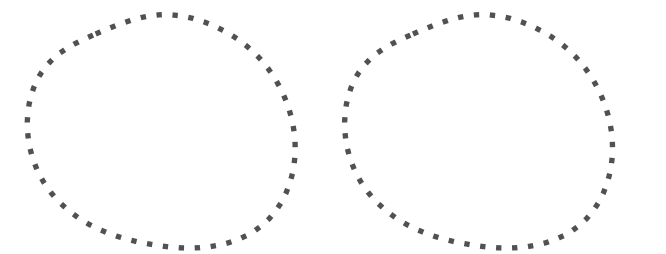


01
Are there any iconographic elements that you can identify (e.g. is this image a form, or an object based on, or inspired by, a historical event or a period, particular style, or something else)?

UNDERNEATH THE SURFACE



WHAT YOU'VE IGNORED
(THAT MAY ACTUALLY BE RELEVANT)



HISTORICAL

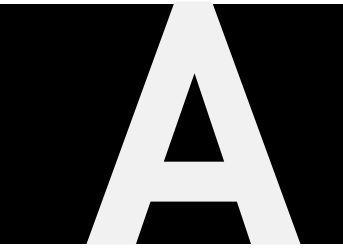
CONTEMPORARY

02

How are elements of the image pr

Using semiotics as a tool for visual analysis.

Possible Steps



Identifying Key criteria

03

What's important in this particular artwork?
What do I love most?

Which style the artist used and Why?

What kind of techniques and tools were used in the production of the work? Are there any other tools and techniques used in the production of the work?

What am I'll focus on?

To which period the artist belongs?

Using these definitions, what assumptions do we make?

What are the her/his views?

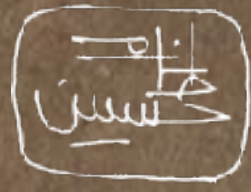
Which patterns h/s have?

Which themes are common?



04

Identify the key criteria and explore the reasons behind what's causing the differences in this artwork.



Prof. Hazem Taha Hussein



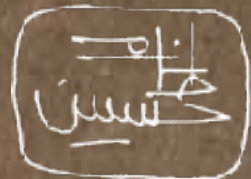
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شكراً

thank

you

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