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DESCRIBE	subject matter medium form (internal information) information about the artist, the time, the culture (external information)	imagery, what's depicted, where. title, artist, date, materials & techniques. what do you know about artwork, what did artist say about it? what do you know about the time period or the culture?	Discover by careful examination and accounting all the elements and their placement, color, value, etc. Is there an event, an action or an interaction depicted? Is there info about the time or place referred to? What do you need to know about the artwork, the artist, the time or culture? How can you find that information?
ANALYZE	the basic design elements  the basic design techniques     the feeling qualities	point, line, shape, direction, value, color, texture, scale, dimension, motion... contrast versus harmony as in: instability / balance, asymmetry / symmetry, irregularity / regularity, complexity / simplicity, fragmentation / unity, intricacy / unity, exaggeration / understatement, spontaneity / predictability, activeness / stasis, boldness / subtlety, accent / neutrality, transparency / opacity, variation / consistency, distortion / accuracy, depth / flatness, juxtaposition / singularity, randomness / sequentiality, sharpness / diffusion, episodicity / repetition the overall emotional tone or gradient and the way the elements contribute to that.	How did the artist organize and arrange the parts? Can you see an intention in the choices or use of the elements? Is there a pattern or purpose in the use of color, the qualities of shape or texture, the alignment or concentration of parts? Look at the pairs of words describing the major concepts of contrast and harmony. How do these help clarify the artwork? What attracts your eye first and how does the design of the piece encourage your eye to move through the piece? Is there a focal center or termination? What feeling does the artwork evoke in you now that you have spent time examining it? How do the design and organization qualities create or support those feelings?
INTERPRET	what it expresses, what it means the "Spine" of the artwork     the reasons	associations, memories evoked, metaphors, symbols the arc and objectives of the artwork: look for major dramatic forces of attraction, harmony, love, sex, repulsion, separation, resistance, violence, destruction, contrast, juxtaposition, controversy, humor, risk, paradox, pay off  look at Barrett's principles of interpretation make your persuasive argument state your reasons for this interpretation	Use the constellation of physical evidence and organization and the feeling qualities found in description and analysis. Combine these with the "meta" information of poetic qualities, dramatic devices, perception and intuition to form a coherent point of view about the piece. Frame this as a persuasive argument. Try to make your argument reasonable, convincing, enlightening, informative so it corresponds to what you can show in the artwork and includes all or as many as possible of its elements. Ground your interpretation with evidence.
JUDGE	"Ratings, Reasons, Rules"   the criteria your point of view represents	judge the importance and significance of the artwork state the reasons you make that judgment from the artwork  criteria: Instrumentalism, Formalism, Realism, Expressionsism... additionally: originality, craftsmanship.	How is the artwork important or special? What convinces you or prevents you from being convinced? Is your judgment based on what the artwork means or what it does? Make your criteria, your particular beliefs or priorities about what art should do or be explicit.

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## TERRY BARRETT'S PRINCIPLES OF **INTERPRETATION**:

- artworks have “aboutness” & demand interpretation
- interpretations are persuasive arguments
- some interpretations are better than others
- good interpretations tell about the art not the critic
- feelings are guides to interpretation
- there can be different, competing interpretations
- interpretations are often based on a world view
- interpretations are not absolutely right but reasonable, convincing, enlightening, informative
- interpretation can be judged by coherence, correspondence, and inclusiveness
- art is not necessarily about what the artist says it is
- a critic ought not be the spokesperson for the artist
- interpretation ought to present the work in its best light rather than its weakest
- the object of interpretation is the artwork not the artist
- all art is in part about other art
- no single interpretation is exhaustive of the meaning
- the meaning of an artwork may be different from its significance to the viewer
- good interpretation invites us to see for ourselves

## BELIEFS & CRITERIA OF **JUDGMENT**:

- **INSTRUMENTALISM**: artworks are valuable, have merit or are significant because of what they do. They perform something thought to be an important function.
- **IMITATIONALISM**: artworks are valuable, have merit or are significant because they show objects or situations in ways that actually exist in the real world.
- **FORMALISM**: artworks are valuable, have merit or significance because of the way their parts are arranged, composed, or formed, their aesthetic qualities.
- **EXPRESSIONISM**: artworks are valuable, have merit, or are significant because they convey or evoke ideas, feelings, or moods.
- **Craftsmanship**: artworks are valuable, have merit, or are significant because they are well or beautifully made.
- **Originality**: artworks are valuable, have merit, or are significant because they are unique, different from other artworks, or show ordinary things in new ways.