

Art Appreciation Paper

Step 1: Proposal

Final Paper Proposal

In my final paper I will compare J.M.W. Turner's "The Burning of the Houses of Lord and Commons" with John Singer Sergeant's "The Daughter of Edward Darley Boit" on display at the Museum of Fine Arts, Boston.

My paper will include the following elements in respect to the paintings:

Step 2. Comparative Visual Analysis Outline

A. FACTUAL INFORMATION

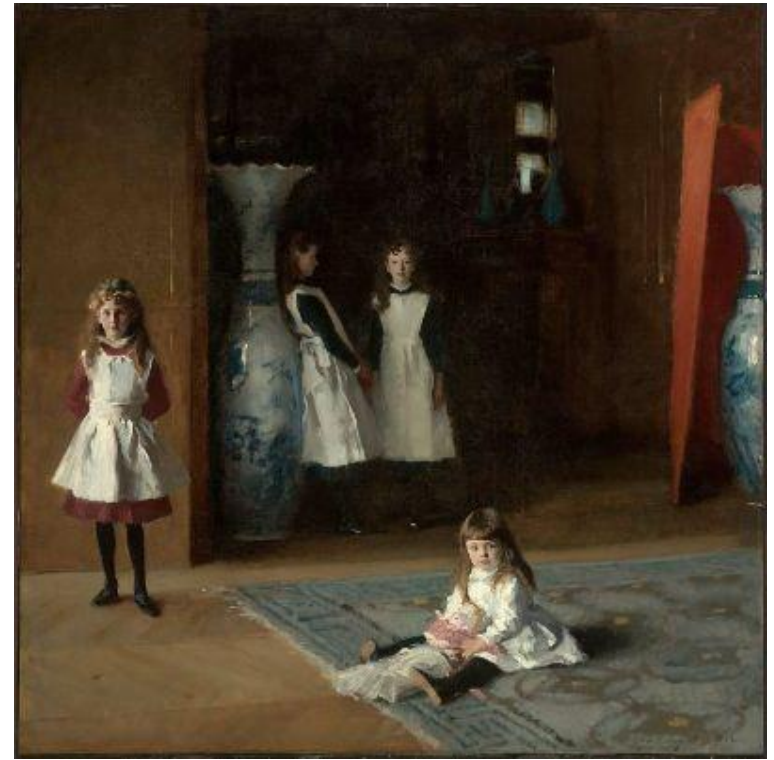
J.M.W Turner, "The Burning of the Houses of Lord and Commons", 1834, England-Romanticism, oil on canvas, 36 1/2" x 48 1/2"

John Singer Sergeant, "The Daughters of Edward Darely Boit", 1882, American-Realism, oil on canvas, 87 3/8" x 87 5/8"



J.M.W. Turner, *The Burning of the Houses of Lords and Commons*, 1834, oil on canvas

Textbook option



John Singer Sargent, *The Daughters of Edward Darley Boit*, 1882, Oil on canvas

From the Museum of Fine Arts, Boston

Local museum work of art

B. LINE

I will discuss how line in both works relates to the movement each work is derived from. Line in the Turner piece is primarily curved, implying movement and emotion characteristic of the Romantic period. Line in the Sergeant piece is vertical, echoing real life accurately, and displaying a more stolid scene. It also creates clear geometric shapes.

C. SURFACE PLANES

The objects in the Turner piece use horizontal and diagonal line are a direction force to the flame. The organization in the Sergeant piece is a little more ambiguous. The way the figures are organized makes them seem like they have no relationship to one another. Both pieces are asymmetrical, but the Sergeant piece contains stronger examples of repetition and rhythm.

D. SPACE

Both pieces utilize atmospheric perspective. Space is manipulated in the Turner piece with the proportion of the flames. They are exaggerated to lend more intensity to the emotion of the situation. Varying sizes of boats and the increasing size of the bridge arches also create the illusion of space, as well as the plants in the corners of the foreground. Sergeant uses light to cast a shadow on the scene in his painting, and then

paints another light source in the background, a small window. The darkness and shadow in the center of the painting implies the room is extended in the back.

E. COLOR

Turner uses cool colors in ^{his} ~~the~~ painting to contrast sharply with the yellow-orange flames. There is also some warmer color used in the painting's foreground to balance out the center. Turner uses darker colors to express the reality of the scene he is painting, but also employs reds and blue in certain objects, creating geometric triangles in doing so. Both uses color are a representational element, but Turner's use of color is expressive as well.

F. LIGHT

The subject of Turner's painting is in itself a source of light. It is large, and dramatic, and bright and retains its intensity in its reflection in the water. In Sergeant's work, light lends itself to the ambiguous relationship between the sisters. Two are in the light while the other two are not. The light source cannot be seen, and its intensity is on the dull side. There is an additional light source in the painting, a back window that dimly illuminated two blue vases on a sill.

F. PAINT HANDLING

The brushstrokes in the Turner are "loose and expressive" (Prebles, 354) in order to convey the emotion of the subject. Turner wanted the affect of the event to be felt. In Sergeant's work the brushstrokes are more controlled. There is no overbearing emotion in this scene, only a dignified glimpse into everyday life.

G. ORGANIZATION OF FIGURES

As stated, the boats and bridge as a direction force and out of proportional flames are the main points of action and organization in Turner's piece. Sergeant's is more complex. The repetition and rhythm of the girls' frocks and vases, and their varied stances provoke questions about why these girls are standing in this way. The action of three of them mimic that of children on their best behavior, but breaking that is the fourth figure who seems to be slumped and inattentive. In my paper I will explore the possible implication of this organization.