

# Critical thinking on communication

[Art & Culture](#), [Painting](#)



## **1. The Elder Sister**

This is a painting made by a French painter, William Bouguereau in 1869.

The medium employed is Oil on canvas. It is 51 ¼ x 38 ¼ inches in dimension and found at The Museum of Fine Arts, Houston. It was presented as gift b an Anonymous Lady in memory of her father.

### **Description**

It portrays a young girl, staring fixedly at the beholder while affectionately embracing an infant on her thigh, gifted with an almost mysteriously enticing beauty. William Bouguereau was the typical thriving scholastic painter. His canvases were in great demand by European and American investors mutually, and his reputation has been reawakened lately.

Completed with astonishing painterly expertise, The Elder Sister is a sentimental sight for which the painter's daughter Henrietta and son Paul acted as moulds. William has uncovered them of all limitations, depicting them as children with ideal attributes, costumed in immaculate clothing, and presented against a pleasant rural backdrop. The work of art is amalgamated and objective, with the children's limbs and legs congregating virtually at the centre of the canvas. His flat paint application and meticulous concentration to features results in a roughly hyper-realistic illustration. Even though his works were initially motivated by classicism and historic idealism as broadcasted via the works of the masters of the High Renaissance, pictures like this one shows a definitely Victorian model.

## **2. Self-Portrait with Angelica and Portrait of Rachel**

An American painter known as Charles Wilson Peale during the years of 1782-1785 did this amazing self-portrait. The medium is employed here is oil on canvas. The portrait is 36 1/8 x 27 1/8 inches in dimension. It is found at The Museum of Fine Arts, Houston . it is also found among the Arts of North America and The Bayou Bend Collection. It was a Gift of Miss Ima Hogg.

### **Description**

Charles Wilson Peale produced quite a figure of self-portraits during his profession, but this painting rises as one of the most multifaceted and informative of the artist's declarations about his art and its close connection to amid such subjects as family enterprise, the enlightening function of science and art and family domesticity.

Located in a Windsor-rear wing chair, the painter twists to some extent and guides his stare towards the observer. He slants his palette in the direction of the observer, and by his right hand plunges his brush into the dye emerging on the palette. Without really holding the brush, the daughter Angelica Kauffmann Peale (1775–1853) humorously emerges to direct it with one hand, as her other hand directs toward heaven, as if she is doing the figurative muse of painting. To the left side of the painter, the wife, Rachel Brewer Peale (1744–1790), gazes via the painted canvas with a look as realistic as those of the painter and daughter do. In short, Peale appears to beg the observer to mull over subjects of delusion and authenticity, and the artist's exquisite aptitude to convert a mere pigment, as recommended by the globules of paint exposed to the observer on the palette, cautiously

contrasted with the dyed canvas into life. This is as exposed by the brilliantly alive representation of his spouse on the easel. Such examinations into painting as additional as a mimetic venture are feature of the painter's most stylish works.

### **3. Armchair**

The one of its kind mater piece is attributed to an English painter, John Linnell (1729 - 1796). It was painted in 1770. The medium is Beech, gilding, and upholstery. It is about 39 1/4 x 26 1/2 x 22 1/2 inches in dimension. It is located at The Museum of Fine Arts, Houston. It was presented as a Gift of the Arch and Stella Rowan Foundation, Inc. It is also among the Arts of Europe.

#### **Description**

It portrays an 18th-century gilded wing chair that was probably premeditated as fraction of a larger set of furniture planned for a salon or official drawing room. Every exterior of the munificently decreed Neo-classical chair features complicated carving, apart from the rear. Since such pieces were created to lean against the wall, and brought forth only when needed, designers and their customers felt no requirement for beautifying a segment that would hardly ever be noticed. Even though this work is unidentified, the chair's dimensions, slanting seat back, and arms finishing in ball designs are all features of the furnishings made in the workshop of John Linnell. He was one of London's highly proficient late-18th-century creators.

#### **4. A Still Life of Game and a Blue Velvet Game Bag on a Marble Ledge**

This is a painting done by a Dutch painter; Willem van Aalst (1627 - after 1687) in 1665. The medium is Oil on canvas. Its dimensions are 26 1/2 x 21 1/4 inches. It is part of by Sarah Campbell Blaffer Foundation, Houston.

#### **Description**

The works of arts of Willem van Aalst were amongst the most valued in the Netherlands in the second half of the 17th century. He focused in still life of hunting themes and flowers, and his elegant game pictures depict close sights of dead prey. They also comprise meticulously painted firearms, hunting sacks and horns, bells, and other gear of the sport. The beaming blue game bag, embellished with gilded threads and tinted with gold fringe, is characteristic of Van Aalst's prolific and astonishing exploit of ultramarine, which is virtually a mark of his work. He munificently utilized this dye made from lapis lazuli, introduced from Asia and therefore very costly in Holland, to convey an air of lavishness and opulence to his paintings.

#### **5. Self-Portrait**

This is a contemporary self-portrait of an American, Andy Warhol (1928 - 1987) done in 1986. The medium employed is Acrylic screen print on canvas. It is 80 x 80 inches in dimension and located at The Museum of Fine Arts, Houston. It is a Gift of the Charles Engelhard Foundation in honour of Linda Cathcart, who from 1979 to 1987 was the Director of the Contemporary Arts Museum. It is also part of Arts of North America.

## Description

A new artistic approach overtook New York in the 1960s. Recognized as Pop Art and definite by its cool impersonality, this approach gripped the American admired way of life, using comics, sensationalist photographs, and film stills as arty motivation. Perhaps the renowned Pop artist was Andy Warhol, who envisaged a new thought of the performer as celebrity.

Across his profession, Warhol operated in the conventional genre of portraiture.

His representations of celebrities such as Jackie Kennedy, Marilyn Monroe, and Elvis Presley were obtained publicity stills and newspaper photographs. He employed these representations not merely to query the innovation of the arty image but as well to investigate subjects of death, celebrity, and post-war culture. In this ghostly self-portrait, only created a few months prior to his death, he gazes at the observer with an impassable glare. The painter's incorporeal head glides against a dark blue-black backdrop, his picture silk displayed in a pale violet colour. Drooping-jawed and dressed in a platinum foreboding wig, Warhol equates his face to a death facade. The result is strong and disturbing. Warhol said he was intensely superficial and that there was completely nothing following his work