

Good example of art analysis essay

[Business](#), [Management](#)



These paintings are being compared and analyzed together because they show the standard of what constitute art at that period. Unlike Gentileschi's previous works, *The Annunciation* is free from heavy influence of Caravaggio's style which employs theatrical and irregular composition. Oftentimes this composition is seen as dramatic and in monumental composition. However, at the time when Gentileschi is doing the said painting, he is beginning to develop his own style, away from Caravaggio's approach. In this work, the painting still shows the lyrical gestures and the sense of involvement with the scene although the figures are more controlled and relaxed as compared to his previous works plus it is evident that palette is lighter and his use of chiaroscuro is gone. Just like Gentileschi, Rosson Crow is praised for her work but in the contemporary style. Her painting, *Jeff Koons at Versailles*, is an exhibition of youthful energy and her stylistic approach is hugely different from Gentileschi's. Her painting is seen as more pop culture and just like Gentileschi she is also influenced by other artists in her works but she develops her own style of crafting new element to make it her own. The discussion would revolve around these two artists' usage of techniques and their main differences. Though both styles seem different at first glance but there are similarities in their intent and basic techniques.

First, these two paintings have different themes. For Gentileschi, the subject is biblical themed. *The Annunciation* recounts the event from the Bible Luke 1: 26-39, it is also called as *The Annunciation to the Blessed Virgin Mary* or *Annunciation of the Lord*. From the painting, angel Gabriel kneels down upon the Virgin Mary to announce that she would conceive the Son of God, Jesus.

The Virgin Mary, a bit hesitant with the announcement, is seen standing up with head bowing down to the angel. Like most of the Baroque artwork, the pieces are centralized in biblical themes. Although not all Baroque pieces can have direct reference to the Bible. For Crow's work, the central theme is inspired from another contemporary artist's work which is Jeff Koon's Balloon Dog that was exhibited in 2008 at Château de Versailles. Just like Crow, Koon is an American contemporary artist. So from their theme alone, both paintings can easily be identified that The Annunciation is from the Baroque period and the painting Jeff Koons at Versailles is a contemporary piece.

Another difference that these two paintings hold are the evident use of brush strokes. When The Annunciation is viewed the brush strokes seem to blend well together and can barely be noticed from the composition. Gentileschi combines strokes together in order to create a more realistic image of the architecture and figures. The strokes are combined well with each color in order to achieve the nearest colors possible of that object. The color gradient on the figures' hair is a fine example of this. The artist manages to make fine strokes that seem unnoticed to the viewer. Unlike Gentileschi, Crow utilizes heavy strokes to complete her backgrounds and compose her figures. Even if the strokes are thick and bold, the viewer can still decipher the object's form and outline. It is also sophisticated in a sense that bold and thicker strokes are harder to control than finer strokes and she manages to master its usage very well. Gentileschi might prefer a more finesse usage of his brush and Crow, on the other hand, seems to gravitate towards expressing energy into her strokes. On Jeff Koons at Versailles, it shows some paint splattering on the painting. It gives this explosion and firework feel to the painting.

Somehow the static figure of the Balloon Dog is suddenly energized and now evokes kinetics. Gentileschi's work also show movement and dynamic but it is rather sophisticated and well-posed compared to Crow's. Majority of artists during Baroque period exhibits that sense of realistic approach in using strokes compared to Contemporary artists.

A further look into Crow's usage of colors also reveals her Contemporary origin. On her piece she manages to use her technique in producing neon-like lights on her painting. This is shown on the blue luminous splatter on her work. This neon-like luminosity is not seen from previous art period. Neon and LED lights are also invented long after the Baroque period. Even though Gentileschi uses light on his painting, it is different in effect. Gentileschi's light is seen from a natural source from the Sun as seen from the window above the painting. Light is also used in Gentileschi's painting to highlight the Virgin Mary's face. The light is seen coming down from the top window where a dove is seen symbolizing the Holy Spirit. On the other hand, Crow's light is not coming from a natural source; in fact it comes from a chandelier-like piece hanging from the ceiling. Chandeliers are not usually producing neon-like lights but it represents the artist's style and signature in most of her works. In the article "Rosson Crow and Two to go", Crow's strokes are described as messy yet precise, and that the neon colors capture the moody lighting of her settings. The red colors on her painting also suggest her aggressive intent to add movement and excitement to the painting.

Their use on shadows on the other hand became the main similarity of both pieces. For Gentileschi, shadows are used to highlight the realness of the figures and objects. A look closer into the drapery of the painting reveals his

intent to capture the exact weight and flow of the fabrics. Shadows are also casted on the Virgin Mary's clothes to highlight her face. Shadows are used in downplaying the background of the painting in order for the viewers to focus on the Virgin Mary and the angel Gabriel although his play on shadows is more subtle compared to his previous works. Even with the absence of chiaroscuro, he can manage to provide depth for the objects and figures on his painting. For Crow, her shadows are used to create a dark base for her piece in order for her signature neon-light to pop up and be seen. She utilizes shadows to provide space and depth on her work. The shadows on her painting create an illusion of continuing space beyond the painting. This darkness also made the illusion of reflecting light on the Balloon Dog as the subject of the painting.

The main point of this comparison is to appreciate the style differences of both artists from different art periods. While the Gentileschi is acquainted with his finesse and grace in executing sophisticated paintings, Crow's work is downright opposite to that style. She prefers executing work in bolder strokes resulting in a unique combination of colors. She splatters while Gentileschi does smooth combination. These differences make them stand out from each other and they are being compared not to know who is a better artist but they are selected for this analysis because they both perfectly capture the zeitgeist of their time.

Works Cited

"Rosson Crow and Two to go." No New Enemies, Mar. 2010. Web. Mar. 2014.
<<http://nonewenemies.net/2010/03/19/rosson-crow-and-two-to-go/>>