

Art critique



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Art Critique The work being analyzed was created by the artist Esteban Bojorquez. It is called Tin Man Tea Party, created between 2005-2010 and consists of a variety of mixed media. The work is a three-dimensional compilation of various types of metallic objects measuring 60 inches by 41 inches by 14 inches thick. The objects that are used within the piece include a steel door, miniature tea kettles, ink wells, metal rings and gears, drain spouts and other strictly metallic materials. As a result, the composition of the pieces is based on mostly geometric shapes - triangles, rectangles, circles and columns. Although the miniature tea kettles are not strictly geometric in form, they are placed in such a way as to make the most of their geometric attributes. For example, the artist has placed a column of tea kettles vertically aligned along the bottom right edge of the piece to emphasize their circumference. Another squat tea kettle is placed with its bottom attached to the back piece so as to emphasize its round opening at the top.

This large piece stands vertically aligned on the wall like a misaligned small coffee table. The artist works almost exclusively with found materials thus reflects the cast off detritus of society at the same time that he presents these pieces as shining new. The eye is kept moving through the piece thanks to strategic use of line. None of the straight lines created are permitted to exist in horizontal or vertical alignment with the exception of the underlying frame. Most angles are oriented on the diagonal and interrupted in some way by a circle. The composition suggests a haphazard tea table complete with tea cups, saucers and kettles with a few cubes available here and there for a suggestion of sweetener. However, the artist also plays with the aspects of dimension available in the medium, allowing

some of these elements to protrude while others sink into the surface. This multi-dimensional piece thus encourages the level of activity and discussion one might expect to find at a tea party.

Kai Bob Cheng's "Self-Portrait" is an undated mixed media piece that attempts to convey something about the artist's interpretation of himself. The image is presented in the traditional form of a portrait complete with an aged and ornate frame and a golden-colored background. Within this frame, and even partially overlapping it, is the seated figure of the artist. This figure is created with the use of paint, wires and other found objects. A set of letters is stenciled across the middle of the image horizontally with the left side seeming at first to be a mirror image of the right side. However, closer examination of these letters reveals that while they are printed backwards, they are different letters from those that appear correctly on the opposite side. The body and hands of the figure are the painted surface of the 'canvas' while the head and objects held by the figure are three dimensional additions to the composition. These elements call attention to the concept that the body of the figure is visually divided vertically down the center. There are a number of symbols and meanings within this painting. To begin with, the golden background color of the painting was traditionally a color reserved only for images commanding great respect or wealth. By using this color as his background, the artist is revealing that he has a strongly positive opinion of himself. This is kept from being an opinion of undue pride by the position in which he is sitting. This position, with the legs crossed and the hands resting on the knees, is a traditional symbol of the wise or spiritual man. He is also wearing red, which is a traditional color for happiness and good luck in Eastern cultures as well as a symbol of vitality and energy in <https://assignbuster.com/art-critique/>

Western cultures. The figure also holds a hand mirror in each of its hands, indicated by the empty frames. These mirrors are dominated by a single eye. The one on the darker side of the figure seems to be blind while the one on the light side of the image seems to be wide open. Another important symbol is the jade bead that hangs from the figure's neck. This symbolizes nobility. In conjunction with the other symbols, this self-portrait presents a meaning that suggests the figure is spiritually noble, happy and at peace because of his ability to look within and to acknowledge but not allow his inner darkness to dampen his light.