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Art Appreciation Dual Credit

20 September 2019

Non Representational Art Critique

Roger de la Fresnaye painting called “Artillery” is a non-representational work of art. The oil on canvas painting was inspired by cubism which was started by Pablo Picasso in 1907. The painting depicts the French military in a scene of marching in public. The painting was finally completed in 1911, which was three years before the start of World War 1.

In the scene, there are soldiers, generals on horses, and artillery mortars in the center of attention fainting off to a crowd of heads, towards the bottom of the painting. The colors are equally warm and cool that present the overall mood of the scene gloomy in the forms of grey skies to the touch of pastel color scheme of blue and red.

The focal point of the painting is oriented towards the center, as that’s where the most color and action in the picture is being set. Although it is not a clear picture, there is a portrait-like a lens being set in a circle with the outside of that focus being duller and less focused, making the balance radial, diverging in lines from the center. The intense effect is created with bold body language shapes made from the soldiers.

One of the main shapes that are being repeated the most in this painting is the cylinder-like object that is making a bridge, mortal barrel, rim of the wheel and pavement of the road. The sense of depth and space of the painting is shallow and three dimensional. The darker areas of the picture are more towards the middle and the top of the painting.

The influence of Cubism can be observed in an explicit manner considering the overall style of the painting presented by Roger de la Fresnaye in “Artillery.” Strong geometric prominence is one clear aspect appeared in case of this art form considering the representation of different shapes, colors, and lines (Antliff and Leighten, 190). The prospect of basic shapes is utilized by the painter to present the main approach of the painting.

Different shapes such as cylinder are highlighted by adopting the squishes of different bold and cool colors. The element of shapes is also considered by painter by prompting the rhythm of the movement explicitly in the form of extensive use of armaments of war, horses, and guns in advancing manner.

Various forms of lines have been used in this painting to connect different objects with the focal point of this artwork. The fundamental tool of lines is impressively used by the painter to define the actual theme of the weaponry prospect (Burn, 203). The existence of lines can be witnessed in many different forms such as simple, sharp, thick, curved, and implied lines. These forms of lines are considered to connect different objects with each other by focusing the perspective of the focal point of this painting.

The inclusion of lines is also present in the form of different shapes such as circles, squares, and the approach of the cylinder. The movement of different figures is defined through the artistic approach of implied lines to indicate their direction with the main point of the painting.

The smooth and soft texture is the identity of this painting which is apprehended with the elements of color and emotions. Different warm, dark, and neutral colors are used by the artist to create the overall mood of artillery and convey the emotions of the characters in this piece of art. The elements of lines, shapes, and colors are repeatedly utilized by painter to enhance focus to the main domain or theme of the painting.

**Works Cited**

Antliff, M., and P. D. Leighten. *A Cubism Reader: Documents and Criticism, 1906-1914*. University of Chicago Press, 2008, https://books.google.com/books?id=WMDpAAAAMAAJ.

Burn, B. *Masterpieces of the Metropolitan Museum of Art*. Metropolitan Museum of Art, 1997, https://books.google.com/books?id=4fZBEzBEThIC.