

PAINTING CRITIQUE: ORIGIN OF LIFE



POETRY



Illusion



Concept

MUSIC



Far



Near

Poetry: Illusion

In an abstract painting such as this one, the illusion is more suggestive than real. The painting succeeds in that the shapes suggest conception, and the colors suggest fire and volcanic action, both concepts relating to the concept of the painting: the origin of life. The quality of an abstract work is often improved however by making the suggestion more believable. In this case, that could be achieved by paying more attention to the “*itness*”, or characteristics of the objects being suggested. In this case, the characteristics of spherical objects, tails, and perhaps flame.

Poetry: Concept

The concept of the painting is clear and well focused and is supported by the design.

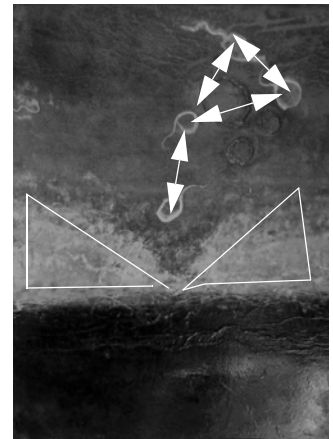
Music: Far

The composition appears disconnected. The lower orange shape is not connected to the upper dark blue shape in any way. One possible suggestion would be to use the principle of “*tie together*” . Also there is no single clear focal point.

There is also a problem of a lack of variety in the circular shapes.

This is seen in both the even spacing between the shapes, and in the almost equal diameters of all of these circular shapes. There is a similar problem in the large orange shape.

Each half of the shape has the same proportions. More variety, using the principle of “*repetition with variety*”, and “*unequal space division*” would greatly improve the composition.



Music: Near

The painting has an interesting variety of texture but there is very little variety in the edges. For example, the junction between the large orange shape and the lower dark blue shape is soft everywhere. A variety of hard and soft edges would give the painting more interest. Also the large orange areas need more warm cool variations to add color interest..

