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Formal Analysis
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Portrait D'Homme Tenant Une Statuette

The portrait of a man holding a statuette is a two dimensional artwork painted by Agnolo di Cosimo di Mariano Tori. The figure painted on the canvas is well balanced, and intends to draw attention to the only character standing in the middle.

The painting is composed of fine brushstrokes, it is a very soft and clean piece to be looked at, it transmits calmness and simplicity. A few minutes of close observation to this piece allows the viewers to glimpse the existence of a pattern within the work. It is all intertwined, and suddenly most of the lines go toward the same direction, creating a diagonal, from the top right of the painting to its bottom left. These lines begin with the edge of the curtains, going to the man's pupils, and following his jawline shadow, then proceed to the way his spine is inclined and how the statuette's head leans to the left side, the line ends at the right man's hand holding behind the statuette's left leg.

In its totality, the painting is intricate and obscure, an aspect obtained due to its dark varying tones of green and black, along with the little use of light colours such as beige and white. A more analysed view of the piece itself permits you to visualise the cracked texture of the paint, the expected result of the equation of time over the conditions in which the piece was kept.

This two dimensional artwork carries an illusionistic effect which allows the viewer to distinguish the background from the foreground. The man depicted occupies the majority of the

space, and although he is not represented in human scale, he is proportionally portrayed according to the size of the canvas, creating an appealing and not disturbing image to its beholders.



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Agnolo di Cosimo di Mariano TORI, dit BRONZINO

Florence, 1503 - Florence, 1572

Musée du Louvre