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Section: VGD CED 11-101P

**What is the artist tackling about? What do you think is the main subject?**

Edgar Degas' "Dancers in Blue" focuses on the world of ballet dancers, showcasing the behind-the-scenes moments before or after a performance. The main subject of the painting is the elegance and poise of the dancers as they prepare or adjust themselves, emphasizing the grace inherent to their movements. Degas often highlighted the beauty of dance, but also the discipline and effort it entailed.

**Consider the arrangement of objects, people, or elements. What is most prominent?**

The dancers themselves are the most prominent elements, placed centrally and arranged in a dynamic composition that suggests both movement and pause. The viewer's attention is drawn to the overlapping figures, their vivid blue costumes, and the subtle interaction between them, creating a sense of depth and focus on their practice.

**Looking at the technique and manner of painting and composition, how is it related to the artist's objective?**

Degas used pastels in a way that brought a soft, textured effect to his work, capturing light and movement with an impressionistic touch. The loose, layered strokes evoke a fleeting moment, which is in line with his objective to depict spontaneous, everyday scenes from unique angles. This technique allows for an intimate look into the lives of the dancers, portraying their elegance while maintaining a sense of realism and effort.

**Provide a coherent and convincing judgment about the artwork.**

"Dancers in Blue" is a compelling piece that masterfully captures the dual nature of ballet, its beauty and its demanding nature. Degas' use of color, particularly the bold blue set against a warm background, creates a visual contrast that highlights the dancers. The composition feels natural and unposed, allowing the audience to observe them candidly. The artwork is a testament to Degas' skill in portraying not just the art of dance but the life behind it, making it a deeply emotive and dynamic piece.

