

Mudras essay

[Art & Culture](#)



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1.

I fully agree with the assertion that art should be studied because of its importance to the culture and unique identity of a people. While some may dismiss art critique and appreciation as hobbies, or 'useless,' because it does not make as much money as banking, law or medicine, it is absolutely vital to determining exactly why we exist. We do not exist to make money; that is the means to an end. What we do with our existence and our creativity is what is important; the results of those efforts constitutes art. In order to enrich our own lives and make a better connection to our fellow man, our deities and the world around us, we create art.

Studying art, then, is a way to understand our own cultures and the cultures of others a bit better. Through appreciating products of the imagination, we fire up our own and allow ourselves to appreciate the aesthetic and symbolic talents of our fellow man (and our own environments). The acknowledgement of the roles of the artist, and the forms of art, allow us to quantify and compare art, so that we can see how some works are better or worse than others based on certain criteria, or what unique messages and styles the work is illustrating. We study art so that we can study ourselves, and so we can create a world for ourselves that is beyond (or perhaps in appreciation of) the world that we have. While some may focus on practicalities - even now, Florida governors are suggesting less 'useful' majors pay more than those that might fill the job market - the importance of art in helping to define us and stretch our imaginations cannot be overstated.

2.

Christian prayer

STOP

Meditation

Hang ten

Nixon's peace signs

Vulcan salute

Military salute

Middle finger

Thumbs up

'Finger guns'

British obscene gesture

Devil horns

Italian obscene gesture

Italian emphatic hand gesture

Dhyanamudra

Vitarka mudra

The number four

Cruciform gesture

'Money' gesture

3.

The Fine Arts Building in Chicago, Illinois has a wonderful, old, rustic feel that is indicative of its historic status. The interiors are light tan marble, with rounded corners and banisters, everything light and dark brown, with a hint of green oxidized copper in some of the metal railings. This gives it an old-world feel, and also reminds one of its historic roots. Its purpose at first was a stable for horses before the Great Chicago Fire, and now it is a haven for young and old artists, theater performers, musicians and more. The light and dark browns of the building are quite symbolic of its history and its wholesomeness; it feels practical yet historic. The art deco interior design does not feel like an affectation, but adds to the sense of age and the quaint nature of the building - the elevators are still manually operated, and are also brown painted metal and bronze.

4.

5.

I believe drawing is a combination of both natural talent and learned skill; one cannot be an amazing artist without both. There are those who have natural talent, but do not train themselves to improve on their existing skills, and so they create raw works that are full of talent, but are unfocused and unable to express what the artist truly means. Meanwhile, those who study and study for years, focusing on technique but lacking the talent, may produce mediocre works that are technically proficient but have nothing to say. In order to be a great artist, one must be both patient, practiced and talented. In essence, one must both be naturally talented from the start, and <https://assignbuster.com/mudras-essay/>

have the patience and environment to be able to practice one's skills to express that talent in more assured ways.

6.

The history of the Great Wall of Los Angeles is steeped in community and the desire to provide young artists with an outlet for their creativity. It was begun in the 1960s, as the Chicano movement started to take hold, providing an objective history of California that painted the people of the state in a more honest light. Judith Baca, a Chicana artist who started the Social and Public Art Resource Center (SPARC), started to bring together more than 80 youths from the area to create the mural together. Over ten years and five summers, these racially diverse children painted panel after panel of LA history, from the 1920s to the 1950s. Although this mural has been defaced and worn down over the years, attempts to restore it are still underway.

7.

I own quite a few craft-oriented objects that I do very much admire. The first of these is a small green elephant bank, which was made and given to me by a close friend of mine. She made this impeccable elephant bank, but had forgotten to give me a stopper for the bottom; to that end, it is currently stuffed with a tissue so coins do not get out. This object is valuable to me both for its practical application (its use as a penny bank) and its emotional and personal significance (it reminds me of a close friend). Through this object alone, I think I can understand the importance of crafts given as offerings to others - they are something that one puts much time, effort and artistry into, simply for the sake of giving to one other person to show your affection. It is a tremendously moving kind of gesture, and something that is <https://assignbuster.com/mudras-essay/>

of great importance in many civilized cultures.

8.

My own personal hero: Jackson Pollock

9.

DUCHAMP: Jackson, what's that new painting you're working on? It just looks like drips of paint.

POLLOCK: Exactly Marcel; it's an abstract expressionist piece. I thought that using an easel and brush to paint was a Western tradition that was dragging me down. I like to use my whole body to paint, since that makes the whole experience much more immediate.

DUCHAMP: Interesting. I'm much more interested with distancing the shape and form of the human image in paintings. My *Nude Descending a Staircase No. 2*, for example, shows fragments of a person walking down stairs.

POLLOCK: Why'd you decide to do that?

DUCHAMP: Well, according to Dadaism and Absurdism, nonsense is king; I sought, like you, to reject the traditions and structures of art in a world that was so focused on war it seemed to want to kill the common man. I wanted to challenge those traditions - why does a person need to look like a person, when instead it could be the fragment or impression of one?

POLLOCK: I feel the same way, too; I wanted to challenge not just the way paintings look, but the way they are painted. That's why I paint on the floor with a stick; by getting out of these structures, I want to get closer to actually expressing what's inside.

DUCHAMP: That's good; at the same time, I wish to almost reject art in my

work, making my works somewhat 'anti-art.' However, I think we have very similar oppositions to the normal art set.