

Ch 1 - the nature of art

[Art & Culture](#)



Ch 1 - The nature of art Cathedra - Barnett Newman, 1951, Oil on canvas art forms - An activity or a piece of artistic work that can be regarded as a medium of artistic expression. Music, dance, theater, literature, and the visual arts. visual arts - drawing, painting, sculpture, film, architecture and design work of art - The visual expression of an idea or experience formed with skill through the use of a medium. medium, media - A particular material along with its accompanying technique; a specific type of artistic technique or means of expression determined by the use of particular materials. mixed media - art made with a combination of different materials the arts - music, dance, theater, literature and visual arts Wheel of Time - Tibetan sand Mandala, 1997 collage - Technique of pasting cut-out or found elements into the space of the canvas. mandala - " Sacred circle": Buddhist diagram of the cosmos; sand painting; represents the impermanence of life The tree of Jesse - west facade, 1150 reasons for art - Day to Day, worship and ritual, personal expression, social causes, visual delight, art - the expression of application of creative skill and imagination Romare Bearden - African American artist, used collages to show expression, interest of jazz and communication Dwelling - Yong Soon Min, 1994, Mixed Media Rocket to the Moon - Romare Bearden, 1971, Collage on board Heartland - Miriam Schapiro, 1985, Fabric and Acrylic Utilitarian - art that improves quality or surroundings Rembrandt - painted numerous self portraits Entertainment - arts function in middle ages Ch 2 - Awareness, Creativity, and Communication visualize - to use imagination and visual memory to preview events or plans before they occur Weston - used a time exposure of over two hours for his photograph of Pepper #30 beauty - often based on culturally accepted standards content & form - what we interpret; what we see Rodia - <https://assignbuster.com/ch-1-the-nature-of-art/>

Italian tile setter who built the Watts Towers out of cast off materials

Ugliness - Leonardo da Vinci's variation of beauty as seen in his drawing Man Tricked by Gypsies

Georgia O'Keeffe - American modern artists, known for paintings of flowers influenced by Japanese artists perception - To become aware through the senses, particularly through sight or hearing.

aesthetics - The study and philosophy of the quality and nature of sensory responses related to, but not limited by, the concept of beauty. Within the art context: The philosophy of art focusing on questions regarding what art is, how it is evaluated, the concept of beauty, and the relationship between the idea of beauty and the concept of art.

creativity - Ability to see (or to be aware) and to respond.

subject - Objects depicted in representational art.

form - In the broadest sense, the total physical characteristics of an object, event, or situation.

folk art - Art of people who have had no formal, academic training, but whose works are part of an established tradition of style and craftsmanship.

representational - Art in which it is the artist's intention to present again or represent a particular subject; especially pertaining to realistic portrayal of subject matter.

content - Meaning or message contained and communicated by a work of art, including its emotional, intellectual, symbolic, thematic, and narrative connotations.

Tukutuku - Tukutuku panels are a traditional Māori art form. They are decorative wall panels that were once part of the traditional wall construction used inside meeting houses.

(nonrepresentational art from New Zealand) trompe l'oeil - French for "fool the eye." A two-dimensional representation that is so naturalistic that it looks actual or real (or three-dimensional).

abstract - Art that departs significantly from natural appearances. Forms are modified or changed to varying degrees in order to emphasize certain qualities or content. Recognizable

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references to original appearances may be very slight. The term is also used to describe art that is nonrepresentational. nonrepresentational - Art without reference to anything outside itself -- without representation. Also called nonobjective -- without recognizable objects. visual metaphor - The representation of a person, place, thing, or idea by way of a visual image that suggests a particular association or point of similarity. Elliot Ervitt's Florida (water pipe is metaphor for the bird with its curved neck and thin legs) iconography - The symbolic meanings of subjects and signs used to convey ideas important to particular cultures or religions, and the conventions governing the use of such forms. Ch 3 - Visual Elements The elements of art - line, shape, mass, space, time, motion, light, color, texture additive - Colors that are made from mixtures of light chiaroscuro - Italian "light-dark". The gradation of light and dark values in two-dimensional imagery; especially the illusion of rounded, three-dimensional form created through gradations of light and shade rather than line. compliments - Opposites on the color wheel are called texture - The surface/tactile quality of a work Pointillism - Painter Georges Seurat developed the painting technique using small dots of color monochromatic - Works of art that use variations of one hue are referred to as: purity - The saturation of a color is its plane - two dimensional picture surface lines - paths of action biomorphic shape - shapes based on natural forms figure/positive shapes - subject or dominant shapes ground/negative shapes - background areas in picture plane mass/form - the physical bulk of a solid body of material Water and Sky - Escher, 1938 figure ground reversal space - indefinable general receptacle of all things spatial - organized in space temporal - organized in time overlap - most basic way to achieve the effect of depth on a flat surface

perspective - point of view or any means of representing three dimensional objects in space on a two dimensional surface vantage/viewpoint - single fixed position atmospheric/aerial perspective - nonlinear means for giving an illusion of depth isometric perspective - system for suggesting depth where parallel lines remain parallel Line - paths of action; indicate directions, define boundaries of shapes and spaces, imply volumes or solid masses, and suggest motion or emotion. Cross-hatching - use of fine parallel lines drawn closely together at right angles, to create the illusion of shade or texture in a drawing Implied line - A line in a composition that is not actually drawn. It may be a sight line of a figure in a composition, or a line along which two shapes align with each other. Shape - A two-dimensional or implied two-dimensional area defined by line or changes in value and/or color. or within the outer boundaries of a three dimensional object Geometric shape - precise and regular shape; circles, triangles, squares Organic shape - An irregular, non-geometric shape. A shape that resembles any living matter. Most organic shapes are not drawn with a ruler or a compass. Picture plane - The two-dimensional picture surface. Positive or figure shape - A figure or foreground shape, as opposed to a negative ground or background shape. Negative or ground shape - A background or ground shape seen in relation to foreground or figure shape(s). Figure-ground reversal - as the eye shifts across the work, the positive (figure) and negative (background) spaces reverse. The phenomenon when positive and negative space change places - as seen in Escher's Sky and Water I painting Mass - Three-dimensional form having physical bulk. Also, the illusion of such a form on a two-dimensional surface. Value or tone - relative lightness or darkness from white through gray to black. Pure hues vary in value. Volume - 1. Space enclosed or filled

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by a three-dimensional object or figure. 2. The implied space filled by a painted or drawn object or figure. Synonym: mass. Closed form - A self-contained or explicitly limited form; having a resolved balance of tensions, a sense of calm completeness implying a totality within itself. Open form - interacts with the space around it; A form whose contour is irregular or broken, having a sense of growth, change, or unresolved tension; form in a state of becoming. Diminishing size - decreasing size of objects to imply increases distance. smaller objects appear farther away. Vertical placement - A method for suggesting the third dimension of depth in a two-dimensional work by placing an object above another in the composition. The object above seems farther away than the one below. linear perspective - A system for creating an illusion of depth on a two-dimensional surface based on the fact that parallel lines or edges appear to converge and objects appear smaller as the distance between them and the viewer increases. Vanishing point or viewpoint - With the linear perspective system, an entire picture can be constructed from this single, fixed position. place where land and sky appear to meet One-point perspective - All major receding " lines" of the subject are parallel, but visually appear to converge at a single vanishing point on the horizon line. Two-point perspective - Two sets of parallel lines appear to converge at two points on the horizon line. Atmospheric or aerial perspective - A system for creating an illusion of depth on a two-dimensional surface that creates the illusion of distance by reducing color saturation, value contrast, and detail in order to imply the hazy effect of atmosphere between the viewer and distant objects. Also known as aerial perspective. isometric - perspective parallel lines remain parallel, they do not converge as they recede value - refers to the relative lightness and darkness of surfaces

local/object color - color that appears to our eyes as that of the object

achromatic - without the property of hue neutrals - white, black and gray hue

- particular wavelength of spectral color shade - black added to a hue tint -

white added to hue intensity/saturation - refers to the purity of a hue or color

subtractive color mixtures - pigment mixtures pigment primaries - re yellow

blue light primaries - red-orange, green, and blue-violet subtractive - Colors

that are made from mixtures of pigments intermediate - colors are achieved

by mixing a primary color with an adjacent secondary color. Ch 4 - Principles

of Design Principles of Design - Unity/Variety; Balance;

Emphasis/Subordination; Directional Forces; Contrast; Repetition/Rhythm;

Scale/Proportion repetition - gives a composition unity, continuity, flow and

emphasis balance - is achievement of equilibrium, in which acting influences

are held in check by opposing forces radial balance - often in natures,

centered around central axis composition - The combining of parts or

elements to form a whole; the structure, organization, or total form of a work

of art. design - The process of organizing visual elements and the product of

that process. unity - The appearance of similarity, consistency, or oneness.

Interrelational factors that cause various elements to appear as part of a

single complete form. variety - Opposite of unity, counters unity; provides

diversity. symmetrical balance - A design (or composition) with identical or

nearly identical form on opposite sides of a dividing line or central axis.

asymmetrical balance - Balance provided by various elements according to

their size and meaning; balance is around a felt or implied center of gravity.

emphasis - used to draw attention to an area or areas; position, contrast,

color intensity, and size can be used to create emphasis. focal point - the

area or areas of emphasis. subordination - neutral areas of lesser interest

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that keep the viewer from being distracted from the area or areas of emphasis. contrast - the juxtaposition of dissimilar elements: dark against light; large against small; bright colors against dull; geometric against organic; hard (sharp) edges against soft (blurred). rhythm - The regular or ordered repetition of dominant and subordinate elements or units within a design. scale - The size or apparent size of an object seen in relation to other objects, people, or its environment or format. Also used to refer to the quality or monumentality found in some objects regardless of their size. proportion - The size relationship of parts to a whole and to one another. format - The shape or proportions of a picture plane. hierarchical scale - the use of unnatural proportions to show relative importance of figures. Henri Matisse - French artist in late 1800's associated with fauve movement Ch 5 - Evaluating Art subjective - Evaluation of art is always subjective Chinese - judged art to be good if it successfully communicated the inner spirit. personal value - orientations lead us to make judgments about the works of art we encounter. formal theories - focus attention on the composition of the work and how it may have been influenced by earlier works. inspiration - The word museum comes from the Greek mouseion, " place of the muses." Inferring the power of Tyler Green - " Museum ethics have become a joke." " good art" - changes with mature, develop critical skills, develop an aesthetic awareness Art Criticism - The process of using formal analysis, description, and interpretation to evaluate or explain the quality and meanings of art. Refers to making discriminating judgments both favorable and unfavorable Museum - A place dedicated to collecting, caring for, studying, and displaying objects of lasting value and interest. Formal Theories - Theories which focus attention on the composition of the work and how it may have

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been influenced by earlier works. Sociocultural Theories - Theories based on environmental influences such as the economic system, cultural values, and the politics of the time. Expressive Theories - Theories which focus on the artist's attempt to express a personality or worldview. Ch 6 - Drawing

drawing - the act of pushing or pulling a tool to make a mark or line

receptive drawing - attempt to capture the physical appearance

projective drawing - drawings that come from memory, imagination or visions

blind contour - A contour exercise in which the artist never looks at the paper

cartoon - Full-scale preparatory drawing for a fresco or mural. graphic novel - A novel whose narrative is related through a combination of text and art, often in comic-strip form

Example: Persepolis

pencil (graphite) - a thin cylindrical pointed writing implement

hatching - shading consisting of multiple crossing lines

cross hatching - cross directional lines that create depth of form

ink - black and colors, a liquid used for printing or writing or drawing

conte crayon - organic drawing material, made from earth-clays, difficult to erase, likes to be blended and smudged

cross-hatching - a technique used in drawing and linear forms of printmaking, in which one set of hatchings are drawn over another in a different direction so that the lines cross.

tooth - the surface grain of paper. fixative - A thin varnish sprayed over a completed charcoal drawing to help bind the charcoal to the paper.

wash - transparent layer of paint or ink; ink and waters to create dark to light values

sketch - a simply, preliminary drawing

Observation Drawing - drawing by direct observation of the object; very detailed

Purpose of Drawing - 1. to make a notation, sketch or record; 2. to make a study for larger, more complex works; 3. to make a complete work of art

Dry Media - Graphite / Pencil; Metal Point; Crayon, Pastel, Chalk

Liquid Media - (also called wet

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media); Pen & Ink; Brush & Ink Calligraphic or Gestural Line - Line that varies from thick to thin Ch 7 - Painting pigment - dry coloring matter (especially an insoluble powder to be mixed with a liquid to produce paint etc) medium - a liquid with which pigment is mixed by a painter glaze - coating for fabrics, ceramics, metal, etc. impasto - the technique of applying paint so thickly that brush or knife strokes can be seen; has visible texture tempera - egg yolk binder, vehicle water, quick dry, colors change very fine lines/details, fabrics oil - slow dry, vegetable oil binder, on canvas or linen; Pigment; Binder (linseed Oil); Vehicle (turpentine) acrylic - modern synthetic, water is vehicle and binder; Tough, flexible; fast drying; can mimic any other paints dry fresco or fresco secco - repainted true fresco or dry Watercolor - paint that uses water-soluble gum as the binder and water as the vehicle. Characterized by transparency. Also, the result of painting. Free flowing; loose; challenging: unforgiving, dries fast; Pigment (no white: white is paper); Binder (gum Arabic); Vehicle (water) Gouache - An opaque, water-soluble paint. Watercolor to which opaque white has been added. Encaustic - waxy substance used to protect areas of paper from watercolor; removed later to leave white area. Fresco buon and secco - Painting technique in which pigments suspended in water are applied to a damp lime-plaster surface. The pigments dry to become part of the plaster wall or surface. Sometimes called true fresco or buon fresco to distinguish it from painting over dry plaster (fresco secco). Binder - The material used in paint that causes pigment particles to adhere to one another and to the support, for example, linseed oil or acrylic polymer. Vehicle - Liquid emulsion used as a carrier or spreading agent in paints Airbrush - small paint sprayer that produces a fine, controlled mist of paint. produces even application without brush strokes.

Direct painting and impasto - executing a painting in one sitting, applying wet over wet colors. Paint - Combination of: Pigment (color); Binder (holds pigment particles together); Vehicle (spreads the paint; hold pigment and binder) Fresco - Wet: Pigment; Binder (wet plaster); Vehicle (water) Ch 8 - Printmaking edition - all of the identical copies of something offered to the public at the same time two ways printmaking differs from other art forms - artist creates the surface that makes the art work, multiples of the art work are created silkscreen - ink forced through stencils on silk stretched across a frame Prints vs. Mass Production - 1. Limited quantity; 2. Artist oversees each print; 3. Prints numbered & signed (pencil); artist copies marked " ap" Artist's proof - prints made for the artist's record or personal use (" ap") Relief - In a relief process, the printmaker cuts away all parts of the printing surface not meant to carry ink, leaving the design " in relief" at the level of the surface. Original print - a print done by an artist or under his or her direct supervision. NOT a reproduction. Etching - an intaglio printmaking process in which a metal plate is first coated with acid-resistant wax, then scratched to expose the metal to the bite of nitric acid where lines are desired. Also, the resulting print. Woodcut - a type of relief print made from an image that is left raised on a block of wood. Linocut - A relief process in printmaking, in which an artist cuts away negative spaces from a block of linoleum, leaving raised areas to take ink for printing. Limited edition - Only a small number of prints are made, after which the plate is destroyed Engraving - an intaglio process in which grooves are cut into a metal or wood surface with a sharp cutting tool called a burin or graver. Also, the resulting print. Drypoint - an intaglio printmaking process in which lines are scratched directly into a metal plate with a steel needle. Also the resulting print. Lithography - a <https://assignbuster.com/ch-1-the-nature-of-art/>

planographic printmaking technique based on the antipathy of oil and water. The image is drawn with a grease crayon or painted with tusche on a stone or grained aluminum plate. The surface is then chemically treated and dampened so that it will accept ink only where the crayon or tusche has been used. Screenprinting - a printmaking technique in which stencils are applied to fabric stretched across a frame. Paint or ink is forced with a squeegee through the unblocked portions of the screen onto paper or other surface beneath. Easiest; stencil applied with fabric stretched over frame; Not a reverse image Intaglio - any printmaking technique in which lines and areas to be linked and transferred to paper are recessed below the surface on the printing plate. Etching, engraving, drypoint, and aquatint are all intaglio processes. Ch 9 - Camera Arts and Digital Imaging photography - Literally "light writing"; "light drawing". The process of producing images of objects on photosensitive surfaces. camera obscura - A dark Room (or box) with a small hole in one side, through which an inverted image of the view outside is projected onto the opposite wall, screen or mirror. The image is then traced. negative - photographic process resulting in a reverse (negative) image from which a positive photograph can be made. photo essay - a set or series of photographs that are intended to tell a story or evoke a series of emotions in the viewer. photojournalism - journalism that presents a story primarily through the use of pictures photomontage - The process of combining parts of various photographs in one photograph. film - photographic material consisting of a base of celluloid covered with a photographic emulsion; used to make negatives or transparencies color photography - Color photography is photography that uses media capable of representing colors which are produced chemically during the photographic

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processing phase. It is contrasted with black-and-white photography, which uses media capable only of showing shades of gray. daguerreotype - An early photographic process developed by Louis Daguerre in the 1830s, which required a treated metal plate. This plate was exposed to light, and the chemical reactions on the plate created the first satisfactory photographs. persistence of vision - An optical illusion that makes cinema possible. The eye and mind tend to hold seen images for a fraction of a second after they disappear from view. Quick projection of slightly differing images creates the illusion of movement. first photograph of a person - louis Daurer, Le Boulevard duTemple documented social issues - Lewis Hine, Coal breakers, Pennsylvania Ch 10 - Graphic Design storyboard - graphic organizers such as a series of illustrations or images displayed in sequence for the purpose of pre-visualizing a motion picture, animation, motion graphic or interactive media sequence, including website interactivity. graphic design - The process of working with words and pictures to create solutions to problems of visual communication. logo - Short for " logotype". Sign, name or trademark of an institution, a firm or a publication, consisting of letter forms, borne on one printing plate or piece of type. symbol - A graphic design (identifying mark) based on pictorial (rather than typographic) sources. A form or image implying or representing something beyond its obvious and immediate meaning. typography - The art and technique of composing printed materials from type. typeface - a typeface is a set of one or more fonts, in one or more sizes, designed with stylistic unity, each comprising a coordinated set of glyphs. font - The name given to a style of type. illustration - An illustration is a visualization such as a drawing, painting, photograph or other work of art that stresses subject more than form. Used with symbols, type, and color to <https://assignbuster.com/ch-1-the-nature-of-art/>

produce a visual composition to attract, inform, and persuade a given audience. letter form - The shape of an individual letter; The design and development of such shapes. Ch 11 - Sculpture in-the-round aka freestanding sculpture - Sculpture which is meant to be seen from all sides. low-relief aka bas-relief - Sculpture in which three-dimensional forms project from the flat background of which they are a part. The degree of projection from the surrounding surface is slight. high-relief - Sculpture in which more than half of the natural circumference of the modeled forms project from the flat background of which they are a part. modeling - A manipulative and often additive process. Working pliable material such as clay or wax into 3-D forms. manipulative/additive - modeling that uses pliable materials such as clay, wax or plaster armature - n. something that supports a sculpture additive - Sculptural form produced by adding, combining, or building up material from core or armature. Modeling in clay and welding steel are additive processes. casting mold - A substitution or replacement process that involves pouring liquid material such as molten metal, clay, wax, or plaster into a mold. When the liquid hardens, the mold is removed, and a form in the shape of the mold is left. Mold is also called a pattern. carving - A subtractive process in which a sculpture is formed by removing material from a block or mass of wood, stone, or other material, with the use of sharpened tools. assembling - Sculpture creating by joining materials (often using welding) as opposed to modeling, carving, and casting. Assemblage: Sculpture using preexisting, sometimes "found" objects that may or may not contribute their original identities to the total content of the work. constructions sculpture - Sculpture creating by joining materials (often using welding) as opposed to modeling, carving, and casting. kinetic sculpture - A type of sculpture that

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incorporates actual movement as part of the design. Alexander Calder - first to explore kinetic sculpture mobile sculpture - A type of sculpture in which parts move, often activated by air currents. installation - A type of art medium in which the artist arranges objects or artworks in a room, thinking of the entire space as the medium to be manipulated. Also called environments. site-specific - Site-specific art is created to exist in a certain place. Typically, the artist takes the location into account while planning and creating the artwork. Ch 12 - Clay, Glass, Metal, Wood, Fiber potter - a craftsman who shapes pottery on a potter's wheel and bakes them in a kiln ceramics - clay hardened into a relatively permanent material by firing. ceramist - a craftsman who shapes pottery on a potter's wheel and bakes them in a kiln firing - the process of increasing the temperature in a kiln until desired temperature is reached, effecting a chemical change in the clay body kiln - a large oven for firing or burning or drying such things as porcelain or bricks glaze - a vitreous or glassy coating applied to seal and decorate surfaces. Glaze may be colored, transparent, or opaque. earthenware - ceramic ware made of porous clay fired at low heat (1100-1150C) stoneware - ceramic ware that is fired in high heat and vitrified and nonporous (1200-1300C) porcelain - ceramic ware made of a more or less translucent ceramic (1350-1500C) throwing - forming objects on the potter's wheel using a clay body with plastic qualities. slip - potter's clay that is thinned and used for coating or decorating ceramics glass - brittle transparent solid that's nearly 4000 years old warp - yarn arranged lengthways on a loom and crossed by the woof weft - the yarn woven horizontally across the warp yarn in weaving (aka Woof) Loom - A device for producing cloth by interweaving fibers at right angles Ch 13 - Architecture key concepts of architecture - function, <https://assignbuster.com/ch-1-the-nature-of-art/>

form, structure purposes of architecture - practical, aesthetics, symbolic

round arch - the first true arch in Western architecture, it displaces most of the weight, or downward thrust of the masonry above it to its curving sides

barrel vault - the simplest form of vault consisting of an unbroken series of arches; it forms a tunnel like shape

gothic arch - Pointed arch that started to be used in Middle Age churches

flying buttress - A free-standing support attached to the main vessel (nave, choir, or transept wall) by an arch or half-arch which transmits the thrust of the vault to the support attached to the outer wall of the aisle. Consists of a strut or segment of an arch carrying the thrust of the vault to a vertical pier positioned away from the main portion of the building. An important element in Gothic cathedrals.

Louise Sullivan - first great modern architect known for the skyscraper

Frank Lloyd Wright - radical innovator open planning to the outdoors

post-and-beam - a structural system that uses two or more uprights or posts to support a horizontal beam (lintel) that spans the space between them.

vault - A masonry roof or ceiling constructed on the principle of the arch. A tunnel or barrel vault is a semicircular arch extended in depth; a continuous series of arches, one behind the other. A groin vault is formed when two barrel vaults intersect. A ribbed vault is a vault reinforced by masonry ribs.

colonnade - A row of columns usually spanned or connected by beams (lintels)

arcade - A series of arches supported by columns or piers. Also, a covered passageway between two series of arches or between a series of arches and a wall.

arch - A curved structure designed to span an opening, usually made of stone or other masonry. Roman arches are semicircular; Islamic and Gothic arches come to a point at the top.

beam - The horizontal stone or timber placed across an architectural space to take the weight of the roof or wall above; also called a

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lintel. buttress - a support, usually exterior, for a wall, arch, or vault that opposes the lateral forces of these structures. truss - a structural framework or metal based on a triangular system used to span, reinforce, or support walls, ceilings, piers, or beams. curtain wall - a non-load-bearing wall cantilever - a beam or slab projecting a substantial distance beyond its supporting post or wall; a projection supported only at one end lintel - The horizontal stone or timber placed across an architectural space to take the weight of the roof or wall above; also called a beam. dressed stone - stone used for building that is cut to fit into a masonry wall elevation - a scale drawing of any vertical side of a given structure setback - the legal distance that a building must be from property lines. Ch 1 - The nature of art Cathedra - Barnett Newman, 1951, Oil on canvas art forms - An activity or a piece of artistic work that can be regarded as a medium of artistic expression. Music, dance, theater, literature, and the visual arts. visual arts - drawing, painting, sculpture, film, architecture and design work of art - The visual expression of an idea or experience formed with skill through the use of a medium. medium, media - A particular material along with its accompanying technique; a specific type of artistic technique or means of expression determined by the use of particular materials. mixed media - art made with a combination of different materials the arts - music, dance, theater, literature and visual arts Wheel of Time - Tibetan sand Mandala, 1997 collage - Technique of pasting cut-out or found elements into the space of the canvas. mandala - " Sacred circle": Buddhist diagram of the cosmos; sand painting; represents the impermanence of life The tree of Jesse - west facade, 1150 reasons for art - Day to Day, worship and ritual, personal expression, social causes, visual delight, art - the expression of application of creative skill and <https://assignbuster.com/ch-1-the-nature-of-art/>

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Opposites on the color wheel are called texture - The surface/tactile quality

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of a work Pointillism - Painter Georges Seurat developed the painting technique using small dots of color monochromatic - Works of art that use variations of one hue are referred to as: purity - The saturation of a color is its plane - two dimensional picture surface lines - paths of action biomorphic shape - shapes based on natural forms figure/positive shapes - subject or dominant shapes ground/negative shapes - background areas in picture plane mass/form - the physical bulk of a solid body of material Water and Sky - Escher, 1938 figure ground reversal space - indefinable general receptacle of all things spatial - organized in space temporal - organized in time overlap - most basic way to achieve the effect of depth on a flat surface perspective - point of view or any means of representing three dimensional objects in space on a two dimensional surface vantage/viewpoint - single fixed position atmospheric/aerial perspective - nonlinear means for giving an illusion of depth isometric perspective - system for suggesting depth where parallel lines remain parallel Line - paths of action; indicate directions, define boundaries of shapes and spaces, imply volumes or solid masses, and suggest motion or emotion. Cross-hatching - use of fine parallel lines drawn closely together at right angles, to create the illusion of shade or texture in a drawing Implied line - A line in a composition that is not actually drawn. It may be a sight line of a figure in a composition, or a line along which two shapes align with each other. Shape - A two-dimensional or implied two-dimensional area defined by line or changes in value and/or color. or within the outer boundaries of a three dimensional object Geometric shape - precise and regular shape; circles, triangles, squares Organic shape - An irregular, non-geometric shape. A shape that resembles any living matter. Most organic shapes are not drawn with a ruler or a compass. Picture plane - <https://assignbuster.com/ch-1-the-nature-of-art/>

The two-dimensional picture surface. Positive or figure shape - A figure or foreground shape, as opposed to a negative ground or background shape. Negative or ground shape - A background or ground shape seen in relation to foreground or figure shape(s). Figure-ground reversal - as the eye shifts across the work, the positive (figure) and negative (background) spaces reverse. The phenomenon when positive and negative space change places - as seen in Escher's Sky and Water I painting Mass - Three-dimensional form having physical bulk. Also, the illusion of such a form on a two-dimensional surface. Value or tone - relative lightness or darkness from white through gray to black. Pure hues vary in value. Volume - 1. Space enclosed or filled by a three-dimensional object or figure. 2. The implied space filled by a painted or drawn object or figure. Synonym: mass. Closed form - A self-contained or explicitly limited form; having a resolved balance of tensions, a sense of calm completeness implying a totality within itself. Open form - interacts with the space around it; A form whose contour is irregular or broken, having a sense of growth, change, or unresolved tension; form in a state of becoming. Diminishing size - decreasing size of objects to imply increases distance. smaller objects appear farther away. Vertical placement - A method for suggesting the third dimension of depth in a two-dimensional work by placing an object above another in the composition. The object above seems farther away than the one below. linear perspective - A system for creating an illusion of depth on a two-dimensional surface based on the fact that parallel lines or edges appear to converge and objects appear smaller as the distance between them and the viewer increases. Vanishing point or viewpoint - With the linear perspective system, an entire picture can be constructed from this single, fixed position. place where land and sky

appear to meet One-point perspective - All major receding " lines" of the subject are parallel, but visually appear to converge at a single vanishing point on the horizon line. Two-point perspective - Two sets of parallel lines appear to converge at two points on the horizon line. Atmospheric or aerial perspective - A system for creating an illusion of depth on a two-dimensional surface that creates the illusion of distance by reducing color saturation, value contrast, and detail in order to imply the hazy effect of atmosphere between the viewer and distant objects. Also known as aerial perspective.

isometric - perspective parallel lines remain parallel, they do not converge as they recede value - refers to the relative lightness and darkness of surfaces local/object color - color that appears to our eyes as that of the object

achromatic - without the property of hue neutrals - white, black and gray hue - particular wavelength of spectral color shade - black added to a hue tint - white added to hue intensity/saturation - refers to the purity of a hue or color

subtractive color mixtures - pigment mixtures pigment primaries - red yellow blue light primaries - red-orange, green, and blue-violet subtractive - Colors that are made from mixtures of pigments intermediate - colors are achieved by mixing a primary color with an adjacent secondary color.

Ch 4 - Principles of Design Principles of Design - Unity/Variety; Balance; Emphasis/Subordination; Directional Forces; Contrast; Repetition/Rhythm; Scale/Proportion repetition - gives a composition unity, continuity, flow and emphasis balance - is achievement of equilibrium, in which acting influences are held in check by opposing forces radial balance - often in natures, centered around central axis composition - The combining of parts or elements to form a whole; the structure, organization, or total form of a work of art. design - The process of organizing visual elements and the product of

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that process. unity - The appearance of similarity, consistency, or oneness. Interrelational factors that cause various elements to appear as part of a single complete form. variety - Opposite of unity, counters unity; provides diversity. symmetrical balance - A design (or composition) with identical or nearly identical form on opposite sides of a dividing line or central axis. asymmetrical balance - Balance provided by various elements according to their size and meaning; balance is around a felt or implied center of gravity. emphasis - used to draw attention to an area or areas; position, contrast, color intensity, and size can be used to create emphasis. focal point - the area or areas of emphasis. subordination - neutral areas of lesser interest that keep the viewer from being distracted from the area or areas of emphasis. contrast - the juxtaposition of dissimilar elements: dark against light; large against small; bright colors against dull; geometric against organic; hard (sharp) edges against soft (blurred). rhythm - The regular or ordered repetition of dominant and subordinate elements or units within a design. scale - The size or apparent size of an object seen in relation to other objects, people, or its environment or format. Also used to refer to the quality or monumentality found in some objects regardless of their size. proportion - The size relationship of parts to a whole and to one another. format - The shape or proportions of a picture plane. hierarchical scale - the use of unnatural proportions to show relative importance of figures. Henri Matisse - French artist in late 1800's associated with fauve movement Ch 5 - Evaluating Art subjective - Evaluation of art is always subjective Chinese - judged art to be good if it successfully communicated the inner spirit. personal value - orientations lead us to make judgments about the works of art we encounter. formal theories - focus attention on the composition of the

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work and how it may have been influenced by earlier works. inspiration - The word museum comes from the Greek mouseion, " place of the muses."

Inferring the power of Tyler Green - " Museum ethics have become a joke." "

good art" - changes with mature, develop critical skills, develop an aesthetic awareness Art Criticism - The process of using formal analysis, description, and interpretation to evaluate or explain the quality and meanings of art.

Refers to making discriminating judgments both favorable and unfavorable

Museum - A place dedicated to collecting, caring for, studying, and

displaying objects of lasting value and interest. Formal Theories - Theories which focus attention on the composition of the work and how it may have

been influenced by earlier works. Sociocultural Theories - Theories based on environmental influences such as the economic system, cultural values, and

the politics of the time. Expressive Theories - Theories which focus on the

artist's attempt to express a personality or worldview. Ch 6 - Drawing

drawing - the act of pushing or pulling a tool to make a mark or line

receptive drawing - attempt to capture the physical appearance projective

drawing - drawings that come from memory, imagination or visions blind

contour - A contour exercise in which the artist never looks at the paper

cartoon - Full-scale preparatory drawing for a fresco or mural. graphic novel -

A novel whose narrative is related through a combination of text and art,

often in comic-strip form Example: Persepolis pencil (graphite) - a thin

cylindrical pointed writing implement hatching - shading consisting of

multiple crossing lines cross hatching - cross directional lines that create

depth of form ink - black and colors, a liquid used for printing or writing or

drawing conte crayon - organic drawing material, made from earth-clays,

difficult to erase, likes to be blended and smudged cross-hatching - a

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technique used in drawing and linear forms of printmaking, in which one set of hatchings are drawn over another in a different direction so that the lines cross. tooth - the surface grain of paper. fixative - A thin varnish sprayed over a completed charcoal drawing to help bind the charcoal to the paper. wash - transparent layer of paint or ink; ink and waters to create dark to light values sketch - a simply, preliminary drawing Observation Drawing - drawing by direct observation of the object; very detailed Purpose of Drawing - 1. to make a notation, sketch or record; 2. to make a study for larger, more complex works; 3. to make a complete work of art Dry Media - Graphite / Pencil; Metal Point; Crayon, Pastel, Chalk Liquid Media - (also called wet media); Pen & Ink; Brush & Ink Calligraphic or Gestural Line - Line that varies from thick to thin Ch 7 - Painting pigment - dry coloring matter (especially an insoluble powder to be mixed with a liquid to produce paint etc) medium - a liquid with which pigment is mixed by a painter glaze - coating for fabrics, ceramics, metal, etc. impasto - the technique of applying paint so thickly that brush or knife strokes can be seen; has visible texture tempera - egg yolk binder, vehicle water, quick dry, colors change very fine lines/details, fabrics oil - slow dry, vegetable oil binder, on canvas or linen; Pigment; Binder (linseed Oil); Vehicle (turpentine) acrylic - modern synthetic, water is vehicle and binder; Tough, flexible; fast drying; can mimic any other paints dry fresco or fresco secco - repainted true fresco or dry Watercolor - paint that uses water-soluble gum as the binder and water as the vehicle. Characterized by transparency. Also, the result of painting. Free flowing; loose; challenging: unforgiving, dries fast; Pigment (no white: white is paper); Binder (gum Arabic); Vehicle (water) Gouache - An opaque, water-soluble paint. Watercolor to which opaque white has been added. Encaustic - waxy <https://assignbuster.com/ch-1-the-nature-of-art/>

substance used to protect areas of paper from watercolor; removed later to leave white area. Fresco buon and secco - Painting technique in which pigments suspended in water are applied to a damp lime-plaster surface. The pigments dry to become part of the plaster wall or surface. Sometimes called true fresco or buon fresco to distinguish it from painting over dry plaster (fresco secco). Binder - The material used in paint that causes pigment particles to adhere to one another and to the support, for example, linseed oil or acrylic polymer. Vehicle - Liquid emulsion used as a carrier or spreading agent in paints Airbrush - small paint sprayer that produces a fine, controlled mist of paint. produces even application without brush strokes. Direct painting and impasto - executing a painting in one sitting, applying wet over wet colors. Paint - Combination of: Pigment (color); Binder (holds pigment particles together); Vehicle (spreads the paint; hold pigment and binder) Fresco - Wet: Pigment; Binder (wet plaster); Vehicle (water) Ch 8 - Printmaking edition - all of the identical copies of something offered to the public at the same time two ways printmaking differs from other art forms - artist creates the surface that makes the art work, multiples of the art work are created silkscreen - ink forced through stencils on silk stretched across a frame Prints vs. Mass Production - 1. Limited quantity; 2. Artist oversees each print; 3. Prints numbered & signed (pencil); artist copies marked " ap" Artist's proof - prints made for the artist's record or personal use (" ap") Relief - In a relief process, the printmaker cuts away all parts of the printing surface not meant to carry ink, leaving the design " in relief" at the level of the surface. Original print - a print done by an artist or under his or her direct supervision. NOT a reproduction. Etching - an intaglio printmaking process in which a metal plate is first coated with acid-resistant wax, then scratched to

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expose the metal to the bite of nitric acid where lines are desired. Also, the resulting print. Woodcut - a type of relief print made from an image that is left raised on a block of wood. Linocut - A relief process in printmaking, in which an artist cuts away negative spaces from a block of linoleum, leaving raised areas to take ink for printing. Limited edition - Only a small number of prints are made, after which the plate is destroyed Engraving - an intaglio process in which grooves are cut into a metal or wood surface with a sharp cutting tool called a burin or graver. Also, the resulting print. Drypoint - an intaglio printmaking process in which lines are scratched directly into a metal plate with a steel needle. Also the resulting print. Lithography - a planographic printmaking technique based on the antipathy of oil and water. The image is drawn with a grease crayon or painted with tusche on a stone or grained aluminum plate. The surface is then chemically treated and dampened so that it will accept ink only where the crayon or tusche has been used. Screenprinting - a printmaking technique in which stencils are applied to fabric stretched across a frame. Paint or ink is forced with a squeegee through the unblocked portions of the screen onto paper or other surface beneath. Easiest; stencil applied with fabric stretched over frame; Not a reverse image Intaglio - any printmaking technique in which lines and areas to be linked and transferred to paper are recessed below the surface on the printing plate. Etching, engraving, drypoint, and aquatint are all intaglio processes. Ch 9 - Camera Arts and Digital Imaging photography - Literally "light writing"; "light drawing". The process of producing images of objects on photosensitive surfaces. camera obscura - A dark Room (or box) with a small hole in one side, through which an inverted image of the view outside is projected onto the opposite wall, screen or mirror. The image is <https://assignbuster.com/ch-1-the-nature-of-art/>

then traced. negative - photographic process resulting in a reverse (negative) image from which a positive photograph can be made. photo essay - a set or series of photographs that are intended to tell a story or evoke a series of emotions in the viewer. photojournalism - journalism that presents a story primarily through the use of pictures photomontage - The process of combining parts of various photographs in one photograph. film - photographic material consisting of a base of celluloid covered with a photographic emulsion; used to make negatives or transparencies color photography - Color photography is photography that uses media capable of representing colors which are produced chemically during the photographic processing phase. It is contrasted with black-and-white photography, which uses media capable only of showing shades of gray. daguerreotype - An early photographic process developed by Louis Daguerre in the 1830s, which required a treated metal plate. This plate was exposed to light, and the chemical reactions on the plate created the first satisfactory photographs. persistence of vision - An optical illusion that makes cinema possible. The eye and mind tend to hold seen images for a fraction of a second after they disappear from view. Quick projection of slightly differing images creates the illusion of movement. first photograph of a person - Louis Dauerre, Le Boulevard duTemple documented social issues - Lewis Hine, Coal breakers, Pennsylvania Ch 10 - Graphic Design storyboard - graphic organizers such as a series of illustrations or images displayed in sequence for the purpose of pre-visualizing a motion picture, animation, motion graphic or interactive media sequence, including website interactivity. graphic design - The process of working with words and pictures to create solutions to problems of visual communication. logo - Short for "logotype". Sign, name or trademark <https://assignbuster.com/ch-1-the-nature-of-art/>

of an institution, a firm or a publication, consisting of letter forms, borne on one printing plate or piece of type. symbol - A graphic design (identifying mark) based on pictorial (rather than typographic) sources. A form or image implying or representing something beyond its obvious and immediate meaning. typography - The art and technique of composing printed materials from type. typeface - a typeface is a set of one or more fonts, in one or more sizes, designed with stylistic unity, each comprising a coordinated set of glyphs. font - The name given to a style of type. illustration - An illustration is a visualization such as a drawing, painting, photograph or other work of art that stresses subject more than form. Used with symbols, type, and color to produce a visual composition to attract, inform, and persuade a given audience. letter form - The shape of an individual letter; The design and development of such shapes. Ch 11 - Sculpture in-the-round aka freestanding sculpture - Sculpture which is meant to be seen from all sides. low-relief aka bas-relief - Sculpture in which three-dimensional forms project from the flat background of which they are a part. The degree of projection from the surrounding surface is slight. high-relief - Sculpture in which more than half of the natural circumference of the modeled forms project from the flat background of which they are a part. modeling - A manipulative and often additive process. Working pliable material such as clay or wax into 3-D forms. manipulative/additive - modeling that uses pliable materials such as clay, wax or plaster armature - n. something that supports a sculpture additive - Sculptural form produced by adding, combining, or building up material from core or armature. Modeling in clay and welding steel are additive processes. casting mold - A substitution or replacement process that involves pouring liquid material such as molten metal, clay, wax, or plaster

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into a mold. When the liquid hardens, the mold is removed, and a form in the shape of the mold is left. Mold is also called a pattern. carving - A subtractive process in which a sculpture is formed by removing material from a block or mass of wood, stone, or other material, with the use of sharpened tools.

assembling - Sculpture creating by joining materials (often using welding) as opposed to modeling, carving, and casting. Assemblage: Sculpture using preexisting, sometimes "found" objects that may or may not contribute their original identities to the total content of the work. constructions sculpture -

Sculpture creating by joining materials (often using welding) as opposed to modeling, carving, and casting. kinetic sculpture - A type of sculpture that incorporates actual movement as part of the design. Alexander Calder - first to explore kinetic sculpture

mobile sculpture - A type of sculpture in which parts move, often activated by air currents. installation - A type of art medium in which the artist arranges objects or artworks in a room, thinking of the entire space as the medium to be manipulated. Also called

environments. site-specific - Site-specific art is created to exist in a certain place. Typically, the artist takes the location into account while planning and creating the artwork. Ch 12 - Clay, Glass, Metal, Wood, Fiber potter - a

craftsman who shapes pottery on a potter's wheel and bakes them in a kiln. ceramics - clay hardened into a relatively permanent material by firing.

ceramist - a craftsman who shapes pottery on a potter's wheel and bakes them in a kiln. firing - the process of increasing the temperature in a kiln until desired temperature is reached, effecting a chemical change in the clay body

kiln - a large oven for firing or burning or drying such things as porcelain or bricks. glaze - a vitreous or glassy coating applied to seal and decorate

surfaces. Glaze may be colored, transparent, or opaque. earthenware -

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ceramic ware made of porous clay fired at low heat (1100-1150C) stoneware
- ceramic ware that is fired in high heat and vitrified and nonporous (1200-1300C) porcelain - ceramic ware made of a more or less translucent ceramic (1350-1500C) throwing - forming objects on the potter's wheel using a clay body with plastic qualities. slip - potter's clay that is thinned and used for coating or decorating ceramics glass - brittle transparent solid that's nearly 4000 years old warp - yarn arranged lengthways on a loom and crossed by the woof weft - the yarn woven horizontally across the warp yarn in weaving (aka Woof) Loom - A device for producing cloth by interweaving fibers at right angles Ch 13 - Architecture key concepts of architecture - function, form, structure purposes of architecture - practical, aesthetics, symbolic round arch - the first true arch in Western architecture, it displaces most of the weight, or downward thrust of the masonry above it to its curving sides barrel vault - the simplest form of vault consisting of an unbroken series of arches; it forms a tunnel like shape gothic arch - Pointed arch that started to be used in Middle Age churches flying buttress - A free-standing support attached to the main vessel (nave, choir, or transept wall) by an arch or half-arch which transmits the thrust of the vault to the support attached to the outer wall of the aisle. Consists of a strut or segment of an arch carrying the thrust of the vault to a vertical pier positioned away from the main portion of the building. An important element in Gothic cathedrals. Louise Sullivan - first great modern architect known for the skyscraper Frank Lloyd Wright - radical innovator open planning to the outdoors post-and-beam - a structural system that uses two or more uprights or posts to support a horizontal beam (lintel) that spans the space between them. vault - A masonry roof or ceiling constructed on the principle of the arch. A tunnel or barrel vault is a

semicircular arch extended in depth; a continuous series of arches, one behind the other. A groin vault is formed when two barrel vaults intersect. A ribbed vault is a vault reinforced by masonry ribs. colonnade - A row of columns usually spanned or connected by beams (lintels) arcade - A series of arches supported by columns or piers. Also, a covered passageway between two series of arches or between a series of arches and a wall. arch - A curved structure designed to span an opening, usually made of stone or other masonry. Roman arches are semicircular; Islamic and Gothic arches come to a point at the top. beam - The horizontal stone or timber placed across an architectural space to take the weight of the roof or wall above; also called a lintel. buttress - a support, usually exterior, for a wall, arch, or vault that opposes the lateral forces of these structures. truss - a structural framework or metal based on a triangular system used to span, reinforce, or support walls, ceilings, piers, or beams. curtain wall - a non-load-bearing wall cantilever - a beam or slab projecting a substantial distance beyond its supporting post or wall; a projection supported only at one end lintel - The horizontal stone or timber placed across an architectural space to take the weight of the roof or wall above; also called a beam. dressed stone - stone used for building that is cut to fit into a masonry wall elevation - a scale drawing of any vertical side of a given structure setback - the legal distance that a building must be from property lines. Visual elements - Line, Shape, Mass, Space, Time, Motion, Light, Color, Texture Line - paths of action; indicate directions, define boundaries of shapes and spaces, imply volumes or solid masses, and suggest motion or emotion. Shape - A two-dimensional or implied two-dimensional area defined by line or changes in value and/or color. Geometric shape - precise and regular shape; circles, triangles,

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squares Organic shape - An irregular, non-geometric shape. A shape that resembles any living matter. Most organic shapes are not drawn with a ruler or a compass. Mass - Three-dimensional form having physical bulk. Also, the illusion of such a form on a two-dimensional surface. Space - 2D: the size of the picture plane plus implied depth Ch 25- Postmodern Architecture - rejected tradition, ornament, and references to the past; discontent with sterile anonymity of International Style; embraced modern materials and a utilitarian look. Philip Johnson (AT&T Building); Michael Graves (Public Services Building); Thomas Mayne (Campus Recreation Center) Postmodern Painting - NEO-EXPRESSIONISM; favors painting because of seemingly infinite variety of surface textures and colors; Postmodern Painters - Susan Rothenberg (Blue Head) narrow range of tones, primal, ethereal; Anselm Kiefer (Osiris and Isis) equal weight to moral and aesthetic; Elizabeth Murray (More Than You Know) combines personal meaning with explosive innovation; Kerry James Marshall (Better Homes Better Gardens) optimism and irony; Gajin Fujita (Street Fight) ancient and modern Postmodern Photography - Not just a record of the facts, photography can encode information and influence viewers through ways of composing, taking, developing, and printing. Cindy Sherman (Untitled Film Still #48) influenced by Pop Art, Performance Art, and Feminism. Andreas Gursky (Stateville, Illinois) digital editing and public spaces; Walid Raad (BEY82 City IV) blurry, smudged war photos. Postmodern Sculpture - shapes and interpretations. Martin Puryear (Old Mole) humor and minimalist; Anish Kapoor (To Reflect An Intimate Part Of The Red); Kiki Smith (Ice Man) domestic abuse; curiosity & specimen; Renee Lotenero (Spaggia) Public Art - General Services Administration (GSA) Art-in-Architecture Program; Vietnam Memorial (250-ft <https://assignbuster.com/ch-1-the-nature-of-art/>

long) cut open the earth which in time will heal; MOMA Roof Garden . Issue-Oriented Art - Richard Misarch (Submerged Lamppost, Salton Sea); Barbara Kruger (I shop Therefore I Am); Fred Wilson (Mining The Museum) African American History, Museum should make us think; Thomas Hirschhorn (Superficial Engagement) Iraq War; Street Art - Graffiti; Sheard Fairey (Revolution Girl); Swoon (Untitled) linocut; Banksy (Graffiti Removal Hotline) The Gloval Present - communication and technology; Mariko Mori (Wave UFO); Jaune Quick-to-See Smith (The Browning of America) mixing of ethnicity; Shahzia Sikander (Pleasure Pillars) ethnicity; Shirin Neshat (Passage) death and rebirth; Yinka Shonibare (Sir Foster Cunliffe Playing); Chirstian Moeller (Mojo); Francis Alys (Sometimes Doing Something Poetic Can Become PoliticalAnd Sometimes Doing Something Political Can Become Poetic)