

ART IN BRIEF

The visual arts are those creations we can look at, such as a drawing or a painting. Here is a partial list:

- drawing
- painting
- sculpture
- architecture
- photography
- film
- printmaking

And the decorative arts of

- ceramics
- furniture and interior design
- jewelry making
- metal crafting
- wood working

Any one of these disciplines is a type of visual art.

"The Arts", as a term, has an interesting history. During the Middle Ages, The Arts were very scholarly, limited to seven in number and did not involve creating anything at which people looked. They were:

- grammar
- rhetoric
- dialectic logic
- arithmetic
- geometry
- astronomy
- music

To further confuse matters, these seven Arts were known as the Fine Arts, in order to distinguish them from the "Useful Arts". Why? Only "fine" people - those who didn't do manual labor - studied them. At some point in the ensuing centuries, people realized there was a difference between a science and an art. The phrase Fine Arts came to mean anything that had been created to please the senses. After losing the sciences, the list now included music, dance, opera and literature, as well as what we normally think of as "art": painting, sculpture, architecture and the decorative arts.

During the 20th-century we started to split the Fine Arts up into Visual Arts (painting, sculpture, etc.), Auditory Arts (music, drama, spoken literature) and Performance Arts (which can be either visual, auditory or a combination of the two - but are performed).

Within the world of the visual arts, people still make distinctions between "Fine" art and everything else - and it gets really confusing, at times. For instance, we'll talk about painting and sculpture, and automatically classify these as Fine Arts. The decorative arts, which are, sometimes, of a finer nature and craftsmanship than Fine arts, are not called "Fine".

Additionally, visual artists sometimes refer to themselves (or are referred to, by others) as fine artists, as opposed to commercial artists. But! Some commercial art is really wonderful - "Fine", I would say. And, since an artist needs to sell art in order to remain a working artist (unless his or her grandfather invented, say, Velcro, and he or she exists off a trust fund or two), a strong argument could be made that *most* art is commercial.

USES – WHAT IS ART FOR?

What is Art For?



Artist Trading Card by C. Malchiodi

What is art actually for? Neurodevelopment guru Bruce Perry notes that arts and play are part of every culture to some extent, are familiar to all, and are associated with neurologically normalizing aspects of life. Perry, a psychiatrist who has worked with children whose lives have been disrupted by multiple traumas, is a proponent of sensory-based experiences such as music, movement and art making to reestablish attachment and attunement. But colleague Ellen Dissanayake addresses the core value of art's existence and how the art is really a "species-centric" phenomenon with wide-reaching impact on human survival. According to Dissanayake, it boils down to four aspects:

- 1) Makes life special. Although art making continues to be sustained by a commercial society, the arts have been present before monetary value was slapped on them. "Making special" relates to humans' needs to embellish, decorate and personalize. In the visual arts, this may mean creating an aesthetically pleasing design on something utilitarian or simply wanting to have personally appealing imagery in one's life.

Dissanayake also observes that human survival is related to the arts. For example, groups who make things special via the arts have more unifying interactions and ceremonies. In earlier times in human history, these groups were able to survive longer on the whole than those who did not engage in using arts in this way.

- 2) Engages the senses. The arts most likely emerged as a health-giving behavior. In other words, they enabled humans to feel good. Possibly before the arts were ever used to make things "special," humans enjoyed the satisfaction of rhythm, novelty, order, pattern, color, play and body movement. In brief, we engage in the arts because the sensory experience of the arts helps us to feel better. Research in art therapy, music therapy and dance/movement therapy is starting to support Dissanayake's theory that engaging the senses through the arts has a powerful affect on body/mind, physical perceptions, and cognition.
- 3) Involves rituals. Rituals in the arts have been part of human history since its beginnings. There are sacred art rituals (Tibetan sand paintings and Native American totems, for example) and non-sacred ones as well. The origin of these activities is both sacred and profane (mundane), but in both cases are survival-based because they help us make meaning of life as well as reduce life's inevitable stresses. Rituals allow for fantasy, too, and are a way to transcend difficult circumstances and tragedies such as disaster, illness and death.
- 4) Enhances community. Art is created to be experienced by others and engages us in community even when our reactions to art are deeply personalized. This communal engagement echoes back to "safety in numbers" and the modern psychological concept of social support that is widely accepted as a key factor for resilience. When we act in concert to share a cultural experience through art, it is often to gather together celebrate or commemorate life's important issues. In the realm of the healing arts, research increasingly underscores that making art together (community art programs and engaging in dance or music groups) is an important factor in psychological and physical recovery.

Will painting a picture cure what ails you in the long run? Will singing that happy song completely take care of your depression? Not likely, but there is evidence that art serves a larger purpose when it comes to health. (2011 by Cathy Malchiodi)

BRIEF HISTORY

A Timeline: Four Centuries of Perspective

Follow this timeline to explore four centuries of experimentation in perspective theory and spatial illusion.



1435

Leon Battista Alberti composes the *De pictura* (On Painting), the first text to define and theorize linear perspective.



What is Alberti's visual pyramid?

What is linear perspective?



Late 1400s

The artist Paolo Uccello devotes so much time to his "mistress" perspective, that his wife is reported to have become jealous.

1525

German artist Albrecht Dürer brings the science of perspective to Northern Europe through his illustrated treatise *Unterweisung der Messung*.



1557

The 16th century sees the development of complex perspective machines, like this one by Baldassarre Lanci.



1568

Illusionistic ceilings, like this one, probably for the Church of San Pietro al Po near Cremona in Northern Italy, enjoy a vogue from the 16th through 18th centuries. They seem to extend the space of the church beyond the ceiling.



1649

A scandal erupts in France when Jean Dubreuil is accused by his colleague Girard Desargues of plagiarizing his theories and committing "enormous mistakes and falsehoods."



1700s

The production of miniature paper theaters brings three-dimensional, illusionistic entertainment into middle-class homes.



Where has the perspective gone awry?



1755

With a series of visual puns, Hogarth describes the many possible mistakes that the painter may make when disregarding the application of perspective.

1798

Descriptive geometry, pioneered by Gaspard Monge, comes into its own as a scientific application of perspective projections distinct from artistic applications.



What is anamorphosis?



1775-1800

With irregular perspective already the fashion among artists and theorists, anamorphosis reaches its apex as a popular curiosity, with people of all social classes delighting in the bizarre and the marvelous.

Early 1800s

Andrea Pozzo's 17th-century treatise still poses challenges to artists like Elie-Honoré Montagny, who quipped on this sheet that Pozzo "demands great application in the correct execution of this exercise, which is a very difficult one."



The term for ART in Greek (*tekhnē*) and Latin (*ars*) does not specifically denote the 'fine arts' in the modern sense, but was applied to all kinds of human activities.

Art was characterized by Aristotle as a kind of activity based on knowledge and governed by rules. An individual became a painter or a sculptor, or a shoemaker, by learning the rules of the trade.

The Greeks applied rules as a means of bringing order to the perceived chaos of nature and the world around them. They consciously sought order, clarity, balance, and harmony in their works. Rules provided a measure of control and through control a form of comprehension. To maintain order it is necessary to apply rules, and the tradition that supports them. This is the nature of the "classical" which is perforce traditional and conservative.

In this situation, painters and sculptors differed merely in their competence or capability in applying the rules of their trade. They were admired for how well they mastered the rules, for their technique and skills.

Neither the painter nor the sculptor, however, could be "inspired" or work according to instinct or follow intuition. In Ancient Greece, painting and sculpture were distinguished from Poetry and Music, which were the products of divine inspiration and stood outside the rules governing mundane activity. Poetry and Music were both highly respected in the Ancient World. It is indicative of their relative status that Poetry and Music are assigned Muses, but not painting and sculpture.

The Greek word for a painter or a sculptor was *banausos*, meaning literally a mechanic. The term reflects the low social standing of the painter and sculptor in ancient society, which was based on the ancient contempt for manual work. This ancient Greek prejudice against those who work with their hands and who serve utilitarian interests still informs to some degree the distinction between the Fine Arts and the crafts.

The system of the so-called liberal arts was organized in the late antique period, after the time of Plato and Aristotle. Its early development is unclear, but a Martianus Capella seems to have been the first to list the seven liberal arts that later gained recognition: Grammar, Rhetoric, Dialectic, Arithmetic, Geometry, Astronomy, and Music. Of the Fine Arts, only Music is included.

Although attempts were made at one time or another to include painting and architecture among the liberal arts (by Pliny, Galen, Vitruvius, and Varro), the visual arts were generally ignored. Seneca explicitly denies a place for painting among the liberal arts.

The Greeks and the Romans recognized no system for the "fine arts", and regarded placed the visual arts among the manual crafts.

ART ACADEMIES

In the 16th century, there is a new tolerance of and respect for the artist as a moody, creative genius. There begins to emerge also at this time the notion of individual expression (of the artist) which is to form the basis for the Romantic image of the artist in later centuries.

The first Academy of Art was founded in Florence in Italy in 1562 by Giorgio Vasari who called it the Accademia del Disegno. There students learnt the "arti del disegno", a term coined by Vasari, and included lectures on anatomy and geometry.

Another academy, the Accademia di San Luca (named after the patron saint of painters, St. Luke), was founded a decade or so later in Rome. More so than the Florentine Accademia del Disegno, the Accademia di San Luca served an educational function and was more concerned with art theory.

The Accademia di San Luca later served as the model for the Royal Academy of Painting and Sculpture founded in France in 1648. The French Academy very probably adopted the term "arti del disegno" which it translated into "beaux arts", from which is derived the English term "Fine Arts."

In 1683, the painter Charles LeBrun (1619-1690) was appointed director of the French Academy. Students attended lectures on anatomy, geometry, and perspective, and gradually advanced from making drawings of drawings, to drawings of casts, to drawings of live models (a curriculum which continued into the 19th century).

Classes were held according to a strict schedule, with life-classes in the morning between 6:00 and 8:00 in the summer, and 3:00 and 5:00 in the winter. Perspective classes were held on Wednesdays and Saturdays.

Works of art were examined according to established categories which were analyzed in order: invention, proportion, color, expression, and composition. This process was systematized in the early 18th century in Roger de Piles' *Balance des Peintres*, published in 1708, in which famous painters were "graded" from 0 to 80 according to how well they fared in composition, design (drawing), color, and expression.

The French Academy judged drawing to be superior to color; color was understood as merely a supplement to drawing. Moreover, drawing was deemed to appeal to the mind, unlike color which appealed to the inferior senses.

Prizes were offered, of which the most prestigious was the "Prix-de-Rome" which permitted the winner to go to Rome, where a branch of the French Academy had been established in 1666. The purpose of the sojourn was to study antique art first hand.

From the outset, the French Academy saw its task as the education of artists in the practice of an idealizing art in the classical (or classicizing) tradition. The goal of the artist was achieve perfection -- "le beau ideal" -- which was learned over time by the study of the antique and of artists in that style, especially Raphael, and later Nicolas Poussin.

The pursuit of perfection in art was underpinned by Plato's concept of Forms (Ideas). Already in 15th-century Florence the notion had emerged that classical artists had achieved perfection in their art by painting or sculpting not the imperfect world perceived through the senses, but Plato's immutable, eternal forms conceived in the mind. In the Renaissance and subsequently in academies in later periods, classical art was identified as the model that artists should study and attempt to emulate if they wished to perfect their art.

In the academies, especially the French Academy in the 17th century, antique, or classical art, was established as the standard for all future achievement. The academies attempted to define classicism as the norm in art. Classicism as a style, and ideology, thereby became closely associated with the Academy, and the Academy with the State.

The most influential academies were subject to if not directly supported by the State. Academic, or classicizing, art came to be linked thereby with the power-structure and the power-relations of society. Academic art carries with it a barely concealed structure of values. Associated with classicism are modes of feeling, valuing, perceiving and believing which have some kind of relation to the maintenance and reproduction of social power. The values of classicism are those which the prevailing power-structure wishes to maintain in society.

EXPERIENCING ART

The seven elements of art are lines, shapes, color, value, form, space and texture. Lines represent a moving point; they can be horizontal, parallel, graphed, thick, thin, dashed as well as long or short. Shapes represent an area that is made up of lines, the background is usually the negative shape and the main focus is the positive object. Color is the biggest part of art and there are cool and warm colors, both are seen by reflections of light on a surface. Value determines the darkness and lightness of your picture, depending on how much white and black you add. Forms are the 3 dimensional pieces of art that was created by the way they were pieced together to become a piece of art. Space is a positive or negative two dimensional object, linear and aerial perspective is used to create depth in 2 dimensional art pieces and last we have texture. Texture is how your piece of art feels. It can be bumpy, slick, fuzzy, rough, pokey to name a few.

Dimension: The two dimensions referred to are height and width and that means flat, as in painting. The third dimension is depth, as in sculpture.

Medium: (singular) refers to a material, media (plural) to various materials.

Technique: refers to the way the medium is used. It is possible for a medium, like acrylic paint, to be used for several different techniques.

Collage: from the French word for pasting means to glue materials together (cut and paste). If the composition is flat it is called collage, if sculptural it is called assemblage

Let's take a moment to analyze how we process art.

HOW WE PROCESS ART...

THE EYE

Although you see color in our brain, it is the eye that has the receptors that tell your brain what you are looking at. There are two sets of receptors in the retina in the back of the eye: rods and cones.

There are about 125 million rods (named for their shape). They are very sensitive to light but are mostly color blind. We use them in dim light and so the saying: "all cats are gray in the dark."

The color detectors in the eye are the cones. There are about 7 million of these in three forms concentrated in the center of vision. Individual cones can only sense one of three narrowly defined frequencies of light: red, green and blue. The response from these three "primary" colors is sorted in our brain to give us the perception of color. One or more of these color receptors malfunctions in a color blind person.

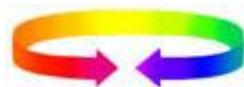
COLOR PHYSICS

Color is a property of light. Our eyes see only a small part of the electromagnetic spectrum. Visible light is made up of the wavelengths of light between infrared and ultraviolet radiation (between 400 and 700 nanometers). These frequencies, taken together, make up white (sun) light.

White light can be divided into its component parts by passing it through a prism. The light is separated by wavelength and a spectrum is formed. Sir Isaac Newton was the first to discover this phenomenon in the seventeenth century and he named the colors of the spectrum.



If the ends of the spectrum are bent around and joined a color circle (color wheel) is formed with purple at the meeting place.



COLOR

Remember, color has three distinct properties: hue, value and saturation. To understand color you must understand how these three properties relate to each other. You will do a project exploring each in this part of the course.

HUE

The traditional color name of a specific wavelength of light is a hue. Another description is: spectral color. All of the colors of the spectrum are hues. There are only limited hue names: red, orange, yellow, green, blue and violet. Magenta and cyan are also hues.

You will study hues and how they are mixed to make other hues in the color wheel project.

VALUE

Value is concerned with the light and dark properties of color. All colors exhibit these properties. The hues have a natural value where they look the purest. Some colors, like yellow, are naturally light. Some, like violet, are darker.

All hues can be made in all values. Adding white paint will make any pigment lighter. Adding black paint will make most pigments darker, but will cause yellow paint to shift in hue to green.

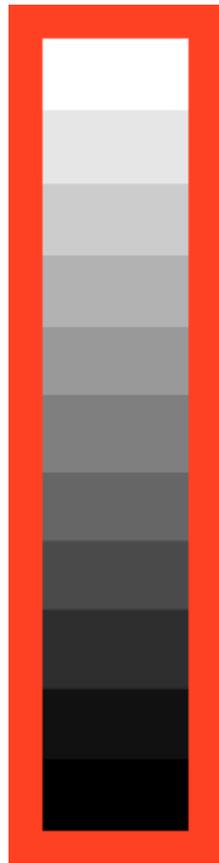
Value can exist without hue (see achromatic). Black, white and gray are values without color. Since these values are used extensively in art, it is important to understand their relationship to one another. Value is one of the most important and least understood concepts in design. The strongest contrast available in art is black to white. Strong contrast is useful for controlling attention. Colors can contrast but hue and saturation differences are weaker than value contrasts.

With or without color the designer must be aware of the value structure of a composition. The visibility, and hence the readability, of an image depends mostly on the careful use of values.

Most paintings are readable in a black and white photograph.
Only a few artists are such subtle colorist that their work looks flat without color.



Leonardo de Vinci's "Mona Lisa", like most paintings, is structured on value and decorated with color.



11 Step Value Scale*

SATURATION

Saturation is concerned with the intensity, or the brightness and dullness of color. A saturated color is high in intensity -- it is bright. A color that is dull is unsaturated or low in intensity. Another term for saturation is chroma. A color without any brightness (no hue) is achromatic (black, white and/or gray).

Saturation is the most difficult aspect of color to understand since value and saturation are often confused. The color wheel (right) diagrams the relationship between hues (around the outside) and saturation (center to outside). It is the territory in the center of the color wheel that must be understood in order to be able to control the brightness of colors.



DESCRIBING COLORS

All three properties of color are needed to accurately describe a color. To just say you want "blue" leaves many possible choices. Do you mean a greenish blue or a more violet blue (hue)? Do you want a light blue, or a dark blue (value)? Is it a bright blue or a dull blue (intensity)?

Using a color name that describes something familiar, like robin's egg blue, is helpful. But would you want the bedroom painted too bright if the painter's robin laid different colored eggs than from yours? Most color names are only vague descriptions and will be different for everyone. Try describing your favorite sweater's color to someone who has not seen it. Could they buy yarn to match? Not unless you were very specific about hue, value and saturation.

Albert Munsell developed a system for giving colors numerical descriptions. There are five primary and five secondary hues in this system. Hue, value and chroma are then rated with numbers. Colors can be very accurately described using this system. Liquitex paints have Munsell system ratings on their labels.

Color is said to be three dimensional because of its three aspects: hue value and saturation. A three dimensional model using Munsell's system is called a color tree. The center hub is value (achromatic) with the ten hues radiating from it. The color samples on each hue's vane go from dullest to brightest as they radiate from the center out.

The farther from the center a color is, the brighter it is. Note that each hue is brightest at its natural value: yellow is lightest and blue and violet the darkest.

COLOR THEORIES

There are two theories that explain how colors work and interact. The light, or additive theory deals with radiated and filtered light. The pigment, or subtractive theory deals with how white light is absorbed and reflected off of colored surfaces. This course will investigate the pigment theory.

LIGHT THEORY

Light theory starts with black -- the absence of light. When all of the frequencies of visible light are radiated together the result is white (sun) light. The color interaction is diagramed using a color wheel with red, green and blue as primary colors. Primary here means starting colors. These are the three colors that the cones in the eye sense. This is an RGB color system (Red,

Green and Blue).

The primary colors mix to make secondary colors: red and green make yellow, red and blue make magenta and green and blue make cyan. All three together add up to make white light. That is why the theory is called additive.

You can see an example of light theory in action almost every day on a computer monitor or a colored television. The same three primary colors are used and mixed by the eye to produce the range of colors you see on the screen. This theory is also used for dramatic lighting effects on stage in a theater.

PIGMENT THEORY

Pigments behave almost the opposite of light. With pigments a black surface absorbs most of the light, making it look black. A white surface reflects most of the (white) light making it look white. A colored pigment, green for instance, absorbs most of the frequencies of light that are not green, reflecting only the green light frequency. Because all colors other than the pigment colors are absorbed, this is also called the subtractive color theory.

If most of the green light (and only the green light) is reflected the green will be bright. If only a little is reflected along with some of the other colors the green will be dull. A light color results from lots of white light and only a little color reflected. A dark color is the result of very little light and color reflected.

The primary colors in the pigment theory have varied throughout the centuries but now cyan, magenta and yellow are increasingly being used. These are the primary colors of ink, along with black, that are used in the printing industry. This is a CMYK color system (Cyan, Magenta, Yellow and (K)black). These are the secondary colors of the light theory.

COLOR INTERACTION

Much has been said about how colors interact. You rarely see only one color. When you see two or more colors together they have a profound effect on one another. There are a lot of different possibilities but these three examples will suffice:



In this example the center bar experiences a hue shift.



In this example the center bar seems to change in value.



In this example the center bar appears to change in saturation

COLOR WHEELS

A color wheel is based on a circle that joins the ends of the spectrum and is helpful as a guide to mixing colors. There are many possible color wheel configurations.

Traditional color wheels use three primary colors: red, yellow and blue (the first or starting colors used to mix the wheel). Between them are shown the secondary colors: orange, green and purple (colors made by mixing the primary colors).

The red, yellow and blue color wheel is mostly useful as a conceptual model for color since the relationships are easy to see. This system is easy to understand and has been used for years* to teach color relationships. It does, however, fail to accurately depict color relationships and does not show the relationship between the additive and subtractive color theories. It also does not work well to mix all of the colors of the spectrum.

*Francios d'Aguilon declared in 1613 that red, yellow and blue were primary colors and when mixed with black and white could produce all colors. Maybe that was true in 1613.

COLOR WHEEL DESIGN

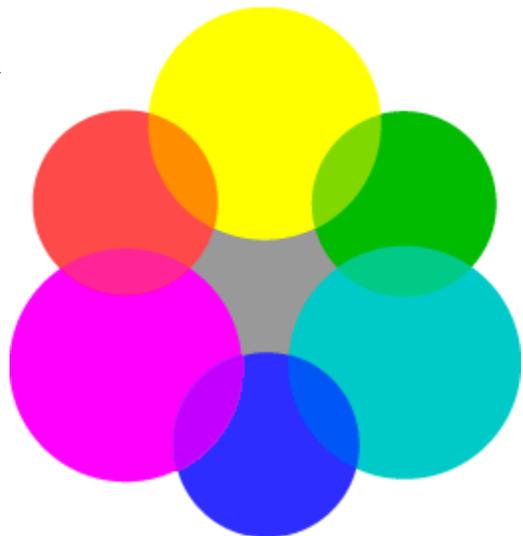
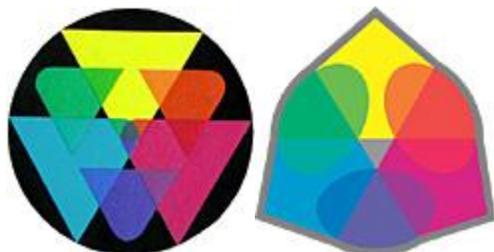
When this arrangement is correctly made, and the colors well chosen, the results look like the secondary colors are transparent and that the tertiary colors are made by looking through the secondary colors to the primary colors.

In order for this to happen the colors must be the correct hues and the composition designed to make the transparency illusion convincing.

The large primary colors are placed with yellow at the top. It does not matter which side the cyan and magenta chips go on.

The smaller secondary chips overlap the primary chips dictating the shapes of the tertiary chips

Here are some examples:



COLOR TEMPERATURE

The color wheel is useful in that it shows the relationship between warm and cool colors. This is called color temperature and relates to the sense of temperature each color imparts.

The colors on the red side of the wheel are said to be warm because they are associated with warm phenomena. The green side implies cool phenomena. These color temperature designations are absolute.

More subtle color temperature relationships are relative. One red can be warmer or cooler than another for instance.

Color temperatures affect us both psychologically and perceptually. They help determine how objects appear positioned in space. Warm colors are said to advance -- they appear closer to the observer. Cool colors are said to recede -- they appear farther from the observer.

Watercolor Materials

Improvements in watercolor paints, brushes, and papers helped increase the popularity of watercolors in the 18th and 19th centuries.

Paints

Preparing watercolor paint was once a time-consuming process. In 1780 an enterprising firm introduced a dry watercolor cake that combined pigment and binder in one.

Neat, inexpensive, and portable, watercolor cakes soon became popular. "Moist colors" in pans and tubes appeared later and attracted even more painters to watercolor.

Boxes like this one were manufactured to provide amateurs—especially young ladies—with a pretty, handy home for their tools.



Watercolor Paint Box, English, about 1780–1800

This box holds 24 cakes of color, each stamped with the Newman firm's trademark of feathers encircled in a crown. The verses pasted inside the lid suggest that this box's owner was a woman.

Brushes

Traditional brushes were made by encasing bristles in bird quills. The introduction of the metal ferrule, the cylinder that attaches bristles to a wooden handle, allowed manufacturers to more easily make brushes of different sizes and shapes. This was important for watercolor, which requires soft-bristled, tapered brushes.

Paper

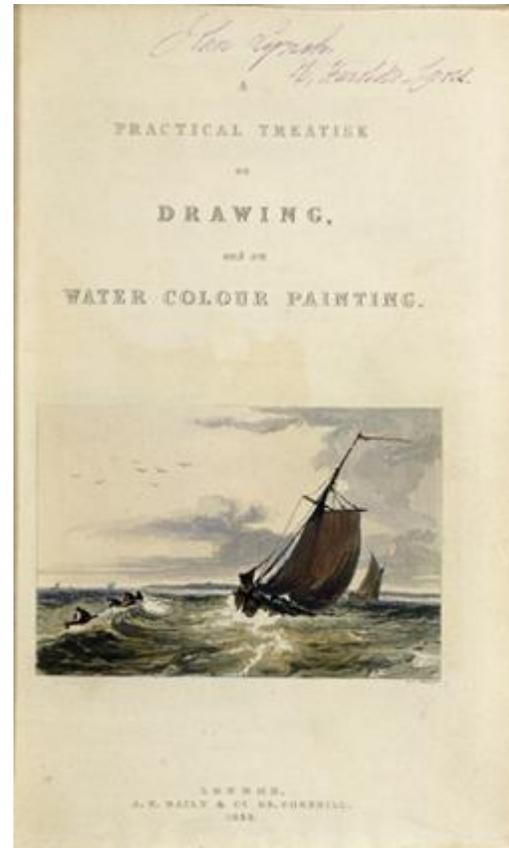
Papermakers developed watercolor papers with different weaves and textures.

Some papermakers dipped paper in glue to make it less absorbent, giving artists more time to work with the pigment before it sank in to the paper. The harder surface also allowed artists to blot, rub, or scrape out color without destroying the sheet.

Manuals

Technical manuals on watercolors were published as early as the 1600s to assist professional artists. As more and more amateur painters took up the medium in the 18th and 19th centuries, how-to books for a more general audience became popular.

This manual, *A Practical Treatise on Drawing and on Water Colour Painting*, was published in London in 1839. It was one of the most popular how-to books of its day.



A Practical Treatise on Drawing and on Water Colour Painting, G. F. Phillips, 1839

Long Ship's Lighthouse, Land's End



About Sculpture in Western Art

Artist Adolph "Ad" Reinhardt (American, 1913–1967) once commented, "Sculpture is something you bump into when you back up to look at a painting." Despite Reinhardt's belief in the preeminence of painting relative to sculpture, three-dimensional works of art have withstood the test of time—literally and figuratively. Materials used to make sculpture, such as stone and bronze, make durable monuments that can withstand the outdoor elements. Moreover, materials like bronze are very costly; monuments made of bronze can establish a society or government's prosperity and power in the collective minds of generations to come.

Because sculpture frequently occupies space in much the same way as humans occupy space, we can identify with sculpture in a different way than with painting. Unlike painting, which traditionally represents an illusion of three-dimensional space on a flat surface, sculpture actually inhabits the space shared by the viewer. Sculpture is also tactile—one could actually touch it and feel its various textures and forms. Finally, looking at sculpture is a dynamic activity: the work changes as the viewer moves through space and time.

Early Forms of Sculpture

Sculpture has been used as a form of human expression since prehistoric times. The earliest known works of sculpture date from around 32,000 B.C. Early man created utilitarian objects that were decorated with sculptural forms. Ancient peoples also created small animal and human figures carved in bone, ivory, or stone for possible spiritual or religious purposes.

Traditions of carving and casting emerged from the ancient civilizations of the Mediterranean. The cultures of Egypt and Mesopotamia often created sculptures on a monumental scale. These sculptures related to religious life or functioned as a lasting memorial to the power of rulers. In ancient Greece and Rome, the human form was the dominant subject in sculpture, and the artists of classical Greece achieved a high degree of naturalism in sculpting the human form. From the rigid archaic male figures, known as *kouroi*, of the sixth century B.C. to the naturalism of Classical Greece and Rome, the human form was considered the most respected subject matter for art.

The Human Form and Its Sculptural Evolution

The depiction of the human form is evident throughout the history of Western art. The stiff and elongated figural forms of the Gothic style that were popular in the 12th through 14th centuries (see "[Gothic Art](#)" on the [Metropolitan Museum of Art's Timeline of Art History](#)) gave way, in the Renaissance, to the re-birth of ancient Greek and Roman naturalism and subject matter. Michelangelo borrows from the ancient world in his famous sculpture of David by carving the human form in a contrapposto pose—depicting an individual in a relaxed, natural stance on one weight-bearing leg. Artists from the Baroque period that followed continued to depict the human form, often composing their works using multiple figures in very dynamic compositions. Human forms were depicted spiraling and twisting around an empty central vortex, or reaching



[Victorious Youth, Greek, 300–100 B.C.](#)

The artists of classical Greece achieved a high degree of naturalism in sculpting the human form. This naturalism, however, is highly idealized, emphasizing an almost unnatural perfection of the human body.

out into the surrounding space. The movement and energy of these human forms gave viewers multiple viewing angles, such as that seen, below, in the sculpture *Pluto Abducting Prosperine* by Girardon.



[Pluto Abducting Prosperine,](#)
[François Girardon, 1693–1710](#)

Neoclassical Sculpture

In the 18th century, the discovery of and interest in ancient archaeological sites, such as Herculaneum and Pompeii, sparked a renewed interest in the arts of ancient Greece and Rome. Neoclassicism came from a desire to imbue the visual arts with greater seriousness and moral commitment—virtues thought to exemplify ancient ideals.

White marble, which evoked ancient sculpture, became the preferred material of the Neoclassical sculptor. In the 18th century there was a widely held, though erroneous, belief that people living in ancient times preferred this aesthetically pure material for their sculptural works. In fact, Classical marble sculpture was typically covered in brightly hued paint, which, due to weathering, had largely disappeared from the excavated works. Bronze was also often used in ancient times for large-scale sculpture. While a few examples of Classical bronze sculptures were known in the 18th century, the great majority of ancient works in this medium had been melted down for more practical applications after the fall of Rome. Most of the sculptures entering the great collections of Europe were marble; therefore, people living in the 18th century

primarily associated marble with the ancient world.

Modern and Contemporary Sculpture

In the latter half of the 19th century and the early-20th century, a movement called Modernism departed from the Neoclassical style. At this time, sculptors showed less interest in naturalism and paid more attention to stylization, form, and contrasting qualities of the surface of the material, as is seen in Gauguin's sculpture *Head with Horns*, seen here. Artists paid greater attention to psychological realism than to physical realism. Later, artists' interest in the psychological resulted in more abstractly stylized sculpture (as in the work of Henry Moore and Alberto Giacometti).



[Head with Horns, Paul Gauguin,](#)
[1895–1897](#)



[Gandydancer's Dream, Mark di](#)
[Suvero, 1987–1988](#)

Courtesy of Mark di Suvero and Spacetime C.C. Gift of Fran and Ray Stark

Many of the pieces in this kinetic sculpture can be set in gentle motion by the lightest touch or breeze.

in their work and created drawings and designs for art works, which were then fabricated by others.

More recently, artists have blurred the boundaries between different art media by mixing sculptural materials with sound, light, video projection, and two-dimensional images to create three-dimensional environments. This form of art, known as installation art, goes beyond the traditional viewing of a sculpture. Installation artists modify the way we interact with a particular space by creating an immersive, multi-sensory experience in which a viewer can participate.

4 Basic Sculpture Techniques

Sculptors primarily use four basic techniques. The processes are either subtractive (material is removed or carved out) or additive (material is added).

Carving: Carving involves cutting or chipping away a shape from a mass of stone, wood, or other hard material. Carving is a subtractive process whereby material is systematically eliminated from the outside in.

Casting: Sculptures that are cast are made from a material that is melted down—usually a metal—that is then poured into a mold. The mold is allowed to cool, thereby hardening the metal, usually bronze. Casting is an additive process.

Modeling: Modeled sculptures are created when a soft or malleable material (such as clay) is built up (sometimes over an armature) and shaped to create a form. Modeling is an additive process.

Assembling: Sculptors gather and join different materials to create an assembled sculpture. Assembling is an additive process. An example of assemblage is Martin Puryear's *That Profile*, above.



Martin Puryear most often crafts his sculptures from wood, but in the case of *That Profile*, he created a network of welded and sandblasted stainless steel tubes whose joints are bound together by strands of silver-patinated bronze. © Martin Puryear

Additive: An action that produces addition of some materials. Often refers to modeling. Materials especially appropriate for additive sculpture in schools include clay and wax.

Armature: A skeleton-like framework to give rigid internal support to a modeled sculpture,

typically of either clay or wax. Wire used to build an armature is available in various gauges. A basic linear form in wire can be made with chicken wire or padded with wood or paper if appropriate. The medium is modeled directly onto the armature.

Assemblage: Creating sculpture by combining many elements—especially found objects—into a complete work of art. The work is "assembled" from many parts.

Bisque or bisque fire: The first fire of ceramic clay. Bisque ware is generally unpainted clay that has been fired once.

Bronze: An alloy of copper and tin. It is a strong, hard metal used in cast sculpture.

Bust: A portrait sculpture or a painting representing a person's head, neck, shoulders and upper chest, and perhaps the upper arms.

Cast: To form materials (i.e., molten metal, liquid plaster, or plastic) into a three-dimensional shape by pouring into a mold; or something formed by this means. Also, an impression formed in a mold or matrix. The original piece is generally made of a less durable material than the cast.

Ceramics: The art of making objects with clay and firing them in a kiln at high temperatures to make them harder and stronger. Types include earthenware, porcelain, stoneware, and terra-cotta.

Clay: Mud; moist, sticky dirt. In ceramics, clay is the basic material, usually referring to any of a certain variety of mixtures of such ingredients—fine-grained, firm earthy material that is plastic when wet, brittle when dry, and very hard when heated. The most common types of ceramic clays are earthenware (terra-cotta is an example), stonewares, and porcelain. Also, a hardening or non-hardening material having a consistency similar to clay, often called *modeling clay* or *Plasticine*.

Construction: A term referring to a sculpture made by joining together various components of different materials or materials of the same substance.

Environmental art: Related to assemblage; uses large elements that can be experienced by walking through and around the work. Environmental art frequently incorporates found objects as well as painting and sculpted forms.

Found image, or found material, or found object: An image, material, or object not originally intended as a work of art, which is obtained, selected, and exhibited by an artist, often without being altered in any way.

Free-standing: Sculpture surrounded on all sides by space.

Frieze: A band of relief sculpture attached to a wall.

In the round: To be viewed from all sides; free-standing. When referring to sculpture, a type that is surrounded on all sides by space. The opposite of *relief*.

Maquette: A small model (usually in wax or clay) of a larger sculptural work. The maquette is used to propose a large or monumental work to the client for approval before the major work is started.

Mobile: A balanced arrangement of thin rods or stiff wires with objects suspended from them. The entire sculpture hangs from a filament and is moved by air currents.

Modeling: A sculpture technique in which a three-dimensional form is manipulated in a soft material such as clay—either modeling clay (Plasticine is a well-known brand) or ceramic clay—or wax. The term also refers to the effect of light on a three-dimensional form. The three-dimensional quality of such a form is emphasized by means of light, shadow, and color. Reproducing the effect of light, shadow, and color in a drawing of such a form makes it seem more realistic.

Mold [American spelling] or **mould** [British spelling]: A hollow or negative container that gives its form to a substance poured into it. The substance—such as clay, plaster, plastic, or molten metal—is allowed to harden to create a sculpture. A typical mold is made by coating an original clay or wax sculpture with plaster and removing the dry plaster piece. The mold is put back together and a substance is poured into the whole mold.

Negative Space: The empty space in and around an object that helps define the sculpture.

Papier-mâché [pr. American: paper mah-shay', French: pah"pee-yay' mah-shay']: A French word, literally meaning "chewed-paper." The equivalent Italian term is *cartapesta*. A material,

made from paper pulp or shreds of paper mixed with resin, wallpaper paste, or flour and water (2:1 by volume). Papier mâché can be molded or modeled into various shapes when wet and becomes hard and suitable for painting and varnishing when dry.. It is known to have been used for low reliefs in Italy in the fifteenth century, and was occasionally popular in Europe for ornamental furniture. *Celluclay* is a powdered-paper product for making papier-mâché.

Patina: A film or incrustation, usually green, that forms on copper and bronze after a certain amount of weathering and time. It is usually a result of the oxidation of the copper.

Positive space: The space a form occupies in an artwork. The actual material of the sculpture.

Relief: a type of sculpture in which form projects from a background. There are three degrees or types of relief: high, low, and sunken. In high relief, the forms stand far out from the background. In low relief, also known as *bas-relief*, they are shallow. In sunken relief, also called *hollow* or *intaglio*; the backgrounds are not cut back and the points in highest relief are level with the original surface of the material being carved

Sculpture: A three-dimensional work of art, or the art of making it. Such works may be carved, modeled, constructed, or cast. Sculptures can also be described as assemblage, in the round, and relief, and are made in a huge variety of media.

Statue, statuette, and statuary: A three-dimensional form of a person or animal that is sculpted, carved, modeled, or cast in any material; usually an entire figure. It is used to describe a figural sculpture in the round rather than in relief. "Statue" is not a synonym for "sculpture." A *statuette* is a small statue. *Statuary* is a collective term for statues; a group of statues. It can refer to the art of making statues, and is also a rare term for a sculptor. *Statue* comes from the Latin word *status*, meaning *position* or *state*.

Subtractive: An action that produces subtraction, or the removal of some materials. Often refers to carving. Materials especially appropriate for subtractive sculpture in schools include clay, chalk, plaster, soft salt blocks, artificial sandstone, soap, and wax.

Three-dimensional: Having, or appearing to have, height, width, and depth.

Examples of Materials Used to Make Sculptures

wax
paper (i.e., papier-mâché, cardboard)

clay

stone (i.e., marble, soapstone)
wood

metal

wire

plaster

foam

plastic (i.e., resin)
fabric

found or ready-made objects

EXAMINING KEY PIECES OF ART



PIETRO PERUGINO ITALIAN

CHRIST GIVING THE KEYS TO SAINT PETER FRESCO, SISTINE CHAPEL, VATICAN, ROME,
ITALY. FRESCO, 11'5"X18'8" 1482

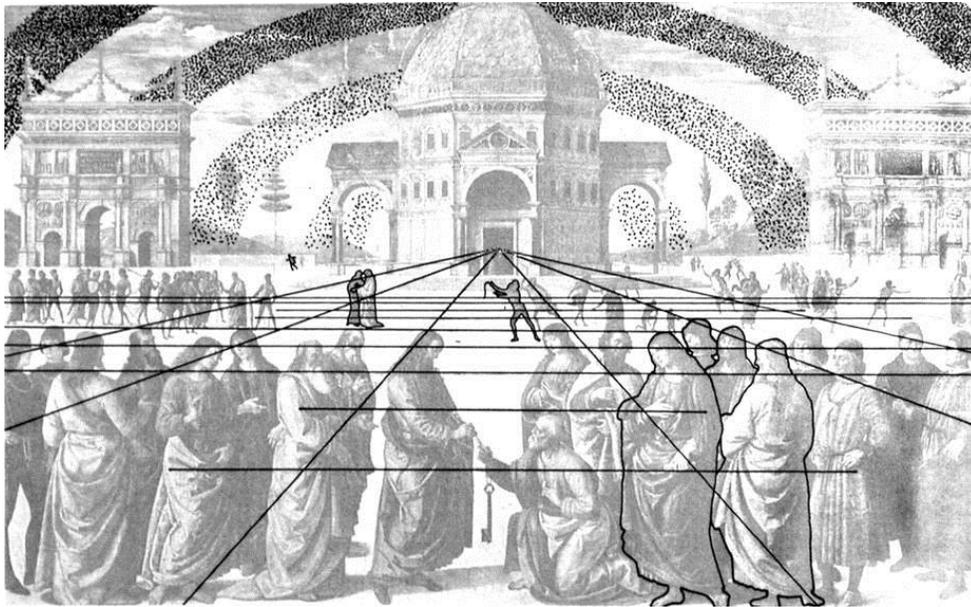


DIAGRAM OF THE ONE-POINT (SCIENTIFIC) PERSPECTIVE & SYMMETRICAL BALANCE

A CLOSER LOOK – PERSPECTIVE AND SYMMETRICAL BALANCE

Linear perspective is a mathematical system for projecting the three-dimensional world onto a two-dimensional surface, such as paper or canvas. In brief, this type of perspective begins with a *horizon line*, which defines the farthest distance of the background and a central *vanishing point*. To this vanishing point, *orthogonals* may be drawn from the bottom of the picture plane, which defines the foreground of the space. The orthogonals, vanishing point, and horizon line establish the space in which the artist may arrange figures, objects, or architecture such that they appear to exist in three dimensions. Once these basic elements have been set in place, the artist may add further elements to create a more complicated, yet more realistic, space. For example, to represent a square-tiled floor, the artist chooses another point on the horizon line, called the *distance point*, and draws a line through the orthogonals to a point at the bottom of the picture plane. The points at which this line bisects the orthogonals establish the points at which horizontal lines, called *transversals*, may be placed. These lines represent the perspectively correct regression of the square tiles into space (see diagram). These elements of linear perspective link the science of three-dimensional geometry with the art of illusionistic representation.

Art-Historical Meanings of Perspective

In the 13th and 14th centuries, before linear perspective was discovered, artists occasionally employed something called *reverse perspective*, in which parallel lines splay rather than converge as they approach the horizon line. One of the rules set forth in an early artists' manual is that elements above the eye of the viewer tend downward (like roofs), while elements below the viewer's eye tend upward (like tables). While arbitrary tilting of lines upward and downward can create unusual effects, this is generally considered to be a significant step in the progression toward the rational application of linear perspective.

It was not until the Renaissance that artists began to refine this science. Linear perspective soon emerged as the tool for artists to capture the world around them in a remarkably illusionistic manner (this was the same time that cartographers were mapping the surface of the earth using a similar system of mathematical projection). Masaccio's (1401–28) *Trinity* (1427–28), considered to be the first accurately perspectival painting in the

Western tradition, introduced the relationship between linear perspective and subject matter in art. The painting is divided into three levels: the figure of God stands on a tomb above and behind Christ crucified on the cross; the Virgin Mary and St. John the Baptist stand at the base of the cross; and two donors, who commissioned the painting, kneel on either side of the cross at the lowest level. The figures are harmoniously organized underneath a barrel-vaulted ceiling. The figure of Christ and the barrel vault are rendered as if seen from below. The figures of Mary and John are rendered again as if from below, but just lower than Christ. The two donors, given the lowest vanishing point, are rendered as if seen, directly in front of the viewer's eye. In this way, the painting provides the illusion that the viewer is looking at sculptural forms that exist in three dimensions and rise vertically in space. Yet the accurate, illusionistic representation of space in this work has no obvious theological meaning. It has much more to do with the artist exhibiting his skill—injecting his own thoughts into this religious image.

Unusual Kinds of Perspective

Some artists of the Renaissance were not as concerned with putting their subjects in perfect perspective as they were with making religious statements. For example, in pictures that include the Virgin Mary the vanishing point is often intentionally placed on Mary's womb to indicate her place as the mother of Christ. This placement of the vanishing point has religious significance and may not be related to the intention to create a rational perspectival space. Further, if the artist chooses a short distance between the distance point and the vanishing point then the perspective will appear warped. The distance between the distance point and the vanishing point should, in theory, correspond exactly to the distance between the viewer's eye and the picture plane. When the distance between the points is small, the viewer must place his or her eye at this same distance from the painting directly in front of the distance point in order to see the work with no distortion whatsoever. When the viewer stands back from the work, the space in the image will appear distorted.

Anamorphosis (from the Greek, “something without form”) involves stretching an ordinary linear-perspective image in one or more directions to obscure its original form. To achieve this, the artist draws a grid over the original image and then translates the image point by point to a grid that has been stretched. If the viewer looks at the image directly, it appears formless and amorphous. In order to recognize the image, the eye of the viewer must be positioned from a particular spot, generally off to the side, and from this point the image appears in linear perspective.

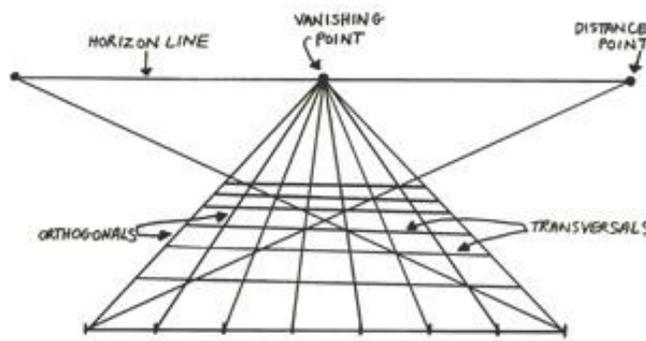
Curvilinear perspective is an alternate to linear perspective. Although technically all straight lines are curved, curvilinear lines are suppressed in Western painting—that is, straight lines are represented as straight rather than arced. In the 19th century, a group of artists made an attempt to return curvilinear perspective to painting, but the idea was short lived because it presented a philosophical problem. When observing lines in the real world, such those of as walls and buildings, the lines appear curved. (Think of standing in front of a long wall, and looking left and right: The top of the wall seems to curve up from either side.) It follows that a wall in a painting, drawn with straight lines, can also seem curved. Therefore, if those curves are represented in painting they will seem doubly curved. This tension between reality and the representation of reality in painting posed a challenge to the painters who employed this technique.

Perspective and Nature

There are some elements of representation over which linear perspective has no power, such as landscapes, faces, and organic forms, for this type of perspective only describes linear things. In his *Landscape with Saint John on Patmos* (1640), Nicolas Poussin (1593/4–1665) used linear perspective to demonstrate his knowledge of geometry. In the ruins in the foreground, a cube, a three-dimensional rectangle, and a cylinder are represented in perfect perspectival form, each illustrating a different aspect of foreshortening. Yet the landscape in which the objects and the figure of Saint John exist does not adhere to the rules of linear perspective. The pathway recedes into the distance giving an illusion of depth, but nature twists and turns and rises and falls in its unpredictable, organic way.

Modern Art and Linear Perspective

Since the Renaissance, painters have reworked and refined linear perspective. The American 19th-century realist Thomas Eakins (1844–1916) created remarkably accurate outdoor scenes, with shadows painted so precisely that art historians have been able to determine, based on their knowledge of where the works were painted, the exact date and time of day he painted them. Some critics have argued that perspective was destroyed by modern artists such as Pablo Picasso in the early-20th century. In works such as his portrait of *Daniel-Henry Kahnweiler* (1910), Picasso sought to break up the picture plane and divide the forms into individual geometric pieces. Yet early modern artists did not actually overthrow perspective; they borrowed from it, elaborated upon it, and redefined it for the viewer. That linear perspective is still very much a part of representation today is evident in video games, which employ the most exact perspective in the Western tradition. In computer software, all figures and objects are drawn using a perfect geometric grid. Regardless of the vantage point from which the player views figures in a game, all figures, objects, and elements in the settings adhere to the established rules of representation. Perspective is both an exacting art and an exacting science that is still very much all around us.



Symmetry means that the sides are exact mirror images of each other. This limits symmetry's application to abstract images since objects in the real world are not truly symmetrical. Try folding a leaf down the center and notice that the opposite sides do not exactly correspond with one another. Fine artists rarely use pure symmetry for this reason. It is more applicable to commercial designs.

A vertical axis is required to achieve balance with symmetry. Part of the reason is that we have struggled throughout our lives to perfect our balance in order to stand, walk, ride a bike, etc.. To do this we must have exactly the same weight on both sides of our bodies. Our axis of symmetry is vertical and this makes a good model for symmetry in visual information.

Symmetrical balance is also called formal balance because a form (formula) is used -- a mirror image about a vertical axis. The results look formal, organized and orderly.

There is a strong emphasis on the center axis in symmetry since all of the information is reflected from there. This should be taken into consideration when designing with symmetry. It is easy to over emphasize the center.

Symmetrical balance guarantees left to right balance, which is the most important aspect of balance. But there is more to balance than that. Top to bottom balance is also important. Most images seem more stable if the bottom seems slightly heavier. If the top seems too heavy the composition can look precarious.



KATHE KOLLWITZ - GERMAN SELF PORTRAIT LITHOGRAPH 8X7" 1934

A CLOSER LOOK – LITHOGRAPH

A lithograph is a type of printing process during which original works of art can be printed and reproduced; the final product is also known as a lithograph, which is an authorized copy of an original work created by an artist or other skilled craftsmen. The printing process for creating lithographs is different from other traditional methods, mainly because it does not require the print-maker to first etch the image into metal plates. Prints can be made of original works of art, first created on the stone table or metal plate, or images from paintings or drawings can be duplicated with this method. If the print quality of a lithograph is excellent and the production numbers are low, it may have significant value in the art world.

The Printing Process

Perhaps the biggest advantage of lithography is that it does not require the printmaker to etch an image into metal plates, as some other reproduction methods do; neither is it necessary to physically carve out the image on blocks of wood or other soft material. Instead, an artist uses a set of greasy crayons or pencils to draw a mirrored image of the artwork, usually onto a smooth stone tablet or metal plate. While this can take less time than etching the image into metal, it is still the most time-consuming part of lithography. If the final image has multiple colors, it may be necessary to make separate stones or plates for each.

After the image has been recreated to the satisfaction of the original artist or other authority, it is ready to be turned into a piece of art. To make a hand lithograph, the drawing is first treated with a chemical to set the image. Lithography hinges on the principle that oil and water cannot mix; based on this principle, an oil-based variety of ink is applied directly to the drawing, and the ink immediately bonds with the equally greasy crayon

lines. Water is then wiped onto the unpainted areas to discourage the ink from smearing. A sheet of paper, preferably one with a high cotton content, is then placed over the entire plate.

The inked stone or plate and the paper are placed in a press and light pressure is used to transfer some of the ink. If the original image was a monochrome pen and ink drawing, this would be the only press run necessary; color lithographs of an elaborate Van Gogh painting, however, might require several different runs to produce each different color ink. The same paper would be placed precisely over the inked plates, eventually creating a detailed image.

Reproduced Art

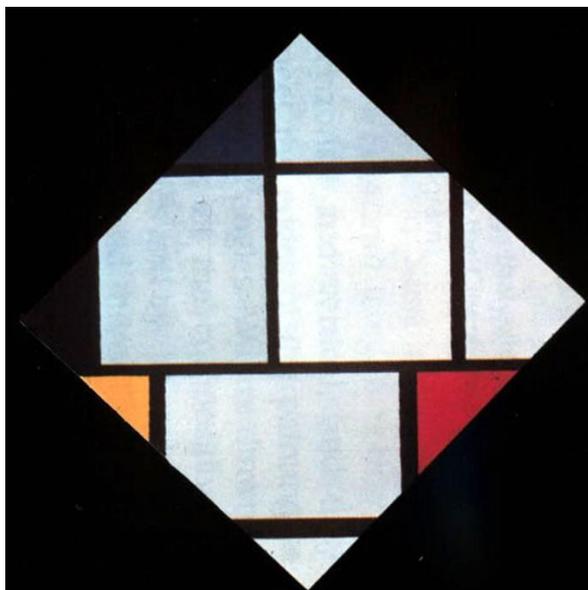
Since the process for creating lithographs can be just as time-consuming and detailed as an original painting, printing runs are often kept low to preserve value. As a result, a signed lithograph may have a set of numbers expressed as a fraction on one corner such as 12/300. This means that the lithograph was the 12th one produced in a series limited to 300 prints. Some famous artists, notably Salvador Dali and Pablo Picasso, were more than willing to authorize or create numerous lithographs during their lifetimes; this has created some confusion, however, as it can be difficult to tell which prints are authorized and which are not. Others are not always eager to see their work reproduced on a commercial scale, making it more difficult to find authorized lithographs of their work.

Other Methods of Duplicating Art

In addition to the hand-printing method, lithographs can also be made using an offset printing process. This method is well suited for high-volume printing work, and typically involves plates made of aluminum or mylar rather than stone. After the artwork is created, a photographic negative is made and transferred to a printing plate; a "blanket" made of rubber is then created from the plate, and this is what is used to print the final product. Although very high quality reproductions can be made from offset lithography, the images are not usually as rich.

There are other ways of duplicating original artwork for the commercial market, so it should not generally be assumed that a print in an art store is indeed a lithograph. A giclee is a high-quality artwork produced with a special type of inkjet printer. A silkscreen or serigraph is a hand-stencil method that uses a fabric screen for printing; this type of printing can be relatively fast, and many colors can be used. When the reproduction method is not apparent, it may be best to ask the proprietor to confirm the printing method. In some cases, a signed lithograph may have more collectible value than reproductions made with other methods, but the print quality of lithographs can vary.

HISTORY OF OIL PAINT



PIET MONDRIAN
COMPOSITION NO. 8,

DUTCH
OIL ON CANVAS

29.5X26.75"

1939-42

A CLOSER LOOK – OIL PAINTINGS

Till 1991 nothing was known on the organic part of parietal paintings from the Paleolithic time. Many assumptions were made about the chemistry of the binders. If blood has been used 20,000 years ago by Australian Aborigenes, vegetal oils were identified in the binder of the Magdalenian paintings of Fontanet cave in Ariège (France) (*Pepe C et al., C R Acad Sci Paris 1991, 312, 929*). Several fatty acids were identified by gas chromatography coupled with mass spectrometry. Unsaturated fatty acids (16:1n-7, 18:1n-9, 18:1n-7) represent 18 and 37% and saturated fatty acids represent 50 and 65% in two samples. Due to their degradation, the origin of the oils could not be determined.

The oldest Mediterranean civilization, Greek, Roman or Egyptian have extensively used painting techniques based on mixtures of encaustic (probably rich in bee wax), mineral pigments (iron, copper, manganese oxides) and tempera. Vegetal oils, such as flax, walnut or poppyseed oil were known to ancient Egyptians, Greeks or Romans, but no precise indication of their use in painting may be found. Tempera is a fluid mixture of binder (organic medium), water and volatile additives (vegetal essential oils). Organic binders used by Italian artists were proteinaceous materials available from animal sources (whole egg, animal glues or milk).

At the end of the roman empire and up to the Renaissance period (15th century), this ancient technique was lost and replaced by oil paint and/or tempera. In Italy and Greece, olive oil was used to prepare pigment mixtures but the drying time was excessively long and tedious in the case of figures. This drawback led a German monk, Theophilus, in the 12th century to warn against paint recipes including olive oil (*Schoedula Diversarum Artium*). It was reported that Aetius Amidenus, a medical writer in the 5th century, mentioned the use of a drying oil as a varnish on paintings. Similarly, it seems that perilla oil was used in Japan in painting after addition of lead in the 8th century. In the 14th century, Cennino Cennini presented a painting procedure integrating tempera painting covered by light oily layers.

According to Giorgio Vasari (1511-1574) in his "*Lives of the Artists*" (*Le vite de piu eccellenti pittori, scultori e architettori, Firenze, 1550*), the technique of oil painting, as used till now with few technical modifications, was invented or re-invented in Europe around 1410 by Jan van Eyck (1390 -1441). In fact, as said before, this Flemish painter was not the first to use oil paint, his real achievement was the development of a stable varnish based on a siccative oil (mainly linseed oil) as the binder of mineral pigments. It could be established that the Van Eyck secret was a mixture of piled glass, calcined bones and mineral pigments in linseed oil maintained a long time up to a viscous state at boiling temperature. Besides linseed oil, walnut oil and poppy-seed oil were also used while not so quick-drying. It is probable that painters have already observed that these oils led to accelerated drying time of canvas under the sun. It seems that Van Eyck kept his secret up to about 1440, a few time before his death.



Historians agree that the masterpiece of Van Eyck, the wedding portrait of *Giovanni Arnolfini and his wife* (National Gallery, London) painted in 1434, is one of the first and the best example of the new technique. If the pigments were the same as those used by Italian painters, the siccative oil has increased brilliance, translucence and intensity of color as the pigments were suspended in a layer of oil that also trapped light. The resulting optical effect obtained with pigment-oil mixtures and stacked layers explain the enameled aspect of Van Eyck works. These innovations in the oil medium produced an art that set the standard for a long time and which has never been surpassed.



LENIGRAD PAINTER GREEK (ACTIVE MID 5TH CENTURY BCE)

GREEK POTTERS AT WORK VASE PAINTING C.450 BCE

A CLOSER LOOK – GREEK POTTERY

Greek pottery is both a major art form and a great source of information about the ancient world. Here are some important points:

- **The Greeks had recognizable types of pottery designed for specific purposes.** The shapes of the vessels tell us something about the ways they were used, which in turn sheds light on day-to-day life in the Greek world (which included not just Greece but also parts of Italy and other parts of the Mediterranean).
- **Greek pottery offers clues about the interactions among cultures.** We can see Near Eastern influence on Greek pots during the early Archaic period (900-700 BCE). Then in later centuries, the Greeks made vases not just for domestic use but also for trade with other peoples, such as the Romans and Etruscans. The prevalence of pottery imported from Greece, as well Italian pottery that imitated Greek styles, shows how much the Etruscans and Romans admired the Greeks.
- **Pottery from the ancient world provides us with all our examples of Greek painting.** Ceramics were the Greeks' only durable painting surface. We know that they also painted on walls and panels, but none of that work has survived.
- **Stylistic changes in the decoration on Greek pottery reflect developments in Greek culture.**
- **Narrative paintings on later Greek pots give us insights into Greek mythology as well and Greek life.**

Types of Greek Pottery, by Shape

Amphora

Uses: Storing and moving large quantities of wine, food, or oil. Special amphoras were given as athletic prizes.

Characteristics: Two handles, neck (often a long neck) that is narrower than the body, cylindrical or egg-shaped body

Literal meaning: a vessel with handles on both sides

Variations and subtypes: *Neck amphora*, where a cylindrical neck is attached to the body at an angle; *One-piece amphora*, where the body and neck together form one graceful curve



Photo by Mary Harrsch (cc-at-nc-sa)

Greek Attic Amphora Geometric fourth quarter of 8th century BCE

Hydria

Uses: Fetching water from fountains or wells; receiving ballots during legislative votes; burial of human remains

Characteristics: Three handles, narrow neck



The hydria is from the Greco-Roman city of Paestum, c. 360-350 BCE—almost a thousand years later.

Krater

Uses: For mixing water and wine. The Greeks almost never drank wine without diluting it with water. Getting drunk in public was a party foul.

Characteristics: Wide neck and body, two handles

Types:

Column Krater—Named for the handles, which often stand straight like columns.



photo by Mary Harrsch (cc-at-nc-sa)

Calyx Krater—Flared cylindrical shape. Named for the handles, which sit low on the pot, the way the calyx (the green base) sits low on a flower.

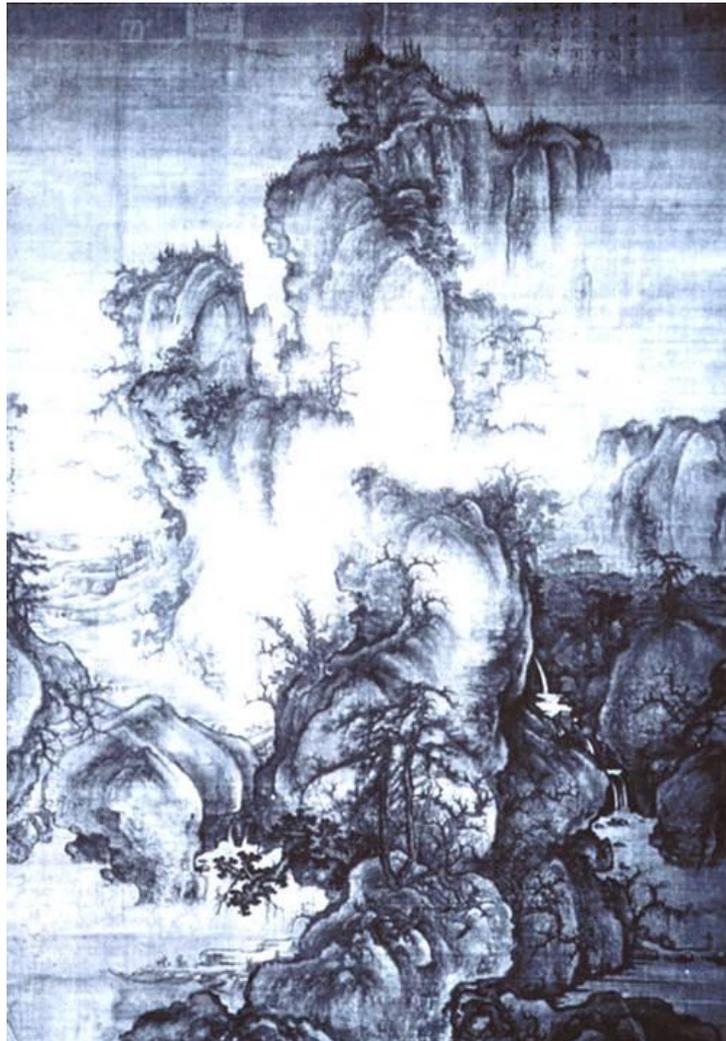
Kylix

Uses: Drinking cup for drinking while reclining at a drinking party (symposium); used for the drinking game kottabos whose point was not to get you to drink more but to show you could handle your wine.

Characteristics: wide, shallow bowl, one foot, two handles, entertaining image in the center



photo by peterjr1961 (cc-at-nc)



GUO XI CHINESE EARLY SPRING,
HANGING SCROLL, INK AND COLOR ON SILK, 5' length 1072 CE

A CLOSER LOOK – CHINESE SCROLL PAINTING

The history of Chinese scroll paintings proves to us that China is indeed a culture of 5,000 years old civilization. More so, Chinese paintings are considered the oldest artistic tradition that exists hitherto. The art of painting for Chinese civilization is described as the highlight when we talk about aesthetics.

Since scrolls can be either a roll of papyrus, parchment or paper which can be painted upon, Chinese had taken advantage of its purpose in conveying and recording information and in decorating their potteries, walls, and other means of writing the earliest Chinese characters that began as pictographs or pictures.

The earliest paintings gathered were diverse and mainly consisted of patterns and designs which can be also described as ornamental. The Stone Age pottery artifacts collected were painted and decorated with spiral, zigzags, dots or animals. Furthermore special brushes and inks were used to paint such designs which however are the same tools in making scrolls.

Inspirational messages and words were also painted apart from the designs and images found in the environment. China has had great and skilled painters particularly in Zhejiang where the form of scroll paintings originated. Ditto, Zhejiang University students continue to practice this ancient tradition and they were trained to make scroll paintings by the skilled painters of their University.

China embellishes the connection and relationship between the brush and the ink as tools in making scroll paintings. One example of how art was used in ancient China is the hand painted scroll. Though there had been many formats used in Chinese scroll painting, the horizontal hand scroll was very distinct and which can be opened and unrolled from right to left, so that the information painted on it will be seen as one fragment at a time.

One of the typical materials for scroll painting is silk long before the discovery of paper. Since one of the qualities of silk is its non-absorbance, the practice of lingering, deliberate and premeditated method of painting on silk was observed. After some time, early papers in the form of rice straw, bark, reeds, bamboo and others became predominant in making paint scrolls since these materials were already absorbent. This quality of the innovated papers led to another practice in scroll painting.

Paintings were now crafted out of spontaneity hence the development of instinctive-made paintings. In some instances, paintings were done in rice paper or commonly known as Xuan paper, which was very light hence; wooden rods were attached on the scrolls to thwart the rolling up of the paper.

Another format used in Chinese paint scrolls was the vertical form resulted in vertical hanging scrolls. Compared to the horizontal paint scrolls, vertical scrolls offer the viewers a greater chance to get closer or intimate with this so called form of art. In this form, details were observed and scrutinized more.

The Chinese tradition through Chinese paint scrolls had educated the world when it comes to creating landscapes which were often the subject of their painting through the years.

Zhejiang silk art

China it seems, was a breeding ground for many talented painters that have exhibited their high level of skill through this medium. The Zhejiang province is particularly known for being the platform from where this form of painting shot off. Today there is a university dedicated to Chinese scroll silk art.

The Chinese art of scroll painting is based on the connection between the brush, the ink, color and silk. This unlikely combination produces a truly unique body of art that stands apart from all other forms of art. Observing a Chinese scroll painting on silk you will find it to be full of spontaneous movements and thrifty line work. History tells us that the bulk of the Chinese people that took on scroll painting were initially talented calligraphers.

Scroll silk & poetry

Not many non-Chinese people know this but Chinese scroll silk art is actually associated with poetry. The paintings are actually appreciated for their lyrical quality and the knowledge of the art form. The collection of Chinese scroll silk art that is displayed in museums around the world clearly brings to light this aspect of Chinese scroll paintings.

Today this unique form of art has gained world wide recognition. For the non-Chinese population the scroll paintings represent a truly unique theme in an even more unique manner. The mastery of the Chinese artists over the brush and their interesting use of color is something appreciated by art critics from all around the world.

The Harnell gallery is one place that has some of the rarest Chinese scrolls to display. This unique collection has some of the distinct styles that existed within Chinese scroll silk art. Today Chinese scroll silk art is taken as a means of interior decoration. Replicas of the age old works of art are available throughout the world and are much sought after by the masses that are looking for something different for decorating their homes.



EGYPTIAN MENKAURE AND HIS WIFE, QUEEN KHAMEREMEBTY II FROM MENKAURE'S TEMPLE COMPLEX, GIZA, EGYPT

Greywacke with faint remains of paint, 54 1/2 " ht. C.2515 BCE

A CLOSER LOOK – ANCIENT EGYPTIAN SCULPTURES

The ancient art of Egyptian sculpture evolved to represent the ancient Egyptian gods, and Pharaohs, the divine kings and queens, in physical form. Massive and magnificent statues were built to represent gods and famous kings and queens. These statues were intended to give eternal life to the “god” kings and queens, as also to enable the subjects to see them in physical forms.

Very strict conventions were followed while crafting statues: male statues were darker than the female ones; in seated statues, hands were required to be placed on knees and specific rules governed appearance of every Egyptian god. For example, the sky god (Horus) was essentially to be represented with a falcon's head, the god of funeral rites (Anubis) was to be always shown with a jackal's head. Artistic works were ranked according to exact compliance with all the conventions, and the conventions were followed so strictly that over three thousand years, very little changed in the appearance of statues.

Ancient Egyptian art is five thousand years old. It emerged and took shape in the ancient Egypt, the civilization of the Nile Valley. Expressed in paintings and sculptures, it was highly symbolic and fascinating - this art form revolves round the past and was intended to keep history alive.

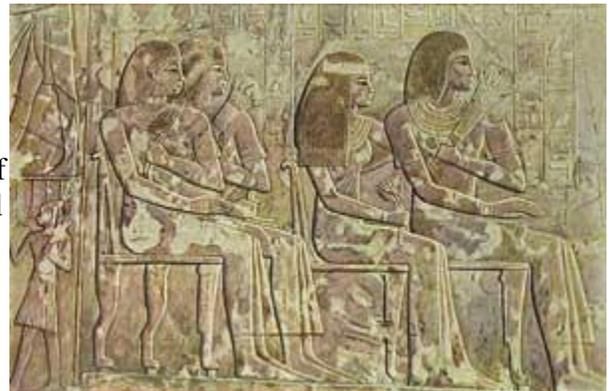
In a narrow sense, Ancient Egyptian art refers to the canonical 2D and 3D art developed in Egypt from 3000 BC and used until the 3rd century. It is to be noted that most elements of Egyptian art remained remarkably stable over the 3000 year period that represents the ancient civilization without strong outside influence. The same basic conventions and quality of observation started at a high level and remained near that level over the period.

Some of the most impressive artistic endeavors were the ancient Egyptian sculptures. They had very limited tools back then; yet we have gigantic and magnificent statues that are still in great shape till today, towering over temple entrances.

The tomb and temple walls were decorated with carved reliefs... obelisks as well. When you see all of this you're bound to be amazed at the artistry and precision of the ancient Egyptian workers. And they were more like workers than artists – chiseling and carving for hours on end in the heat and sun.

These carvings and statues all served a purpose of course, there was no such thing as having "art for art's sake" back then. The carved reliefs, like the paintings, were stories and incantations – all for religious reasons. The statues were houses for the souls of the deceased. That is also why the ancient Egyptians made ritual offerings to the statues.

Ancient Egyptian sculptures were of 3 types. You have the carved wall reliefs – one of which is raised, where they would chisel away the background so the figures and objects would be protruding forward; the other one is sunken, where they would chisel away the actual figures and objects and the background would be protruding forward.



This was done on the walls of things. The third type is of course the beautiful third dimensional statues that take our breath away. Those were made in many sizes, shapes and materials. Materials include limestone, alabaster, sandstone, wood (cedar and sycamore), copper, and granite.



Depending on the material used, the ancient Egyptians had a number of tools they used to do the cutting and shaping. Mostly, they would just use tools made of stone that is harder than the stone they were cutting.

They did have other methods though, like make-shift drills with wooden handles and metal or stone drills, and copper saws.

Another popular method used to split blocks of stone was the wedge. It's actually one of the methods used to make the large blocks of stone used to build the pyramids. They would drill holes around the perimeter of the block, then insert wooden

wedges into the holes and then water the wood. It would expand and split the blocks!

Finally, the almost-finished project would be buffed till it was smooth and shiny, and sometimes painted as well.

And just like painting, ancient Egyptian sculptures reflected the wealth, rank and social status of the person it is intended for. The materials and size of the statues and reliefs would be one way to tell the VIP from the not so VIP :-)

THE EGYPTIAN SCULPTURE

High and low relief

Throughout Egypt's long history, sculptors worked with two methods of relief carving: high and low. High reliefs were those carvings that stood out from the surrounding surface which had been cut away. Low reliefs were images that were cut or 'sunk' into the surface material. These relief carvings were considered eternal so this method was often used in temples, tombs, stelae (tombstones) and sarcophagi (stone coffin).

***Shabtis*: workers for the afterlife**

An important role for sculptors was to carve *shabtis*, small funerary statuettes. The dead were granted a plot of land in the afterlife and were expected to maintain it, either by performing the labour themselves or getting their *shabtis* to work for them. *Shabtis* were inscribed with a spell that miraculously brought them to life, enabling the dead person to relax while the *shabtis* performed their physical duties.

Shabtis have a long history as funerary items for tombs. They first appear in the Middle Kingdom about 2100 BCE, replacing the servant statuettes that were common in tombs of the Old Kingdom. Individually sculpted, they were designed to represent the owner and only one or two were placed in a tomb. By about 1000 BCE *shabtis* became simplified in form, with the wealthy now having one for every day of the year and overseer *shabtis* to manage them. This was due mostly to an ideological shift – they now represented servants rather than the dead person. The last *shabtis* were used in the late Ptolemaic Period, as attitudes to death and the afterlife had changed.

Substitute bodies

Sculptors made statues for inclusion in tombs because they were considered substitute bodies for the souls. This is why the tomb owner, in statue, was depicted as calm, young and strong – created without defect so the person's spirit could maintain an ideal existence in the afterlife. These statues gave the person's *ka* (or life force) a body to inhabit so it could move from the burial chamber to the mortuary chapel where it could consume offerings. Also, if something happened to the mummified body, a person's *ba* or spirit could take up residence in these statues.

Stelae - ancient tombstones

The Egyptian expression for stelae, *wd*, generally means 'monument of any kind'. They were most often used as grave markers that contained carvings and/or paintings of the tomb owner, often with his family, and inscriptions of prayers to various gods of the dead. They look remarkably like tombstones because tombstones are a modern manifestation of these kinds of markers symbolizing the passage between the land of the living and the land of the dead. Sculptors made these types of stelae to function as substitute false doors as they share many physical characteristics such as shape, images and inscriptions.

A LOOK AT TWO AMERICAN ARTISTS

Daniel Chester French

"Abraham Lincoln" at the "Lincoln Memorial"

Of all the monuments and memorials found in Washington, D.C., perhaps none is more imposing than the Lincoln Memorial. Located at the western end of the long park known as the national "Mall" and at the end of the "Reflecting Pool," the Memorial has two primary components - a classical columned structure designed by Henry Bacon and a monumental statue of a seated Lincoln by Daniel Chester French. So important is this memorial in America's consciousness that it appears on the obverse of the American penny (and, seen faintly on the penny, French's statue can be found).

The Lincoln Memorial was authorized by the Washington D.C. Commission of Fine Arts on July 17, 1911. The Commission asked Henry Bacon to design the memorial which was to house a statue of Lincoln. French was Bacon's personal choice for a collaborator for the statue and on June 27, 1913, Bacon's plans were accepted and work on the Memorial began on February 12, 1914.

Daniel Chester French began work on the design for the statue in 1915, making many bronze and plaster models. French used Lincoln's life mask as well as casts of Lincoln's own hands as models and also consulted photographs by the noted photographer Matthew Brady. After various modifications, the final statue stood 19 feet tall, not including the pedestal. Sculpted by the Piccirilli Brothers (French's long time sculpting collaborators), the statue was completed on November 19, 1919. Carved in 28 sections of Georgia marble, the statue was transported to Washington D.C. and in place for the dedication of the Lincoln Memorial on May 20, 1922.

Concerns about the lighting of the statue persisted for several years; the original lighting cast Lincoln's face in a ghostly darkness. New lighting was installed in 1926 which to this day shows French's statue of Lincoln in a dramatic fashion at all times of the day and night

The enormity of the statue can only be appreciated when seeing it up close; several photos below showing young children at the base of the pedestal provide some perspective. French's "Lincoln" is certainly his most well known statue and in its setting in the Lincoln Memorial, by far his most widely beloved.

Here is a view of French's statue of Lincoln in a full, frontal view. The text inscribed on the wall over the statue reads:



**THIS TEMPLE
AS IN THE HEARTS OF THE PEOPLE
FOR WHOM HE SAVED THE UNION
THE MEMORY OF ABRAHAM LINCOLN
IS ENSHRINED FOREVER**

FRANK LLOYD WRIGHT

Frank Lloyd Wright was born in Richland Center, Wisconsin on June 8, 1867. His parents, William Cary Wright and Anna Lloyd-Jones, originally named him Frank Lincoln Wright, which he later changed after they divorced. When he was twelve years old, Wright's family settled in Madison, Wisconsin where he attended Madison High School. During summers spent on his Uncle James Lloyd Jones' farm in Spring Green, Wisconsin, Wright first began to realize his dream of becoming an architect. In 1885, he left Madison without finishing high school to work for Allan Conover, the Dean of the University of Wisconsin's Engineering department. While at the University, Wright spent two semesters studying civil engineering before moving to Chicago in 1887.

In Chicago, he worked for architect Joseph Lyman Silsbee. Wright drafted the construction of his first building, the Lloyd-Jones family chapel, also known as Unity Chapel. One year later, he went to work for the firm of Adler and Sullivan, directly under Louis Sullivan. Wright adapted Sullivan's maxim "Form Follows Function" to his own revised theory of "Form and Function Are One." It was Sullivan's belief that American Architecture should be based on American function, not European traditions, a theory which Wright later developed further. Throughout his life, Wright acknowledged very few influences but credits Sullivan as a primary influence on his career. While working for Sullivan, Wright met and fell in love with Catherine Tobin. The two moved to Oak Park, Illinois and built a home where they eventually raised their five children. In 1893, Sullivan and Wright ended their business relationship. Wright opened his own firm in Chicago, which he operated there for

five years before transferring the practice to his home in Oak Park.

Wright's early houses revealed a unique talent in the young, aspiring architect. They had a style all their own, mimicking that of a horizontal plane, with no basements or attics. Built with natural materials and never painted, Wright utilized low-pitched rooflines with deep overhangs and uninterrupted walls of windows to merge the horizontal homes into their environments. He added large stone or brick fireplaces in the homes' heart, and made the rooms open to one another. His simplistic houses served as an inspiration to the Prairie School, a name given to a group of architects whose style was indigenous of midwestern architecture. Later he became one of its chief practitioners. Some of his most notable creations include the Robie House in Chicago, Illinois and the Martin House in Buffalo, New York.

In 1909, after eighteen years in Oak Park, Wright left his home to move to Germany with a woman named Mamah Borthwick Cheney. When they returned in 1911, they moved to Spring Green, Wisconsin where his mother had given him a portion of his ancestors' land; it was the same farm where he had spent much time as a young boy. In Spring Green he constructed Taliesin. They lived there until 1914 when tragedy struck. An insane servant tragically murdered Cheney and six others, then set fire to Taliesin. Many people thought this horrific event would be the end of Wright's career. He proved them wrong however, with his decision to rebuild Taliesin.

Over the next 20 years Wright's influence continued to grow in popularity in the United States and Europe. Eventually his innovative building style spread overseas. In 1915, Wright was commissioned to design the Imperial Hotel in Tokyo. It was during this time that Wright began to develop and refine his architectural and sociological philosophies. Because Wright disliked the urban environment, his buildings also developed a style quite different from other architects of the time. He utilized natural materials, skylights and walls of windows to embrace the natural environment. He built skyscrapers that mimicked trees, with a central trunk and many branches projecting outward. He proclaimed that shapes found in the environment should be not only integrated, but should become the basis of American architecture. A great example is the Larkin Company Administration Building in Buffalo, New York (1903), and the Guggenheim Museum in New York City (1943), which resembles the structure of a shell or a snail.

In 1932, Wright opened Taliesin up as an architectural fellowship where young students could pay to work with and learn from him. Thirty apprentices came to live with him at Taliesin. Through the Taliesin Fellowship, Wright created masterpieces such as Fallingwater (the Kaufmann House) in Mill Run, Pennsylvania, and the SC Johnson and Son Wax Company Administration Center in Racine, Wisconsin. During this time, he married and separated from Miriam Noel and met his third wife, Olivanna Milanoff. The two lived happily at Taliesin for five years and raised a child there. As the couple grew older, the Wisconsin winters became too much for them. In 1937, Wright moved his family and fellowship to Phoenix, Arizona where he built Taliesin West and spent the last twenty years of his life.

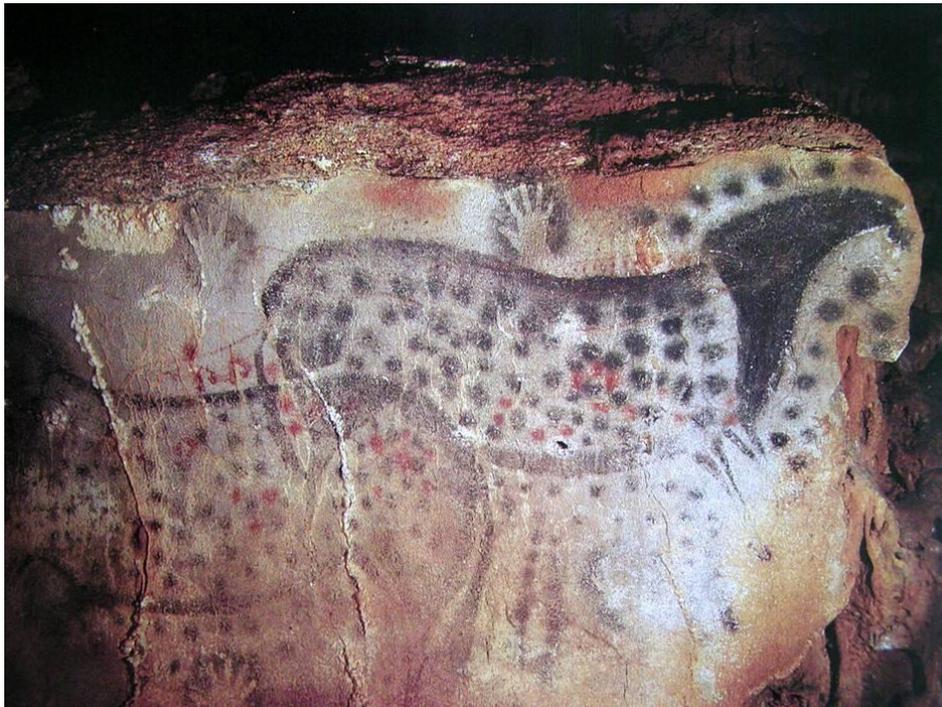
At Taliesin West, because of the comfortable year-round climate, Wright was able to integrate the outdoors with his indoor spaces. He designed high sloping roofs, translucent ceilings, and large, open doors and windows that created a subtle distinction between the home and the environment. Both Taliesin and Taliesin West were continuous living experiences for Wright as they constantly remained under construction. As his fellowship grew and the need for a larger facility became necessary, Wright continued to create additions and expansions on both homes.

On April 9, 1959 at age ninety-two, Wright died at his home in Phoenix, Arizona. By the time of his death, he had become internationally recognized for his innovative building style and contemporary designs. He had created 1,141 designs, of which 532 were completed. His name had become synonymous with great design, not only because of the form of his designs, but also because of the function. In the end, he showed not just what to live in, but more importantly he influenced the very nature of how we lived.



FRANK LLOYD WRIGHT UNITED STATES 1867—1959
FALLING WATER, BEAR RUN (ALLEGHENY MOUNTAINS), PA 1936

PREHISTORY



Paleolithic Period - Spotted horses and Negative hand imprints, wall ptg, approx. 11'2" l., Pech-Merle, Lot, France, c. 22,000 BCE,

A CLOSER LOOK – PALEOLITHIC PERIOD (2 million years ago-13,000 BC.)

Paleolithic or "Old Stone Age" is a term used to define the oldest period in the human history. The Paleolithic or Palaeolithic - lit. old stone from the Greek paleos=old and lithos=stone. It began about 2 million years ago,

from the use of first stone tools and ended of the Pleistocene epoch, with the close of the last ice age about 13,000 BC.

Subdivisions of the Paleolithic include the: Lower Paleolithic (Oldowan, Clactonian, Abbevillian, Acheulean), Middle Paleolithic, the time of the hand axe-industries (Mousterian) and Upper Paleolithic (Châtelperronian, Aurignacian, Solutrean, Gravettian, Magdalenian). The Paleolithic is followed by the Mesolithic or Epipaleolithic.

The Lower spans the time from around 4 million years ago when the first humans appear in the archaeological record, to around 120,000 years ago when important evolutionary and technological changes ushered in the Middle Palaeolithic.

In Europe and Africa the Middle Paleolithic (or Middle Palaeolithic) is the period of the early Stone Age that lasted between around 120,000 and 40,000 years ago. It was the time when early humans gained increasing control over their surroundings and later saw the emergence of modern humans around 100,000 years ago. Stone tool manufacturing developed a more sophisticated tool making technique which permitted the creation of more controlled and consistent flakes. Hunting provided the primary food source but people also began to exploit shellfish and may have begun smoking and drying meat to preserve it. This would have required a mastery of fire and some sites indicate that plant resources were managed through selective burning of wide areas. Artistic expression emerged for the first time with ochre used as body paint and some early rock art appearing. There is also some evidence of purposeful burial of the dead which may indicate religious and ritual behaviors.

The Upper Paleolithic (or Upper Palaeolithic) is the third and last subdivision of the Paleolithic or Old Stone Age as it is understood in Europe, Africa and Asia. Very broadly it dates to between 40,000 and 8,500 years ago. Modern humans, who had begun migrating out of Africa during the Middle Paleolithic period, began to produce regionally distinctive cultures during the Upper Paleolithic period. The earliest remains of organized settlements in the form of campsites, some with storage pits, are encountered in the archaeological record. Some sites may have been occupied year round though more generally they seem to have been used seasonally with peoples moving between them to exploit different food sources at different times of the year. Technological advances included significant developments in flint tool manufacturing with industries based on fine blades rather than cruder flakes. The reasons for these changes in human behavior have been attributed to the changes in climate during the period which encompasses a number of global temperature drops. Artistic work also blossomed with Venus figurines and exotic raw materials found far from their sources suggest emergent trading links.

Paleolithic Art, produced from about 32,000 to 11,000 years ago, falls into two main categories: Portable Pieces (small figurines or decorated objects carved out of bone, stone, or modeled in clay), and Cave Art.

A CLOSER LOOK - Prehistoric Art - Mesolithic / Archaic (10,000 - 5,000 BC)

The Mesolithic is the period of middle Stone Age, from about 10,000 - 5,000 BC years ago. It corresponds to period of primarily nomadic hunting and gathering which preceded the adoption of domesticated plants and animals.

The term Mesolithic is used to characterize that period in Europe and, sometimes, parts of Africa and Asia. That stage is usually called the Archaic in the Americas and in the rest of the world, it's usually characterized by Microliths.

This was a period when humans developed new techniques of stone working. At that time, people stayed longer in one place and gave increased attention to the domestication. There is a gap in the artistic activity of people of that epoch. Most of what has survived from the Mesolithic era is small statuette size works and paintings in

shallow shelter caves.

The rich art of the Paleolithic is replaced by a Mesolithic art that is quite different. There are many changes in style as well as meaning. Upper Paleolithic cave art depicts colored drawings and expressive features of animals. A full range of color is used. Mesolithic art in contrast is schematic; no realistic figures are present and only the color red is used. This form is also found in North Africa and the northern Mediterranean.

In the south-western spurs of the Gissar range (Uzbekistan) in Kugitang mountains, about 2000 m above the sea, in the canyon Zaraut-Sai there is a monument, widely known not only among specialists-archaeologists - Zaraut- Kamar grotto. The paintings of the grotto were discovered in 1939 by local hunter I.F.Lamaev, repeatedly published and studied in details by different authors. Primary conclusions that the paintings were dated to the Palaeolithic proved to be erroneous. A.A.Formozov assumes that the paintings are dated to Mesolithic, not earlier, in any case.



The paintings in the grotto are made with ochre of different colours (from red-brown to light-purple) and consist of four groups of depictions of anthropomorphs and bulls. Here you can see the third, the largest (more than 60 cm in diameter) group of depictions, showing, as many researchers admit, a scene of a bull-hunting. There are two types of anthropomorphic figures or "hunters", surrounding a bull: figures in robes, expanded downwards, without bows and "tailed" figures, looking very much like these on the similar fresco from Catal-Huyuk with raised and tightened bows. All the figures of the first type have some objects, projecting from under the robes: sticks with the ends turned up. This scene can be interpreted in different ways: as a real hunting of disguised hunters and as a certain myth from the cycle which has already been discussed while speaking about Lascaux "corrida".

NEOLITHIC



PREHISTORY: MODERN NEOLITHIC, MESOAMERICA Olmec Culture
Colossal head, fr. San Lorenzo, La Venta, MX, Middle Formative Period, Olmec, c. 900BC, basalt, ht. 7'5"

A CLOSER LOOK - Prehistoric Art – Neolithic (10,000 - 5,000 BC)

The Neolithic period, also called New Stone Age, began when men first developed agriculture and settled in permanent villages. It ended with the discovery of bronze. The prime medium of Neolithic art was pottery. Other important artistic expressions were statuary of the universally worshiped Mother Goddess and megalithic stone monuments.

Free standing sculpture had already begun by the Neolithic, the earliest being the anthropomorphic figurines, often embellished by animals from the very beginning of the Neolithic discovered in Nevali Cori and Göbekli Tepe near Urfa in eastern Turkey, dating to ca. 10th millennium BC. The mesolithic statues of Lepenski Vir at the Iron Gorge, Serbia and Montenegro date to the 7th millennium BC and represent either humans or mixtures of humans and fish.

In Central Europe, many Neolithic cultures, like Linearbandkeramic, Lengyel and Vinca, produced female (rarely male) and animal statues that can be called art. Whether the elaborate pottery decoration of, for example, the Želiesovce and painted Lengyel style are to be classified as art is a matter of definition.

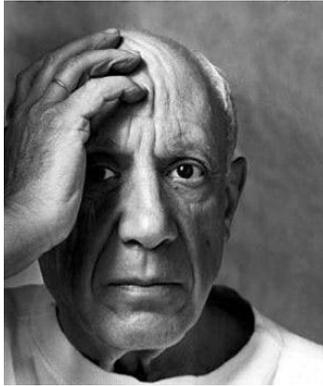
Megalithic monuments are found in the Neolithic from Spain to the British Isles and Poland. They start in the 5th Millennium BC, though some authors speculate on Mesolithic roots. Because of frequent reuse, this is

difficult to prove. While the most well-known of these is Stonehenge, were the main structures date from the early Bronze age, such monuments have been found throughout most of Western and Northern Europe, notably at Carnac, France, at Skara Brae in the Orkney Islands, in Portugal, and in Wiltshire, England, the area of Stonehenge, the Avebury circle, the tombs at West Kennet, and Woodhenge. One tomb found in New Grange, Ireland, has its entrance marked with a massive stone carved with a complex design of spirals. The tomb of Knowth has rock-cut ornaments as well. Many of these monuments were megalithic tombs, and archaeologists speculate that most have religious significance.

JUMP TO 20TH CENTURY – A FEW ARTISTS TO REMEMBER



PABLO PICASSO SPAIN THREE MUSICIANS, *o/c* 1921



Picasso was a Spanish painter, draughtsman, and sculptor. He is one of the most recognized figures in 20th-century art. He is best known for co-founding the Cubist movement and for the wide variety of styles embodied in his work. Among his most famous works are the proto-Cubist *Les Femmes d'Alger* (1907) and *Guernica* (1937), his portrayal of the German bombing of Guernica during the Spanish Civil War.

Picasso demonstrated uncanny artistic talent in his early years, painting in a realistic manner through his childhood and adolescence; during the first decade of the twentieth century his style changed as he experimented with different theories, techniques, and ideas. Picasso's creativity manifested itself in numerous mediums, including oil paintings, sculpture, drawing, and architecture. His revolutionary artistic accomplishments brought him universal renown and immense fortunes throughout his life, making him the best-known figure in twentieth century art.

To say that Pablo Picasso dominated Western art in the 20th century is, by now, the merest commonplace. Before his 50th birthday, the little Spaniard from Malaga had become the very prototype of the modern artist as public figure. No painter before him had had a mass audience in his own lifetime. The total public for Titian in the 16th century or Velazquez in the 17th was probably no more than a few thousand people--though that included most of the crowned heads, nobility and intelligentsia of Europe. Picasso's audience--meaning people who had heard of him and seen his work, at least in reproduction--was in the tens, possibly hundreds, of millions. He and his work were the subjects of unending analysis, gossip, dislike, adoration and rumor.

He was a superstitious, sarcastic man, sometimes rotten to his children, often beastly to his women. He had contempt for women artists. His famous remark about women being "goddesses or doormats" has rendered him odious to feminists, but women tended to walk into both roles open-eyed and eagerly, for his charm was legendary. Whole cultural industries derived from his much mythologized virility. He was the Minotaur in a canvas-and-paper labyrinth of his own construction.

He was also politically lucky. Though to Nazis his work was the epitome of "degenerate art," his fame protected him during the German occupation of Paris, where he lived; and after the war, when artists and writers were thought disgraced by the slightest affiliation with Nazism or fascism, Picasso gave enthusiastic endorsement to Joseph Stalin, a mass murderer on a scale far beyond Hitler's, and scarcely received a word of criticism for it, even in cold war America.

No painter or sculptor, not even Michelangelo, had been as famous as this in his own lifetime. And it is quite possible that none ever will be again, now that the mandate to set forth social meaning, to articulate myth and generate widely memorable images has been so largely transferred from oil paintings and sculpture to other media: photography, movies, television. Though Marcel Duchamp, that cunning old fox of conceptual irony, has certainly had more influence on nominally vanguard art over the past 30 years than Picasso, the Spaniard was the last great beneficiary of the belief that the language of oil paintings and sculpture really mattered to people other than their devotees. And he was the first artist to enjoy the obsessive attention of mass media. He

stood at the intersection of these two worlds. If that had not been so, his restless changes of style, his constant pushing of the envelope, would not have created such controversy--and thus such celebrity.

In today's art world, a place without living culture heroes, you can't even imagine such a protean monster arising. His output was vast. This is not a virtue in itself--only a few oil paintings by Vermeer survive, and fewer still by the brothers Van Eyck, but they are as firmly lodged in history as Picasso ever was or will be. Still, Picasso's oeuvre filled the world, and he left permanent marks on every discipline he entered. His work expanded fractally, one image breeding new clusters of others, right up to his death.

Moreover, he was the artist with whom virtually every other artist had to reckon, and there was scarcely a 20th century movement that he didn't inspire, contribute to or--in the case of Cubism, which, in one of art history's great collaborations, he co-invented with Georges Braque - beget. The exception, since Picasso never painted an abstract picture in his life, was abstract art; but even there his handprints lay everywhere--one obvious example being his effect on the early work of American Abstract Expressionist painters, Arshile Gorky, Jackson Pollock and Willem de Kooning, among others.

Much of the story of modern sculpture is bound up with welding and assembling images from sheet metal, rather than modeling in clay, casting in bronze or carving in wood; and this tradition of the open constructed form rather than solid mass arose from one small guitar that Picasso snipped and joined out of tin in 1912. If collage--the gluing of previously unrelated things and images on a flat surface--became a basic mode of modern art, that too was due to Picasso's Cubist collaboration with Braque. He was never a member of the Surrealist group, but in the 1920s and '30s he produced some of the scariest distortions of the human body and the most violently irrational, erotic images of Eros and Thanatos ever committed to canvas. He was not a realist painter/reporter, still less anyone's official muralist, and yet Guernica remains the most powerful political image in modern art, rivaled only by some of the Mexican work of Diego Rivera.

Picasso was regarded as a boy genius, but if he had died before 1906, his 25th year, his mark on 20th century art would have been slight. The so-called Blue and Rose periods, with their wistful etiolated figures of beggars and circus folk, are not, despite their great popularity, much more than pendants to late 19th century Symbolism. It was the experience of modernity that created his modernism, and that happened in Paris. There, mass production and reproduction had come to the forefront of ordinary life: newspapers, printed labels, the overlay of posters on walls--the dizzily intense public life of signs, simultaneous, high-speed and layered. This was the cityscape of Cubism.



HANNA HOCH GERMANY CUT WITH THE KITCHEN KNIFE 1919

A CLOSER LOOK – COLLAGES

The origin of collage is attributed to both Georges Braque and Pablo Picasso. Each artist utilized the method at the turn of the 20th century. However, prior to this, Italian portrait painters had pasted small pieces of chain, gilded paper, and sometimes real stones and jewels onto their canvases.

Both Picasso and Braque were influenced by the writings, theories, and paintings of Paul Cezanne. Along with another group, they began to paint in an abstract geometric style later referred to as analytic cubism.

In an effort to return to a more realistic form of painting, they retained the geometric format but began to incorporate such realistic materials into their work as sand, newspapers, and strin. They built up areas and added texture in unorthodox ways by also including such items as hair, feathers, cloth, and even tickets and old matchbooks. Thus collage as a true art form was born as a result of the transition from analytic cubism to synthetic cubism.

However, collage did not stop at the two-dimensional level. The Dadaists used collage effectively to express their views of society by gluing together discarded everyday items. One of their most famous works is "The Urinal" by Marcel Duchamp. The word "collage" is taken from the French verb "coller", which means to paste or glue. The beginning of a collage is the pasting or gluing of paper to paper, of paper to board, or any of

several materials to each other.

Collage today is an accepted and valued art form. It allows the artist the freedom to approach the medium in whatever manner is pleasing and does not restrict him/her to any format or material. This medium is a direct form of communication for an artist. That is, it allows one to work with whatever materials he/she chooses.

Collage is different from other art forms because it does not dictate a particular style. Style is often controlled by materials and because the materials are never the same for any two persons, the style of collage is always a variable. Collage is an excellent medium for both the beginner and the experienced artist. The inventiveness and creativity used in a collage usually do not result from experience but from a willingness to experiment with the basic procedure.

About Hannah Höch

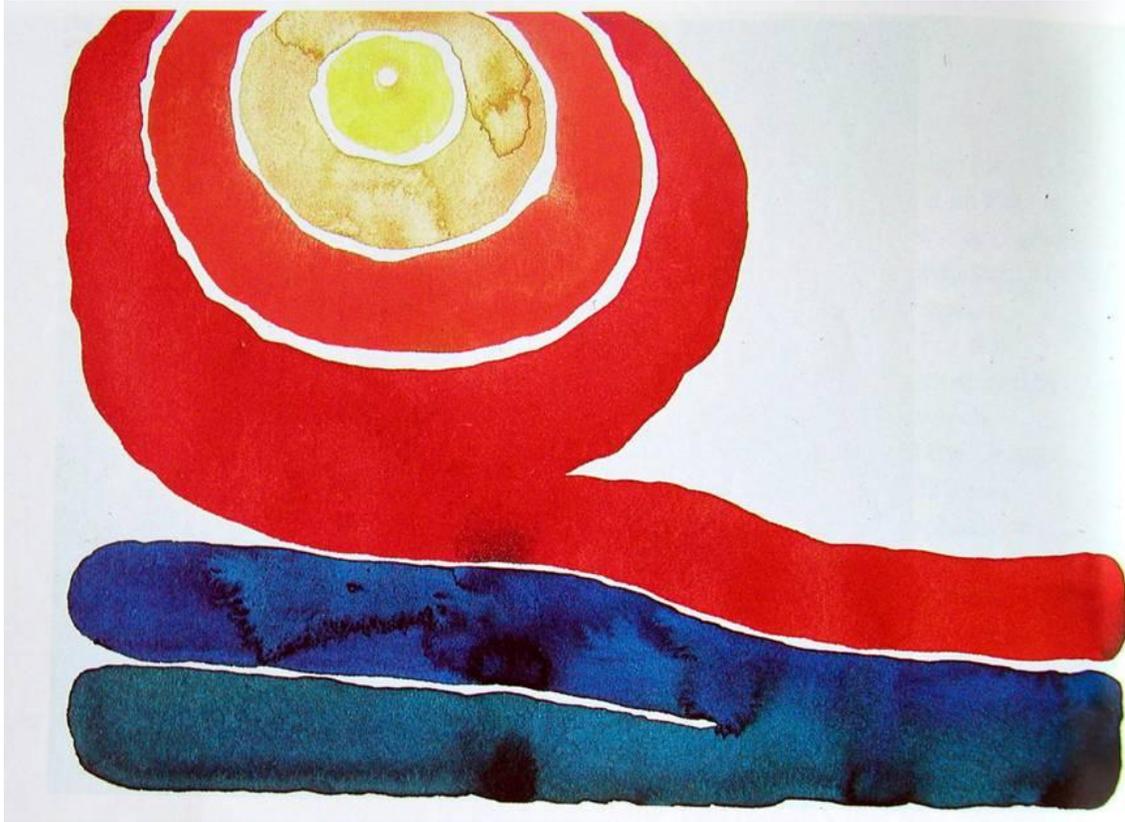


Hannah Höch, born Joanne Höch in Gotha, studied art in Berlin and worked as a pattern designer and writer on women's handicrafts from 1916-1926. Her affair and artistic partnership with Raoul Hausmann, a Viennese artist, lasted from 1915 to 1922. Through Hausmann, she became part of the Berlin Club Dada, the German group of Dadaists, an artistic movement dating from about 1916 and also involved, after the first World War, with political radicalism. Höch herself expressed herself less politically than many of the others in the group. From 1926-1929 she lived and worked in Holland. She lived for some years in a lesbian relationship with Dutch poet Til Brugman.

Höch spent the years of the Third Reich in Germany, trying to remain quiet and in the background. She married the much-younger businessman and pianist Kurt Matthies in 1938, divorcing in 1944.

Though her work was not acclaimed after the war as it had been before the rise of the Third Reich, she continued to produce her photomontages and to exhibit them internationally until her death.

In her work, she used photos, other paper objects, pieces of machines and various other objects to produce images, usually quite large.



GEORGIA O'KEEFE UNITED STATES EVENING STAR III 1917



Georgia O'Keeffe was born on November 15, 1887, the second of seven children, and grew up on a farm in Sun Prairie, Wisconsin. As a child she received art lessons at home, and her abilities were quickly recognized and encouraged by teachers throughout her school years. By the time she graduated from high school in 1905, O'Keeffe had determined to make her way as an artist.

O'Keeffe pursued studies at the Art Institute of Chicago (1905–1906) and at the Art Students League, New York (1907–1908), where she was quick to master the principles of the approach to art-making that then formed the basis of the curriculum—imitative realism. In 1908, she won the League's William Merritt Chase still-life prize for her oil painting *Untitled (Dead Rabbit with Copper Pot)*. Shortly thereafter, however, O'Keeffe quit making art, saying later that she had known then that she could never achieve distinction working within this tradition.

Her interest in art was rekindled four years later (1912) when she took a summer course for art teachers at the University of Virginia, Charlottesville, taught by Alon Bement of Teachers College, Columbia University. Bement introduced O'Keeffe to the then revolutionary ideas of his colleague at Teachers College, artist and art

educator Arthur Wesley Dow.

Dow believed that the goal of art was the expression of the artist's personal ideas and feelings and that such subject matter was best realized through harmonious arrangements of line, color, and notan (the Japanese system of lights and darks). Dow's ideas offered O'Keeffe an alternative to imitative realism, and she experimented with them for two years, while she was either teaching art in the Amarillo, Texas public schools (1912-14) or working summers in Virginia as Bement's assistant.

O'Keeffe was in New York again from fall 1914 to June 1915, taking courses at Teachers College. By the fall of 1915, when she was teaching art at Columbia College, Columbia, South Carolina, she decided to put Dow's theories to the test. In an attempt to discover a personal language through which she could express her own feelings and ideas, she began a series of abstract charcoal drawings that are now recognized as being among the most innovative in all of American art of the period. She mailed some of these drawings to a former Columbia classmate, who showed them to the internationally known photographer and art impresario, Alfred Stieglitz, on January 1, 1916.

Stieglitz began corresponding with O'Keeffe, who returned to New York that spring to attend classes at Teachers College, and he exhibited 10 of her charcoal abstractions in May at his famous avant-garde gallery, 291, which O'Keeffe knew he would do, but was uncertain of when. A year later, he closed the doors of this important exhibition space with a one-person exhibition of O'Keeffe's work. In the spring of 1918 he offered O'Keeffe financial support to paint for a year in New York, which she accepted, moving there from Texas, where she had been affiliated with West Texas State Normal College, Canyon, since the fall of 1916. By the time she arrived in New York in June, she and Stieglitz, who were married in 1924, had fallen in love and subsequently lived and worked together in New York (winter and spring) and at the Stieglitz family estate at Lake George, New York (summer and fall) until 1929, when O'Keeffe spent the first of many summers painting in New Mexico.

From 1923 until his death in 1946, Stieglitz worked assiduously and effectively to promote O'Keeffe and her work, organizing annual exhibitions of her art at The Anderson Galleries (1923–1925), The Intimate Gallery (1925–1929), and An American Place (1929–1946). As early as the mid-1920s, when O'Keeffe first began painting New York skyscrapers as well as large-scale depictions of flowers as if seen close up, which are among her best-known pictures, she had become recognized as one of America's most important and successful artists.

Three years after Stieglitz's death, O'Keeffe moved from New York to her beloved New Mexico, whose stunning vistas and stark landscape configurations had inspired her work since 1929. Indeed, many of the pictures she painted in New Mexico, especially her landscape paintings of the area, have become as well known as the work she had completed earlier in New York. Indeed, her ability to capture the essence of the natural beauty of northern New Mexico desert, its vast skies, richly colored landscape configurations and unusual architectural forms, has identified the area as “O'Keeffe Country.” Indeed, the area nourished O'Keeffe's creative efforts from 1929 until 1984, when failing eyesight forced her into retirement. She lived either at her Ghost Ranch house, which she purchased in 1940, or at the house she purchased in Abiquiu in 1945.

She made New Mexico her permanent home in 1949, three years after Stieglitz's death, and continued working in oil until the mid-1970s. She worked in pencil and watercolor until 1982 and produced objects in clay from the mid-1970s until two years before her death in 1986, at the age of 98.

End notes