ART
IS FOR
EVERY 1

UPDATED: 11.2.22

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Date: _____

ART PRETEST

"Don't Panic this aint the Titanic"

What do you know about art?

1. When you are making a painting, it is best to start with the
   a. Foreground
   b. Middle ground
   c. Background

2. What is it called when you add white to a color?
   a. Shade
   b. Tint
   c. Neutral

3. What is it called when you add black paint to another color?
   a. Shade
   b. Tint
   c. Neutral

4. What is a complementary color?
   a. Colors that cant be made by mixing two other colors
   b. Opposites on the color wheel
   c. Two colors that are side by side on the wheel

5. To clean a paintbrush at the end of class you should
   a. Leave it in the sink and make someone else deal with it
   b. Throw it in the trash
   c. Wash it with soap and water and then place in cup with bristles up

6. What is the difference in a contour and gesture drawings?

7. When you are beginning a drawing why is it better to start of with very light lines?

8. What are the 4 L's of Gesture lines?

9. What is perspective?

10. What are the Elements of Art?

11. Who is your favorite artist and why?

12. What does the word Art actually mean?

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Name: _____

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What do you know about art?

13. Fold a piece of 12 x 18 inch drawing paper into 4 equall quadrants.

A **sketch** is traditionally a rough drawing in which an artist plans a preliminary idea for a work that will eventually be realized with greater precision and detail.

sketch each of the following subjects.

14. Your non-writing hand
15. A shoe
16. A self portrait
17. A still life of some fruit.

Don't get bogged down with details.

WORK TO GET THE BASIC SHAPES AND PROPORTIONS CORRECT.

You Got This!!!

NOT ME! GET A PHOTO OF YOU FOR REFERENCE!

A Timeline of Art History

Ancient
500 BC

Origin: Art first appeared in ancient civilizations like that of China, India, Persia, Egypt, Rome and Greece.

Medieval
500 BC – 1550

Origin of name: Medieval is latin for the "middle age" which is a reference to a thousand-year period from 400 to 1400.

Renaissance
1400 – 1600

Origin of name: "Renaissance" (French for rebirth) refers to the cultural renewal of the historical period of 1400 to 1600.

Baroque
1600 – 1725

Origin of name: Baroque means irregularly-shaped pearl, derived from "barroco" in Portuguese. Baroque art does not have any relation to pearls but the word was used as an epithet for a style that did not meet the great artistic standards of the preceding Renaissance era.

Rococo
1720 – 1760

Origin of name: Rococo is a portmanteau word combining both "rocaille" (French for "shell") and "barocco" (baroque). Rococo art extensively features shell-shaped curves and wave-like motifs.

Pre-Raphaelite
1848 – 1854

Origin of name: The Pre-Raphaelite brotherhood was a secret society that devoted its artistic practice inspired by italian artists (14th-15th century) who produced Raphael.

Realism
1840 – 1870

Origin of name: Realist art is named after its realistic approach to painting of the observable world, free from imaginary or idealised subject matter.

Academic
1800s

Origin of name: Academic art refers to the art style of those who were trained and influenced by the strict standards of the French Académie des Beaux-Arts (Academy of Fine Arts).

Romantic
1800 – 1850

Origin of name: In the context of art, "romance" is a reference to strong emotions associated with the style that was prevalent at the dawn of the 19th century.

Neoclassical
1760 – 1830

Origin of name: A merging of words; neos (Greek for "new"), classicus (Latin for "first class") and ismos (Greek for "doctrine" or "ideology")

Impressionism
1870 – 1900

Origin of name: When Claude Monet was asked for a title of his painting of the French harbour of Le Havre, his tentative response was: "Pot Impression." He picked that term in acknowledgement that his painting was no more than a mere impression of the real harbour.

Post-Impressionism
1880 – 1920

Origin of name: Post-Impressionism was coined by an art critic who needed a name for a new exhibition. The artists he introduced differed greatly from one another, in style and technique. He wrote "Monet and the Post-Impressionists."

Symbolism
1880 – 1910

Origin of name: Symbolism was coined by an art critic to refer the rising trend in literature and art of representing ideas through highly metaphorical imagery.

Fauvism
1905 – 1908

Origin of name: "Les Fauves" is French for "The Wild Beasts." Their name goes back to a comment made by an art critic after seeing their outrageously bold and bright paintings.

Expressionism
1905 – 1925

Origin of name: Expressionism was first coined by German art critic Herwarth Walden in his magazine, Der Sturm (German, "The Storm").

Precisionism
1915 – 1945

Origin of name: The term "Precisionism" was first coined in the mid-1920s, possibly by Museum of Modern Art director Alfred H. Barr

Dada
1916 – 1923

Origin of name: Dada is a nonsensical word used by its artists to symbolize the absurdity of their artworks.

Abstract Art
FROM 1910

Origin of name: Abstract art is the style which breaks away completely from figurative representation of objects. It instead shows "abstract" shapes and forms.

Futurism
1909 – 1918

Origin of name: Futurism was coined in 1909 by an Italian poet in celebration of modernity and technology.

Cubism
1908 – 1920

Origin of name: Cubism refers to the paintings which were composed of little cubes and other geometric shapes.

Surrealism
FROM 1920s

Origin of name: Surrealism comes from the French "surrealisme," which means "beyond reality." The paintings depicted "unreal" scenes which could only be experienced in dreams.

Art Deco
1920 – 1935

Origin of name: From the 1925 Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes. English historian, Bevis Hillier, used the shortened name to title one of the earliest books on the subject: Art Deco of the 20s and 30s.

Pop Art
1956 – 1960s

Origin of name: Pop art emerged as a commentary on pop culture, particularly celebrities, advertising, consumerist products, and comic strips.

Photorealism
BEGAN 1960s

Origin of name: Photorealism (also known as Hyperrealism) was coined in reference to those artists whose paintings replicated photographs.

Conceptual / Installation Art
BEGAN 1960s

Origin of name: Conceptual art is a movement where the concept (or idea) behind the artwork is more important than the finished object.

Introduction

French philosopher Henri Bergson once said that art was, "the continuous progress of the past, which gnaws into the future, and swells as it advances" (Fleming, 1980, p. 1). Mankind has always had a natural inclination toward searching for roots almost as a subconscious way of looking for answers as to what lies on the horizon (Fleming, 1980). The writer of Ecclesiastes recognized this when he wrote "The thing that hath been, it is that which shall be; and that which is done is that which shall be done; and there is no new thing under the sun" (Ecc. 1:9 King James Version). The intention of this passage is not to burden and depress the reader but simply to say that things have a way of repeating themselves. The names, and settings may change, but the story is the same.

Henri Matisse, La Danse, 1909

The history of art is a physical manifestation of mankind reaching out to its children to communicate, lead, and love. In curiosity, man also reaches to his past to navigate uncharted waters. Art has also served to immortalize those who have come before us. Therefore, art brings the past, the present, and the future together. Human beings either learn from the past to make better decisions, or they are ignorant of their father's experiences, which could alter choices in the present. One should never underestimate the power and creative capacity of man and his ability to make his mark and leave a legacy (Fleming, 1980). The dictionary defines legacy as "something transmitted by or received from an ancestor or predecessor or from the past" (Legacy, 2001, p. 626).

Artists take on the responsibility for the heritage and future of their age. This is an important task that artists throughout time have continued to bear. Through a collective consciousness of the artists who have each represented their own viewpoints, mankind has left a visual commentary on life, struggle, and the world (Fleming, 1980). Humans have an inner desire to connect with others and feel that others relate to their experiences. This is an affirmation of the humanity that is shared by the artist, and the world around them throughout
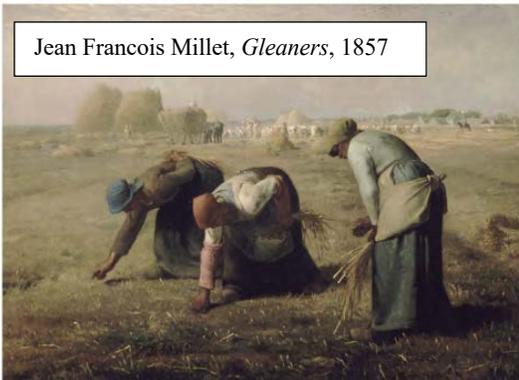
Jean Francois Millet, *Gleaners*, 1857

all the ages. There is always a risk that the audience will not respond with a positive engagement. In fact, artists throughout history have often been misunderstood, some for all time; and some did not find an audience until years after their death. Fortunately, in spite of these fears, mankind has an inherent desire to create meaningful, personal work that has left highlights over the history of mankind (Bayles & Orland, 2009).

When studying mankind's legacy created in art, it is imperative to go to the earliest examples of art to see what art has done in recording history, archiving human thought, and giving mankind an outlet to express what is most important. As humans have developed in sophistication, their priorities have slowly changed. The ability to make and harness fire is perhaps one of the first real life changing advancements for man. The discovery of fired clay was not far behind the discovery of fire. The making of tools made necessary work easier and agriculture methods helped supplement hunting and foraging. These advancements allowed for job specialization and civilized communities to prosper, which brought about even more advancements. Once basic needs where met with fewer struggles, other interests began to be pursued, further changing the values and interests of the early man. The rest of this chapter follows mankind's development, focusing on prehistoric era art all the way through modern art. Throughout all of mankind's history, there has been a gnawing curiosity as to what happens when a life ceases to exist on this earth. Many artists have used their mediums to spread their visions of an existence after life on earth.

1. **The history of art is the physical manifestation of mankind doing what?**

2. **What is Legacy?**

3. **How can artists leave a legacy?**

4. **What do humans have an inner desire to do? How is this related to art?**

5. **What is a gnawing curiosity that has been present throughout all of mankind's history on earth?**

6. **What is something important to you that you would like to have communicated to your children or family before you leave this life on earth? Is there a way to do this with art?**

Prehistoric Art

Looking back at man's first experiences with art around 77,000 years ago, one finds that the earliest humans combined the dexterity of their hands with the creative power of their minds in an effort to represent and symbolize in various mediums. Historians might argue that there are artifacts that predate these pieces by thousands of years. However, there is a distinction to recognize symbolic art as opposed to tools and weapons that serve utilitarian functions. Art not only makes representations, but also gives insight to what is going on in the artist's mind. Art has served to tell stories, create social hierarchies, express the supernatural, and make connections with the environment (Spivey, 2005). What drove these early pioneers of language to exercise their creative prowess?

 In 1879, a Spanish explorer Marcelino Sanz de Sautuola and his daughter, Maria, were exploring caves in the Cantabria region of northern Spain. Hoping to find the skeletal remains of strange animals and possibly the remains of fires that were kindled thousands of years before, the pair ventured into the hillsides of Altamira. While wandering away from her father, Maria happened upon a remarkable discovery in a cave. She discovered cave paintings of aurochs, which are an extinct type of bison. She was the first of the modern world to see this scene, which depicts herds of animals. Other artifacts found at the site were later dated to the Upper Paleolithic period. So what was the purpose of the paintings? Why did these early artists spend so much time painstakingly reproducing these animals' likenesses on the walls of these caves?

Early 20th century archeologist, Abbe Henri Bruil, proposed a theory to explain the purpose of these early cave paintings. His theory suggested that the artists were participating in a practice known as. The artists were attempting to capture the spirit of their prey. During the Upper Paleolithic times, most of Europe was still in an ice age. These humans hardly lived in a place, where food was bountiful and there was ample time for leisure activities. The people

had to hunt or starve. The herds that gave them sustenance were of utmost importance, and they took whatever measures were necessary to feed themselves. These early artists perhaps thought that they had the magical capability to award luck in the hunt after capturing the herd's likenesses in the cave walls. These artists' work was likely not driven not by a desire for a hobby, but it was recognition of the life giving-power that these herds had over these people (Spivey, 2005).

Venus of Willendorf is known to be one of the world's oldest sculptures. The piece was carved from stone 25,000 years ago (see Figure 22). The 4.5 inch long sculpture of a female form has strikingly exaggerated features while other features are not developed at all. The nude woman is meticulously carved with huge breasts and buttocks. The attention to detail in the distinct female anatomy is impressive, while other parts of the form are completely neglected. By today's standards, this woman would be considered very overweight. The facial features and feet are practically non-existent. What experts have learned about this desire to symbolize the human form with such distortion has unveiled some fundamental knowledge about mankind.

Many speculated that the hand held piece was made to serve a sexual gratification of sorts. However, if they had looked at the lives of these people, they would likely have reached a different conclusion. Willendorf is a village west of Vienna on the banks of the Danube River in a region known as the Wachau. The temperate climate of today that allows the area to have vineyards and apricot orchards is much different than the bleak, harsh, and cold environment that its inhabitants once endured. People living in this area 25,000 years ago were hunter-gatherers who had to work very hard for the few calories that their meals afforded them. English philosopher Thomas Hobbes, describing the living conditions of the pre-civilized, said they lived in "continual fear, and danger of violent death; and the life of a man solitary, poor, nasty, brutish and short"(Spivey, 2005, p. 22). Considering the idea of natural selection brings a

new understanding to the Venus of Willendorf. The exaggerated features that would be more telling of a woman's sexual reproduction abilities are the very features exaggerated in the piece. She is depicted with wide hips and robust thighs; she has ample fat deposits and an abundant supply of milk. She has everything needed to create and nourish life itself, which at this time was even more delicate than it is today.

Vilanyur Ramachandran, professor at the University of California San Diego, is a neuroscientist known for his work in behavioral neurology and visual psychophysics. Ramachandran has worked extensively to develop theories on the science of art. He attributes this selective exaggeration of features to a neurological principle called peak shift. He compares this activity to one seen in lab rats. The rats are taught the difference between a square and a rectangle by being rewarded with cheese whenever it opts to go through an entry that is in the shape of a rectangle instead of a square. What is interesting is that the rat soon begins to prefer the more exaggerated elongated rectangles. The theory here is that the more exaggerated rectangles provide an equally exaggerated reward. Man and animal alike are constantly looking for signs of higher reward. Therefore, the exaggerated features depicted on the Venus of Willendorf are just more complicated examples of peak shift taking place in humans. The legacy is in the human thought that has recorded itself for us to see and understand thousands of years into the future. In this time period, what was most important to these people was succeeding in the struggle to maintain life itself. The cave paintings at

Altamira and the Venus of Willendorf are both examples of early man communicating about their struggles, hopes, values and priorities. Life itself, although a constant struggle, was being celebrated in these early pieces of art (Spivey, 2005).

Prehistoric Art Quiz

1. **When did man's first experiences with art begin?**

2. **Name some specific things art has served as a tool to teach us about its early makers.**

3. **What did the daughter of a Spanish explorer find in a cave in 1879?**

4. **What is sympathetic magic? How can we see this in early art?**

5. **Was early man's art driven out of a desire for a hobby or something else?**

6. **What is the name of a sculpture carved from stone 25,000 years ago? What does this sculpture have to do with a neurological principal called peak shift?**

ANCIENT ART

Ancient art refers to the many types of art produced by the advanced cultures of ancient societies with an established written language, such as those of ancient China, India, Mesopotamia, Persia, Palestine, **Egypt, Greece** and Rome.

The medium of a work of art from this period varies depending on the civilization that produced it, but most art served similar purposes: to tell stories, decorate utilitarian objects like bowls and weapons, display religious and symbolic imagery, and demonstrate social status. Many works depict stories of rulers, gods, and goddesses.

Artists of the caliber of Picasso, Giacometti, Modigliani, Rodin or Matisse, who have completely revolutionized the artistic landscape of their time, have in fact been deeply inspired by ancient and classical art. Picasso had studied ancient Greek and Roman art through his visits to the Louvre during his student years. Visual references to antiquity begin to appear in his works from 1917, also known as Picasso's «classical period». The statuesque nudes, the classical compositions, but also an interest in subject matter taken from mythology prevail in Picasso's works of this time. The Parthenon sculptures had a profound effect on August Rodin when he saw them for the first time at the British Museum.

Early Religious Art

For classification purposes we will define Early religious art as the art that was created between the first and 5ᵗʰ century. Most art created during this time was to further the spread of Christianity. The history of art and the history of religion are very much interwoven in that much of the story of the early church has been told through art. Even with this knowledge, many Christians approach art with the attitude that is it is a waste of energy and serves no purpose.

Author J.R.R. Tolkien describes people as creators (with a small "c") or "sub-creators", citing that people are made in the image of God, who is our creator (Morrow, 2004). The book of Genesis describes it this way: "So God created man in his own image, in the image of God created he him; male and female created he them"(Gen. 1:27 King James Version). Because mankind is made in the image of the creator, man can glean that he may have an inherited desire to create. Art has served as a visual dimension of man's faith in the divine. Art has sought to disseminate the gospel to an audience who was often uneducated and illiterate. One of the final instructions given to man by Jesus was the Great Commission, which urged believers to spread the message and teachings of Jesus throughout the world. Christians, as well as other people of various faiths around the world, have realized the power of the visual image to convey and communicate. No matter the language, culture, or century that an artist may belong to, faith and an understanding of the human condition has allowed all humans an

empathetic attitude toward depictions of human forms. Artists throughout history have used this to convey the message of Christ and his love for the world (Jones, 2016).

Many cultures have gone through some type of aniconic phase, during which a deliberate effort was made to never visually depict a deity. To observe religious laws and eliminate confusion between the representation of the deity and the deity himself, early artists refrained from this type of depiction. Early Christian artists struggled with this constant suppression of the natural urge to visually represent and interpret that is hardwired in our genetics. Muslims

for example, have managed to continue with this tradition. Allah and the Prophet Muhammad are never seen in human form and only occasionally depicted as abstract designs and patterns (Jensen, 2017).

Within just a few hundred years, scholars began to develop a looser interpretation of the scriptural law. They began to allow deities to be depicted in human form, as long as the imagery was not completely three-dimensional. In biblical times, three-dimensional sculptures frequently became false idols and the subjects of worship. Therefore, Christians eventually decided that paintings, tapestries, and even relief sculptures were permitted to depict God or Christ in human form if the purpose was to disseminate the gospel. The progression from aniconism to the use of direct representation parallels man's changing understanding of written scripture. Art has unveiled the gospel for the ancient believers and left a visual legacy for centuries to come (Jensen, 2017).

Early Religious Art Quiz

1. **Why do many religious people believe that we have inherited a desire to create?**

2. **How has art been used to disseminate religion to the uneducated and illiterate?**

3. **What is meant by an aniconic phase?**

4. **Research some Early Religious Art that you are drawn to? Who is the artist? What is a name of one of the art works? Describe the artwork?**

Dark Age Art

This is the period of time from 500 to 1000 AD. The main form of art during that time was Byzantine art produced by artists from the Eastern Roman Empire, also called Byzantium. Byzantine art was characterized by its lack of realism. Recommended

In the mid-12th century the grand palaces and sprawling kingdoms that had defined life in the Mediterranean began to deteriorate. Traveling marauders crippled the region's trade routes, plagues decreased their populations, and natural disasters wreaked havoc on their farmlands. These trials contributed to the downfall of once-powerful kingdoms. Only a few decades after the start of their decay, nearly all of Greece's centralized governments had fallen apart. The same regions that only a few years prior had been rich with precious metals, artistic talent, and vast trade routes transformed into the small, warring tribes that characterized the dark ages.

Despite lasting only a century the dark ages were an era of material poverty, cultural isolation, and artistic decline. People forgot or lost all use for reading, writing, and figurative art. Furthermore, the anthropological record shows signs of extreme famine and population decline throughout the period. Modern scholars often see the Greek dark ages as a time of stagnation, if not regression. However, the abstract designs that rose out of the period are surprisingly intricate, elegant, and beautiful.

Earlier artists had almost always used art as means of replicating the natural world, often portraying scenes, objects and people from the environments around them. Art in the dark ages completely departs from that tradition, marking a profound shift in both the artwork's basic appearance and the fundamental purpose of the designs. The art that followed in the footsteps of dark age patterns continued the trend of extreme abstraction for generations, slowly increasing in complexity until it developed into the elaborate, sophisticated works that appeared at the end of the geometric era.

Medieval Art

Medieval Art covers a large period spanning over 1000 years from the fall of the Roman empire all the way to the beginning of the renaissance in the 14th century. Generally, it is accepted by experts that Medieval Art began with a cross between Christian and Roman imagery and then was later influenced by barbarian art and culture from Northern Europe. The period came to an end with the Renaissance which was a concerted effort to return to more classical imagery and a recovery of lost skills and knowledge that happened as a result of setbacks in prosperity, stability, and population caused by the Black Death in the mid 1300's. Much of the studied Medieval Art although, Religious is dark and somber in subject matter. There is a lack of concern for anatomical correctness and more of a focus on a more fluid designs.
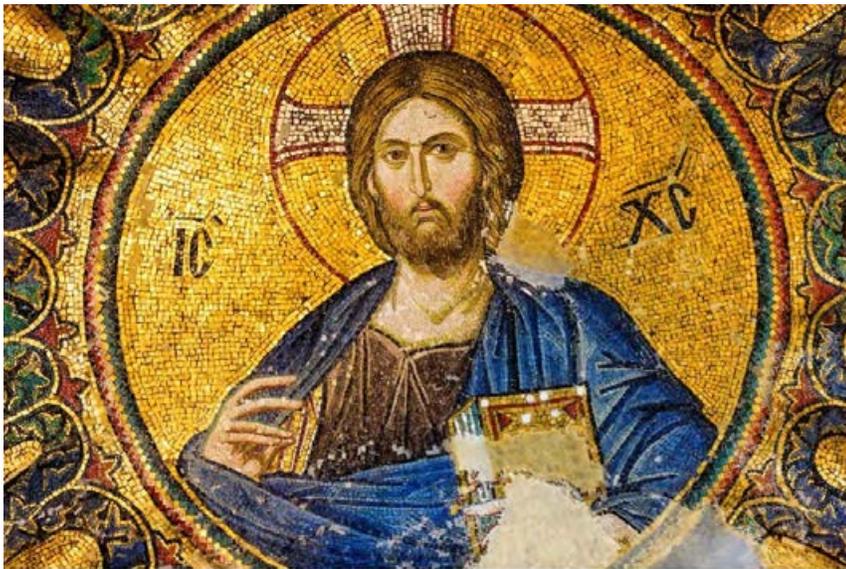
MOSAIC OF JESUS CHRIST IN ISTANBUL, TURKEY.

Medieval artwork primarily served a religious function, there was an increase in secular subject matter that was being included in Middle Age Work. The visual arts went through a transitional period during the Medieval era, as the objectives of artists begin to radically change to a more personal nature. Medieval painters shifted from the rigid formulas necessitated by Romanesque painting, towards a representation of the world around them that was more realistic and a desire to achieve a three-dimensional effect in their painting. This introduction of Medieval paintings that portrayed non-religious subject matter

and secular details allowed artists to express a variety of emotions and depict contemporary life more realistically. No longer was religion the major focus of all art.

Medieval paintings often had gold in their backgrounds, on which heated tools were sometimes used to imprint intricate designs through a process called 'tooling'. Medieval painters accomplished elegant design in their artwork by curving the draperies and depicting the sway and movement of the human body. Bodies were no longer depicted as stiff and flat; the illusion of movement and fluidity was becoming common practice.

The Medieval art period remains a prevalent area of study for collectors and art historian, as a large volume of Medieval artwork produced during this period has been recognized for its historical significance. Medieval artists and their paintings demonstrated the technical advancements and extensive achievements of this period, which were fundamental to informing the progress of later Western art.

Art and architecture during the medieval period were expressions of spirituality. It shows how Christian and Catholic faith was expressed through a passion for art and idealistic ideals. Their architectural designs and interior décor were a testament to the deep religious faith in which the people of the Middle Ages believed.

EPITAPH OF NIKOLAUS LINDNER (C. 1511) BY ANONYMOUS; NATIONAL MUSEUM IN WARSAW, PUBLIC DOMAIN, VIA WIKIMEDIA COMMONS

Medieval Art Quiz

1. **What were the main influences of Medieval Art?**

2. **What was the primary focus of Medieval Art?**

3. **What is Tooling? Why was it used?**

4. **What was up with all the Gold backgrounds? Why do you think Medieval artists used such expensive materials in their pieces?**

5. **Research a Medieval artist who's work you are drawn to? Who is the artist? What is a name of one of their works? Describe the artwork?**

Renaissance Art

Renaissance art, painting, **sculpture**, architecture, **music**, and literature produced during the 14th, 15th, and 16th centuries in Europe under the combined influences of an increased awareness of nature, a rebirth of classical learning, and a more individualistic view of man. Scholars no longer believe that the Renaissance marked an abrupt break with **medieval** values, as is suggested by the French word *renaissance*, literally "rebirth." Rather, historical sources suggest that interest in nature, humanistic learning, and **individualism** were already present in the late medieval period and became dominant in 15th- and 16th-century Italy concurrently with social and economic changes such as the secularization of daily life, the rise of a rational money-credit economy, and greatly increased **social mobility**.

ST. FRANCIS IN ECSTASY, GIOVANNI BELLINI, 1480

Giovanni Bellini was an Italian Renaissance painter who was considered to have revolutionized Venetian painting, moving it towards a more sensuous and coloristic style. Through the use of clear, slow-drying oil paints, Giovanni created deep, rich tints and detailed shadings. His sumptuous coloring and atmospheric landscapes had a great effect on the Venetian painting school, especially on his students Giorgione and Titian. In Italy the Renaissance followed an important "proto-renaissance" in the late 13th and early 14th centuries, which drew inspiration from Franciscan radicalism. St. Francis had rejected the formal **Scholasticism** of the prevailing Christian theology and gone out among the poor praising

the beauties and spiritual value of nature. His example inspired Italian artists and poets to take pleasure in the world around them. The most famous artist of the proto-renaissance period, **Giotto di Bondone** who introduced a new pictorial style that depends on clear, simple structure with depth rather than on the flat and decorative compositions of his predecessors and contemporaries. The great poet **Dante** lived at about the same time as Giotto, and his poetry shows a similar concern with inward experience and the subtle shades and variations of human nature. Although his *Divine Comedy* belongs to the Middle Ages in its plan and ideas, its subjective spirit and power of expression look forward to the Renaissance.

MONA LISA, LEONARDO DA VINCI 1503-1506

Art Categorized as Renaissance can be found as early as the late 13th Century, and can be found as late as the early 16th century. However the High Renaissance when the Renaissance was in full swing and flourishing, happened between the early 1490s to 1527. This time revolves around Four towering figures: **Leonardo da Vinci (1452–1519), Michelangelo (1475–1564), and Raphael (1483–1520).** Each of the four embody an important aspect of the period: Leonardo was the ultimate **Renaissance man**, a solitary genius to whom no branch of study was foreign; Michelangelo emanated creative power, conceiving vast projects that drew for inspiration

THE CREATION OF ADAM, MICHAELANGO, 1512

on the **human body** as the ultimate vehicle for emotional expression; Raphael created works that perfectly expressed the classical spirit—harmonious, beautiful, and serene. Donatello who's work in sculpted figures were some of the first since antiquity to represent anatomy correctly, though some late works were slightly exaggerated, suggesting a sense of individuality.

Transfiguration, Raphael, 1516-1520

Bernini

Gian Lorenzo Bernini was born in 1598. He was the first male born to his family after five girls. His father desperately wanted an heir. He was named after his father, who was a sculptor. At age eight, Bernini was brought before the pope to do a sketch of Saint Paul. The sketch was so impressive that the pope dubbed the boy the next Michelangelo. At age 16, Bernini completed a sculpture called Saint Lawrence. Saint Lawrence was executed on a fiery grill for his faith. The sculpture captures his last moments as he is experiencing a transcendent pain that then becomes ecstasy in ecclesiastical art. (Mormando, 2013).

The well connected, cultured, and charming Bernini quickly rose to fame creating sculptures for the Roman Catholic Church aristocracy. His sculptures brought raw visceral emotion to spiritual imagery. He had become a highly known sculptor who made ecclesiastical work for the church and postmortem monuments for the rich. Bernini wanted even more and wanted to establish his own legacy in his art (Mormando, 2013).

He may have set his sights too lofty when designing new bell towers for the Cathedral of St. Peter's. Michelangelo's dome was originally designed to be situated between two reasonably sized bell towers that would complement the aesthetic of the dome. Bernini had a different idea. After winning the job, even against a much more experienced architect, he set out to make his name known for all time. His proposed bell towers were larger, taller, and six times heavier than the original design. There were skeptics that questioned if the existing structure and foundation could support his planned structure. He was too prideful to consult with anyone for direction and went on with his plans. In July of 1641, Bernini unveiled the first of his two towers to the public. Within two months, cracks formed in the foundation of the bell towers and the façade of the main church. The stress and embarrassment from his failure depressed him so much that he stayed in bed for weeks. In 1646, Bernini's tower was demolished to avoid any other damage to St. Peter's structural integrity. Bernini once again suffered a horrible blow. Bernini had spent a lifetime toiling to establish a legacy for Catholics with his art and had sacrificed so much to give countless postmortem tributes. Now, after his

first failure, he felt his own legacy was just like his bell towers, cracking to pieces. His

reputation, fame, and pride had suffered (Beavan, 2006).

Cardinal Federico Cornaro wanted to build a family chapel. He surprisingly,

commissioned Bernini to produce a sculpture that would be a main focal point in the chapel.

The Ecstasy of Saint Teresa captures in marble a supernatural

moment that Saint Teresa of Avila wrote about in her

autobiography. She writes that she had a lifelike vision of a seraph

piercing her heart with a golden spear that had a fiery tip, causing

her both bodily sensations of ecstasy and pain at the same time.

She writes, in graphic detail, what she experienced in her

autobiography. Bernini was able to take his own experience with

carnal sin and the emotion and feelings he knew so much about

and redirect that same intensity into The Ecstasy of Saint Teresa (see Figure 23-24). Wanting to

emphasize the stormy euphoric trance that was going on in Teresa, Bernini masterfully

sculpted, the turns, twists and folds in her habit. The habit or nun's robe is a symbol of chastity

and containment, but Bernini turned it into a symbol of what was going on inside her

(Gotthardt, 2017).

The success from this piece allowed him further work that began to rebuild his

reputation and legacy as one of the world's greatest sculptors. Bernini would leave a legacy as

a man who challenged the limitations of his materials and himself. It's interesting to know that

Bernini's tomb is only made known with a modest sized plaque. Could it be that the artist, who

was thought to be prideful, was actually too humble for a headstone of his own making?

Perhaps his legacy is in his monuments all around the Vatican and throughout all Rome

(Mormando, 2013).

Modern Art

In the modern world there are many artists creating art that serves as a legacy. One strong example of an important legacy being preserved by a modern artist is the Vietnam Veterans Memorial. Between the Washington Monument and the Lincoln Memorial lays this completely different kind of war memorial. The Vietnam Veterans Memorial walls are made of polished black granite sourced here in the United States. The monument lines the perimeter of a v shaped gouge in the earth surface that runs nearly 500 feet in length. The center of the monument is 10 feet tall and tapers to just 8 inches at the two ends. The viewer feels that they are walking into the earth and becoming a part of a different world that they can see in the reflections of the marble but cannot go into. The names of over 58,000 soldiers are listed on the walls; these names become the focal point in the surreal reflection that gives the viewer a visual connection to the name they seek (Abramson, 1996) (see Figure 25).

Maya Lin, the daughter of Chinese immigrants was awarded the opportunity to design the monument when she won an open contest as a 21-year-old undergraduate student at Yale. Initially, there was opposition to the young Asian woman making a monument to honor the fallen soldiers of the Vietnam War. Her opponents also said it was overly minimalistic in design and didn't have the heroic effect that they were hoping to have for a war memorial. Fortunately for Lin and for history, she was able to see her vision for the monument come to fruition (Abramson, 1996).

When asked about her vision for the unorthodox monument, she said, "I imagined taking a knife and cutting into the earth's surface and opening it, an initial violence and pain that in time would heal" (Mock, 1995). She hoped that the monument would help families heal and come to terms with the death of their loved ones. She has also spoken out on her choice to include the thousands of names, saying a name is an abstraction that means more than a

photo, which is just one image of that person at one moment in time. A name recalls everything about that person. Lin deliberately positioned her creation with each end pointing to other monuments, one being the Washington Monument and the other the Lincoln Memorial. One is a monument to the future and the potential of our nation, and the other is a memorial to the past. Lin's idea is to create a legacy that unites the two.

Although war and death lead to tragic losses, those sacrifices secure freedoms and fight tyranny around the world. The legacy of these fallen soldiers who sacrificed everything lives on in not just Lin's monument but also in the future of the nation. Lin's monument is not a glorified statement about war. It is an honest and frank memorial on the price of war. These men and women's legacy is further secured by Lin's vision (Mock, 1995).

Picasso

There are thousands of other artists who have used their art to secure the legacy of their generation. Often, artists are looking for a cause to champion or an event to commemorate in order to give their artwork a deeper sense of importance. Picasso is, perhaps, the modern world's most well known artist to achieve celebrity status during his lifetime. He did not create work that looked pretty and made people feel good, but his work was embraced and resonated with so many. His work draws a direct parallel to the legacy of his time, which was shattered with grief and turmoil from war. He illustrated the broken spirit that he saw all around him in a way that words could not (Huffington, 1988).

In 1937, Picasso was commissioned by the Spanish Republic to create a mural for the Spanish Pavilion at the world's fair that was to be held in Paris. Everyone questioned how he would address the Spanish Civil War that was in full swing. Picasso's first sketches for this piece seem to be half-hearted and unengaging. Then, after reading a first hand account of the bombing at Guernica, he became passionate about the project that had initially held little of his

interest. During the bombing campaign, 1,600 people lost their lives. The casualties were mostly women and children because most of the men were off to the front lines of the war. The attack, led by German and Italian Allies of General Franco, left the town completely decimated.

Picasso's resulting mural became one of the most powerful images he would ever produce. The mural shows a woman holding her dead child (see Figure 26). Her head is looking up in agony and her eyes are shaped like tears. Her form is reminiscent of Michelangelo's Pieta, which depicts Mary holding her son Jesus's lifeless body after his crucifixion. There is also a bull, a horse, and many other images that have equally powerful symbolism. At the bottom of the mural lies a soldier strewn about in pieces and holding a broken blade and a flower. There are many different interpretations of this soldier. He obviously suffered a senseless death and was dealt with in a brutal fashion. His flower is thought to be a poppy, which is ironically a symbol of peace (Peiro, 2017).

Picasso said in reference to his own piece,

> The Spanish struggle is the fight of reaction against the people, against freedom. My whole life as an artist has been nothing more than a continuous struggle against reaction and the death of art… In the panel on which I am working, which I shall call Guernica, and in all my recent works of art, I clearly express my abhorrence of the military caste which has sunk Spain in an ocean of pain and death. (Huffington, 1988, p. 232)

Picasso's Guernica did express Picasso's abhorrence with the military caste and the senseless death and violence that should have been avoided. Nearly fifty years after Picasso's death, his piece still serves as a memorial to the lost souls of the Guernica bombing. His legacy will be forever intertwined with the memory of the 1,600 who died on April 26, 1937 (Huffington, 1988).

"The history of art is a physical manifestation of mankind reaching out to its children to communicate, lead, and love. In curiosity, man also reaches to his past to navigate uncharted waters. Art has also served to immortalize those who have come before us. Therefore, art brings the past, the present, and thefuture together."

ELEMENTS
OF ART

The elements of art are the building blocks used by artists to create a work of art.

Line is a mark with greater length than width. Lines can be horizontal, vertical, or diagonal; straight or curved; thick or thin.

Shape is a closed line. Shapes can be geometric, like squares and circles; or organic, like free-form or natural shapes. Shapes are flat and can express length and width.
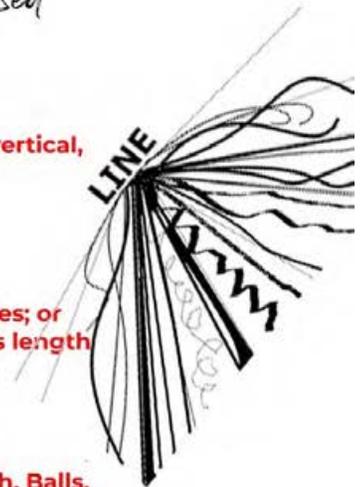
Forms are three-dimensional shapes expressing length, width, and depth. Balls, cylinders, boxes, and pyramids are forms.

Color is light reflected off of objects. Color has three main characteristics: hue (the name of the color, such as red, green, blue, etc.),

Value is a basic element of art that refers to the gradual change of lightness or darkness of a color. It is created when a light source ...

Texture is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth
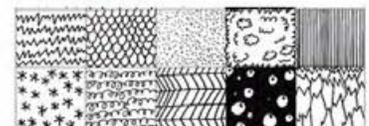
Space is the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional; in visual art, when we create the feeling or illusion of depth, we call it space.

ELEMENTS
OF ART

Quiz

1.This refers to the way something feels, or looks as if it might feel like something.

A. line
B. space
C. value
D. texture

2.When lines meet to form an enclosed area.

A. space
B. shape
C. form
D. line

3.This is an empty place or surface in or around a work of art. It can be two-dimensional, three-dimensional, negative and/or positive.

A. shape
B. color
C. space
D. value

4.This is the most basic element of art. It is used to form lots of different things in art. It is the path of a dot through a space.

A. texture
B. space
C. line
D. value

5.This is the lightness or darkness of a color.

A. value
B. texture
C. color
D. shape

6.It is three-dimensional—it has height, width and thickness.

A. color
B. space
C. form
D. value

7.This is what we see as light waves are absorbed or reflected by everything around us.

A. line
B. space
C. value
D. color

GESTURE DRAWING

The term "gesture drawing" is most often used to describe a quick, loose drawing of the human figure. However, gesture drawing can also refer to any quick drawing of any subject. The purpose of a gesture drawing is not to complete a "finished" or refined drawing. Instead, it is more of a way to study the subject through loose marks, shapes, or values.

After completing a gesture drawing of a subject, the artist may later decide to turn the sketch into a finished drawing or painting, working from what they have learned about the subject during the sketching process. It is great for practice, making gesture drawings a suitable way to quickly fill up a sketchbook.

4 L's of Gesture Lines

Light- Gestures are used to find the appropriate proportions and space that an object should occupy in a space. Keeping your gestures light allows you to not have to erase dark lines left by your pencil.

Lively – Gesture lines are lively and full of energy. They cross paths and move around the object making its presence known on a surface.

Loose- Gestures should be loose as opposed to contour drawings. They are dynamic instead of static. Keep them loose.

Long – Gesture lines are long. They are often made with lifting the pencil up minimally. The lines can tornado back around to other parts of the subject. Keep your lines long.
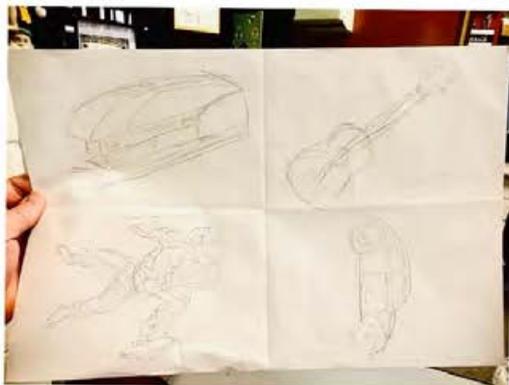
Your assignment:

Take a 18 x 12 inch piece of drawing paper and fold it into quarters. You will have a 4 rectangles on the front and 4 rectangles on the back side of the paper. In each of the 8 boxes you will choose a different random object to do a simple gesture drawing of.

Keep it simple
Keep it fun
Keep it clean

FIGURATIVE GESTURE DRAWING

A figure drawing is a drawing of the human form in any of its various shapes and postures using any of the drawing media. The term can also refer to the act of producing such a drawing. The degree of representation may range from highly detailed, anatomically correct renderings to loose and expressive sketches.

KEEP IN MIND THE 4 L'S
LIGHT, LIVELY, LOOSE, LONG

DON'T BE INTIMIDATED JUST BECAUSE YOU ARE DRAWING THE HUMAN FIGURE. OFTEN ASPIRING ARTISTS FEEL A HEAVY BURDEN WHEN ATTEMPTING TO RENDER THE LIKENESS OF THINGS THAT HAS MORE OF A SENSE OF IMPORTANCE. AS A RESULT
SUCCESSES ARE CELEBRATED MORE. UNFORTUNATELY, FAILURE IS EVEN MORE SHATTERING WHEN THE ARTIST IS TRYING TO CREATE A LIKENESS OF A PERSON. HOW DO WE CIRCUMVENT THESE HARD FEELINGS OF FAILURE? HERE ARE A FEW TIPS THAT MAY HELP.

1. REALIZE YOU ARE NOT A PROFESSIONAL ARTIST
2. DON'T BE SO CRITICAL
3. LEARN TO ENJOY THINGS THAT YOU AREN'T GOOD AT
4. TRY TO JUST SEE AND DRAW THE GENERAL SHAPES IN RELATIONSHIP TO THE WHOLE
 INSTEAD OF THINKING OF WHAT IT IS.
5. KEEP PRACTICING

Your assignment:
Take a 18 x 12 inch piece of drawing paper and fold it into quarters. You will have a 4 rectangles on the front and 4 rectangles on the back side of the paper.

In each of the 8 boxes you will make a simple gesture of each of the following 8 photos.

PHOTO BOOTH PORTRAIT

FEARING DRAWING NO MORE

If you are, like most people, insecure about your artistic skills, take heart. Drawing isn't just about making art, but rather "a tool for learning, observing, and harnessing and illuminating your creative potential.

The world has taught us a lie. We want to be perfectionists in everything we do. As a result, when a drawing is not perfect we want to retreat into our turtle shell and hide from everyone who might see it. Probably the most sensitively approached subject to draw would probably have to be the human form, and more specifically the face. It seems too daunting and the very thought of having to draw a face is stomach churning for many.

Fortunately, Putting your pencil to paper has many benefits. It develops the capacity for close observation, introspection, patience, and humility—vital attributes during a time when the chaos of politics and technology dominate our days. Drawing, sketching, doodling, or whatever you call it, is also a useful problem-solving tool, because it helps one visualize ideas and hunches. None of these benefits, however, necessarily makes staring at a blank page less daunting.

Today we will be doing a project that will help you lessen your anxieties about drawing. You will be doing your own portrait several times. The twist is that you will be using images that are already distorted and misshapen. The idea here is that you wont be so worried about making everything perfect since you are starting from a point of imperfection already.

YOUR ASSIGNMENT

1. Go to Photo Booth on your Mac Book
2. Photograph yourself with the following effects
3. Make a head shot with each of these - Stretch, Space Alien, Bug Out, & Frog
4. Take a 18 x 12 piece of paper and fold it into quarters
5. In each rectangle draw your distorted portrait. Fill up the space, do not trace
6. Relax and enjoy the process.

PHOTO BOOTH PORTRAIT

FEARING DRAWING NO MORE

Exploring Value and form
APPLES IN ART
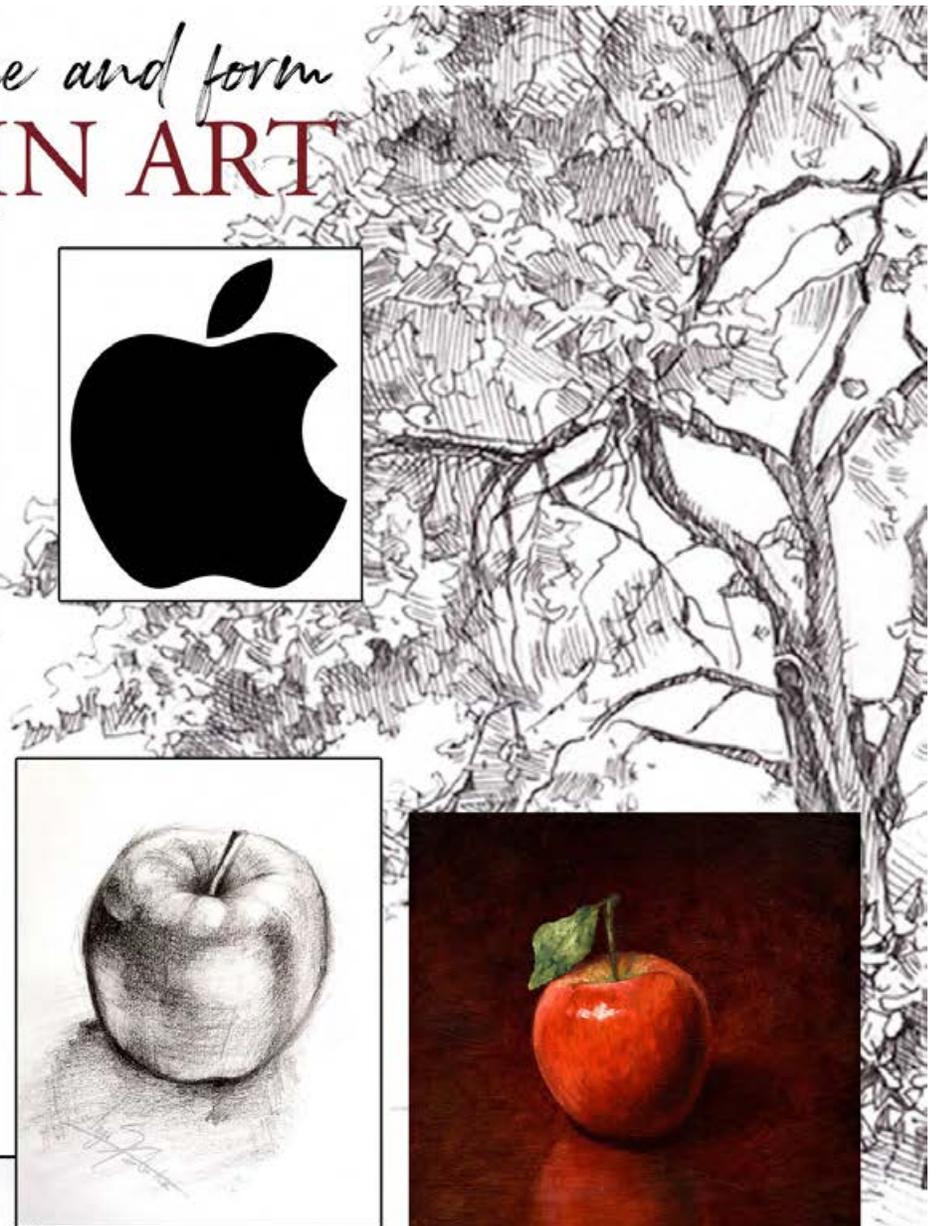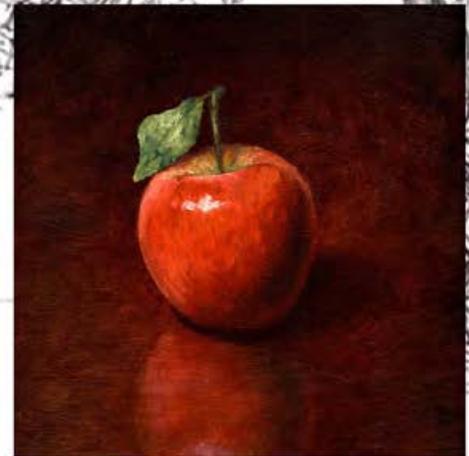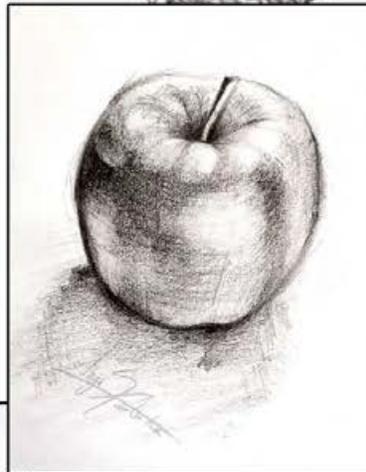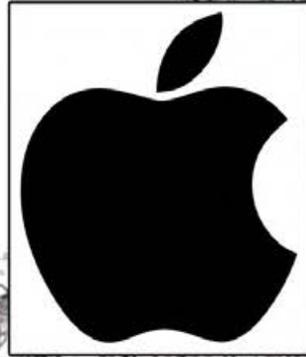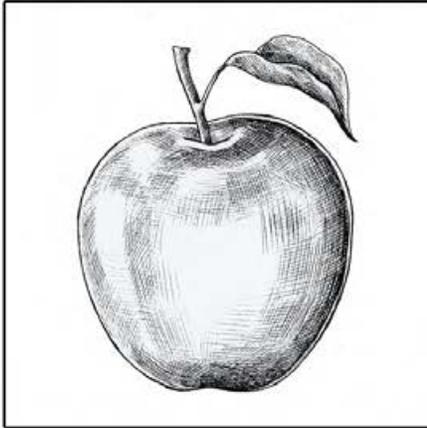
The image of the apple can signify love, wisdom, and death. Within the religious context of Christianity, it means temptation and original sin. In Norse mythology, as in the Greek, apples grant immortality.

In this project we will be using the apple to gain expeirence in rendering value in both a drawing and a painting. Lets begin with the drawing and then we will throw in some color to liven things up. As we explore how light follows the curves of an apple we can also explore our own feeling about what apples symbolize for us personally.

READ OVER THIS THEN WE WILL DRAW SOME APPLES

VALUE IN ART IS ESSENTIALLY HOW LIGHT OR DARK SOMETHING IS ON A SCALE OF WHITE TO BLACK (WITH WHITE BEING THE HIGHEST VALUE AND BLACK BEING THE LOWEST

SHADING IS THE PROCESS OF ADDING VALUE TO CREATE THE ILLUSION OF FORM, SPACE, AND MOST IMPORTANTLY - LIGHT IN A DRAWING. WHEN EXECUTED CORRECTLY, SHADING CAN MAKE A DRAWING APPEAR THREE DIMENSIONAL AND CREATE A CONVINCING IMAGE.

TYPES OF SHADING
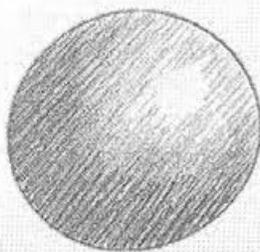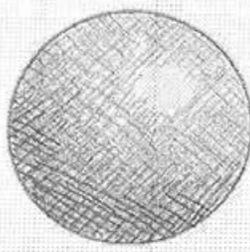
| HATCHING | CROSS HATCHING | SCUMBLING | STIPPLING |
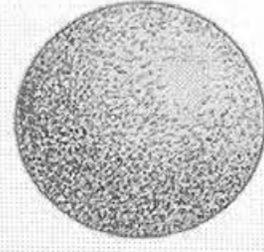
IT'S EASY TO GET CAUGHT UP IN THE TECHNIQUE IN WHICH THE MATERIAL IS APPLIED AND LOOSE SIGHT OF THE REASON WHY WE APPLY SHADING IN THE FIRST PLACE.

LIGHT IS HOW WE SEE, AFTER ALL, AND SHADING INFORMS US OF THE LIGHT WITHIN A SCENE. WE UNDERSTAND THE LIGHT WITHIN THE SCENE THROUGH THE USE OF VALUE AND CONTRAST.
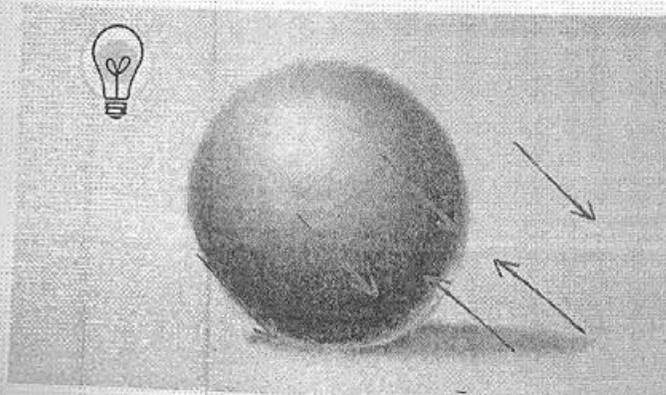
SHADE WITH HATCHING
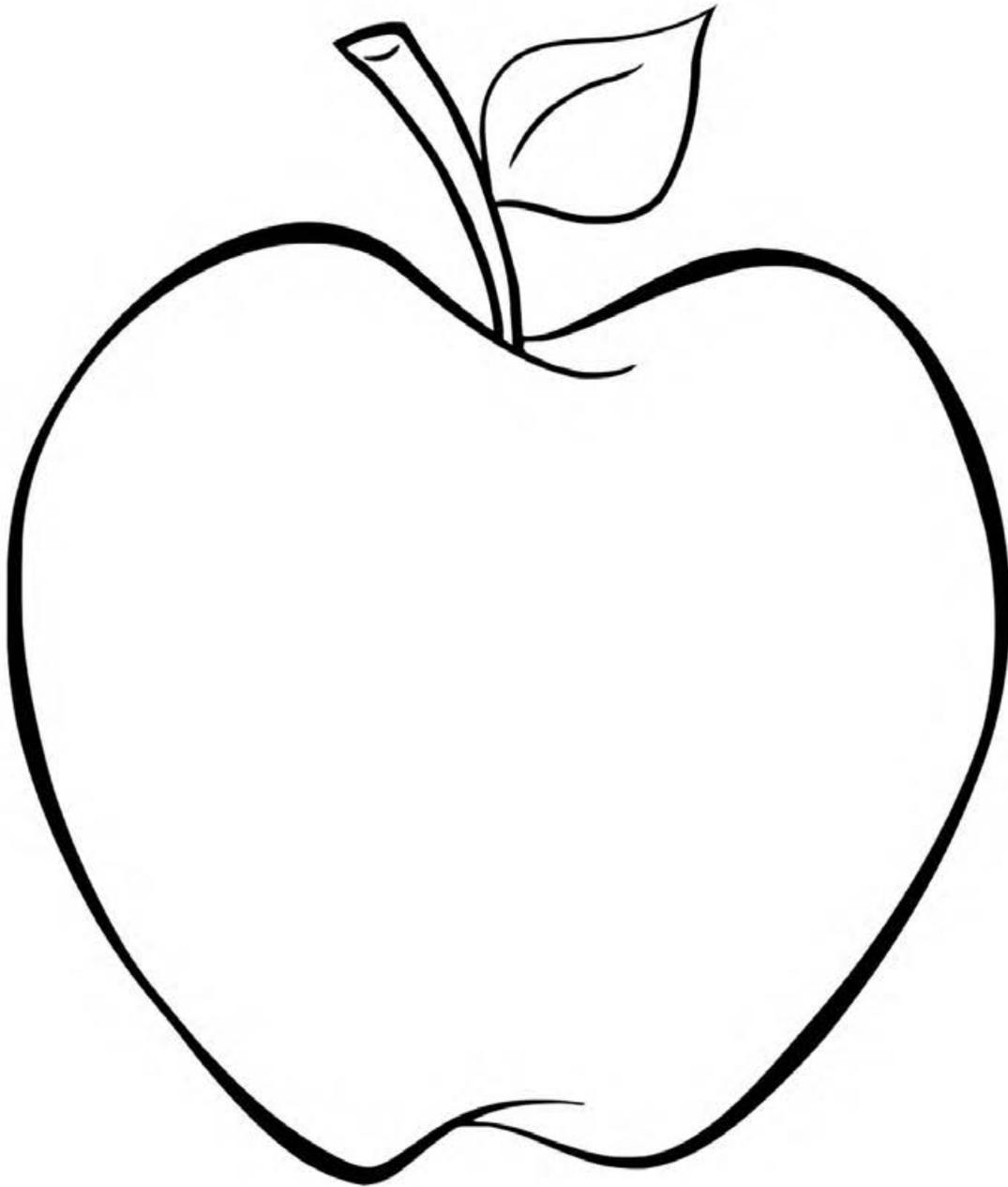
SHADE WITH CROSS HATCHING
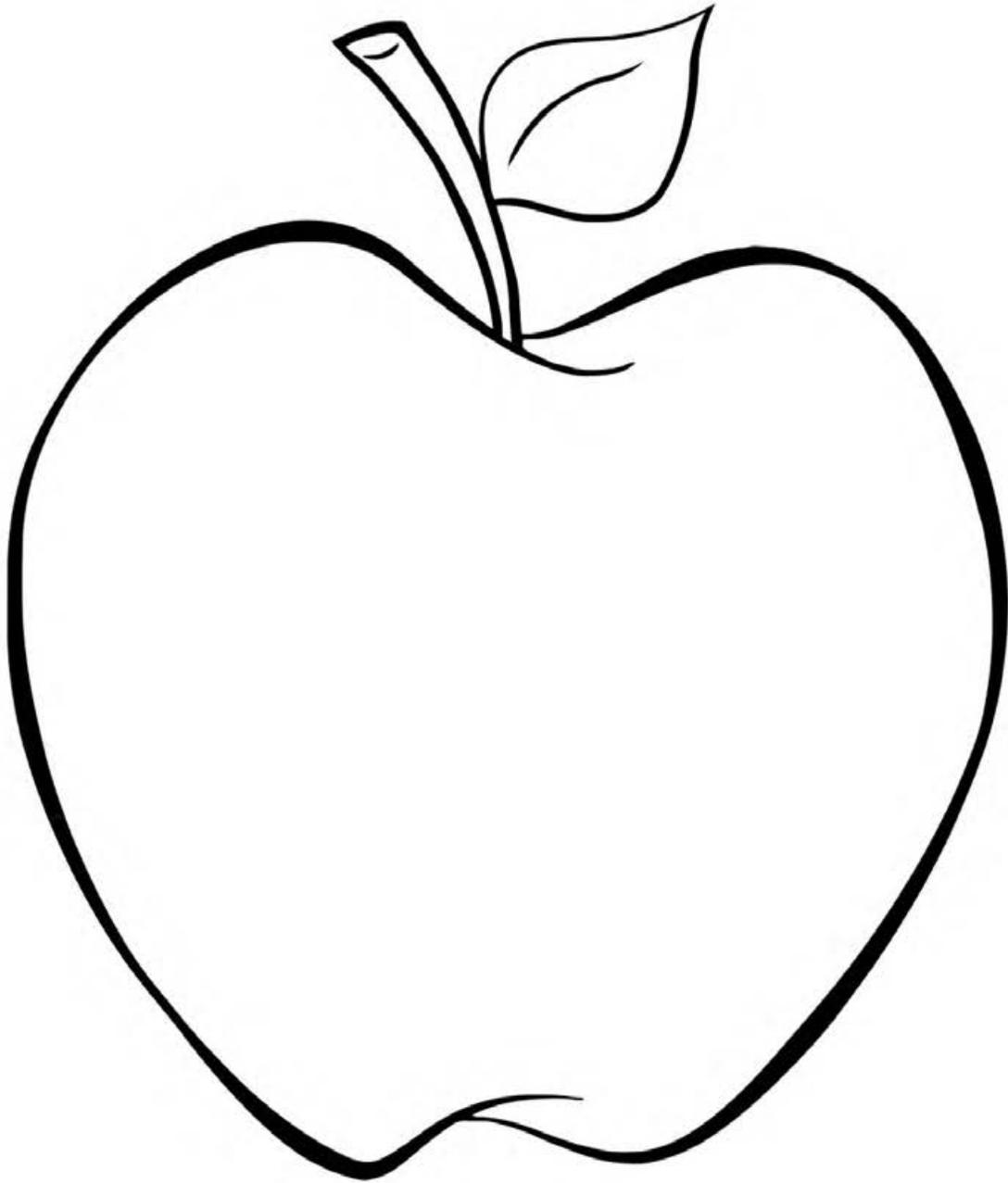
SHADE WITH SCUMBLING
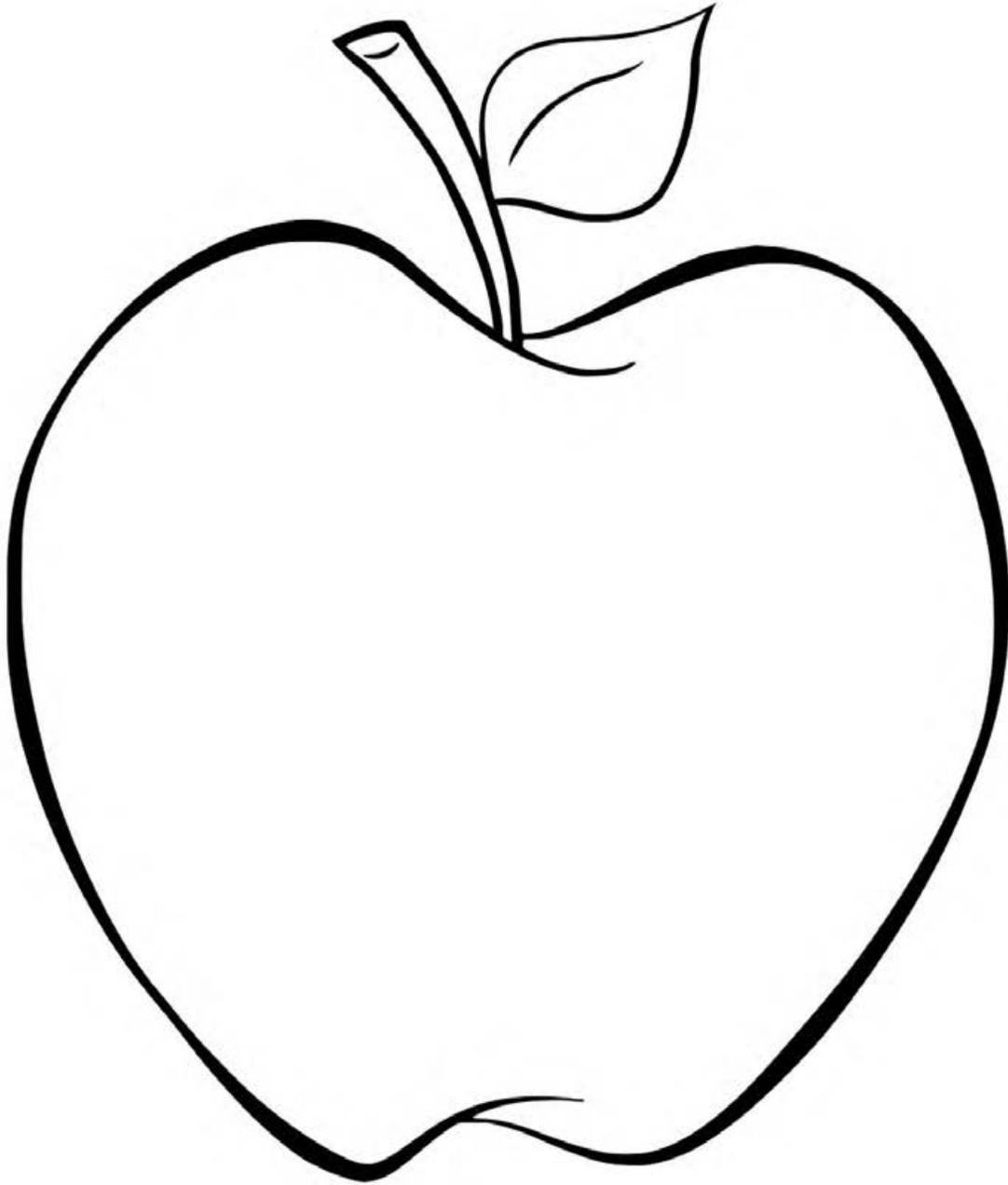
SHADE WITH STIPPLING
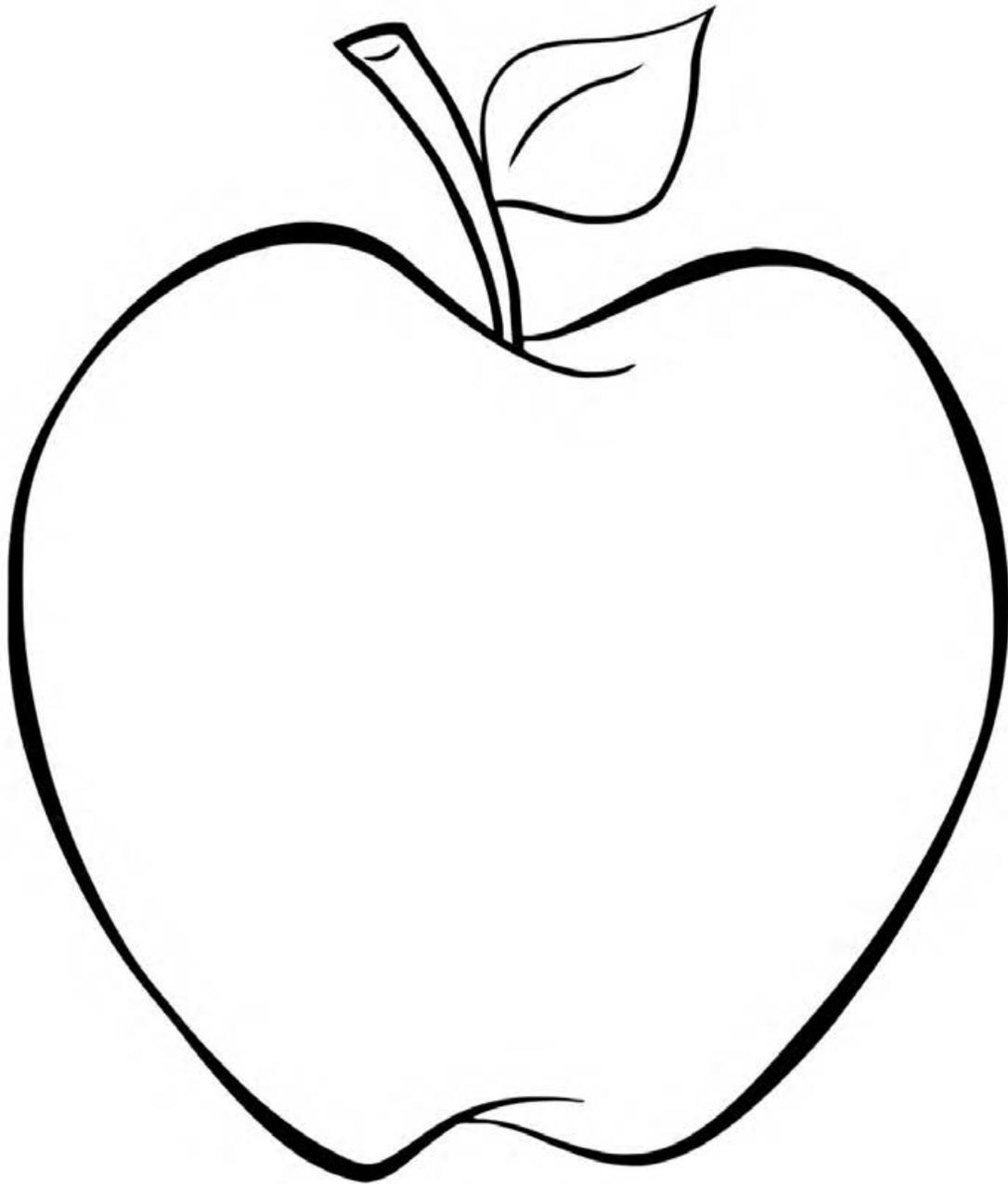
PAINTING 101

What is Paint?

Paint -*(noun)* a colored substance which is spread over a surface and dries to leave a thin decorative or protective coating.

(verb) depict (someone or something) or produce (a picture) with paint.
"I painted a woman sitting next to a table lamp"

Types of Paint

OIL PAINT is one of the most commonly used types of paint in artworks. And as the name already spoils it, this type of paint has its color pigments embedded in an oil. This can be any type of oil such as linseed, walnut or sunflower oil.
The most well-known characteristic of oil paint is that it dries (very) slow, especially when the painter uses thick layers of the substance. This can also be seen as a useful thing, as it's easy to correct the work until the paint has dried up.

ACRYLIC PAINT is one of the most common and most affordable types of paints used by artists. It attaches to most bases (wood, canvas, metal..)and as opposed to oil paint, acrylic paint dries very fast. The substance that embeds the color pigments is water-based acrylic emulsion. So, where oil paint is based on oil, acrylic paint is based on water. When the paint dries (usually a bit darker than it initially seems), the water evaporates and the paint that is left is much less vulnerable and prone to influence from humidity, temperature, and light than oil paintings.
That's why acrylic paint is such a popular type of art paint.

WATERCOLOR is a paint type that has rapidly grown in popularity over the years! Also named aquarelle (from French), watercolor paint is made from pigments where a water solution (with gum arabic) is used as a binder. But the name also refers to the color of the final artwork – which is usually transparent. Because of this transparency, the quality of the paper (that will be visible through the paint) used is of extra importance. Watercolor paint is assumed to first have been used by the Egyptians, on papyrus. After that, this technique was found in Chinese work and only much later (during the times of the Renaissance), the first watercolor works were found in Europe.

There are many other types of paints in addition to these. Look up the following and write a brief description of each.

Gouache -

Tempra-

Fresco-

PAINTING 101

ROUND FLAT BRIGHT FILBERT FAN ANGLE MOP RIGGER

Brushwork: The physical marks left by your brush (or your palette knife, finger, or anything else you use to paint with). This is an overlooked aspect of painting, which is odd because it is what makes a painting look like a painting. If not for brushwork, we may as well just take a photograph, or practice digital art rather than traditional art.

WATER COLOR BRUSH TECNIQUES

FOLD YOUR PAPER INTO 8THS IN EACH OF THE RECTANGELS TRY YOUR HARDEST TO REPLICATE THE FOLLOWING EFFECTS WITH YOUR WATER COLOR PAINTS.

PAINTIG DRY OR DRY BRUSH IS SIMPLY USING LESS WATER AND MORE OF THE PAINT PIGMENT FROM YOUR PAINT CAKE.

WET REFERS TO USING LOTS OF WATER WITH THE PAINT PIGMNET.

WET AND DRY CAN BE USED TOGETHER. FOR MANY EFFECTS

WET INTO WET WET ON DRY DRYBRUSH DRY ON WET

FLAT WASH GRADATED WASH VARIEGATED WASH 1 VARIEGATED WASH 2

CONTOUR DRAWING

WHAT IS CONTOUR LINE?

A CONTOUR IS THE LINE WHICH DEFINES A FORM OR EDGE - AN OUTLINE. CONTOUR DRAWING IS THE PLACE WHERE MOST BEGINNERS START, FOLLOWING THE VISIBLE EDGES OF A SHAPE. THE CONTOUR DESCRIBES THE OUTERMOST EDGES OF A FORM, AS WELL AS DRAMATIC CHANGES OF PLANE WITHIN THE FORM.

PUT SIMPLY, A CONTOUR LINE DRAWING IS AN "OUTLINE DRAWING," THAT USES NO SHADING.

A CONTOUR DRAWING IS DONE WHEN THE ARTIST LOOKS INTENTLY AT THE EDGES OF AN OBJECT, BUT RARELY LOOKS AT THE PAPER WHILE THE PENCIL MOVES. THE GOAL OF CONTOUR DRAWING IS TO MAKE A LINE THAT IS AUTHENTIC AND TRUE TO WHAT YOU ARE ACTUALLY SEEING, AND TO TRAIN YOUR HAND TO COPY YOUR EYE'S MOVEMENT.
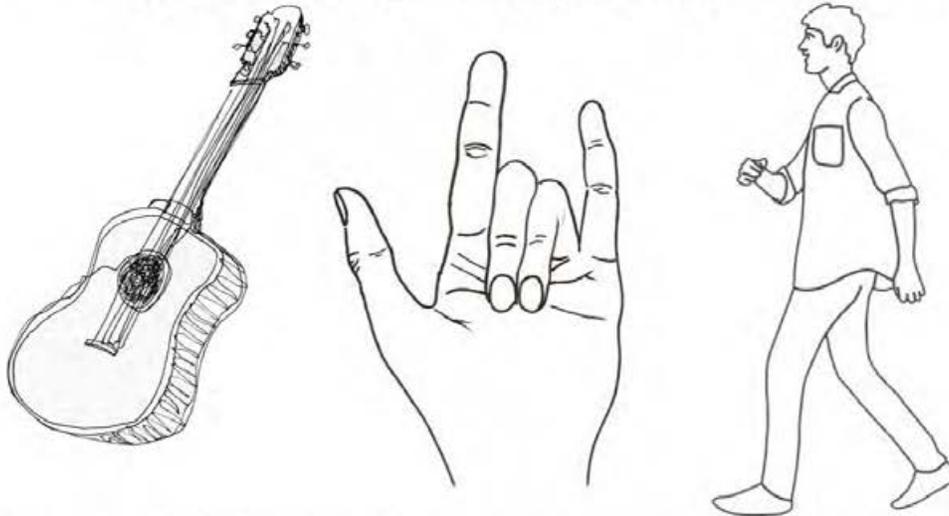
A "MODIFIED CONTOUR LINE DRAWING" ALLOWS YOU TO LOOK AT YOUR PAPER AND PICK UP YOUR PEN, USING MULTIPLE LINES INSTEAD OF ONE.

THE ARTIST SHOULD ONLY LOOK AT THE PAPER OCASIONALLY. HE OR SHE SHOULD SPEND MOST OF THE TIME, FOCUSING ON THE OBJECT. TRY TO ONLY LOOK AT YOUR PAPER WHEN YOU ARE PICKING UP YOUR PENCIL TO START A NEW LINE.

CONTOUR DRAWINGS USE NO SHADING, BUT LIGHTER AND DARKER TONAL AREAS CAN BE "SUGGESTED" BY VARYING LINE WIDTH AND PRESSURE. DARKER, THICKER LINES CAN BE USED IN SHADOW AREAS, AND LIGHTER, THINNER LINES IN LIGHTER AREAS.

OK LETS TRY NOW THAT YOU KNOW ALL ABOUT CONTOURS. EACH OF THESE SUBJECTS WILL BE MADE ON A WHOLE 18X12 INCH SEET OF DRAWING PAPER.

1. GOOGLE AN IMAGE OF A GUITAR, DO A CONTOUR DRAWING THAT FILLS UP THE WHOLE SPACE.

2. DRAW THE HAND OPPOSITE OF WHICH EVER HAND YOU DRAW AND WRITE WITH . THIS WILL BE THE LEFT HAND FOR 88% OF THE WORLDS POPULATION.

3. GOOGLE AN IMAGE OF A FULL LENGTH PERSON (HEAD TO TOE) FILL UP YOUR WHOLE PAPER.

BLIND CONTOUR DRAWING

'BLIND CONTOUR DRAWING' IS WHEN CONTOUR DRAWING IS DONE WITHOUT LOOKING AT THE PAPER AT ALL.

THIS HELPS TRAIN YOU TO LOOK MORE OFTEN AT YOUR SUBJECT THAN LOOK AT YOUR PAPER. STARING DOWN AT YOUR PAPER WHILE DRAWING CAN BE A HARD HABIT TO BREAK~
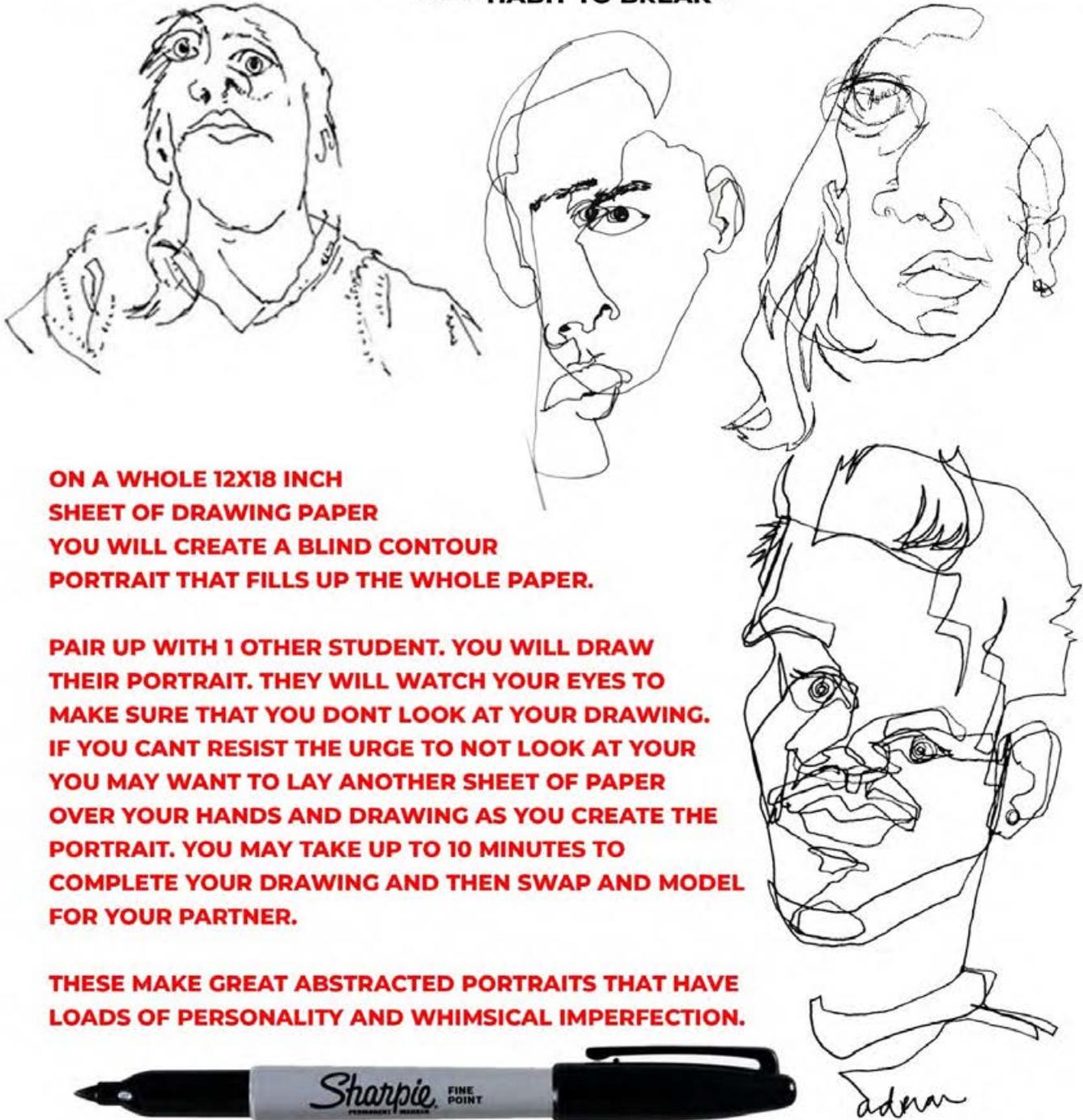
ON A WHOLE 12X18 INCH SHEET OF DRAWING PAPER YOU WILL CREATE A BLIND CONTOUR PORTRAIT THAT FILLS UP THE WHOLE PAPER.

PAIR UP WITH 1 OTHER STUDENT. YOU WILL DRAW THEIR PORTRAIT. THEY WILL WATCH YOUR EYES TO MAKE SURE THAT YOU DONT LOOK AT YOUR DRAWING. IF YOU CANT RESIST THE URGE TO NOT LOOK AT YOUR YOU MAY WANT TO LAY ANOTHER SHEET OF PAPER OVER YOUR HANDS AND DRAWING AS YOU CREATE THE PORTRAIT. YOU MAY TAKE UP TO 10 MINUTES TO COMPLETE YOUR DRAWING AND THEN SWAP AND MODEL FOR YOUR PARTNER.

THESE MAKE GREAT ABSTRACTED PORTRAITS THAT HAVE LOADS OF PERSONALITY AND WHIMSICAL IMPERFECTION.

BE PREPARED TO POSSIBLY DO THESE A COUPLE OF TIMES. YOU WILL GET BETTER WITH MORE PRACTICE.

CONTINUOUS LINE CONTOUR DRAWING

"CONTINUOUS LINE CONTOUR DRAWING' IS A CONTOUR DRAWING DONE WITH-OUT PICKING YOUR PENCIL OFF OF THE PAPER. IT IS ESSENTIALLY DONE WITH ONE LONG LINE. CONTINUOUS LINE CONTOUR DRAWINGS CAN BE DONE 100% "BLIND" OR NOT.
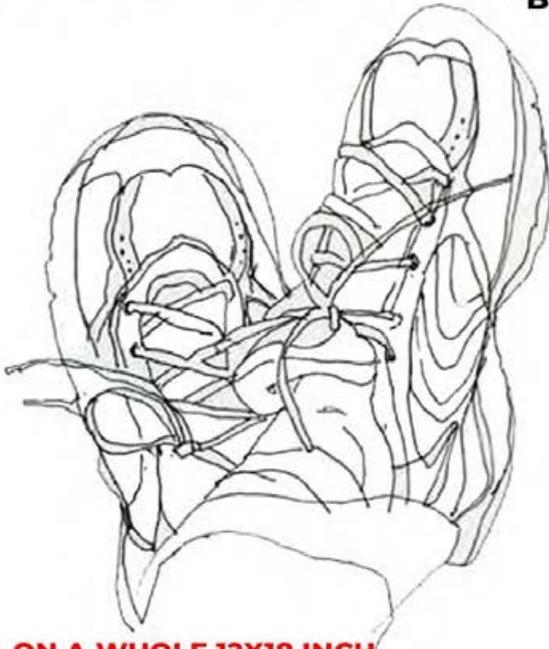
ON A WHOLE 12X18 INCH
SHEET OF DRAWING PAPER
YOU WILL CREATE A CONTINUOUS
LINE CONTOUR DRAWING OF A SHOE
IF YOUR FEET STINK YOU MAY PUT YOUR
FEET ON THE TABLE IN FRONT OF YOU TO
COMPLETE YOUR DRAWING. YOU MAY LOOK AT
THE PAPER WHILE WORKING ON THIS PROJECT.
YOU MUST HOWEVER, KEEP YOUR PEN OR SHARPIE
ON THE PAPER ONCE YOU START UNTIL YOU
FINISH. THERE SHOULD BE A CONTINUOUS
LINE FROM START TO FINISH. DONT GET
FRUSTRATED, TRY YOUR BEST!!
HAVE FUN!!

BE PREPARED TO POSSIBLY DO THESE A COUPLE OF TIMES.
YOU WILL GET BETTER WITH MORE PRACTICE.

47

THE COLOR WHEEL

color wheel - is an abstract illustrative organization of color hues around a circle, which shows the relationships between primary colors, secondary colors, and tertiary colors

At the heart of color theory is the color wheel, which was created in the late 17th century by Sir Isaac Newton. Best known for his physics breakthroughs, Newton mapped the color spectrum into a circle.

Today, the color wheel can help artists and designers find harmonious color combinations based on the geometric relationships represented on the color wheel. As an example, a triadic color scheme involves three evenly-spaced colors on the color wheel and that will yield a bold combination. Meanwhile, a tetradic color scheme involves four colors evenly spaced out on the color wheel, and can work if you want to use a dominant color with supporting accent colors.
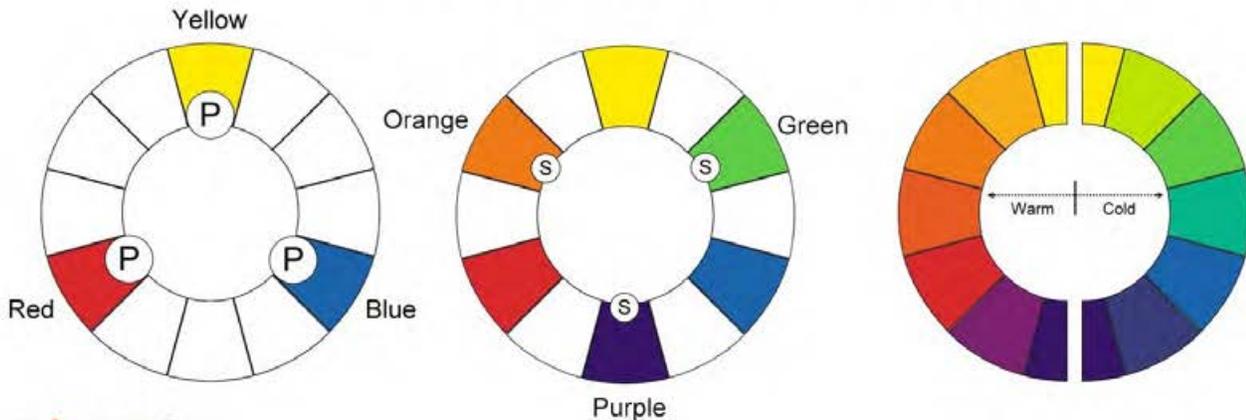
Primary Colors

Isaac Newton found that white light going through a prism is broken up into these seven colors. Further experimentation showed that by combining red, yellow and/or blue together in different amounts any color could be obtained. These colors (red, yellow and blue) are called primary colors and are shown above with a P.

Secondary Colors

If we now mix all the colors that are touching each other together we get a wheel as shown above with an S.

Warm and Cold Colors

Looking at the color wheel, we can divide it into two sections. The colors on either side are called warm an cold colors. See if you can determine which are cold colors and which are warm. Yup you guessed it - red, yellow, orange, and red violet are warm colors and blue, green, violet and yellow green are cold colours. Here the wheel has been split to show the two sides .

THE COLOR WHEEL

It's time to make our own color wheel.

Did you know in Europe they spell color differently? In Europe they spell it colour!

You will need a 18x12 inch piece of water color paper a solo cup a styrofoam plate & a pencil

Use the plate to trace a circle on your paper

**Use the cup to trace 12 circles they will be tight and overlapping slightly.**

Get only yellow, red and blue paint

fill your cup up with water and get a brush and some paper towels !

Start with yellow at the top. Work in a clock wise direction. Mix your colors a little at a time to make your color wheel.

After painting in each color label each color with black paint. Label Primary colors with a solid line Label Secondary Colors with a dashed line.

COLOR WHEEL
by: Justin Rives

Yellow-green Yellow yellow-orange
Green Orange
Blue-Violet red-orange
Blue red
Blue-Violet red-violet
Violet

Primary colors   Secondary colors
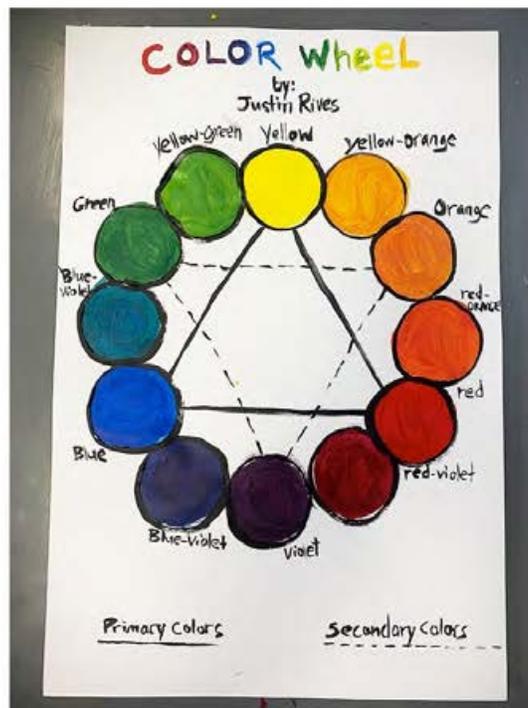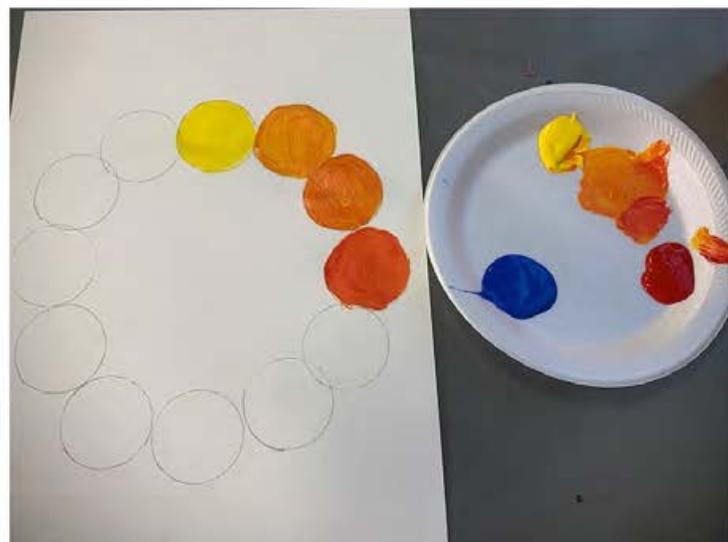
WARM ⚡ COOL
COLOR PROJECT

The concept of warm and cool colors has been written about for hundreds of years. Most theories start with the classic six point color wheel (three primary colors and three secondary colors). A dividing line splits the wheel into warm and cool. The line location varies based upon the reasoning of the theorist. Regardless, the general idea is the warm colors are Red, Orange and Yellow; and the cool colors are Green, Blue and Magenta
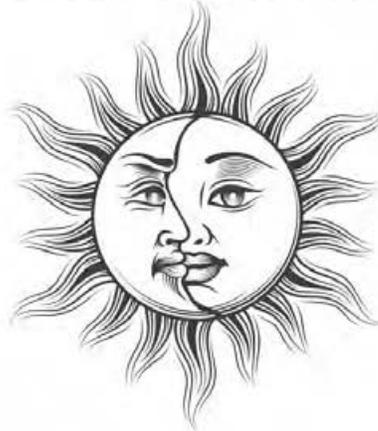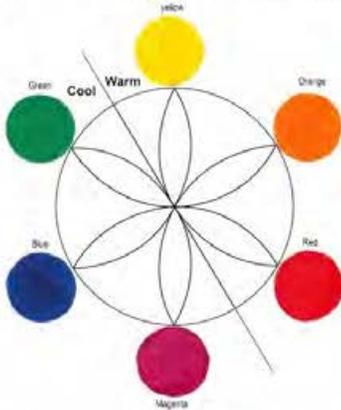
Today we will be making a piece of art that show cases warm and cool colors. We will be using the sun and the moon as the subject matter of this piece.

THE SUN AND MOON - SIGNIFICANCE IN ART AND DESIGN

The sun and moon for thousands of years have long been the center for different beliefs for many people. From being worshiped to being essential in astrology to being symbols of spirituality. You see them in different ways and places. Why are they so significant in art and design? Here some reasons:

Polarity
The sun and moon represent different things in different cultures but the one thing that is common in all of them is their polarity. The sun symbolizes firmness, strength and power while the moon represents calmness, beauty, nurturing. In Chinese zodiac they are akin to male and female energies. These two forces are different yet interlinked with another and make the cycle of life and the passing of time complete.

Light
The sun is nature's answer to a powerful light bulb that we get freely every day while the moon is the night lamp that soothes and calms us with its soft luminosity sourced by the sun itself. These two represent positivity because they eliminate darkness in their own ways. The sun doesn't just light up the day. It's the reason for growth. It also provides warmth while the moon is a sign of hope during a dark night.

A Sense of Direction
People used to navigate the sun, moon and stars for finding directions and creating maps. The earliest clock was actually a sundial and became the basis of modern day clocks.

Mystical/Spiritual
Many cultures and religions have the sun and moon as symbols of rebirth, dreams and creativity. They have a high place in mysticism and work as spiritual symbols.

WARM & COOL
COLOR PROJECT
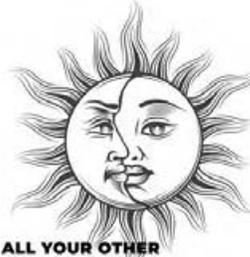
**START BY TRACING A PLATE WITH A SHARPIE TO BEGING YOUR ARTWORK.**

MAKE A LINE TO GIVIDE YOUR MOON AND SUN. THIS LINE WILL INCLUDE THE NOSE FOR THE MOON. YOUR MOON WILL HAVE A PROFILE VIEW.

DRAW OUT ALL YOUR OTHER DETAILS. EYES, MOUTH, THE RAYS. GET CREATIVE!
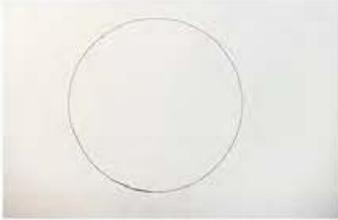
CONTINUE DRAWING, YOU MAY WANT TO DARKEN UP SOME OF YOUR LINES BY GOING OVER THEM AGAIN.
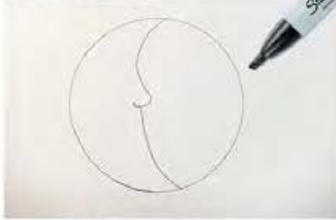
You will be painting the moon side with cool colors and the sun side with warm colors only.

Paint the light rays as well.

Now paint the sun with warm colors.

Now let's focus on the background. Paint the moon side black and mix a very light yellow for the sun.

Use pastels and colored pencils to accent and create texture on your dried paint. maybe consider some stars.

YOU MAY WANT TO SHARPIE BACK OVER YOUR LINES TO CRISP UP ANY AREAS THAT MAY HAVE BEEN PAINTED OVER.

ENJOY THE PROCESS AND TRY TO GET CREATIVE.

YOU WILL DO GREAT!

"EVERY SPARK RETURNS TO DARKNESS. EVERY SOUND RETURNS TO SILENCE. EVERY FLOWER RETURNS TO SLEEP WITH THE EARTH. THE JOURNEY OF THE SUN AND MOON IS PREDICTABLE. BUT YOURS, IS YOUR ULTIMATE ART."
— SUZY KASSEM

WASSILY KANDINSKY

Text from Biography.com

Russian-born painter Wassily

Kandinsky is credited as a leader in avant-garde art as one of the founders of pure abstraction in painting in the early 20th century.

Who Was Wassily Kandinsky?

Wassily Kandinsky took up the study of art in earnest at age 30, moving to Munich to study drawing and painting. A trained musician, Kandinsky approached color with a musician's sensibility. An obsession with Monet led him to explore his own creative concepts of color on canvas, which were sometimes controversial among his contemporaries and critics, but Kandinsky emerged as a respected leader of the abstract art movement in the early 20th century.

Early Life

Wassily Kandinsky was born in Moscow on December 4, 1866 (December 16 by the Gregorian calendar), to musical parents Lidia Ticheeva and Vasily Silvestrovich Kandinsky, a tea merchant. When Kandinsky was about 5 years old, his parents divorced, and he moved to Odessa to live with an aunt, where he learned to play the piano and cello in grammar school, as well as study drawing with a coach. It has been said that he was also very good at the violin by nine years old. Even as a boy he had an intimate experience with art; the works of his childhood reveal rather specific color combinations, infused by his perception that "each color lives by its mysterious life."

Although he later wrote, "I remember that drawing and a little bit later painting lifted me out of the reality," he followed his family's wishes to go into law,

entering the University of Moscow in 1886. He graduated with honors, but his ethnographic earned him a fieldwork scholarship that entailed a visit to the Vologda province to study their traditional criminal jurisprudence and religion. The folk art there and the spiritual study seemed to stir latent longings. Still, Kandinsky married his cousin, Anna Chimyakina, in 1892 and took up a position on the Moscow Faculty of Law, managing an art-printing works on the side.

But two events effected his abrupt change of career in 1896: seeing an exhibition of French Impressionists in Moscow the previous year, especially Claude Monet's *Haystacks at Giverny*, which was his first experience of nonrepresentational art; and then hearing Wagner's *Lohengrin* at the Bolshoi Theatre. Kandinsky chose to abandon his law career and move to Munich (he had learned German from his maternal grandmother as a child) to devote himself full-time to the study of art.

Art and Paintings

In Munich, Kandinsky was accepted into a prestigious private painting school, moving on to the Munich Academy of Arts. But much of his study was self-directed. He began with conventional themes and art forms, but all the while he was forming theories derived from devoted spiritual study and informed by an intense relationship between music and color. Kandinsky's art was very influenced by music. He went as far as to call his paintings compositions. His theories coalesced through the first decade of the 20th century, leading him toward his ultimate status as the father of abstract art. Kandinsky often referred to the modern artist as a prophet who would user in new ideas and ways of thinking to the public.

Color became more an expression of emotion rather than a faithful description of nature or subject matter. He felt that his paintings were made to communicate directly to the soul. He formed friendships and artist groups with other painters of the time, such as Paul Klee. He frequently exhibited, taught art classes and published his ideas on theories of art.

(1995–)
During this time he met art student Gabriele Münter in 1903 and moved in with her before his divorce from his wife was finalized in 1911. They traveled extensively, settling in Bavaria before the outbreak of World War I.

He had already formed the New Artists Association in Munich; the Blue Rider group was founded with fellow artist Franz Marc, and he was a member of the Bauhaus movement alongside Klee and composer Arnold Schoenberg.

World War I took Kandinsky back to Russia, where his artistic eye was influenced by the constructivist movement, based on hard lines, dots and geometry. While there, the 50-year-old Kandinsky met the decades-younger Nina Andreevskaya, the daughter of a general in the Russian army, and married her. They had a son together, but the boy lived for only three years and the subject of children became taboo. The couple stayed on in Russia after the revolution, with Kandinsky applying his restless and comprehensive energies to the administration of educational and government-run art programs, helping to create Moscow's Institute of Artistic Culture and Museum of Pictorial Culture.

Back in Germany after clashing theoretically with other artists, he taught at the Bauhaus school in Berlin and wrote plays and poems. In 1933, when the Nazis seized power, storm troopers shut down the Bauhaus school. Although Kandinsky had achieved German citizenship, World War II made it impossible for him to stay there. In July 1937, he and other artists were featured in the "Degenerate Art Exhibition" in Munich. It was widely attended, but 57 of his works were confiscated by the Nazis.

Death and Legacy

Kandinsky died of cerebrovascular disease in Neuilly-sur-Seine, France, on December 13, 1944.

He and Nina had moved to the suburb of Paris in the late 1930s, when Marcel Duchamp had found a little apartment for them. When the Germans invaded France in 1940, Kandinsky fled to the Pyrenees, but returned to Neuilly afterward, where he lived a rather secluded life, depressed that his paintings weren't selling. Although still considered controversial by many, he had earned prominent supporters such as Solomon Guggenheim and continued to exhibit till his death.

Little of the work Kandinsky produced in Russia has survived, although many of the paintings he created in Germany are still extant. The New York auction houses continue to do him proud today — in recent years, his artwork has sold for well over $20 million. Kandinsky believed that each time period puts its own indelible stamp on artistic expression; his vivid interpretations of color through musical and spiritual sensibilities certainly altered the artistic landscape at the start of the 20th century going forward, precipitating the modern age.

1. **After reading about the life and art of WASSILY KANDINSKI write a brief essay about the artist. Why is he important to the history or art?**

2. **Do a quick google search. What is the difference in non objective and abstract art?**

3. **Kandinsky was born in _____ _____.**

   MULTIPLE CHOICE

   Paris, France

   Moscow, Russia

   Kiev, Ukraine

4. **Kandinsky thought of the modern artist as a _____.**

   MULTIPLE CHOICE

   visionary

trend setter

Prophet

5. He was the first visual artist to call his painting _____, like pieces of music.

   MULTIPLE CHOICE

   opera

   chorus

   compositions

6. Do a google search for Synesthesia. What is Synesthesia? Do you think there is any evidence that Kandinsky may have had synesthesia?

7. Kandinsky was a very disciplined child. He could play the

8. After abandoning his more normal career path at a young age Kandinsky decided to go on a tour of every art museum and gallery that he could find in Russia. Along the way he saw a _____ by _____ called Haystacks (look it up) which he was mesmerized by. He wondered why it was left unfinished but at the same time loved the colors and simplicity of the piece. Kandinsky had a revelation that what actually was holding his attention was his own mind trying to complete the unfinished nature of the piece.

   MULTIPLE CHOICE

   Drawing, Van Gogh

   cutout, Mattisse

   Painting, Monet

9. **Kandinsky felt that his paintings were made to communicate directly to the _____ through its purely abstract qualities utilizing color, shape and line.**

   MULTIPLE CHOICE

   viewer

   soul

   mind

10. **At one point in time, Kandinsky had a very different idea and plan for what what he wanted to do with his life. He was married and had a totally unrelated career from where he eventually ended up as an artist. Some would say that he had made some bad decisions early on, some say he made a bad decision to leave his wife and quit his job. People make decisions every day that change the course of their lives. What considerations do you make when you are making important decisions about the path you want to take with your life? What beliefs do you have about your actions now and how they effect your future? How do you know you are headed down the right road?**
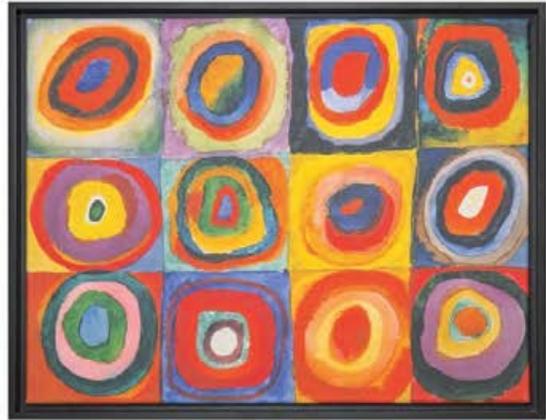
CREATE YOUR OWN
KANDINSKY COLOR STUDY.

1. On a 12x 16-inch piece of water color paper lightly trace out a grid of 4inch squares. You will have 4 columns & three rows.

2. Prepare a pallet or paper plate with quarter size squirt of red, yellow, blue, black and white acrylic paint.

3. Gather together a cup of water, a brush, and a   paper towel to help clean your brush between colors.

4. Start with red. Paint in random squares various different size circles. You will need to pick one to create the largest size circle that will extend into a square filling up the outer edges of that particular square. Every square needs to be a different color even if its just a slightly different color.

5. Go on to each other primary color , then mix your secondary, intermediate, and then tints and shades. Stay in the squares as best as you can. Please use white sparingly.

6. Continue filling in circles around the paper until you a have completed your composition. Search for color combinations that are pleasing and striking to you. This is an exercise in variety and you are dabbling in color psychology. Try to be aware of how different color combinations conjure different associations in your mind. mind.

VINCENT VAN GOGH
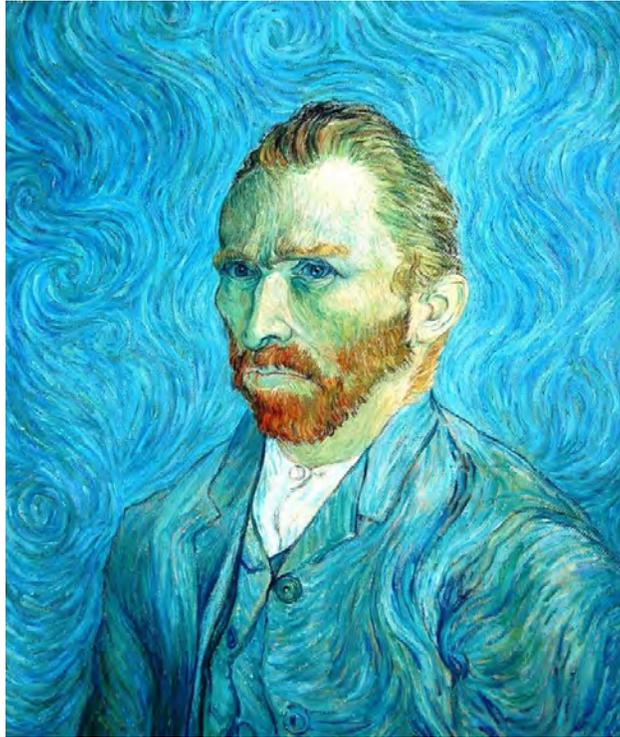
Follow along during lecture to get notes or research online to complete

Childhood Beginnings

Van Gogh is originally from _____.

T   F   He knew from an early age he wanted to be an artist. He always enjoyed drawing and
      painting.

A person of great influence in his life was his _____, _____. He helped

Vincent attain his first job, as well as constantly aided in his care whenever he struggled

with his health.

Van Gogh first began painting in his late _____.

Within a decade, he is thought to have produced _____ works of art.

Failed Careers

Van Gogh's first occupation was that of a/an_____. He then

attempted to be a/an_____, but that did not last long either.

Eventually, he became a/an_____, which greatly influenced his

first major painting, "_____." This painting was

_____ and gloomy, due to the lifestyles and poverty he observed in this

region. Van Gogh often felt helpless to help this community recover from the effects of

devastating poverty.

This first painting used mainly

_____ and

_____

dark colors and had no signs of

_____ colors at all.

By the year _____, Van Gogh

had given up in

Belgium and had moved to

_____. This is where he first learned of

the _____.

While living in _____, he began to focus on the effects of _____

on the local scenery.

Here, we see his first use of _____ colors that are most often affiliated with

his paintings.

While living in Arles, he befriended the well-known artist _____

and became roommates with him. He hoped to start an _____ colony,

but was unable to do so.

Post-Impressionism

Post-Impressionism is a style that is attributed to Van Gogh, named so because of its

similarities to the previous major art movement, _____.

This style is most commonly affiliated with an _____ of the image,

rather than a realistic interpretation of the image.

Post-Impressionist artists claimed that all artwork, no matter how realistic it attempted

to be, was merely an impression of the reality. Thus all artwork is an

_____ of something.

Van Gogh used dramatic _____ textures in order to create a sense of

_____, as well as combining _____ colors with

incredibly _____ application. Often times, he would paint

_____. This method of

painting is called _____.

Van Gogh and the previous Impressionists also worked from

_____ or _____, as opposed to

photographs or still lives.

Difficult Times

Throughout his lifetime, it became clear to those around him that Van Gogh suffered a

mental illness. Most believe this illness was some form of _____

or possibly _____.

At the height of his illness, Van Gogh cut off his _____ in a fit of rage.

Van Gogh died at the age of _____, from a

_____. Some believed it could have been

_____.

T   F   At the time of his death, his work was widely celebrated and

he was considered one of the best artists of his time.

Lasting Legacy

Now, Van Gogh is one of the most famous artists in the world. His

painting

"_____" is probably one of the most

recognized paintings in

the world. It was painted entirely from _____ while he was in

solitary confinement in a mental institution.

The _____ coming from the sky represents _____, and it lights up the village.

All buildings are lit up, except for the _____, due to his disillusionment with the church after his bad experiences as a _____.

He added a _____ tree, and _____ on the horizon.

The painting's eleven swirling _____ are said to be similar to an image from _____ in which Joseph saw his brothers bowing down to him in a dream.

Despite his bad experiences with the church, he never lost his _____.

He turned to art in order to _____ his _____ about the world.

> "...to try to understand the real significance of what the great artists, the serious masters, tell us in their masterpieces, that leads to God; one man wrote or told it in a book; another in a picture." - Van Gogh

VINCENT VAN GOGH

Included in this hand-out are several images painted by Vincent Van Gogh. Our goal here is to examine his style up-close, and then to use the same style in our own artwork. It will be challenging to work in this way, because most of us have never done so. Be patient! It is worth the effort.

<u>Style</u>

In this image, you see a close up of one corner of "Starry Night." You can see how every single stroke added to the overall color and texture of the work. He never painted a large area one solid color; he had "hairs" of color over everything.

Remember that often times he painted "imposto," or straight from the tube. Is it easy to see how he did this method in this way? Why or why not?

Instructions

For this project, there are several steps.

1. Choose one of the images below. The images are all in black and white. Choose one you want to draw in this style. On a regular sheet of copy paper, you will make a miniature of the image of your choice from these selected images. You are to fill the entire page. You may choose what colors you wish to make each section! But you MUST use the line texture as illustrated in all the images in this hand-out. Use colored pencils to fill the entire page.

2. Once you have completed your "rough draft" or plan, you may begin your larger piece. In this final project, you are choosing the same image you chose in your practice. You will draw the basic shapes onto a larger sheet of paper. Once you have completed the basic drawing very lightly, you will be painting with acrylic paint using the same texture as before. Remember that a thick application of paint is to be expected.

<u>Image Library</u>
Choose ONE for the project above.

WORM OP ART

Lets shift gears and do something fun with line. color and value.
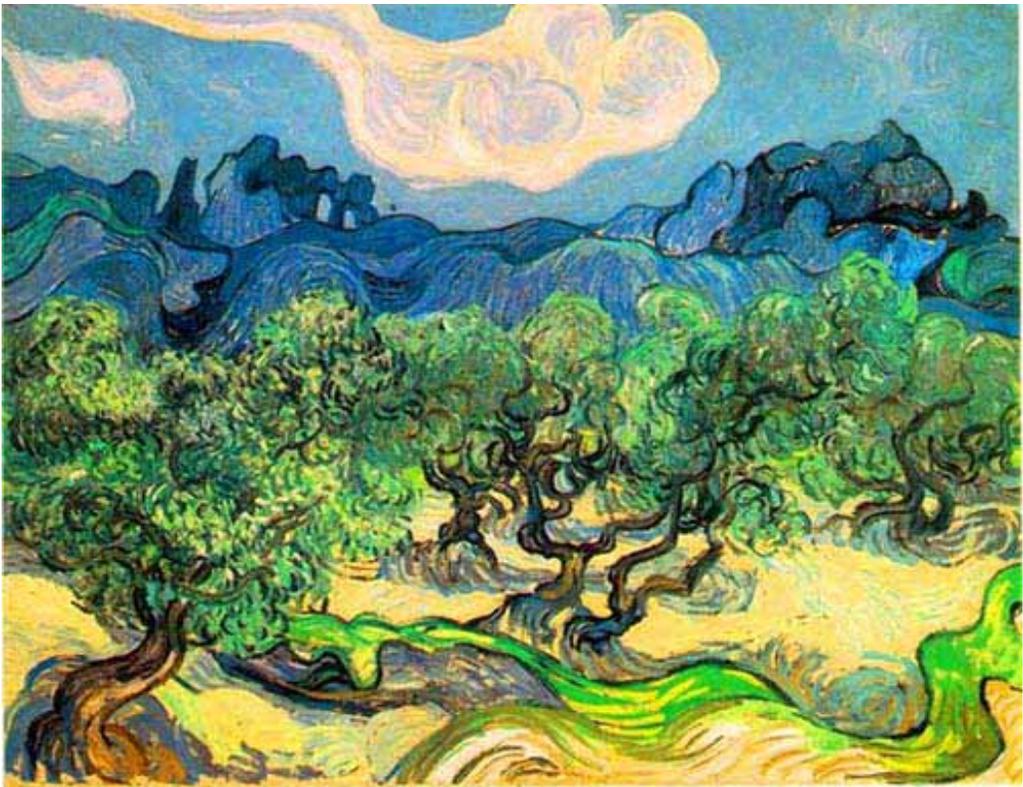
On a 12 x 18 inch piece of drawing paper lightlymake a wavy line with a pencil.

Now. place 7- 9 dots along the wavy line.

Begin connecting the dots with lines have an upward-curved.
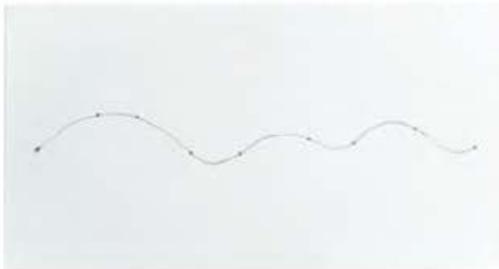
Repeat the arches again and again until they extend off the page

Replicate the arch pattern beneath the wavy line as well.

Color the spaces between a single stack of arches in a 3-color pattern.For an added 3-D effect, color more darkly around the edges of each gap, and
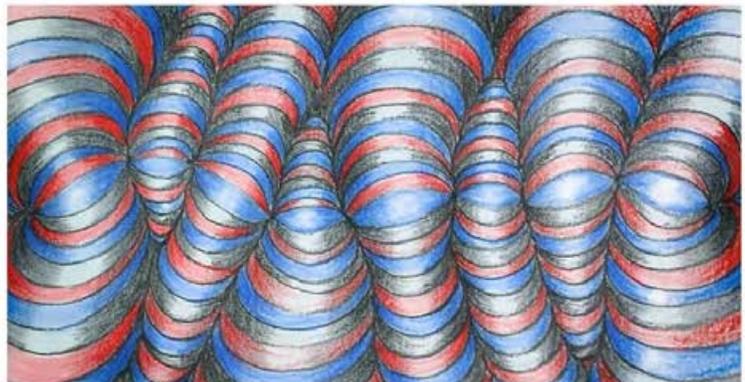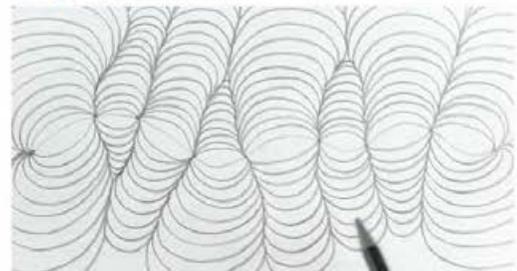
TAKE A LOOK AT YOUR FINISHED PIECE OF OP ART.

HENRI MATISSE

Search YouTube video: 10 Amazing facts about French painter Henri Matisse

Watch the video and then read article below.

Article from: Biography.com

Henri Matisse was a revolutionary and influential artist of the early 20th century, best known for the expressive color and form of his Fauvist style.
Synopsis

Over a six-decade career, artist Henri Matisse worked in all media, from painting to sculpture to printmaking. Although his subjects were traditional—nudes, figures in landscapes, portraits, interior views—his revolutionary use of brilliant color and exaggerated form to express emotion made him one of the most influential artists of the 20th century.

Early Life and Training

Henri Matisse was born on December 31, 1869, and was raised in the small industrial town of Bohain-en-Vermandois in northern France. His family worked in the grain business. As a young man, Matisse worked as a legal clerk and then studied for a law degree in Paris from 1887 to 1889. Returning to a position in a law office in the town of Saint-Quentin, he began taking a drawing class in the mornings before he went to work. When he was 21, Matisse began painting while recuperating from an illness, and his vocation as an artist was confirmed.

In 1891, Matisse moved to Paris for artistic training. He took instruction from famous, older artists at well-known schools such as the Académie Julian and the École des Beaux-Arts. These schools taught according to the "academic method," which required working from live models and copying the works of Old Masters, but Matisse was also exposed to the recent Post-Impressionist work of Paul Cézanne and Vincent van Gogh while living in Paris.

Matisse began to show his work in large group exhibitions in Paris in the mid-1890s, including the traditional Salon de la Société Nationale des Beaux-Arts, and his work received some favorable attention. He traveled to London and Corsica, and in 1898, he married Amélie Parayre, with whom he would have three children.

Breakthrough Period

By the turn of the 20th century, Matisse had come under the more progressive influence of Georges Seurat and Paul Signac, who painted in a "Pointillist" style with small dots of color rather than full brushstrokes. He stopped exhibiting at the official Salon and began submitting his art to the more progressive Salon des Indépendants in 1901. In 1904, he had his first one-man exhibition at the gallery of dealer Ambroise Vollard.

Matisse had a major creative breakthrough in 1904 and 1905. A visit to Saint-Tropez in southern France inspired him to paint bright, light-dappled canvases such as Luxe, calme et volupté (1904-05), and a

67

summer in the Mediterranean village of Collioure produced his major works Open Window and Woman with a Hat in 1905.

He exhibited both paintings in the 1905 Salon d'Automne exhibition in Paris. In a review of the show, a contemporary art critic mentioned the bold, distorted images painted by certain artists he nicknamed "fauves," or "wild beasts."

Painting in the style that came to be known as Fauvism, Matisse continued to emphasize the emotional power of sinuous lines, strong brushwork and acid-bright colors in works such as The Joy of Life, a large composition of female nudes in a landscape. Like much of Matisse's mature work, this scene captured a mood rather than merely trying to depict the world realistically.

In the first decade of the century, Matisse also made sculptures and drawings that were sometimes related to his paintings, always repeating and simplifying his forms to their essence.
Success and Fame

After finding his own style, Matisse enjoyed a greater degree of success. He was able to travel to Italy, Germany, Spain and North Africa for inspiration. He bought a large studio in a suburb of Paris and signed a contract with the prestigious art dealers of Galerie Bernheim-Jeune in Paris. His art was purchased by prominent collectors such as Gertrude Stein in Paris and the Russian businessman Sergei I. Shchukin, who commissioned Matisse's important pair of paintings Dance I and Music.

In his works of the 1910s and 1920s, Matisse continued to delight and surprise his viewers with his signature elements of saturated colors, flattened pictorial space, limited detail and strong outlines. Some works, like Piano Lesson (1916), explored the structures and geometry of Cubism, the movement pioneered by Matisse's lifelong rival Pablo Picasso. Yet despite his radical approach to color and form, Matisse's subjects were often traditional: scenes of his own studio (including The Red Studio of 1911), portraits of friends and family, arrangements of figures in rooms or landscapes.

In 1917, Matisse began spending winters on the Mediterranean, and in 1921, he moved to the city of Nice on the French Riviera. From 1918 to 1930, he most frequently painted female nudes in carefully staged settings within his studio, making use of warm lighting and patterned backgrounds. He also worked extensively in printmaking during these years.

The first scholarly book about Matisse was published in 1920, marking his importance in the history of modern art as it was still taking place.
Later Years and Death

In his later career, Matisse received several major commissions, such as a mural for the art gallery of collector Dr. Albert Barnes of Pennsylvania, titled Dance II, in 1931-33. He also drew book illustrations for a series of limited-edition poetry collections.

After surgery in 1941, Matisse was often bedridden; however, he continued to work from a bed in his studio. When necessary, he would draw with a pencil or charcoal attached to the end of a long pole that enabled him to reach the paper or canvas. His late work was just as experimental and vibrant as his earlier artistic breakthroughs had been. It included his 1947 book Jazz, which placed his own thoughts on life and art side by side with lively images of colored paper cutouts. This project led him to devise works that were cutouts on their own, most notably several series of expressively shaped human figures cut from bright blue paper and pasted to wall- size background sheets (such as Swimming Pool, 1952).

In one of his final projects, Matisse created an entire program of decorations for the Chapel of the Rosary in Vence (1948-51), a town near Nice, designing stained-glass windows, murals, furnishings and even sacred vestments for the church's priests.

Matisse died on November 3, 1954, at the age of 84, in Nice. He was buried in nearby Cimiez. He is still regarded as one of the most innovative and influential artists of the 20th century.

1. When and where was Matisse born?

2. Feeling the pressure of high expectations, Matisse earned a _____ degree in Paris in 1889.

3. In 1890, Matisse was bed ridden with appendicitis. What did his mother provide him to help him pass time?

4. Matisse began to be influenced by more progressive artists by the turn of the century. What year did he get his own one-man exhibition at the gallery of Ambroise Vollard?

5. Matisse's style of painting became known as _____?

6. What were some of the health issues that Matisse struggled with during his life?

7. Matisse had a major surgery in 1941. What was it for? Was it a success?

8. What did Matisse begin to do as an alternative to his more labor-intensive paintings?

9. Although Matisse was an amazing painter, he is perhaps more known for his cutouts. They were so original and in a sense way ahead of his time. How do you think the art community responded to his new form of art?

10. Why do you think Matisse is regarded as one of the most innovative and influential artists of the 20th century?

Matisse Cutouts

1. Select a picture to cut out and grab 3 to 4 sheets of colored construction paper.
2. Stack the paper and picture on top of each other and staple the corners of them together.
3. Once stapled begin cutting the outline of the pictures making sure you do not cut the white spaces in half.
4. You may cut out parts of the picture instead of cutting the whole picture in one go.
5. Cut out the highlights (White) and the lowlights (Black) and various components off the picture.
6. Put the pieces off to the side and don't throw anything away.
7. Now begin creating the background by getting a white sheet of paper and 2 more pieces of colored construction paper.
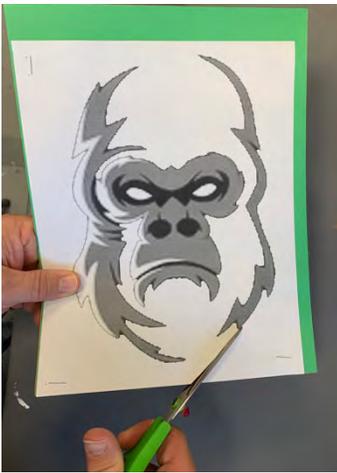
8. Cut out geometric shapes with the colored constuction papers and lay them out on the white paper.
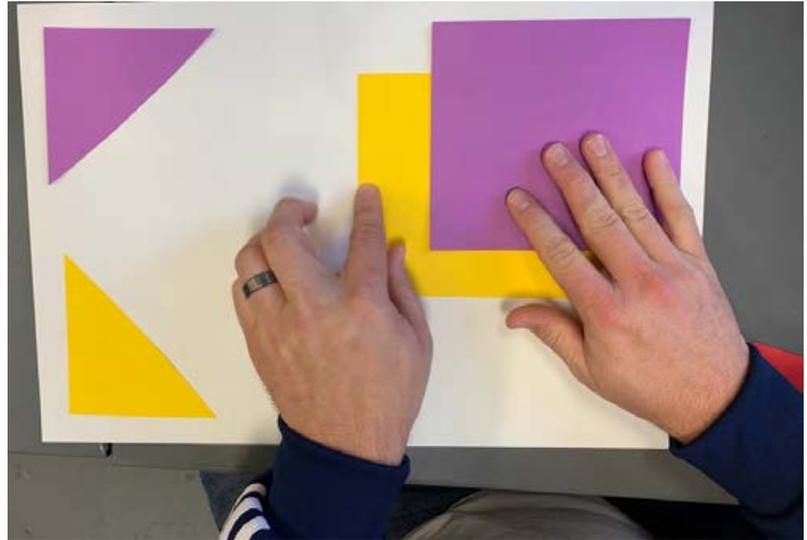
a. Remember the concept of balance to create the composition of the background.

9. Once you get a layout you like, begin gluing down the pieces on the white paper.

10. Once background is glued down, begin gluing down the colored construction paper that you cut out

- Layer out your cut-out

11 Finish gluing and let dry

GEORGES SEURAT

The artist Georges Seurat is best known for originating the Pointillist method of painting, using small dot-like strokes of color in works such as "A Sunday on La Grande Jatte."

Synopsis

The artist Georges Seurat was born on December 2, 1859, in Paris, France. After training at the École des Beaux-Arts, he broke free of tradition. Taking his technique a step beyond Impressionism, he painted with small strokes of pure color that seem to blend when viewed from a distance. This method, called Pointillism, is showcased in major works of the 1880s such as "A Sunday on La Grande Jatte." Seurat's career was cut short when he died of illness on March 29, 1891, in Paris.

Early Life
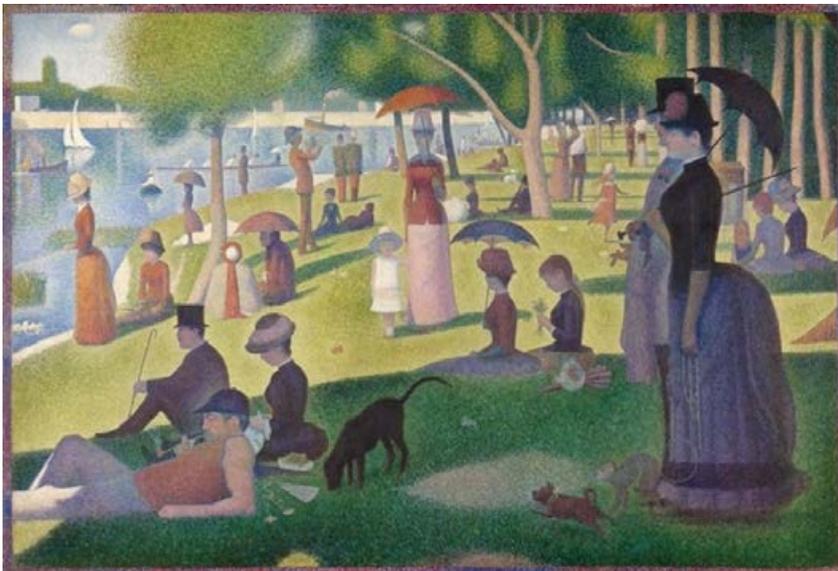
Georges Pierre Seurat was born on December 2, 1859, in Paris, France. His father, Antoine-Chrysostome Seurat, was a customs official who was often away from home. Seurat and his brother, Emile, and sister, Marie-

Berthe, were raised primarily by their mother, Ernestine (Faivre) Seurat, in Paris.

Seurat received his earliest art lessons from an uncle. He began his formal art education around 1875, when he began attending a local art school and studying under sculptor Justin Lequien.

Artistic Training and Influences

From 1878 to 1879, Georges Seurat was enrolled at the famous École des Beaux-Arts in Paris, where he received training under artist Henri Lehmann. However, feeling frustrated with the school's strict academic methods, he left and continued to study on his own. He admired the new large-scale paintings of Puvis de Chavannes, and in April 1879, he visited

the Fourth Impressionist Exhibition and saw radical new works by Impressionist painters Claude Monet and Camille Pissarro. The Impressionists' ways of conveying light and atmosphere influenced Seurat's own thinking about painting.

Seurat was also interested in the science behind art, and he did a good deal of reading on perception, color theory and the psychological power of line and form. Two books that affected his development as an artist were *Principles of Harmony and Contrast of Colors*, written by chemist Michel-Eugène Chevreul, and *Essay on the Unmistakable Signs of Art*, by painter/writer Humbert de Superville.

New Approaches and Neo-Impressionism

Seurat exhibited a drawing in the annual Salon, a major state-sponsored exhibition, for the first time in 1883. However, when he was rejected by the Salon the following year, he banded
together with other artists to found the

Salon des Indépendants, a more progressive series of unjuried exhibitions.

In the mid-1880s, Seurat developed a style of painting that came to be called Divisionism or Pointillism. Rather than blending colors together on his palette, he dabbed tiny strokes or "points" of pure
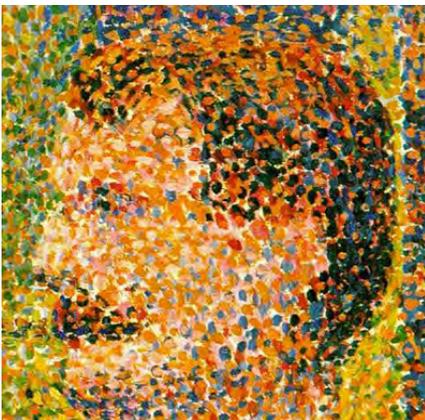
color onto the canvas. When he placed colors side by side, they would appear to blend when viewed from a distance, producing luminous, shimmering color effects through "optical mixing."

Seurat continued the work of the Impressionists, not only through his experiments with technique, but through his interest in everyday subject matter. He and his colleagues often took inspiration from the streets of the city, from its cabarets and nightclubs, and from the parks and landscapes of the Paris suburbs.

Major Works

Seurat's first major work was "Bathers at Asnières," dated 1884, a large- scale canvas showing a scene of laborers relaxing alongside a river outside Paris. "Bathers" was followed by "A Sunday on La Grande Jatte" (1884-86), an even larger work depicting middle-class Parisians strolling and resting in an island park on the Seine River. (This painting was first exhibited in the Eighth Impressionist Exhibition in 1886.) In both works, Seurat tried to give modern-day figures a sense of significance and permanence by simplifying their forms and limiting their details; at the same time, his experimental brushwork and color combinations kept the scenes vivid and engaging.

Seurat painted female subjects in "The Models" of 1887-88 and "Young Woman Powdering Herself" of 1888-89. In the late 1880s, he created several scenes of circuses and nightlife, including "Circus Sideshow" (1887- 88), "Le Chahut" (1889-90) and "The Circus" (1890-91). He also produced a number of seascapes of the

Normandy coast, as well as a number of masterful black-and-white drawings in Conté crayon (a mix of wax and graphite or charcoal).

Death and Legacy

Seurat died on March 29, 1891, in Paris, after a brief illness that was most likely pneumonia or meningitis. He was buried in the Père Lachaise cemetery in Paris. He was survived by his common-law wife, Madeleine Knobloch; their son, Pierre-Georges Seurat, died a month later.

Seurat's paintings and artistic theories influenced many of his contemporaries, from Paul Signac to Vincent van Gogh to Symbolist artists. His monumental "A Sunday on La Grande Jatte," now at the Art Institute of Chicago, is considered an iconic work of late 19th century art. This painting, and Seurat's career, inspired Steven Sondheim to write the musical *Sunday in the Park with George* (1984). The work is also featured in the John Hughes film *Ferris Bueller's Day Off* (1986).

In the summer of 2019 I had the pleasure of seeing one of his paintings that is now in the MET's permanent collection. This painting was a study made in preparation for his "Sunday on La Grande Jatte" it's amazing to see the thousands of little bitty dots that make up the image.

GEORGES SEURAT
& Pointillism

Some say they see poetry in my paintings; I see only science.

Georges Seurat

Seurat was perplexed with theories of the chromatic circle of light and studied the effects that could be achieved with the three primary colours (yellow, red, and blue) and their complements. He would become the founder of the 19th-century French school of Neo-Impressionism his technique for portraying the play of light using tiny brushstrokes of contrasting colours became known as Pointillism.

LETS CREATE OUR OWN POINTILLISM PIECE

1. Pick a random object to lightly scetch on a piece of papaer. Watercolor paper works best but use what you have.

2. concentrate on just getting the basic shapes right. Pay attention to what the colors are doing on your object. Look at the way light is reflecting off of your scene.

3. Get some color. You can use markers, water color paints, or acrylic paint. I used acrylic paint with q-tips.

3. using small dots begin to put colors down on your paper. Pay attention to what colors you are using.
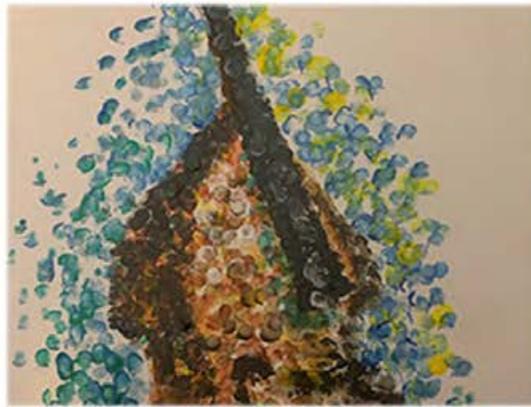
4. In the background I used yellow and blue. Our eyes read many of the areas as green. That was Seurat's goal for the blending of colors to be done by the viewer and not the artist.

**5. Complete your piece, sit back and be proud.**
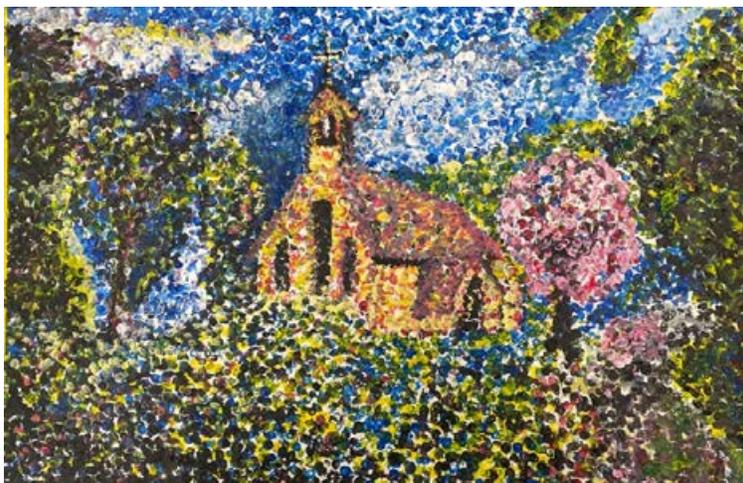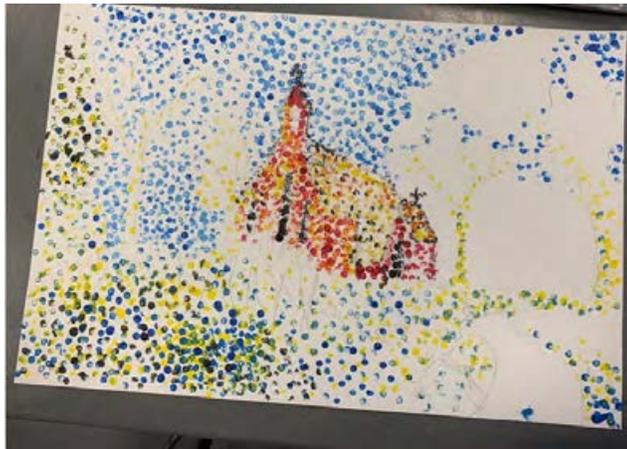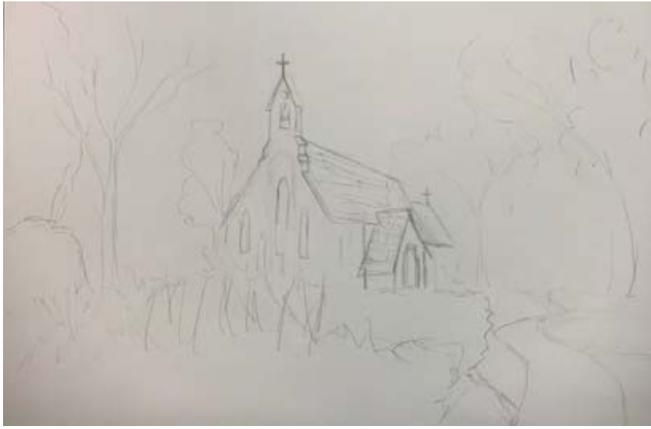
CREATING A 1 POINT PERSPECTIVE HOUSE WITH MR. RIVES

## USE A RULER AND A PENCIL. LIGHTLY GO THROUGH THESE STEPS TO MAKE YOUR HOUSE.

STEP 1 DRAW A HORIZONTAL LINE THAT REPRESENTS THE HORIZON

STEP 2: PLACE A SINGLE POINT ON THE HORIZON LINE SOMEWHERE TO THE LEFT OR RIGHT OF THE PAPER. THIS WILL BE YOUR VANISHING POINT.

STEP 3: DRAW A BOX OVER YOUR HORIZON LINE.

STEP : ERASE HORIZON LINE IN CENTER OF BOX. DRAW AN X IN CENTER OF BOX TO FIND IT'S CENTER

STEP 5: MAKE A STRAIGHT VERTICAL LINE FROM THE CENTER OF THE X UP AND ABOVE THE BOX. THIS LINE WILL REPRESENT THE PEAK OF THE ROOF.

STEP 6: ERASE VERTICAL LINE AND X IN CENTER OF HOUSE. DROP LINES FROM PEAK OF VERTICAL LINE TO EACH CORNER OF BOX.

STEP 7: DRAW A LINE FROM THE PEAK OF THE ROOF AND THE TWO RIGHT CORRNERS OF THE HOUSE TO THE VANISHING POINT.

STEP 8: DRAW A VERTICAL LINE TO REPRESENT THE BACK OF YOUR BUILDING. MAKE A ANGLED LINE THAT IS PARALLEL TO THE FRONT RIGHT SLOPE OF THE ROOF.

STEP 9: ERASE LINES THAT CONTINUE PAST THE BUILDING TO VANISHING POINT. DRAW WINDOWNS, DOORS, SHRUBS, TREES.
REMEMBER, ANY STRUCTURE LINES ON VANISHING SIDE OF BUILDING WILL STILL ANGLE TO VANISHING POINT.
USE COLOR PENCILS TO COLOR YOUR DRAWING.

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NEUROGRAPHIC ART THERAPY

Russian psychologist Pavel Piskarev coined the term Neurographica® in 2014. He describes the process as a creative method of transforming the world. This process uses a drawing technique that links the conscience with the subconscious. The link is made by activating connections between brain cells and neurons. The result is an awareness and mindfulness that helps turn stress into calm.

An appealing characteristic of neuro art is that it does not require any drawing skill. If a student can hold a drawing material, they can participate. While we value the final product, the process of artmaking is also beneficial. Research shows that the act of making art is good for the brain because it decreases stress levels and increases focus.

How Do We Create Neurographic Art?
Neurographic art can look abstract or realistic. It doesn't matter what style the end result is; what matters is how one approaches the activity. The goal of neuro art is to promote mindfulness and intentionality at a slower pace.

1. Calm your mind and focus silently on what they are feeling about a problem or concern. **2.** Draw an intuitive line, scribble, or doodle that reflects the problem in five to ten seconds. **3.** Examine the intersection of lines, and make connections by rounding off the corners.
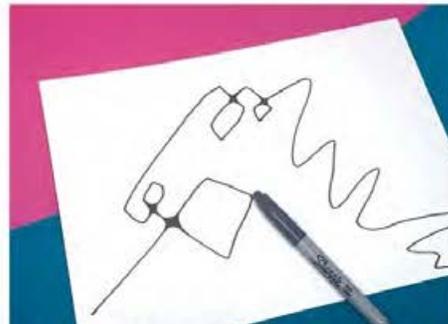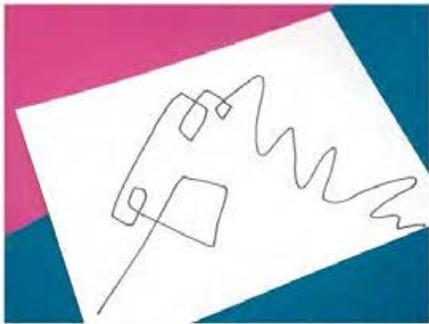
4. Continue the drawing by adding transformational shapes and lines to fill the spaces. During this step, it might be hard to determine when the drawing is complete. Instead of focusing on the project focus on your problem or concern. Find yourself reaching into a meditative state and relax as your subconcious takes over your artwork.
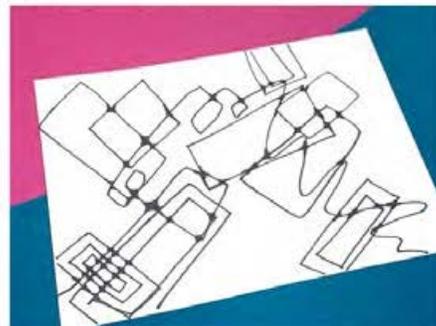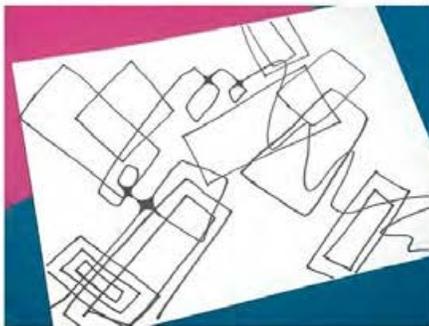
5. now complete your piece with water colors. try to let your subconcious make the decisions about colors. Go with your gut. Reflect on your feelings and emotions throughout the expierence.

Neurographic art is a way to capture how the inner being reacts to the outer world.

Neurographical art is a way to transform the fear and chaos of our world into something more calming and peaceful.
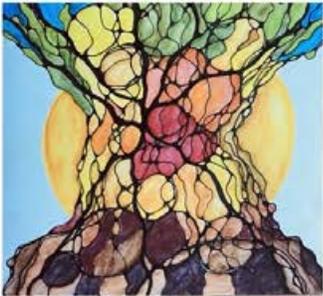
Impressionism Painting Assignment:

**Impressionism was an artistic movement that begin in
Paris in the 1860s.**

1. Choose one of the following artist's famous works of art
•Mary Cassatt •Edgar Degas •Edouard Manet •Claude Monet •Berthe Morisot
•Camille Pissarro •Pierre-Auguste Renoir

2. Describe the subject: What does the artist show in this picture? What details or symbols give clues to its meaning? Where is the scene supposed to take place? •Describe the technique: How would you describe the artist's use of color and light? How would you describe the brushstroke? •Why would this be considered an Impressionist work?•How is it different from the work of other Impressionists? What makes this work unique to this particular artist?

3. Brainstorm on possible similar subject matter that you could use to create your own original composition inspired by impressionist painters.

4. Take a photograph paint to paint from or either paint from life. Use acrylic . Image must measure at least 12x18.

Jean Monet on his Bicycle

Jason Rives on his Bicycle

1. Start with a light drawing of your image that is inspired by a impressionistic piece of your choosing. Then block in large areas of color. Avoid detailed work. Focus on a back to front rendering of your piece.

2. Slowly add more and more of your impression of the colors and shapes you are seeing. Be conscious of where the light is coming from and how the light changes the appearance of certain colors.

3. Keep your brushstrokes free and organic. Let the paint move the way it wants. Try to relax and enjoy the process. Don't overly plan. Leave opportunities for spontaneity and creative energy to work. Take liberties with color. Have fun, get off of your phone and, be yourself.

Name: _____

Date: _____ Class: _____

Father of batik painting: Chuah Thean Teng

(1914 –2008)

China-born Chuah has certainly attained an artist's immortality through his art, particularly batik paintings that capture pastoral scenes of the multi-racial Malaysian lifestyle and culture.

Chuah's interest in art and craft as a child was influenced by his mother who made shoes for Chinese women whose feet were bound.

"My mother who also had bound feet, drew designs for the shoes and embroidered them," says Chuah who converses mainly in Hokkien and Mandarin.

Born in 1912 in Chenkiang village in Fujian, China, Chuah first came to Penang at the age of 14 to join his father who was a trader of paper umbrellas, combs and other supplies at a shop called Hai Kee.

A 1950s photo showing the young Chuah applying wax onto a dyed cloth using the tjanting, which he holds in picture below.

Four years, later he enrolled at the Amoy Art School back in China but his formal art education was cut short due to illness.

He returned to Penang at the age of 18 with his mother to help his father run the family business.

Chuah's pursuit of his passion in art was mainly self-taught, and he drew inspiration from the local rustic scenes of colonial Malaya, capturing them in woodcut prints. He signed his artwork, which comprised sketches, cartoons, comic strips, oil paintings, watercolors, Chinese brush paintings and even pastels, with the pseudonym Choo Ting.

"Since the family was not rich, he had to make his own carving knives for his woodcut and he chopped down jambu trees to make his own materials," says his son Seow Keng.

Unable to afford expensive materials, which were also not easily available then, Chuah made oil paintings on cheap surfaces such as plywood and even cardboard which deteriorated over the years.

Since art hardly brought food to the table because artists were not highly regarded at that time, he worked as an art teacher while helping his father. That took him to places all over the country and even to Thailand.

His observation of the batik sarong worn by the kampung folk fascinated and inspired him to experiment with batik.

As an art teacher in schools such as Han Chiang and Chung Ling in Penang, he taught various art mediums while his cartoons, caricatures, comic strips and woodcut prints of local Malaysian scenes were published in a local Chinese daily.

In 1945, he opened his first commercial batik factory in Penang hiring workers to produce batik using both copper blocks and *tjanting* but the business folded up.

His big break came when his batik paintings were noticed by a British Council librarian Patricia Lim who encouraged him to hold his first batik exhibition in 1955 in Penang.

The novelty of turning batik from a functional craft for decorative wear to expressive fine art paintings caused a stir in the local and international art arena.

From then on, Chuah's name was to become entrenched as a pioneer of Malaysian batik painting, his works earning him international acclaim.

In 2005, he was honored with the Penang Heritage Trust's Living Heritage Award.

Through his batik paintings depicting rustic scenes of Malaysian folks going about their simple way of life, Chuah's work helped put Malaysian batik in the annals of batik history that could be traced as far back to the 8th century in the Far East.

His eldest son Siew Teng says that for centuries, the sarong of South-East Asia have been made through a simple process of decorating cloth with vegetable dyes, while using wax to isolate areas of specific colors in a design.

A semi-abstract pre-war work by Datuk Chuah Thean Teng titled Trishaw.

Chuah's three artist sons have followed in his footsteps, specializing in batik as well as mastering various other art media.

Wax Resist Project

Step 1: Lightly sketch out a simple object on a piece of white drawing paper
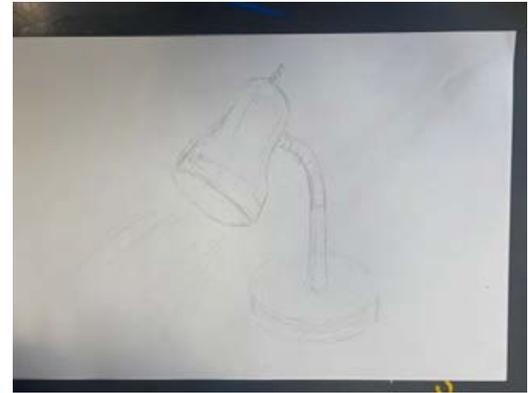
Step 2: Determine the shadows and highlights of the object as you draw and lightly draw the highlights leaving the shadows blank

Step 3: Once finished sketching lightly, choose two or three crayons to start drawing the outlines of the subject. Make sure you are pressing down pretty hard when using the crayon

Step 4: Color in the highlights, leaving the shadows blank, and continue using crayon to finish the outline of the sketch.

Step 5: Create lines and shapes that cut and break up space in the background

Step 6: Leave a gap between the lines and the starting point of color. Color in the shapes in the background with different colors from the colors on the subject
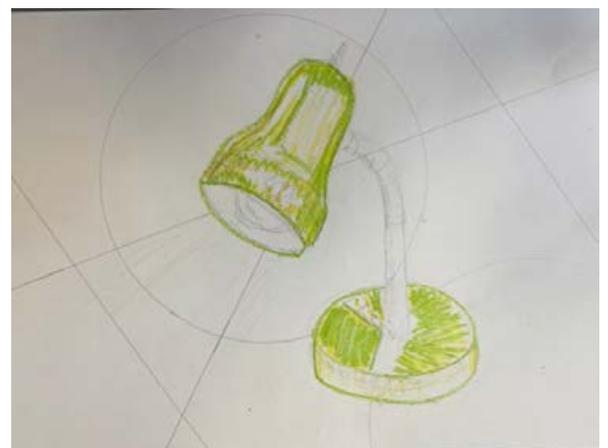
Step 7: Make sure you are coloring well and get rid of big white space.

Step 8: Let teacher check on work to determine if ready

Step 9: Once teacher says it is ready, determine what type of paint you want the shadows to be

Step 10: Teacher will apply the paint to the piece and allow

DRAWING HALF A PORTRAIT

LessonOverview:

Students you will learn about human faces, symmetry,and proportion by cutting a photograph in half and using a pencil and a ruler to measure and mark important points around the face. Students will connect the dots and watch their complete faces emerge.

Medium or Technique:

Graphite Drawing, Shading, Facial Proportions

Materials Needed:

Images of Faces, Pencil, Ruler, Scissors, and a GlueStick.
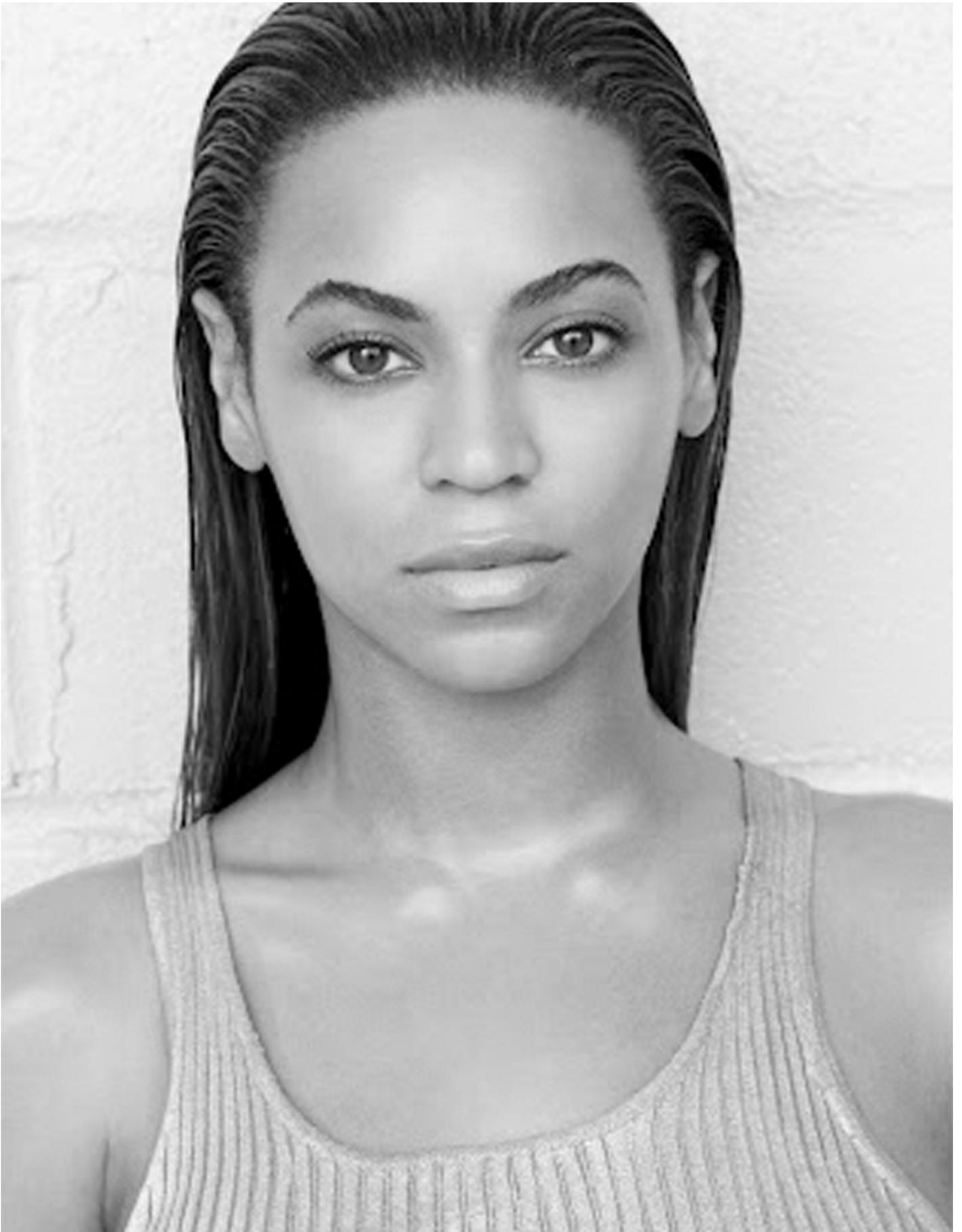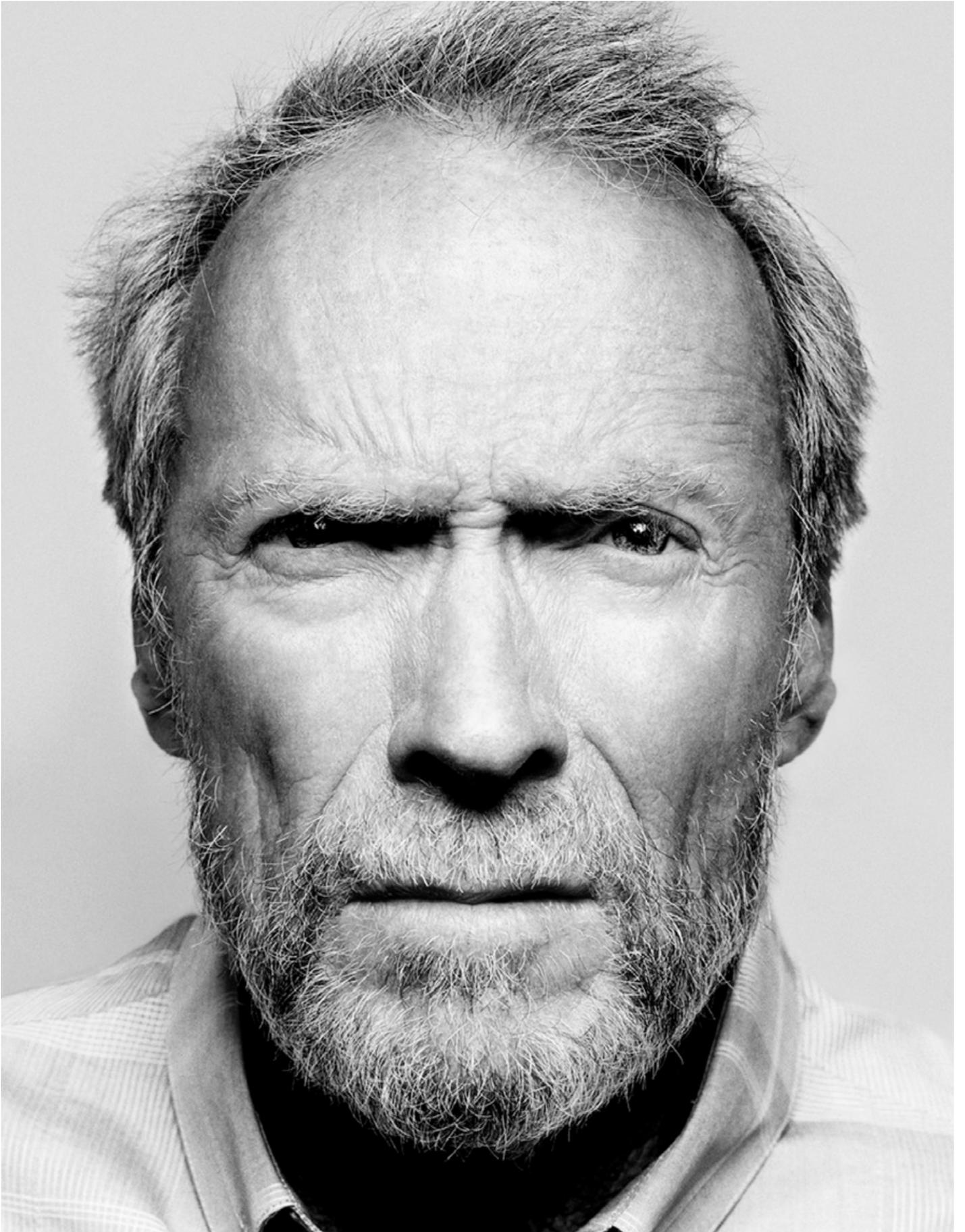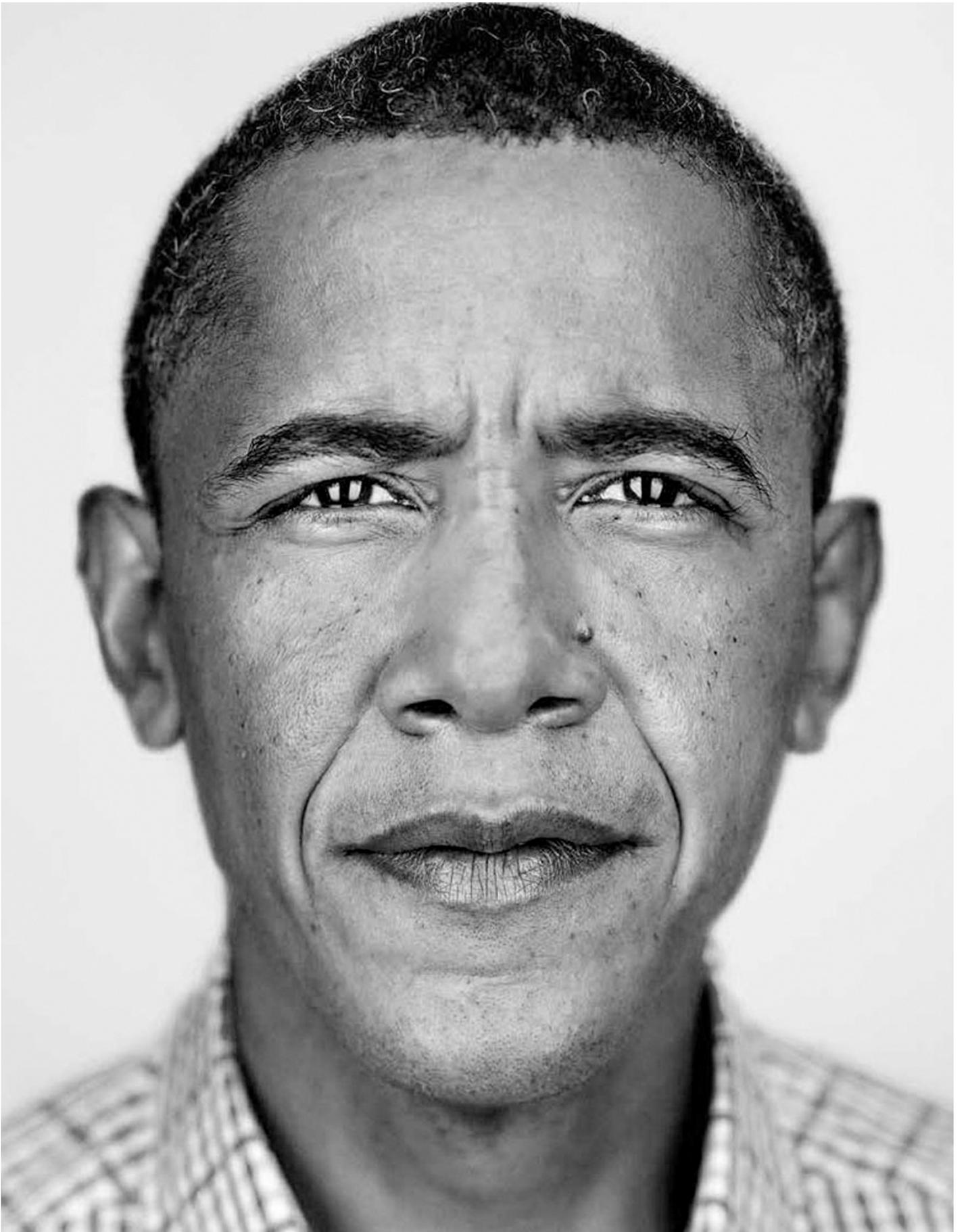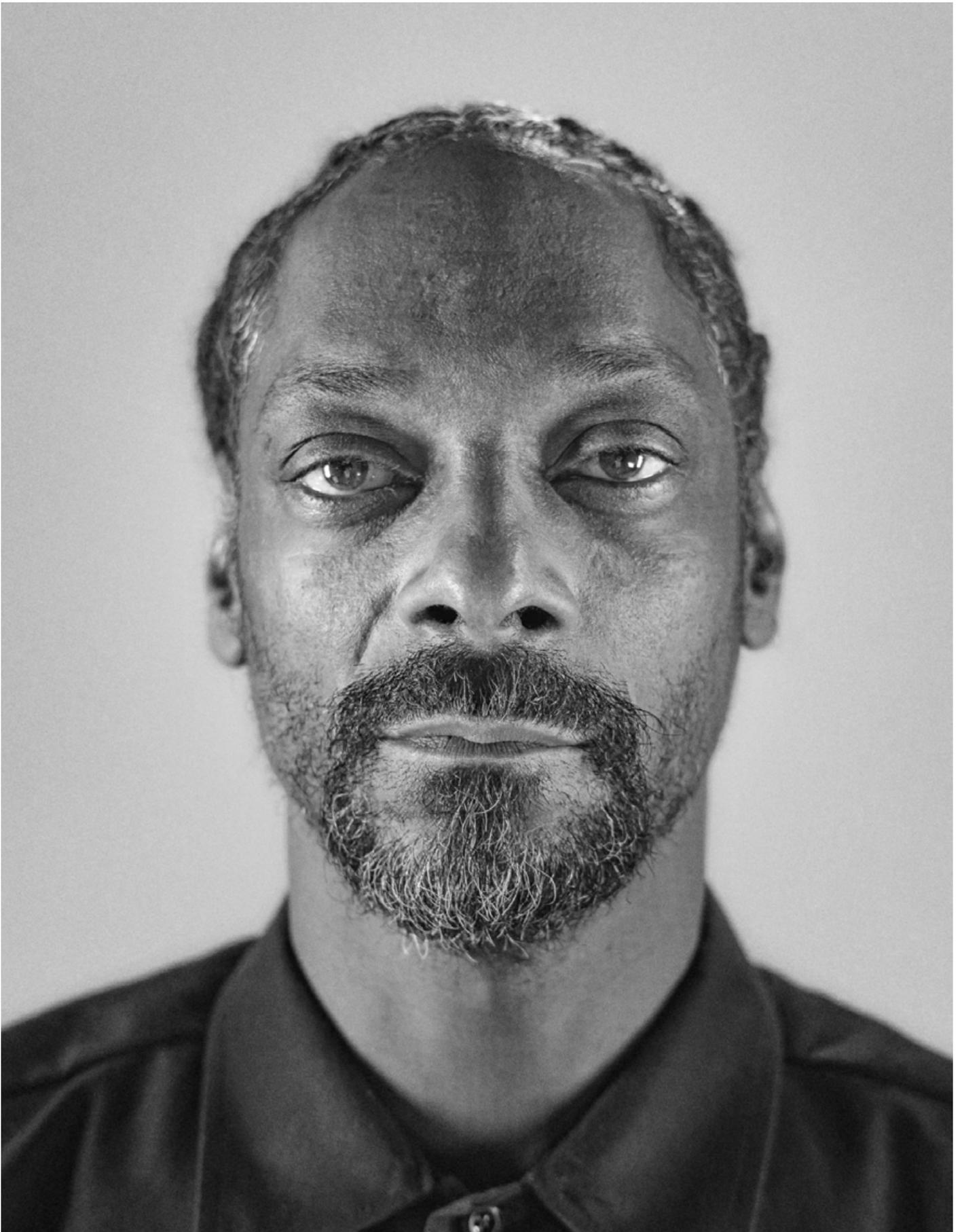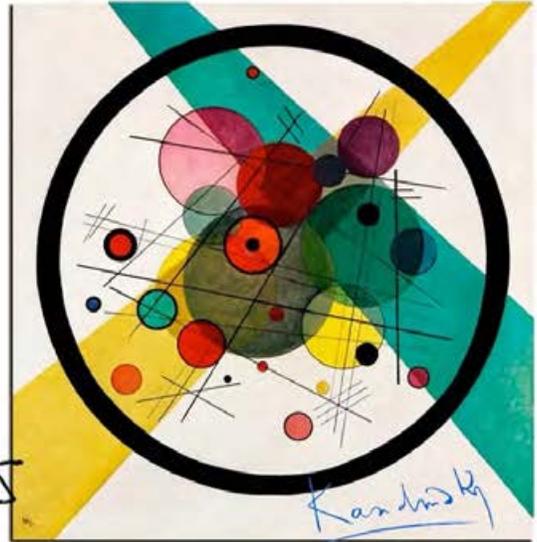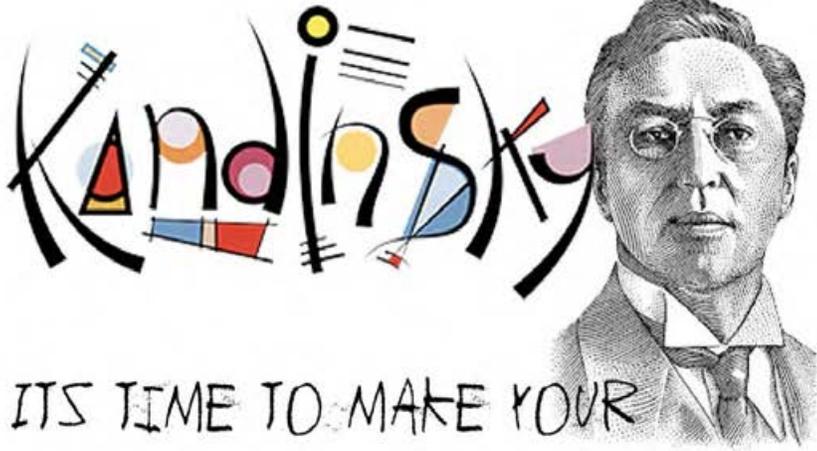
Kandinsky

ITS TIME TO MAKE YOUR
OWN MINI KANDINSKY PIECES

1. FOLD A SHEET OF PAPER
INTO FOURTHS
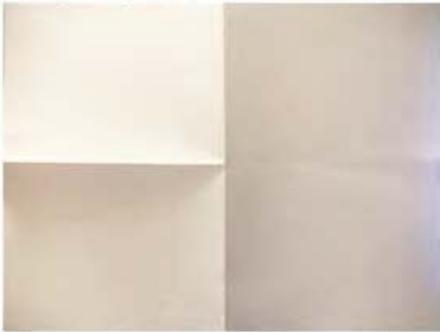
2. PICK A FEW RANDOM SHAPED
OBJECTS THAT YOU WILL TRACE.

3. USE A COLORD PENCIL
TO START TRACING YOUR RANDOM
OBJECTS ONTO YOUR PAPER. YOU
BE MAKING 4 COMPOSITIONS AT
THE SAME TIME. LISTEN TO SOME MUSIC
AND TRY TO MAKE VISUAL CONNECTIONS WITH
WHAT YOU ARE HEARING.
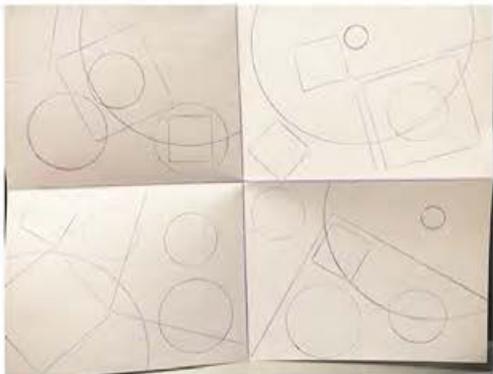
4. COLOR YOUR SHAPES WITH COLORED
PENCILS. ADD RANDOM LINES AND DOTS .
LOOK AT OTHER KANDINSKY PIECES FOR INSPIRATION.

5. YOU HAVE NOW CREATED
4 DIFFERENT WORKS
OF ART. CUT THEM APART
AND FREE THEM.

97

MR. RIVES   NAME: _____

ART   DATE: _____

EDVARD MUNCH'S THE SCREAM, 1893

Youtube: Munch's Silent Scream
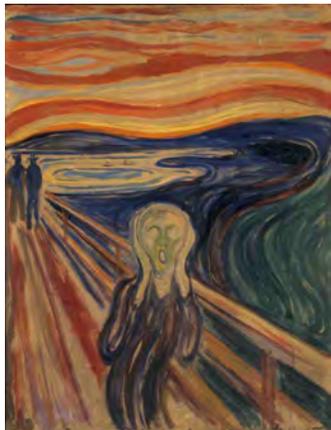
1. What was the first title of Edvard Munch's Scream?

2. The following is a quote from Edvard Munch referring to his inspiration for his famous painting.

"I was walking along the road with two friends – the sun went down – I felt a gust of melancholy – suddenly the sky turned a bloody red. I stopped, leaned against the railing, tired to death – as the flaming skies hung like blood and sword over the blue-black fjord and the city – my friends went on – I stood there trembling with anxiety – and I felt a vast infinite scream through nature."

What is your interpretation of what was happening to Munch during this moment?

3. When was Edvard Munch Born?

4. What are some of the issues and or events that could have led to Munch's mental health issues?

5. What did Munch have to say about his own father's mental health?

6. Much's Scream belongs to a collection of paintings called Angst. What is Angst? How do you see angst in this collection of images?

7. How many versions of this image did Munch create? What materials did he use to create each of them?

8. How did Munch visually create tension in this painting?

9. How does knowing and understanding Munch's story and experience change your perception of this painting?

10. When and where was Munch's "The Scream" Sold? How much did the image sale for?
11.

The Scream is the popular name given to a composition created by Norwegian artist Edvard Munch in 1893. The agonized face in the painting has become one of the most iconic images of art, seen as symbolizing the anxiety of the human. condition. facilisis.

TODAY WE WILL BE DOING OUR OWN VERSION OF THIS WELL KNOWN PAINTING. THE GOAL WILL BE TO CREATE THE IMAGE BUT TRADE THE FIGURE IN THE PAINTING WITH AN IMAGE OF OURSELVES.

1. ON A PIECE OF 12X18 INCH WATER COLOR PAPER MAKE A LIGHT SKETCH OF THE.

2. YOU MAY WANT TO TAKE A PHOTO OF YOURSELF MAKING THIS FACE.
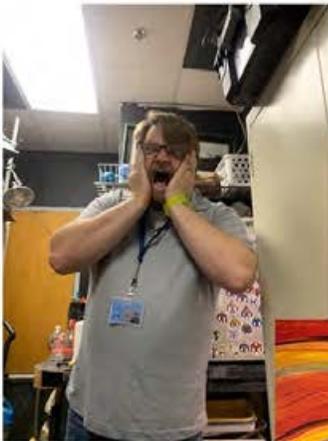
3. PAINT YOUR IMAGE WITH TEMPRA OR ACRYLIC PAINT.
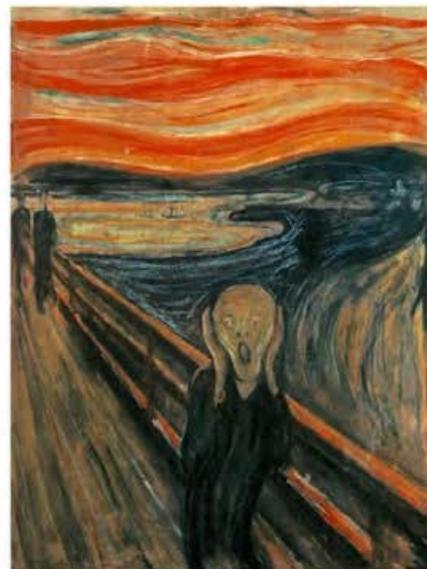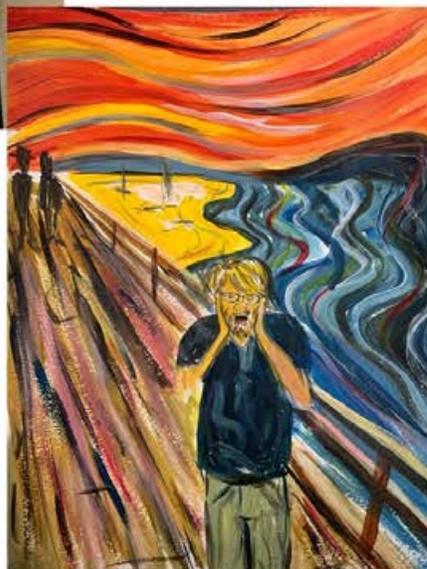
PRINT MAKING ROCKS

In this day and age, it might be hard to remember a time when artworks weren't available instantly. There was no print on demand or posters that one could easily get and hang on their wall. Printmaking changed this; artists were suddenly able to replicate an image multiple times, therefore making it easier to expose a wide audience to their work.

So just what is printmaking? This artistic practice transfers ink from one parent source onto a variety of materials, typically paper—making multiple impressions of the same image. The parent source can be made of different materials, including wood, metal plates, linoleum, aluminum, or fabric. While there are different printmaking techniques (each having its own distinct characteristics), the end result is the ability to make several impressions of a single image.

We will be focusing on wood and Linoleum block prints. Your imagination is the limit with this process, although marks are made in a subtractive process and details can be limited by the size of the instruments you are using to cut with.

Artists are aware that often a particular medium dictates (to a large degree) style. Block printing is a great example of that. The process in itself creates somewhat of a level playing field. Even very strong draftsmen must be able to cut out their image as a result, sometimes the more simplistic and economical the image the more powerful the finished piece can be.

PRINTS BY: SEAN STARWARS

Wish in One Hand   30" x 40"   2012

Banjo Goat   20" x 30"   2016
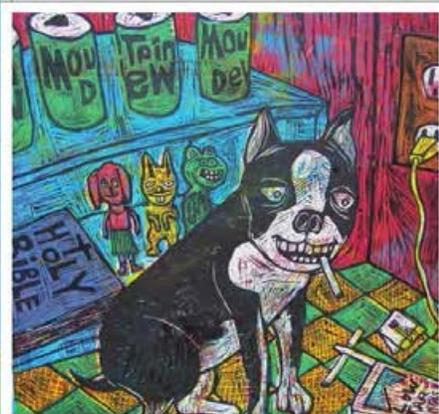
Devil Dog   24" x 24"   2005

MAKING A BLOCK PRINT

1. start with an idea this is an ode to the old Z 106.7 classic rock station here in Jackson. I made this w photoshop. You will need to reverse anything with text. Your image should measure 4 x 5 inches.
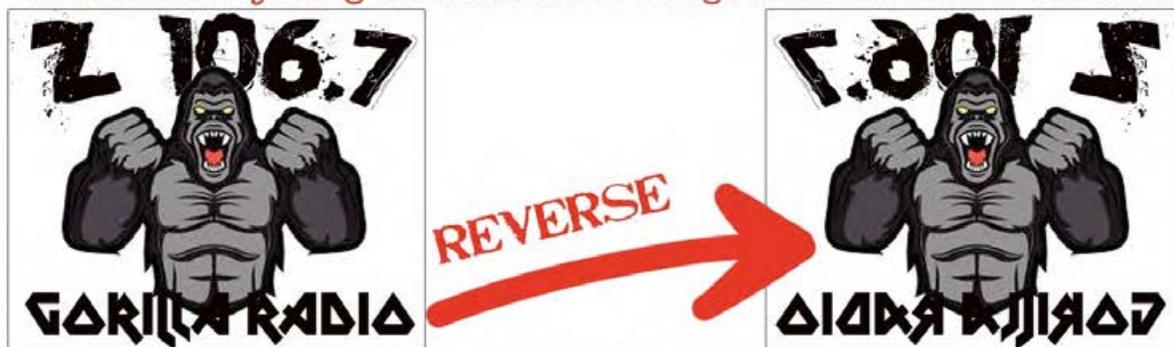
REVERSE

2. Draw your reversed image on your wood, rubber, or Lineoleum Block. get your art teacher to show you how to do a rubbing transfer if you cant sketch out the image very well. Keep design simple and easy to read. Spend some quality time planning to ensure success.

3. Now it's time to cut. Remember that where ever you take away material you will have a white spot in your image so if you want the final piece to be a black image on a white background you will take away everything but your lines. Sometimes you have to get creative with your lines. The way you choose to cut out the negative space can create interest in the overall design.

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4. Carefully look over your block to make sure that you have cut out everything that needs to come out.

5. Gather all your needed materials, You will need block printing ink, paper to print on. A flat surface to roll out your ink. You will also need a brayer (roller) to roll out a thin layer of ink

6. Roll the brayer over the block a few times from top to bottom and then from side to side. Be careful not to over or under ink the block. The carved out areas will fill with ink if you over ink. If you dont put enough ink the high areas will not be completely covered.

7. Carefully center the paper over the inked block.
Hold the paper still while you rub the back of the paper onto the block with the back of a spoon. This helps evenly tranfer the ink onto the paper.

Sooooo, when you think you are done you probably aren't. Look for areas that you can make easier to read by editing with a few more cuts. Take a look at what I found.

Wanted more definition between text and Gorilla's head.

Realized I had background that I had never cut out.

Cleaned up letters got rid of random line, Made the O look better.

THEN I INKED THE BLOCK EVEN BETTER FOR A FEW MORE PRINTS. THE AWESOME PART OF BLOCK PRINTING IS THAT YOU CAN MAKE MULTIPLES FOR FRIENDS.

2021   GORILLA RADIO

PRINT MAKER GALLERY

2019   T.L.O.G

2016   SELF-ABSORBED

Pigs and Whiskey   24" x 32"
2006

2019   HANGING OUT W
SEAN STARWARS

POP with Sean Star Wars

maea 2019 Fall Conference

THE DETROIT COBRAS
JULY 4 AT THE VENUE IN VANCOUVER

2018   THE PRAYERS OF A RIGHTEOUS MAN: ELISHA AND THE BEARS
2 KINGS 2:23-24

2016   SELF PORTRAIT

2017   ABRAHAM LINCOLN & AN AK-47

105
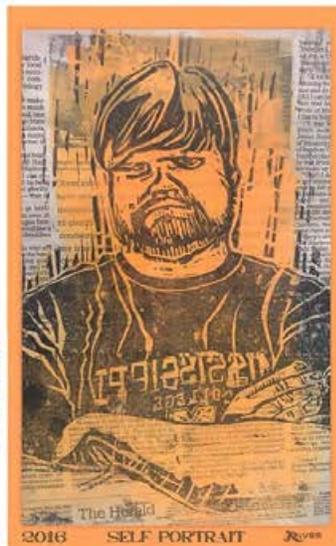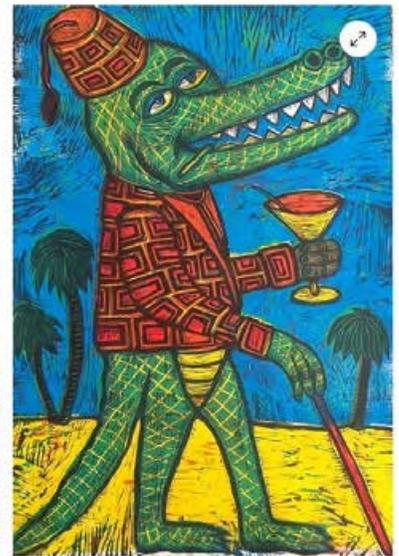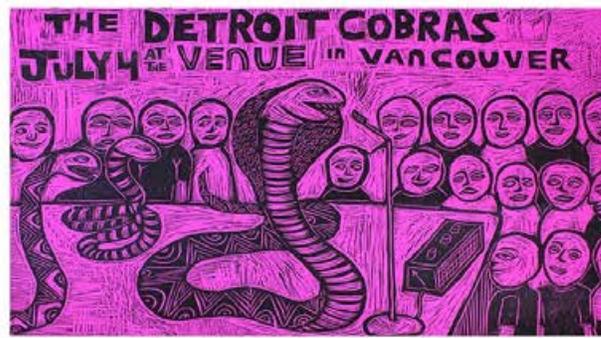
PABLO PICASSO

1. Who are Pablo Picasso's parents?

2. What was Picasso's first word and what does it mean?

3. Where does the name Picasso come from and what does it mean?

4. At what age did Picasso create his first ever painting?

5. Who was Picasso drawn to while at the Madrid School of Arts and what did he do because of it?

6. When did Picasso return from the Madrid School of arts and where he move to after he turned 19?

7. What is the name of the paintings Picasso made after his close friend died in 1901?

8. What was the new art style that Picasso and his friend Braque called?

9. What movement did Picasso and other artist participate in during World War I and how is it characterized?

10. What did the movement that Picasso participated in start to associate with?

CUBIST STILL LIFE

Do a google image search for Pablo Picasso Still life. Choose an image that you are drawn to.

Have it approved by your teacher to make certain that it is a genuine Picasso instead of a recreation.

On a 18x12 inch sheet of paper do a light pencil sketch of the subject matter.

You may finish your image with tempera, or acrylic paint. You also have the option to use pastels to add extra texture and interest to the image.
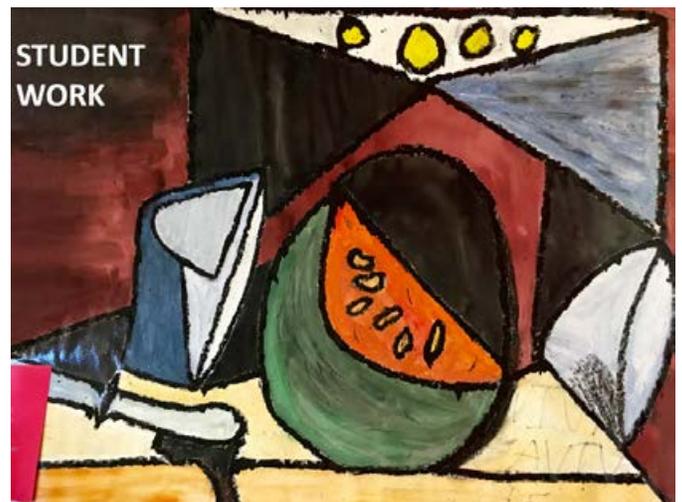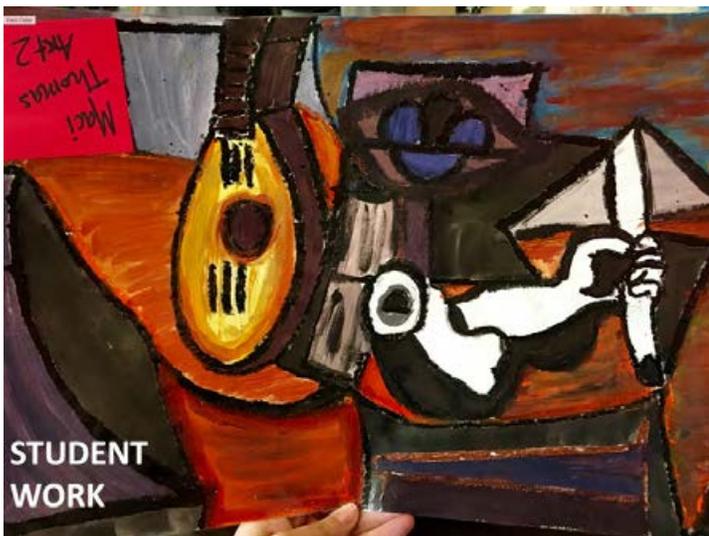
CUBIST SELF PORTRAIT

1. Take a couple photos of your face for reference. You will need one that is a profile and one that is straight on.

2. Draw an oval that is the general shape of your face.

3. Now place a vertical line straight down the center of the face and one horizontal line to mark where the eyes will be.

4. Take your time to begin drawing a straight on view on one side of the face and then the profile view on the other side of the face.
5. Use random lines and shapes to break up the space in the composition.

6. Go over your lines with a sharpie once you complete your drawing.
7. Start painting you can blend and ad texture you don't have to use simple solid colors.
8. You may want to go back over your sharpie lines once you finished dried paint.

PAPER STRAW SCULPTURE

FOR THIS ASSIGNMENT, WE WILL BE DABBLING IN A WHOLE OTHER DIMENSION. THE 3RD DIMENSION.

PABLO PICASSO ENJOYED PLAYING WITH WHAT HE CALLED THE FOURTH DIMENSION OFFERED BY ART IN THE ROUND, WHICH HIS CANVASES LACKED. HE LOVED THE WAY THAT THE FORM SLOWLY REVEALED ITSELF AS THE VIEWER WALKED AROUND IT. OBVIOUSLY, THE VIEWER CANNOT SEE THROUGH ONE SIDE OF A THREE DIMENSIONAL PIECE TO VIEW THE OTHER SIDE. AS A RESULT, THE VIEWER MUST WALK AROUND OR TURN THE PIECE AROUND TO SEE WHAT DISCOVERY IS IN STORE FOR THEM. THIS MYSTERY AND ANTICIPATION IS WHAT PICASSO REFERRED TO AS THE 4TH DIMENSION. THE THIRD DIMENSION IS OBVIOUSLY DEPTH WHICH IS ONLY AN ILLUSION IN 2 DIMENSIONAL ART.

PAPER STRAWS ARE A GREAT MEDIUM FOR QUICKLY AND EASILY BUILDING GEOMETRIC FORMS AND GAINING EXPERIENCE BRINGING IDEAS INTO FRUITION.

LET'S GET STARTED

1. GET ALL YOUR STUFF TOGETHER

1. PAPER; PLAIN AND SOME THAT IS INTERESTING
2. RULER
3. ELMERS GLUE
4. A HOT GLUE GUN
5. SCISSORS
6. A SMALL SQUARE WOOD BOARD 5-6" FOR THE BASE
7. A PENCIL
8. PAINT- IF YOU WISH

2. MAKE A BUNCH OF STRAWS. ROLL PAPER AROUND PENCIL. GLUE LAST 1/2 INCH. REPEAT A BUNCH OF TIMES.
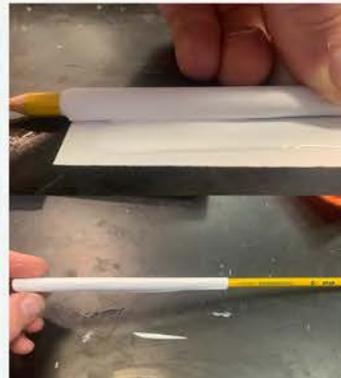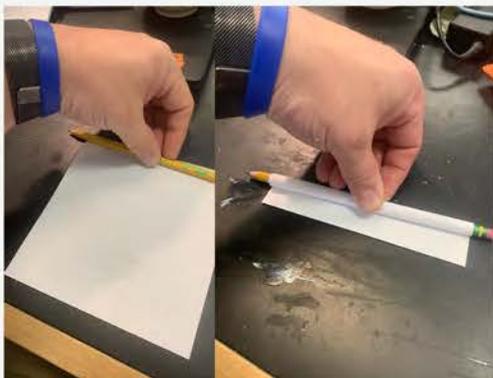
PAPER STRAW SCULPTURE

3. OK, NOW PLAN A BIT. FIGURE OUT WHAT YOU WANT TO DO. DO A FEW SKETCHES. LOOK AT SOME FAMOUS ABSTRACT SCULPTURE. DON'T TRY TO COPY ONE, BUT GET SOME INSPIRATION. MAKE A PLAN & STOP BEING SO INSECURE ALL THE TIME.
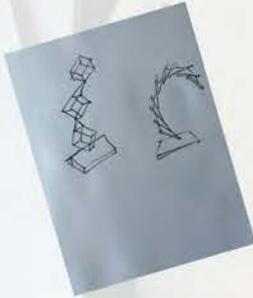
4. BEGIN CREATING YOUR SCULPTURE STARTING FROM THE BASE AND WORKING UPWARD. KEEP TURNING THE SCULPTURE TO MAINTAIN INTEREST ALL AROUND.

5. YOU MAY DECIDE YOU WANT TO PAINT OR GRAFITTI UP YOUR SCULPTURE FOR MORE VISUAL INTEREST.

PAPER STRAW SCULPTURE

PROJECT REQUIREMENTS:

1. STUDENT MUST BE ABLE TO ARTICULATE INSPIRATION

2. SCULPTURE MUST MEASURE AT LEAST 18 INCHES IN HEIGHT

3. SCULPTURE MUST BE OF SOUND CONSTRUCTION

4. SCULPTURE MUST EXHIBIT AN AESTHETICLY PLEASING APPEARANCE UTILIZING MOVEMENT, RHYTHM, AND ECONOMY.

5. STUDENT MUST USE 30–50 PAPER STRAWS

TIPS FOR SUCCESS:

1. KEEP ROTATING THE SCULPTURE THROUGHOUT THE BUILD TO VIEW YOUR WORK FROM DIFFERENT ANGLES TO ENSURE THAT YOUR WORK IS INTERESTING FROM ALL ANGLES.

2. USE THE ELMER'S GLUE WHERE YOU CAN. IT MAKES LESS MESS. USE THE HOT GLUE WHERE YOU HAVE TO.

3. USE SOME INTERESTING CLIPPINGS, OLD BOOK PAGES, NEWSPAPER, OR SOMETHING TO CREATE INTEREST.

4. DON'T TRY TO MAKE SOMETHING RECOGNIZABLE OR COPY ANOTHER ARTIST'S WORK. HOWEVER, DO FIND SOME INSPIRATION.

5. WORK ON YOUR MULTIPICATION TABLES IF YOU HAVE FORGOTTEN THEM. HERE IS THE SIX TABLES IF YOU NEED IT.

6. HAVE FUN!

FOR MOREE INFO ON THE HISTORY OF ABSTRACT SCULPTURE USE THE QR CODE

Times table

1 x 6 = 6
2 x 6 = 12
3 x 6 = 18
4 x 6 = 24
5 x 6 = 30
6 x 6 = 36
7 x 6 = 42
8 x 6 = 48
9 x 6 = 54
10 x 6 = 60
11 x 6 = 66
12 x 6 = 72

Timestables.com

MIXED MEDIA BLIND CONTOUR PROJECT

As presented by: Thatartteacher.com

USE QR CODE TO PULL UP INSTRUCTIONAL VIDEO

1. MAKE A SALT PAINTING THAT WILL BE USED FOR YOUR BACKGROUND. YOU WILL NEED LIQUID WATER COLORS, A TRAY, A SPRAY BOTTLE FILLED WITH WATER, A BRUSH AND SOME SALT.

2. DRAW SEVERAL BLIND CONTOURS OF SOME FRIENDS. DONT CHEAT AND LOOK AT THE PAPER.

3. CUT YOUR PORTRAIT OUT FROM THE REST OF THE PAPER. YOU MAY WANT TO CUT SOME OF THE NEGATIVE SPACE OUT.

4. GLUE YOUR PORTRAITS TO YOUR DRIED SALT PAINTING. USE WATER COLORS, MARKERS, PASTELS, OR WHATEVER YOU WOULD LIKE TO ADD MORE COLOR AND EMBELISHMENTS.

DRAWING WITH A GRID

USING THE GRID AS REFERENCE FOR PLACEMENT AND SHAPE YOU CAN NOW MORE EASLIY RECREATE THE SUBJECT WITH BETTER ACCURAY. RENDER YOUR DRAWING WITH AS MUCH ACCURATE DETAIL AS POSSBLE.

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LETTERS & NUMBERS
ABSTRACT COLOR PENCIL PROJECT

INSPIRED BY: JASPER JOHNS

THIS WORK IS ONE OF A SERIES THAT JASPER JOHNS UNDERTOOK IN THE SUMMER OF 1960, USING THE SUPERIMPOSED NUMBERS 0 TO 9. JOHNS LET THE PROCESS OF PAINTING THE NUMBER SEQUENCE DICTATE THE STRUCTURE OF THE PAINTING. THIS ALLOWED HIM TO CONCENTRATE ON THE QUALITIES OF THE PAINT ITSELF, EXPLORING COLOUR AND THICKNESS.

1. CUT YOUR LETTERS & NUMBERS OUT. YOU MIGHT WANT TO GET AN ENVELOPE OR ZIP LOCK TO KEEP THEM ALL TOGETHER

STOP PICKING YOUR NOSE IN CLASS

2. ON A 12 X 9 INCH SHEET OF DRAWING PAPER MAKE THREE DIFFERENT COMPOSITIONS. YOU MUST USE A MININMUM OF 12 ITEMS. HAVE ELEMENTS HANGING OFF THE PAGE AND HAVE SOME ITEMS OVERLAPPING FOR MORE INTEREST. PHOTOGRAPH EACH OF THE THREE SEPERATE COMPOSITIONS. THIS WILL BE A SEPERATE GRADE.
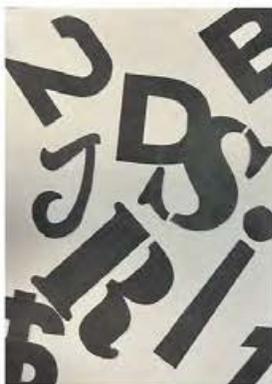
SNAP A PIC CELL PHONE CAMERA IS FINE! I JUST LIKE THIS LEICA!

LETTERS & NUMBERS
ABSTRACT COLOR PENCIL PROJECT

3. NOW THAT YOU HAVE MADE 3 SEPERATE COMPOSITIONS. LOOK AT THE PHOTOS YOU HAVE MADE. CHOOSE YOUR FAVORITE. RECREATE THAT COMPSITION. TAKE A MOMENT TO THINK OF COUPLE THINGS THAT YOU CAN IMPROVE ON. THIS MAY BE OVERLAPPING A BIT MORE OR PUSHING A FEW THINGS OFF THE PAGE A BIT MORE. LOOK AT BOTH THE POSITIVE AND NEGATIVE SPACE.

4. TRACE OUT YOUR COMPOSITION ON THE PAPER LIGHTLY. USE A STENCIL TO ADD A FEW MORE RANDOM CHARACTERS INTO YOUR COMPOSITION IN AREAS THAT LOOK LONELY& SCARED.

5. CUT OUT A RECTANGLE WITH A PIECE OF SCRATCH PAPER. USE THE RECTANGLE TO TRACE LINES THAT BREAK UP THE NEGATIVE SPACE FURTHER.

STOP AND BREATHE!!!

6. OK, NOW YOU ARE READY TO START COLORING WITH YOUR COLORED PENCILS. YOU WILL NEED TO DECIDE IF YOU WANT TO USE WARM OR COOL COLORS IN THE BACK GROUND. WHATEVER YOU CHOOSE USE ONE ON THE POSITVE SPACE AND ONE IN THE BACK GROUND OR NEGATIVE SPACE.

POSITIVE SPACE – IS OBJECT OF INTEREST

NEGATIVE SPACE– IS ARE AROUND OBJECT THAT NOTHING WANTS TO BE AROUND.

DON'T BE A NEGATIVE SPACE!!

LETTERS & NUMBERS
ABSTRACT COLOR PENCIL PROJECT

7. USE COLORED PENCILS TO BEGIN COLORING THE ENTIRE PAGE. USE WARM OR COOL ON THE CHARACTERS AND THE OTHER FOR THE BACKGROUND. YOU WILL NEED TO CREATE TRANSITION FADING FROM ONE COLOR TO ANOTHER. USE THE WHITE COLOR PEINCIL TO BLEND THE COLORS. THIS PROCESSWILL TAKE SOME TIME. DONT BE IMPATIENT. BUILD UP YOUR COLORS WITH LAYERS. THE MORE YOU WORK THE THE BETTER IT WILL LOOK. GOOD LUCK!!

REMEMBER TO USE THE WHITE TO BLEND!!!

A B

C D

Z X Y

123

$@ JR! SUM!

Name: _____

Date: _____

ART FINAL EXAM

Write a two page report on one of the following artists. Must use Times New Romans, size 12 font, use at least two sources, and include a work cited page.

Topics to include - childhood, education, influences, and their art in general- what it looks like, talk about a particular piece of theirs and your opinion of their work. Include a photo of the artist and one piece of their artwork.`

Vincent Van Gogh

Henri Matisse

Wassily Kandinsky

Claude Monet

Franz Marc

Andy Warhol

Pablo Picasso
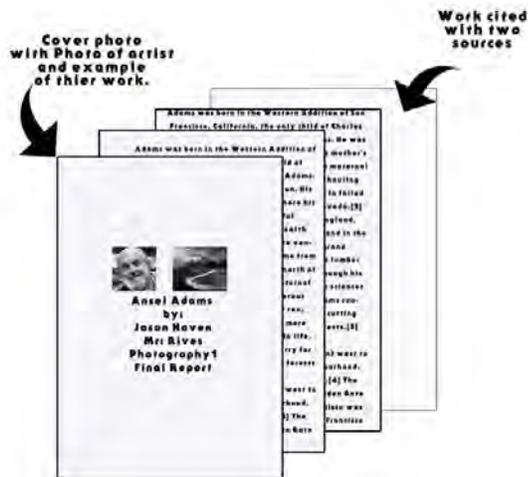
Due on or before the day of the exam

ART 2 FINAL EXAM

Write a two page report on one of the following artists. Must use Times New Romans, size 12 font, use at least two sources, and include a work cited page.

Topics to include - childhood, education, influences, and their art in general- what it looks like, talk about a particular piece of theirs and your opinion of their work. Include a photo of the artist and one piece of their artwork.`

Alma W. Thomas

Chuah Thean Teng

Edvard Munch

Rick & Maria Roberts

Andy Warhol

Georges Barque
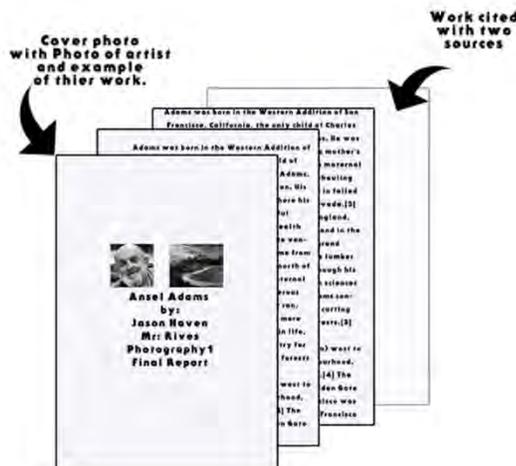
Turn in on turn or before the day of the exam

WARNING

IF YOU COPY AND PASTE THIS PAPER TOGETHER
I WILL COPY AND PASTE A ZERO
INTO THE GRADE BOOK!!!

DO NOT PLAGIARIZE

PROMOTE ORIGINAL WRITING

AVOID PLAGIARSIM

UPHOLD ACADEMIC INTEGRITY

ART JOURNAL

AN ART JOURNAL OR VISUAL JOURNAL IS A DAILY JOURNAL KEPT BY ARTISTS, OFTEN CONTAINING BOTH WORDS AND SKETCHES, AND OCCASIONALLY INCLUDING MIXED MEDIA ELEMENTS SUCH AS COLLAGES.

WE WILL BE USING OUR JOURNAL FOR BOTH WRITTING AND COLORED SKETCHES.

1. YOU WILL RECIEVE A SMALL KRAFT PAPER BOOK. THAT MEASURES 8.3 X 5.5 INCHES.

2. DECORATE YOUR JOURNAL. MUST HAVE YOUR NAME, AND ART JOURNAL ON THE COVER.

3. EACH DAY IN CLASS WE WILL BE PRESENTED A DIFFERENT WORK OF ART WE WILL USE OUR ART JOURNAL TO CREATE A DETAILED COLOR SKETCH OF THE ARTWORK
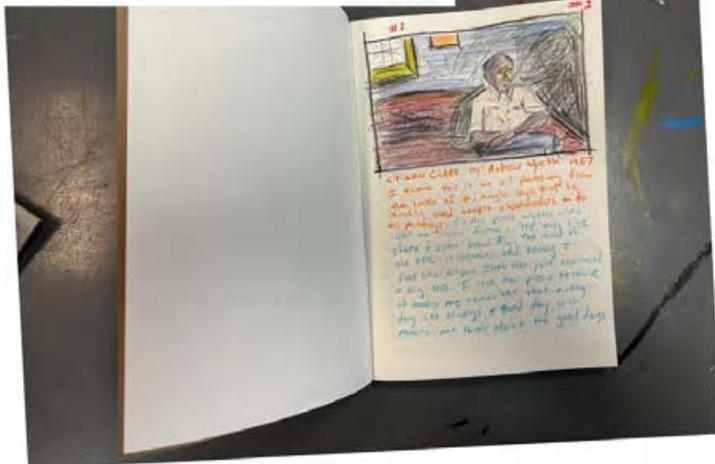
4. BE AS DETAILED AS YOU CAN UNDERTANDABLY THE IMAGES WILL BE SMALL AND YOU WILL NOT USEING THE ORIGINAL MATERIALS THE AARTIST INITIALLY USED. SIMPLY DO YOUR BEST TO RECREATE WHAT YOU SEE.

5. IN COMPLETE SENTENCES ANSWER THE QUESTIONS ON THE BELL RINGER EACH DAY. FEEL FREE TO POUR YOUR OWN THOUGHTS AND FEELINGS INTO EACH ENTRY.

THESE WILL BE GRADED EACH 5TH ENTRY- PLEASE DO YOUR BEST TO REPRESENT THE ART AND COMMUNICATE YOUR FEELINGS ABOUT EACH PIECE.

BELL RINGERS

LET'S START THE DAY BY LOOKING AT
SOME ART BY ARTISTS ALL OVER THE WORLD!!!

OPEN YOUR EYES!!!

"You can observe a lot by just looking around".

-Yogi Berra

ART BELL RINGERS # 1
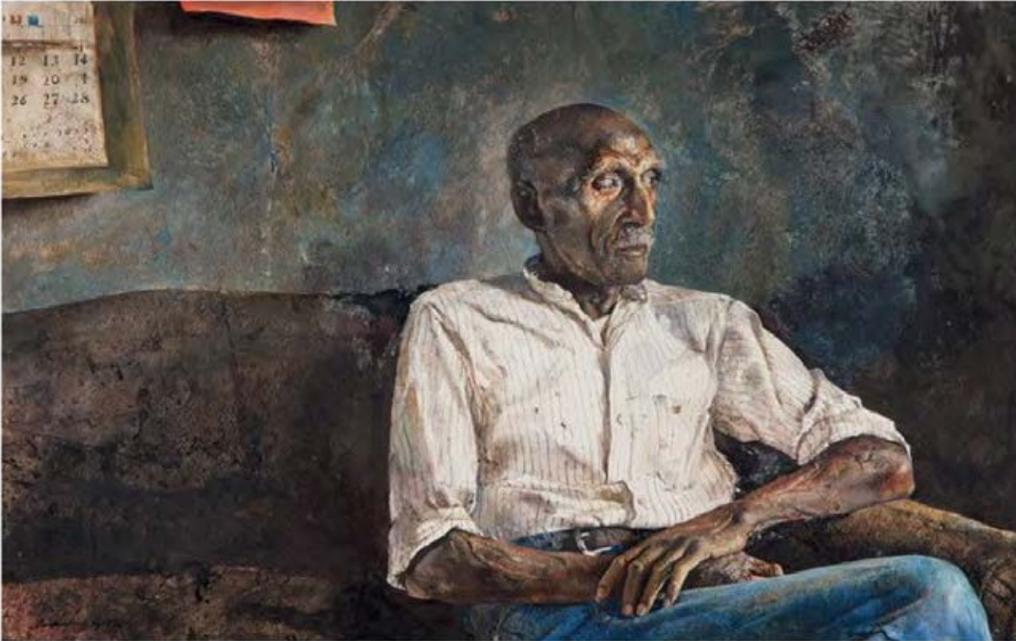
1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 2
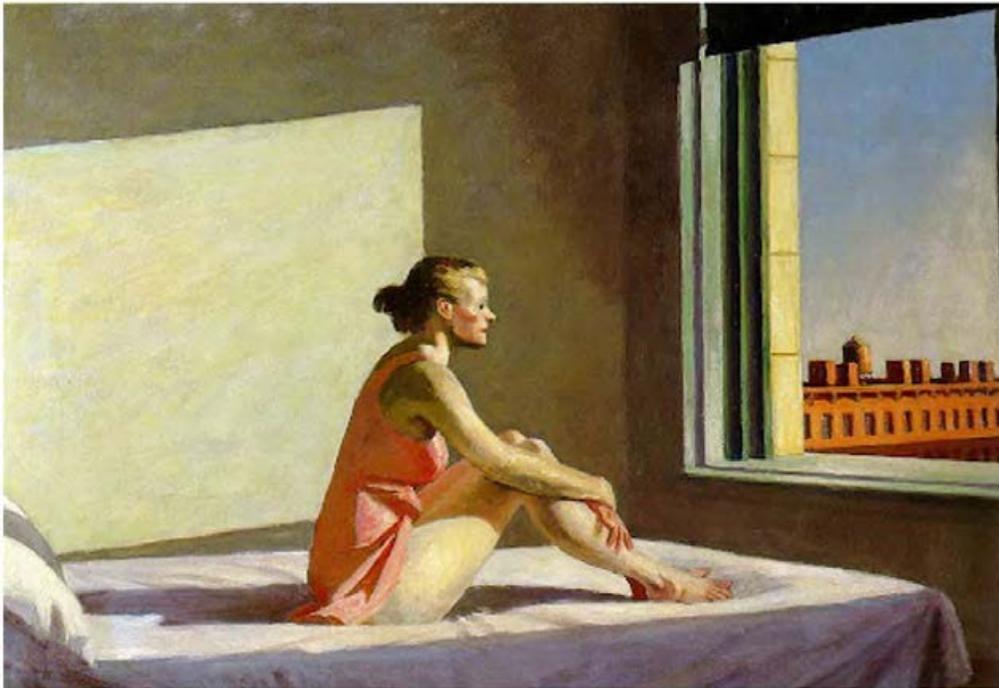
EDWARD HOPPER
MORNING SUN, 1952

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

130

ART BELL RINGERS # 3

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS #4

Vincent Van Gogh
Wheat Field with Cypresses, 1889

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

131

ART BELL RINGERS #5

PAUL CEZANNE
THE CARD PLAYERS
1890

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS #6

PAUL CEZANNE
PYRAMID OF SKULLS
1901

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

132

ART BELL RINGERS # 7

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 8

MARK ROTHKO
UNTITTLED, 1959

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

133

ART BELL RINGERS # 9

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 10

Mary Cassatte

5 O'clock Tea, 1880

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

134

ART BELL RINGERS # 11

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 12

GRANT WOOD
YOUNG CORN, 1931

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 13

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 14

ANDY WARHOL

Mao, suite of 10,

1972

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

136

ART BELL RINGERS # 15

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 16

Pablo Picasso

Old Guitarist,

1904

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 17

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 18

WALTER ANDERSON

ALLIGATOR IN THE MARSH

DATE NOT KNOWN

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 19
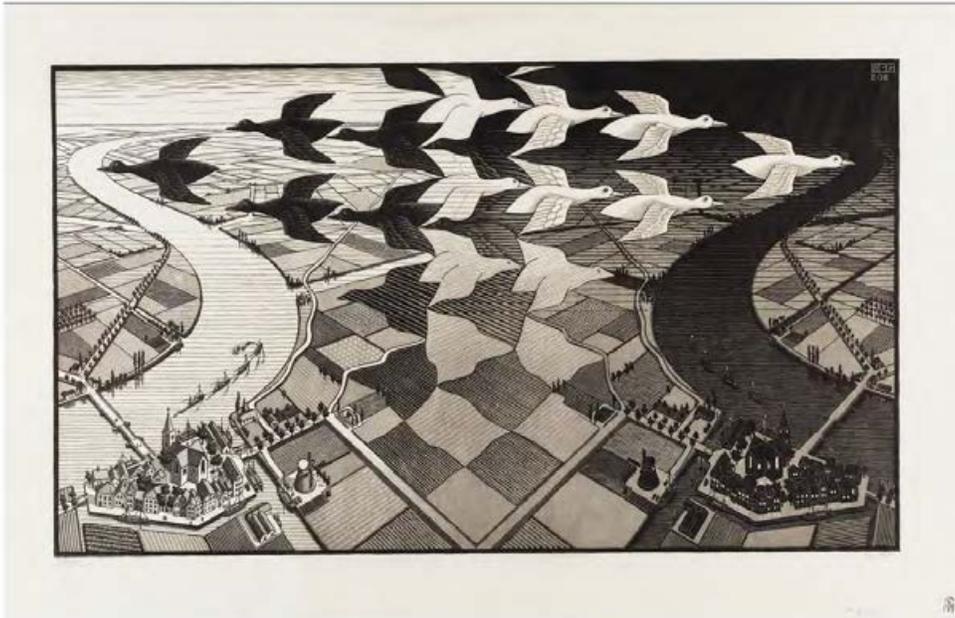
M.C. ESHCER

Day and Night

1938

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 20
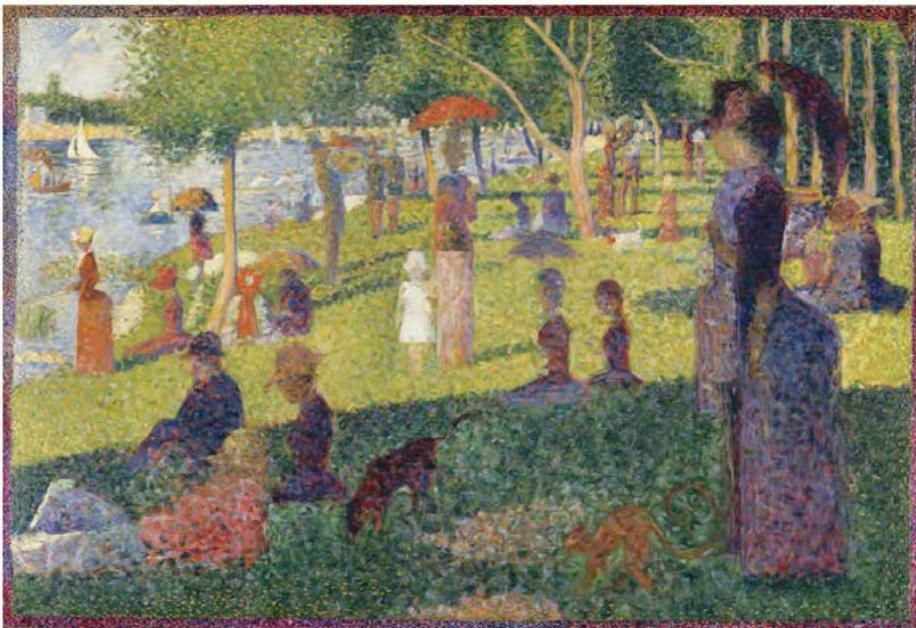
Georges Seurat

Sunday Afternoon on the Island of

La Grande Jatte , 1884-1886

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 21

Georgia O'Keeffe

Lake George Reflection,

1922

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 22
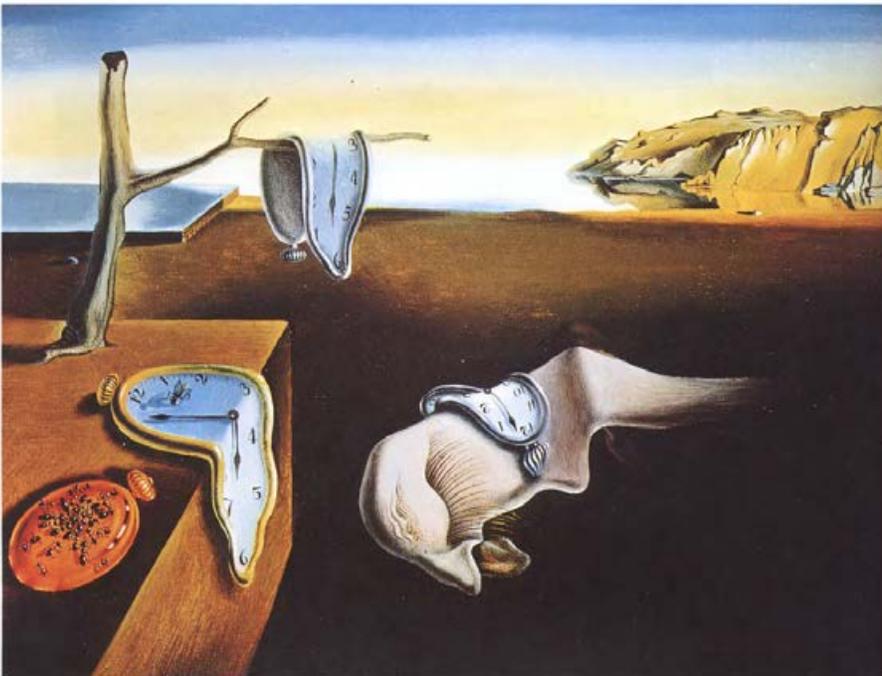
SALVADOR DALI

PERSISTANCE OF MEMORY,

1931

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

140

ART BELL RINGERS # 23
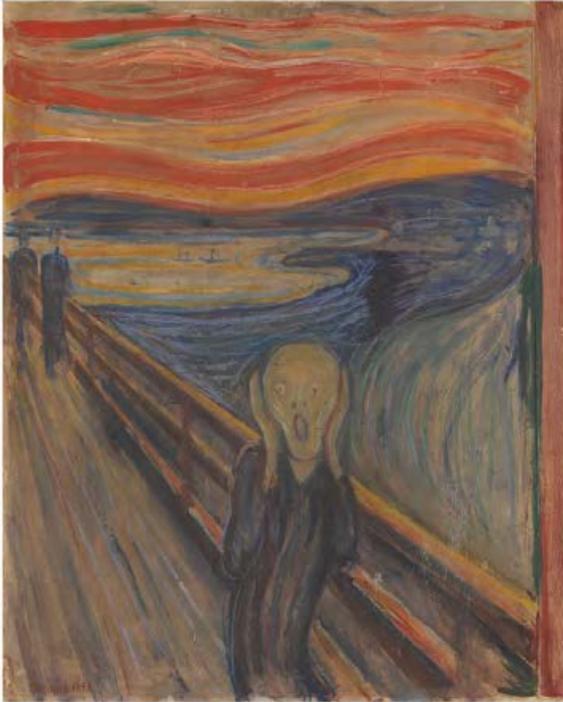
1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 24

EDVARD MUNCH

THE SUN,

1911

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 25

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 26


PABLO PICASSO

BOUQET OF PEACE

1958

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 27

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 28

Venus of Urbin

Titian, Bacchus and Ariadne

1520-1523

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

143

ART BELL RINGERS # 29

IMPRESSION SUNRISE,

CLAUDE MONET,

1872

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 30

WHAMM,

ROY LICHTENSTEIN,

1963

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 31

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 32

Wassily Kandinsky,

Composition VIII,

1923

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 33

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 34

SEAN STARWARS

BAD HABITS,

2009

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 35

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 36

Edward Hopper

House by the Railroad

1925

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 37

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 38

Marc Chagall

OVER THE TOWN (1918)

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

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ART BELL RINGERS # 39

Paul Gauguin

Pont-Aven, 1888

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 40

Anders Zorn

MIDNIGHT (1891)

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

149

ART BELL RINGERS # 41
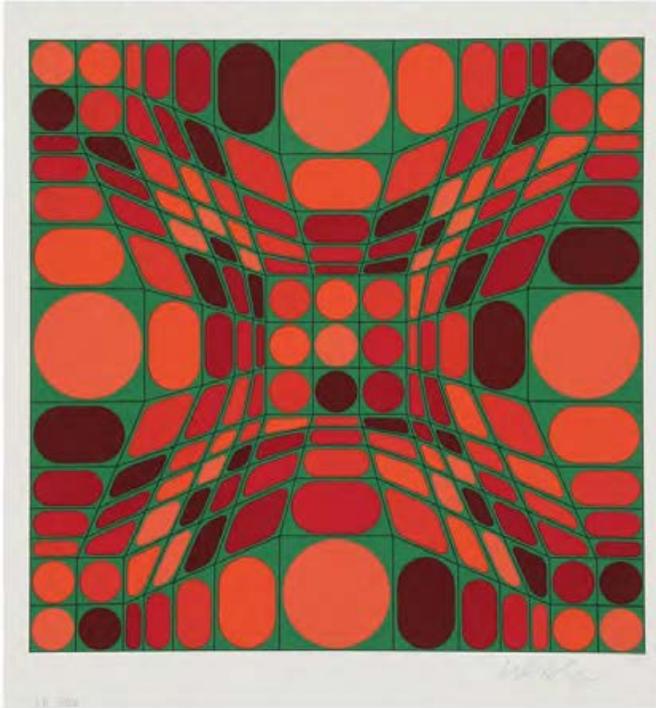
Victor Vasarely, (French-Hungarian, 1906-1997) Untitled, DATE UNKNOWN

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 42

Nelson Makamo, South African Artist, This work is from a collection called Human Grace

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 43

Flora Lion (1878–1958)

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 44

Mary Cassatt

Summertime II (1894)

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 45

James Abbott McNeill Whistler

Whistler's Mother (1871)

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 46

Peter Howson

Sisters of Mercy (1889)

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

152

ART BELL RINGERS # 47
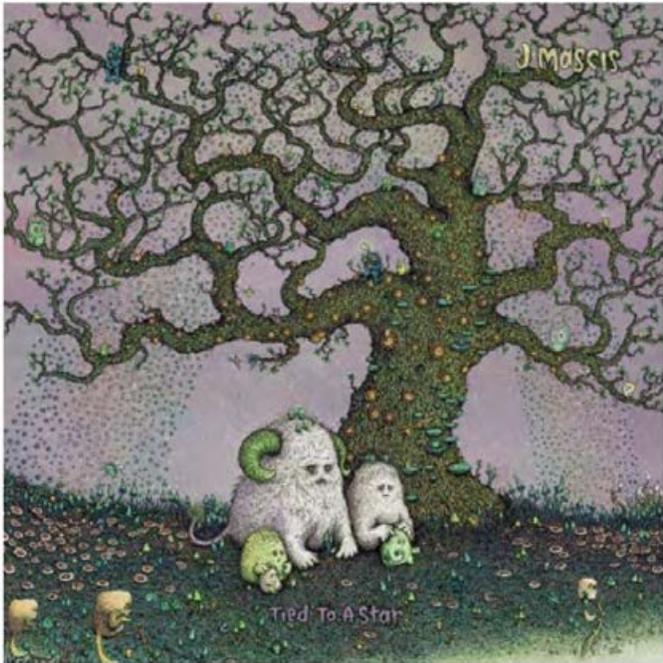
Jay Mascis

Tied to a Star

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 48

Adolf Hitler

Vienna State Opera House, 1912

Too Bad He didn't keep making art instead of causing world war!

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

153

ART BELL RINGERS # 49

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 50

Pablo Picasso

Boy with Pipe (1905)

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 51

Vincent Van Gogh

The Starry Night (1889)

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 52

Jasper Johns

Flag (1954-1955)

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

155

ART BELL RINGERS # 53

Chagall

La' Mariee, 1950

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 54

Winslow Homer

The Blue Boat

1892

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 55

Roy Lichtenstein

As I open Fire, 1964
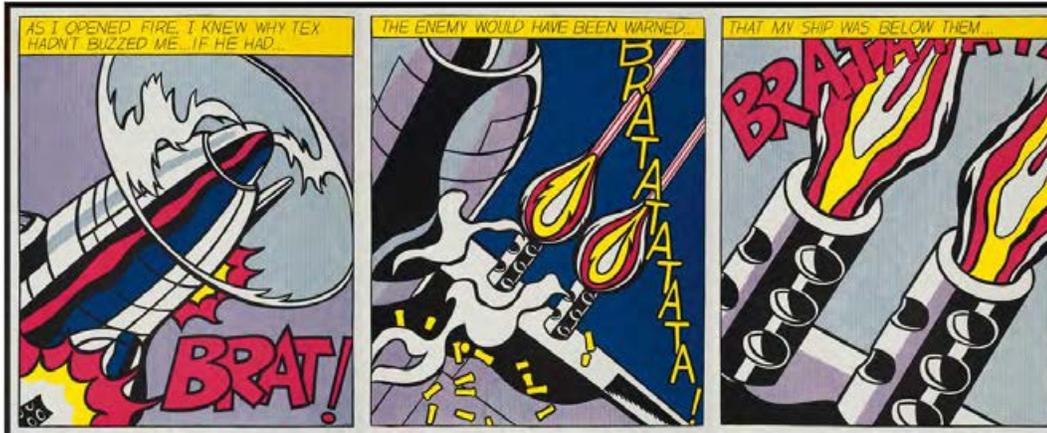
1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 56

PAUL GAUGUIN

Where do we come from? Why are we here? Where are we going? ,1897
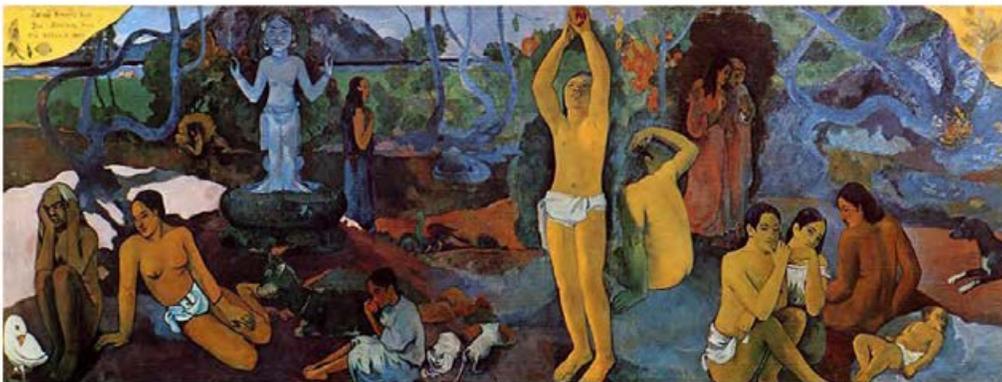
1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

157

ART BELL RINGERS # 57

Katsushika Hokusai

The great wave from Thirty-six views of Mount Fuji.

1823-1829

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 58

PAUL CEZANNE

STILL LIFE WITH BASKET OF APPLES

1890-1904

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

158

ART BELL RINGERS # 59

Vincent Van Gogh

Almond Blossom

1889

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 60

The Birth of Venus

Painting by Sandro Botticelli

1485-1486

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

159

ART BELL RINGERS # 61

Liberty Leading the People,

Eugène Delacroix (1830)

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 62

Caspar Friedrich

The Abbey in the Oak Forrest

1809-1810

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 63

John William Waterhouse

Boreas

1903

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 64

Pablo Picasso

Mother and Child Acrobats

1904-1905

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

161

ART BELL RINGERS # 65

Jim Steranko

Nick Fury

1968

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 66

Willem de Kooning

Asheville, (1948)
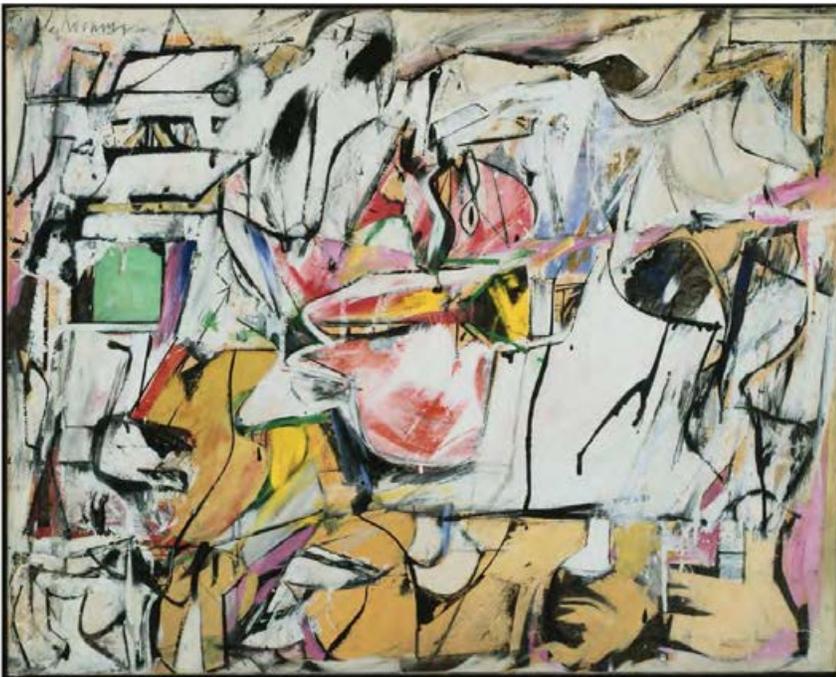
1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create this piece?
5. What elements of art do you see used in this piece?
6. What is the overall mood of the piece?
7. How does it make you feel what is your overall impression? Do you like it or do you dislike the piece of art?
8. Make a quick thumbnail sketch of the work of art.

ART BELL RINGERS # 67

Piet Mondrian, *Composition with Red, Blue, and Yellow*, 1930, oil on canvas, 46 x 46 cm (Kunsthaus Zürich)

ANSWER IN COMPLETE SENTENCES

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create the piece?
5. What elements of art do you see used in the piece?
6. What is the overall mood of the piece?
7. How does it make you feel? What is your overall impression of the piece? Do you like or dislike the piece?
8. Make a thumbnail sketch of the piece. Use color pencils to add colors. Try to capture the feel and mood of the original

ART BELL RINGERS # 68

Still life with teapot and fruit

Henri Rousseau Date: c.1910

ANSWER IN COMPLETE SENTENCES

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create the piece?
5. What elements of art do you see used in the piece?
6. What is the overall mood of the piece?
7. How does it make you feel? What is your overall impression of the piece? Do you like or dislike the piece?
8. Make a thumbnail sketch of the piece. Use color pencils to add colors. Try to capture the feel and mood of the original

ART BELL RINGERS # 69

ANSWER IN COMPLETE SENTENCES

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create the piece?
5. What elements of art do you see used in the piece?
6. What is the overall mood of the piece?
7. How does it make you feel? What is your overall impression of the piece? Do you like or dislike the piece?
8. Make a thumbnail sketch of the piece. Use color pencils to add colors. Try to capture the feel and mood of the original

ART BELL RINGERS # 70

Fernand Léger, *The Card Players,* 1917

ANSWER IN COMPLETE SENTENCES

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create the piece?
5. What elements of art do you see used in the piece?
6. What is the overall mood of the piece?
7. How does it make you feel? What is your overall impression of the piece? Do you like or dislike the piece?
8. Make a thumbnail sketch of the piece. Use color pencils to add colors. Try to capture the feel and mood of the original

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ART BELL RINGERS # 71

ANSWER IN COMPLETE SENTENCES

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create the piece?
5. What elements of art do you see used in the piece?
6. What is the overall mood of the piece?
7. How does it make you feel? What is your overall impression of the piece? Do you like or dislike the piece?
8. Make a thumbnail sketch of the piece. Use color pencils to add colors. Try to capture the feel and mood of the original

ART BELL RINGERS # 72

ANSWER IN COMPLETE SENTENCES

1. What is the name of the work of art?
2. Who was the artist?
3. When was the art created?
4. What types of materials have been used to create the piece?
5. What elements of art do you see used in the piece?
6. What is the overall mood of the piece?
7. How does it make you feel? What is your overall impression of the piece? Do you like or dislike the piece?
8. Make a thumbnail sketch of the piece. Use color pencils to add colors. Try to capture the feel and mood of the original

GLOSSARY OF ART TERMS

A

Abstract Art: The opposite of Representational Art; Abstract art does not intend to represent anything recognizable in the visible world. The painting may be created completely independent of a subject or elements of visible subject may be distorted and reduced to basic colors, shapes and possibly textures.

Achromatic: White, black and gray; without color. Achromatic is the opposite of Chromatic.

Acrylic Paint: Essentially "plastic" paint, used since the 1940's. Quick drying and versatile, it is made by suspending a pigment in acrylic resin dispersed in either turpentine or water.

Assemblage: Creating a three-dimensional work of art by using found objects. Assemblages can be freestanding or mounted on a panel. See also Collage.

B

Block Print: A print made by pressing an engraved wooden block on to a surface to make a design, like a more sophisticated (and larger) stamp. Can be used on different materials, such as paper or fabric.

Bristol Board: A stiff, durable cardboard that can be used for drawings or watercolor.

Bronze: A combination of copper and tin, bronze has been a favorite of sculptors since antiquity. The combined metals make bronze harder, stronger and more durable than a single metal alone. Most bronze sculptures have a base created from another substance such as wood or marble.

C

Canvas: Canvas is a heavy woven fabric that is used by artists to paint on. It can be used for either acrylic or oil paint. Canvas can be made of all sorts of materials, such as linen, cotton, twill or jute. Usually it is stretched on a stretcher frame for display.

Ceramic: Ceramic is a term that refers to the ancient artistic process of making an object out of clay and firing it in a kiln.

Chalk: Made of calcium carbonate, chalk crayons are a dry medium used in the same manner of charcoal. Once a chalk drawing has been completed, it requires a fixative to hold the finished image in place and prevent smudging.

Charcoal: One of the oldest drawing materials, charcoal is composed of charred wood, usually willow. Like chalk, charcoal is a dry medium and smudges easily and requires a fixative to hold it in place.

Chiaroscuro: Initially introduced in the Renaissance, chiaroscuro is a technique that uses a bold contrast between light and dark to create the illusion of depth. Painters who used this technique include Leonardo da Vinci and Rembrandt.

Chromatic: Chroma = color. The degree of vividness, hue and saturation of a color other than black, white or gray. Chromatic is the opposite of Achromatic.

Clay: Clay is a mixture of kaolin, feldspathic (feldspar-like) rock and other anhydrous aluminous materials. Depending on its composition and the size of its soil particles, clay may have one of many colors or be less or more plastic, making it harder or easier to work with. Clay has been used to create pottery and sculpture for thousands of years. It offers a sculptor great flexibility, since it can be added to and changed as long as it stays damp. Once the piece is finished, the creator "fires" the piece at high temperatures in a kiln. After firing, clay becomes solid and durable.

Collage: From the French term coller, meaning to gum. Collages are made by attaching two-dimensional objects to one another to make a composite, relatively flat design (i.e. Cutting pieces of paper and fabric into a design and gluing them to another piece of paper, or wood). See also Assemblage.

Conté Crayons: Conté is the trade name of a brand of French crayons. They are grease free and composed of pigments and a binder. Sometimes square or encased in wood (like pencil crayons), they are available in different shades and consistencies (harder or softer).

Craquelure:: Any crack in a painting can be called craquelure. In an older painting, craquelure is a sign of age. People attempting forgeries often add it to create the illusion of a much older work of art. Artists and collectors can attempt to prevent premature cracking in many ways. This includes controlling the methods of displaying and storing the piece, avoiding extremes of temperature or handling the canvas roughly. Some artists purposely add craquelure as a textural effect to their work.

Cross-hatching: Cross-hatching is the use of close parallel lines, crossed over one another, to indicate shading in a drawing or engraving. See Hatching.

D

Découpage: Covering an object completely with cutout pictures or designs to create a decoration. Découpage is similar to a Collage.

Diptych: A painting composed of two panels, which may or may not be connected. See Triptych.

E

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Earthenware: Any opaque ceramic ware fired under 2ooo° F, unlike porcelain, which is fired at a higher temperature. Quite coarse and dense, it is commonly reddish in appearance.

Electroplating: A process by which a surface or object is covered with a thin layer of metal. The object is placed in a salt solution in which a metal has previously been dissolved by an electric current. Once the object has been submerged, the charged metal in the water then fixes to the object, giving it the appearance of being entirely coated with the metal in the solution. This process can utilize many different metals, such as gold and silver. Materials that can be coated include brass, copper and even wax, plaster or wood if they have been properly treated beforehand.

Embossing: Creating a raised design on a surface. Leather, paper, metal, and cloth can all be embossed by impressing an image firmly into the object so that the design is raised on the object's opposite surface.

Enamel: Enamel is a vitreous porcelain or ceramic glaze with a hard smooth finish that is applied to a surface, such as pottery or metal. It is finished by firing in a kiln, and comes in varying colors and opacities.

Encaustic: Encaustic is a method of painting that uses molten beeswax mixed with pigment instead of paint. This type of painting takes a fair amount of skill: the surface must remain relatively even and the beeswax must stay warm enough for the artist to be able to manipulate it. This "hot wax painting" technique is very old, dating back to the time of the Ancient Egyptians.

Engraving: The process or scratching or incising a design onto a hard surface with a sharp pointed tool. Engraved plates are called intaglio printing plates if they are on copper, or a relief print block, if wood is used. The resulting design can then be covered in ink and pressed to create a reversed image on paper. See also Etching, Intaglio.

Etching: The process of using an acid to burn a design onto a metal plate, resulting in an intaglio printing plate. The design on the plate can then be covered in ink to create a reversed image on paper. Glass can also be etched. This is done by using an acid to eat away a top layer of glass, which leaves behind an opaque decorative pattern. See also Engraving, Intaglio.

F

Firing: In ceramics, firing is the method of applying intense heat to an object to harden it permanently.

Fixative: A substance that can be sprayed over a chalk, charcoal, or pastel drawing to prevent smudging. Usually composed of a volatile solvent and a resinous or glutinous binder, the fixative is sprayed on the picture and initially appears wet. As the fixative dries, the solvent evaporates and the resinous substance fixes the drawing to the surface.

Found Object: An object that the artist finds and chooses to display without changing it in any way. The term was first used by the Dadaists and Surrealists, and refers to objects that are created by man or nature. See Ready-Made.

Fresco: The art of painting with lime proof pigment in water on wet lime plaster. As a technique, one of its greatest advantages is the permanency of the painting or mural. As the work dries, the fresco becomes a part of the plaster of the wall. Requiring a great deal of

work and skill, frescos have many layers and must be done in a timely fashion to avoid problems. However the end result can be stunning, with bright colors and a matte finish. The most famous example of a fresco is on the ceiling of the Sistine Chapel in the Vatican.

G

Gel Medium: A gel that can be added to paint to add transparency and smoothness.

Gesso: A combination of calcium carbonate and a pigment, usually white, used to prime canvases for acrylic or tempura paint.

Giclée: From the French verb gicler, meaning, "to spray." It is pronounced "zhee-clay". The giclée process uses an incredibly accurate computer-controlled jet to apply ink to watercolor paper, canvas or etching paper. These unique jets are able to vary the width of the ink stream to as small as 1/100th the width of human hair. Giclées have a higher resolution than offset lithographs and the dynamic color range is greater than serigraph. Giclée reproductions are used to produce museum quality, fine art reproductions. In the art world it is generally regarded as the highest quality reproduction available.

Glaze: 1. Mixing paint with a transparent, resinous medium to create a thin, shiny, layer over a painting or, 2. a thin, vitreous coating used in ceramics to create a waterproof or colorful surface after firing.

Gouache: An opaque, reflective variant of watercolor created by adding chalk to the traditional watercolor formula.

Graphite: A type of carbon unsuitable for use in a chalk, like charcoal, but ideal for use in pencils.

H

Hatching: Hatching is the use of close parallel lines to indicate shading in a drawing or engraving. See Cross-Hatching.

Horizon Line: A line in a painting, either visible or imaginary, where the horizon is located. This line creates the illusion of depth by helping viewers discern how near, far, small or large an object is supposed to be depending on where the object is located in relation to the line.

Hue: Hue means color. For instance, purple, green and red are all hues: hue and color can be used interchangeably.

I

Impasto: Paint applied to a surface is thick textural strokes or layers; anything distinguished by not being a flat paint surface.

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Intaglio: Essentially, a printmaking technique that uses an incised surface to create the image. The areas and lines that form the image lie beneath the surface and hold ink; when paper is pressed onto the etched surface the ink is deposited from the depressed lines and creates the image.

K

Kiln: A furnace used to fire ceramic objects at high temperatures and render their shapes and colors permanent. See Firing.

L

Landscape: A painting or drawing featuring a natural outdoor scene.

Leaf: Metal beaten flat to extreme thinness and used to cover (or gild) an object or surface. Different types of leaf include gold, silver, palladium, and aluminum.

Limited Edition: To create replicas of an original work of art in a limited number. These reproductions are then called the edition, and each piece is given a number to indicate that it is part of that edition (i.e. A bronze that is in a limited edition may be 4 of 50; therefore its edition number is 4/50). See also Giclée.

Line Drawing: A drawing that is composed completely by lines, with no color, shading or other embellishment.

Linocut: Similar to a woodcut, a linocut is a block of wood covered by a thick piece of linoleum on top. The image is carved into the thick surface of the linoleum, making a relief of the desired image. The linocut is then inked and pressed on fabric or paper to create a print.

Lithography: A process that creates prints by using a flat surface that has been chemically sensitized so that ink adheres only to the areas that have been treated and is not attracted to the blank areas. By using the basic incompatibility of oil and water, a design is formed. The flat surface (a lithographic stone, made of limestone) is drawn or painted on with a greasy substance (like a crayon, or other "oily" tool). The stone is then inked. The areas covered in the oil design repel the ink, creating a design on paper pressed against the stone. While this description of lithography is rather basic, there are many different ways of using this versatile method of printmaking, such as transfer, offset and color lithography. Many famous artists, including Degas, Munch, Miro, Picasso, Braque and Toulouse-Lautrec, have all used lithography.

Lost Wax Process: This process is commonly used for the creation of hollow bronze statues, but can also be adapted for small items such as statuettes and jewelry. First, a plaster cast is made of the original object. Then a hollow mold is made of the plaster cast. This hollow mold is then coated with molten wax, to create a hollow wax model, which is then packed with a firm sand, called foundry sand. At this point the sculptor can rearrange the form if necessary. Once this is completed and the sculptor is satisfied, rods of wax are

attached to the model and it is encased in heat resistant plaster or clay. Metal pins are inserted to keep the core in place. The whole thing is then baked in an oven until the mold is dry and the wax has run out (this is where the term "lost wax" comes from) through the vents created by the wax rods. Bronze is then poured into the space that was previously full of wax. After the bronze has cooled, the sand is shaken out of the sculpture and the cast is cleaned and finished.

M

Marble: A hard stone traditionally used for sculpting and building. Marble is mostly composed of calcite, a crystalline form of calcium carbonate. Marble is prized for its various colors and veins, which are referred to as marbling, and for its smooth shiny finish when polished.

Masonite: The trade name of a dense wallboard created by pressing wood fibers tightly together and fixing them in place with a glue-like binder.

Masterpiece: An artist's work that represents the pinnacle of his talent.

Matte: Any surface with a flat appearance and no shine.

Medium: The most common use of this term in art is used to refer to the specific tools and material used by the artist, i.e. 'the medium of this painting is acrylic on paper". It can also refer to the liquid added to paint to increase its manipulability without changing its essential adhesive properties, or to refer to the mode of expression chosen by an artist to express his or herself, i.e. "Her chosen medium is sculpture."

Mezzotint: Mezzotint is in the same printmaking family as intaglio. A copper or steel plate is abraded (scraped) to create relief patterns of differing depths and styles. Once impressed on paper, this method creates a print with many different levels of colors or tones. Mezzo is Italian for half, and mezzotint translates as "half-tone'. Mezzotints can be either color or black and white with shades of gray.

Monochrome: Painting using only lighter and darker shades of one color.

Mosaic: Creating an image by gluing fragmented glass or tiles to a surface. Mosaic is one of the oldest and most durable artistic methods.

Mural: A painting created directly on a wall or ceiling. Murals have their own set of requirements for artists, such as making sure the scale and perspective are correct for the space. They usually have matte surfaces so that viewers are not inconvenienced by a glare while looking at the image.

O

Oil Paint: Slow drying but rich in color, oil paint is basically composed of pigment particles suspended in oil, most commonly linseed oil, but hemp, poppy, walnut and soy can also be used. Some of the benefits of using oil paints are their richness of color and, once dry, their durability. The long drying time also allows an artist to continue blending new colors onto the canvas as long as paint remains wet.

Opacity: An objects ability to transmit light. In regards to paint, an opaque paint transmits no light and allows nothing to show through from beneath it. A semi-opaque paint transmits some light and allows some of what is beneath it to show through. A transparent paint lets light in and shows what is beneath it clearly. Glazes are a good example of transparent or semi-transparent paint because they put a thin layer of color or shine over the color or substance beneath it, but they do not impede viewers seeing what is under them.

Outline Drawing: An outline drawing is created by using only the outline of a subject to depict them, with no added shading or specific features.

P

Paper Mâché: French for "chewed paper", paper mâché is an easy molding technique that uses strips of paper affixed together with a flour paste. It can be used for many different types of objects, and can be painted or varnished.

Pastel: A pastel is a crayon composed almost completely of pigment with a small amount of aqueous binder to hold it together.

Patina: The most common use of the word patina is used in reference to bronze or copper objects. Bronze and copper oxidize over time and with exposure to the elements, resulting in a thin greenish film forming over the surface of the object. Patina adds to the value of an object, because it not only gives an impression of its age, but it also adds to the overall appearance of the piece. Patina can also refer to any mellowing of a surface due to age and use.

Perspective: Perspective is the method of taking a two dimensional surface (or picture plane) and creating an image on it that looks three-dimensional. Artists visually place objects nearer or farther on the picture plane in relation to the horizon line and the vanishing point (or points), creating the illusion of depth. There are many different ways to express perspective and traditionally geometry is used to keep objects proportional. The most rigidly geometrically correct proportions are defined as the rules of linear perspective, which were first solidified in the 15th century by some of the era's foremost painters and architects. A few artists of that era to successfully use these rules to create realistic depth were Albrecht Dürer and Leonardo da Vinci. See also Vanishing Point.

Pewter: A metal alloy composed almost entirely tin, with a small amount of copper and sometimes lead. Lower grades of pewter can contain a great deal of lead. Pewter is used to create tableware and other decorative objects. It is very soft and malleable, making it easy for artisans to work with.

Plein Air: In French, plein air means, "in open air": to paint outside.

Pointillism: Pointillism refers to a technique of painting an entire picture out of dots or small strokes. From a distance, the dots are imperceptible but close to the canvas they are easily seen. Pointillism was developed as a branch of French Impressionism. One of the most famous painters to use this technique was Georges Seurat.

Polychrome: Polychrome means multicolored. A specialized use of the word refers to the decoration of wood and stone in full color, as the Greeks and Egyptians did for some of their works of art.

Porcelain: Usually white or light gray in color, porcelain is the highest quality of ceramic ware there is. Composed of clay, feldspar and flint, it is very durable despite the fact that it can appear quite delicate, and is fired at a very high temperature. It was first produced by the Chinese during the T'ang Dynasty.

Portrait: Any likeness of a person. Traditionally it is a person depicted from the chest up, including the shoulders, neck and face. A portrait the artist creates of him or herself is called a self-portrait.

Pottery: Ceramic ware fired at a low temperature and typically fired at a much lower temperature than porcelain. See Earthenware.

Primary Color: One of the three colors that, when mixed, can create all of the other hues, tones and shades. These primary colors are red, yellow and blue.

R

Ready-made: A man-made, mass produced object not created as "art", but displayed as such. The most famous example and earliest of a ready-made is a urinal displayed by Marcel Duchamp in 1917. He did not create it or adjust it, but simply named and displayed it as art. See also Found Object.

Relief: A work of art where the figures in the design project from the background at varying levels. How low or high the relief is depends on how far out the figures project. Low relief is called Bas Relief, and then comes Middle and High Relief, which are self-explanatory. Figures projecting inward are referred to as Hollow Relief.

Replica: An exact copy executed in the same manner, and in the same materials by the artist that created the original or by someone supervised by the original artist. Usually considered to be of the same value as the original.

Representational Art: The opposite of Abstract art. Representational Art depicts recognizable objects within the physical world, such as people, objects or elements of nature.

S

Saturation: The vividness or intensity of a color.

Secondary Color: A secondary color is one of the three colors that is a result of the mixing of the primary colors: green, orange and violet.

Serigraph: Also known as silk-screening or screen-printing, the main concept behind a serigraph is the same as making an image using a stencil. A porous screen is set up on a frame and either a stencil of the image is put on top of the screen or certain parts of the

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screen are made impermeable to prevent ink from coming through. A paper or cloth is placed below the screen and the ink is then spread evenly across the screen with a squeegee, creating an image on the material below. Though he was not the first artist to use a serigraph, Andy Warhol is arguably one of the most famous people to use one, and certainly had a lot to do with its popularity during the 1960's Pop Art era.

Shade: The degrees by which a color can be lighter or darker.

Silk Screen: See Serigraph.

Sketch: A preliminary drawing, roughly executed and possibly lacking some detail. Sketches are sometimes used as preparation or a guide for a final, more detailed project, or just to quickly catch the impression of a moment.

Spectrum: The rainbow of color that can be seen when sunlight is passed through a prism; the visible range of light the human eye can see.

Stained Glass: Art created by assembling colored glass into a window frame or painting glass with color to create a picture or a thematic story. Despite the fact that stained glass can be traced as far back as the 4th century, the 13th century is considered a pinnacle for stained glass art, due to the construction of some of the great cathedrals in Europe (such as Notre Dame and Chartres, in France) that featured large stained glass windows.

Statue: A carved or modeled figure.

Still Life: A drawing or painting of a group of inanimate objects. Fruit and flowers are some of the most common objects depicted in a still life.

Stretcher: The wooden frame on which an artist's canvas is stretched.

Stucco: Stucco is a type of plaster used to finish walls. Color can be added to it to create a design or a painting (see Fresco) and its texture can be rough or smooth, depending on the effect desired.

T

Tertiary Color: Mixing the secondary colors creates a tertiary color. The result is usually a shade of gray or brown.

Texture: The condition of the surface of a painting and how it feels to the touch: for example, whether it is bumpy or smooth, shiny or grainy.

Tone: A term used to describe the quality of chroma, or hue. For example, painting painted to appear full of light may have a yellowish tone.

Triptych: A painting composed of three panels, which may or may not be connected. See Diptych.

Trompe l'oeil: A French term meaning, "to fool the eye". Trompe l'oeil refers to a style of painting that is almost photographically rendered so that the viewer almost believes that the scene depicted is real. This technique is especially effective when used to simulate architectural elements on walls, ceilings or floors.

V

Value: Degrees of lightness or darkness, measured on a scale running from black to white. The degree by which something is lighter or darker is referred to as a key (i.e. a lighter or a darker key).

Vanishing Point: When using the principles of Linear Perspective (see Perspective), the vanishing point is a point on the horizon line where two parallel lines converge, drawing the viewer's eye towards an imaginary distant spot. The illusion created by the eye traveling to the vanishing point is an important part of creating the feeling of three-dimensional depth on a two dimensional page, as objects can be defined as larger or smaller by their relation to the horizon line and the vanishing point.

W

Wash: A term used in watercolor painting. A wash refers to the application of a diluted watercolor paint to paper, creating a lighter, more transparent color.

Watercolor paint: Watercolor paint is composed mostly of pigment, with gum arabic to add body and glycerin and honey to assist the bonding of the pigment to the chosen surface. It comes dry and must be added to water before it can be used. Paintings made using watercolor paint are referred to as watercolors, and are most commonly painted on paper but they can work on other objects and surfaces. Usually looser in style than oil or acrylic paintings, watercolors allow the texture and brightness of the paper beneath to shine through. They are a popular choice for artists because they are quick drying, non-odorous and easily transported.

Woodcut: Woodcuts are a type of relief printing technique. A design is cut into a wood block, which is then inked and pressed against a paper or cloth in a press. The areas carved into the woodcut retain the ink when the paper or cloth is pressed and an image is created. The concept is very similar to that of a stamp.