VIRTUAL UNIVERSITY OF PAKISTAN

Art, Crafts and Calligraphy

EDU403

Course Handouts

GRADUP

Practice. Pass. Graduate.

thegradup.com

Lesson No.1

Introduction to Course

What this Course is about?

This course will cover the following areas:

- Basic introduction to Art, Crafts and Calligraphy
- Fundamentals of theory and Practice such as Elements and Principles
- Pakistani Artists
- Art Movements
- Ways of teaching Art in elementary schools
- Interface of Art with other academic disciplines

Objectives of the course:

- Develop a basic understanding of art
- Enhance Exposure (Historical and Contemporary)
- Understand the significance of art in education
- Learn meaningful ways of teaching

© Virtual University of Pakistan

Lesson No. 2

Defining Arts

What is Art?

There are there components which need to be considered when we try to define art. These three components are as under:

- Something that is expressed
- The way in which it is expressed
- The function that it performs

The definition of art has evolved over time and varies based on context; anything can be made into art, and the term continues to evolve. The nature of art has been described by philosopher Richard Wollheim as:

"One of the most elusive of the traditional problems of human culture"

Richard Wollheim.

Art has been defined as a vehicle for the expression or communication of emotions and ideas, a means for exploring and appreciating formal elements for their own sake, and as mimesis or representation. Art, at its simplest, is a form of communication. It means whatever it is intended to mean by the artist herself, and this meaning is shaped by the materials, techniques, and forms of the art, as well as the ideas and feelings it engenders in the viewer. Anything can in fact be art, and the term continues to evolve.

After the recent collection of definitions some of history's greatest minds and philosophers define art as:

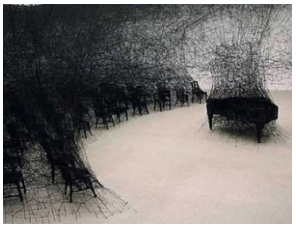
"We work in the dark — we do what we can — we give what we have. Our doubt is our passion and our passion is our task. The rest is the madness of art"

Henry James



"Art is not, as the meta-physicians say, the manifestation of some mysterious idea of beauty or God; it is not, as the aesthetical physiologists say, a game in which man lets off his excess of stored-up energy; it is not the expression of man's emotions by external signs; it is not the production of pleasing objects; and, above all, it is not pleasure; but it is a means of union among men, joining them together in the same feelings, and indispensable for the life and progress toward well-being of individuals and of humanity."

Leo Tolstoy



"Art is the most intense mode of individualism that the world has known".

Oscar Wilde



"An essential element of any art is risk. If you don't take a risk then how are you going to make something really beautiful, that hasn't been seen before? I always like to say that cinema without risk is like having no sex and expecting to have a baby. You have to take a risk"

Francis Ford Coppola



"Above all, artists must not be only in art galleries or museums — they must be present in all possible activities. The artist must be the sponsor of thought in whatever endeavor people take on, at every level"

Michelangelo Pistoletto



Lesson No.3

Art as Imitation

Definition:

Art is a process of imitating an object in maximum fidelity. It gets reduced to the application of observation, accuracy and virtuosity. There is no room for modification. An art work is an accurate depiction of the object.



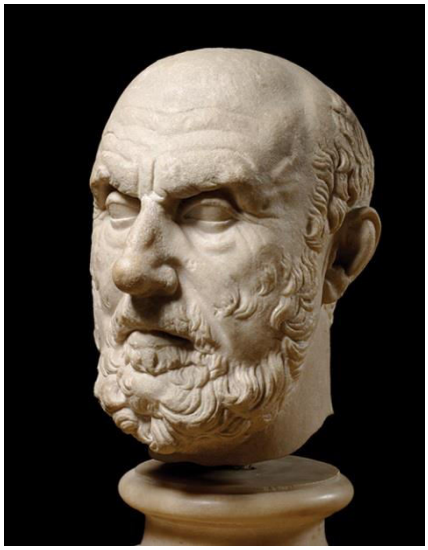
Greek Concept, Art is an imitation of real world:

Mimesis meaning "to imitate," is a critical and philosophical term that carries a wide range of meanings, which include imitation, he act of resembling, the act of expression, and the presentation of the self.

In ancient Greece, mimesis was an idea that governed the creation of works of art, in particular, with correspondence to the physical world understood as a model for beauty, truth, and the good.

Both Plato and Aristotle saw in mimesis the representation of nature. Plato wrote about mimesis in both Ion and The Republic (Books II, III, and X). In Ion, he states that poetry is the art of divine madness, or inspiration. As culture in those days did not consist in the solitary reading of books, but in the listening to performances, the recitals of orators (and poets), or the acting out by classical actors of tragedy, Plato maintained in his critique that theatre was not sufficient in conveying the truth. He was concerned that actors or orators were thus able to persuade an audience by rhetoric rather than by telling the truth.

© Virtual University of Pakistan



Centrality of Skill:

The most important aspect of art to me personally is the composition. It sets the stage for everything else. This is your way to guide and lead the viewer to make them feel as if they are actually in your picture. If this part of the process is not created and controlled properly, everything else can and probably will fall apart. That doesn't mean that you have to follow every little rule. In fact, many have broken them and created very successful works of art. It's knowing how and when to break them that will allow you to do it successfully. But before attempting anything like that, you first need to learn the rules and see how they work and function.



The most important traits of an artist are Observation and Accuracy

Lionel Aggett believes about two-thirds of the effort that goes towards the execution of a painting can, I am sure, be attributed to observation. Nothing exists until or unless it is observed. An artist is making something exist by observing it. And his hope for other

people is that they will also make it exist by observing it. I call it 'creative observation. A heightened sense of the observation of nature is one of the chief delights that have come through trying to paint.



Art is judged on the basis of fidelity to the source

What is being depicted in the painting? If it's a historical or mythological picture, ask yourself these questions: What event is being shown? What characters are involved, and what are their roles? What message does the painting contain? If it's a portrait, ask yourself these questions: Who is the sitter? How does the artist portray him/her? What features or aspects of the sitter are given prominence or attention? If it's a genre-scene, ask yourself these questions: What scene is being depicted? What is happening? What message (if any) does the painter have for us? Why has he chosen this particular scene? If it's a landscape, ask yourself these questions: What is the geographical location of the view in the picture? What is the artist trying to convey to us about the landscape? If it's a still-life, ask yourself these questions: What objects - no matter how seemingly insignificant - are included in the picture? Why has the artist chosen these particular items? Why has he laid them out in the way he has? Still lives are known for their symbolism, so it's worth analyzing the objects painted, to see what each might symbolize.

Lesson No.4

Art as Communication

Definition

Art is a means through which ideas and feelings are communicated to the viewer or listener in terms of both intensity and quality. An art work is an example of coded message comprehensible due to shared subjectivity.

"You see, I really have wanted to make it so that people get the idea that these folk, who are eating their potatoes by the light of their little lamp, have tilled the earth themselves with these hands they are putting in the dish, and so it speaks of manual labor and — that they have thus honestly earned their food. I wanted it to give the idea of a wholly different way of life from ours — civilized people. So I certainly don't want everyone just to admire it or approve of it without knowing why."



What is Communication?

The discipline of communication focuses on how people use messages to generate meanings within and across various contexts, cultures, channels, and media. The discipline promotes the effective and ethical practice of human communication.

Communication is a diverse discipline which includes inquiry by social scientists, humanists, and critical and cultural studies scholars. A body of scholarship and theory, about all forms of human communication, is presented and explained in textbooks, electronic publications, and academic journals. In the journals, researchers report the results of studies that are the basis for an ever-expanding understanding of how we all communicate.

The nature of communication is dependent on interaction between two or more individuals and understanding is constructed through that interaction.

Communication is a basic human right and essential to our quality of life as a social species. As human beings, we use communication to: relate to others, socially connect, greet, call attention, share feelings, express an opinion, agree, disagree, explain, share information, question, answer, tease, bargain, negotiate, argue, manipulate, compliment, comment, protest, complain, describe, encourage, instruct, provide feedback, show humor, discuss interests, be polite, make friends, express interest or disinterest, etc.

Non-Verbal Information in the mind of the artist is communicated to the mind of the viewer

Nonverbal communication (NVC) is sending and receiving wordless messages. Language is not the only way to communicate, there are other means. Much nonverbal communication is unconscious: it happens without thinking about it. NVC can use gestures and touch, body language or posture, facial expression and eye contact. NVC can be communicated through objects such as clothing and hairstyles. Dance is also a type of nonverbal communication. Nonverbal communication has three main aspects: the situation where it takes place, the communicators, and their behavior during the interaction.



Art becomes a means of communication and is assessed from viewer's perspective

To paint well, a representational artist must embrace the art of the illusion. The appearance of form, depth, and color are all manipulated by the artist's hand to produce the appearance of something that is recognizable on a flat surface. The better the magic is understood, the better the performance.

One aspect many apprentice painter/illusionists overlook is the relationship of the viewer to the performance. When positioned to paint, there is a triad between the bulk of the objects, the position of the light source, and the artist. It takes all three. They exist cohesively. When a finished painting is viewed, the same relationship is created. If the artist has skillfully handled the pigment, the viewer will psychologically enter into the painting and position his or her self into the artist's perspective. No matter where we stand in relationship to a finished painting, we enter it and stand where the painter intended. This phenomenon also occurs when viewing a television or movie screen. While it may be preferable to be centered to the screen, once the performance begins, we all slip into the pseudo reality being presented. It is as if we are there.



Lesson No.5

Art as Self Expression

Definition

Art is a means through which personal experience or a state of mind is expressed to the satisfaction of the artist. Communication may be seen as a by-product. An art work is an embodiment of experience.

Self-expression is the taking of an internal impulse--a personal vision--and through self-awareness putting it into external form. Writing, acting, painting, dancing, sculpting, film-making, singing--these are the wings upon which artists have flown from time immemorial. Self-expression and creativity are universal functions of the human experience. We are all creative, and we all have the need to express ourselves.



"Art expresses personal experience of the artist"

Eric Trules

'Art as Experience' (1934) is John Dewey's major writing on aesthetics, originally delivered as the first William James Lecturer at Harvard (1932). Dewey's aesthetics have been found useful in a number of disciplines, including the new media.

John Dewey distinguishes between experiences in general and "an" experience. Experience occurs continually, as we are always involved in the process of living, but it is often interrupted and inchoate, with conflict and resistance. Much of the time we are not concerned with the connection of events but instead there is a loose succession, and this is non-aesthetic. Experience, however, is not an experience.

An experience occurs when a work is finished in a satisfactory way, a problem solved, a game is played through, a conversation is rounded out, and fulfillment and consummation conclude the experience. In an experience, every successive part flows

freely. An experience has a unity and episodes fuse into a unity, as in a work of art. The experience may have been something of great or just slight importance.

Such an experience has its own individualizing quality. An experience is individual and singular; each has its own beginning and end, its own plot, and its own singular quality that pervades the entire experience. The final import is intellectual, but the occurrence is emotional as well. Aesthetic experience cannot be sharply marked off from other experiences, but in an aesthetic experience, structure may be immediately felt and recognized, there is completeness and unity and necessarily emotion. Emotion is the moving and cementing force.

Artistic expression is not "spontaneous." The mere spewing forth of emotion is not artistic expression. Art requires long periods of activity and reflection, and comes only to those absorbed in observing experience. An artist's work requires reflection on past experience and a sifting of emotions and meanings from that prior experience. For an activity to be converted into an artistic expression, there must be excitement, turmoil and an urge from within to go outward. Art is expressive when there is complete absorption in the subject and a unison of present and past experience is achieved.

There are values and meanings best expressed by certain visible or audible material. Our appetites know themselves better when artistically transfigured. Artistic expression clarifies turbulent emotions. The process is essentially the same in scientists and philosophers as well as those conventionally defined as artists. Aesthetic quality will adhere to all modes of production in a well-ordered society.

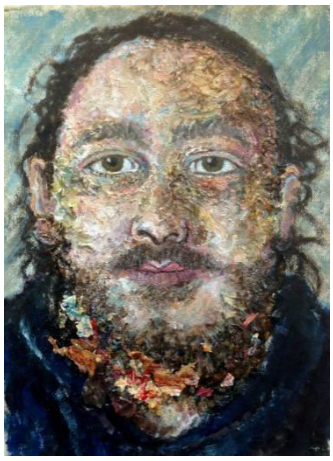


Expression involves working out of an idea, emotion or feeling or spelling out an experience

Emotions are strong feelings that individuals experience and express – love, anger, hate, friendship. The study of emotions and feelings became a more important part of sociology beginning in the 1970s, following the development of the women's movement. Emotions might easily be regarded as part of the interpretation process, and what is

meaningful could involve these – for example, grief at a funeral, affection and love in attraction between two people, or anger expressed in an obscene gesture.

In psychology of art, the relationship between art and emotion has newly been the subject of extensive study. Emotional or aesthetic responses to art have previously been viewed as basic stimulus response, but new theories and research have suggested that these experiences are more complex and able to be studied experimentally. Emotional responses are often regarded as the keystone to experiencing art, and the creation of an emotional experience has been argued as the purpose of artistic expression. Research has shown that the neurological underpinnings of perceiving art differ from those used in standard object recognition. Instead, brain regions involved in the experience of emotion and goal setting show activation when viewing art.



It's a journey from being vague to being clear

Leonardo DaVinci mentioned in his writings that the most beautiful green occurred when the sun shone through a leaf but the artist should never attempt to render this effect as the beautiful colors would create strange patterns and destroy the form. The overall shape of the cast shadows from leaf clusters on a wall were not easily identifiable as the leaf clusters shadows could be many different shapes and thus did not have a distinct name other than shadows. In other words leaf cluster shadows were categories of shapes and this effect in nature (like many others) was declared outside the realm of art.

There is no room within the clarity concept for multiple or individual viewer interpretations as every viewer should be receiving exactly the same message.

Sometimes an artist accidentally renders one form only to have some viewer associate it with another form. For example: mountains that look like female breasts, a cloud formation that looks like a penis or a head. Suddenly the viewer can see nothing else in the painting except this anomaly that causes a pictorial clarity problem.

Lesson No.6

Art as defined by Experts

Great artists who have established names in the field given importance to creative arts.

"Every child is an artist. The problem is how to remain an artist once he grows up."

Picasso

Every child is creative by nature. As he grows up because of the influence of society and culture which leads to ability to question things becomes timid as he get answers of his questions. The focus of teacher should be to develop the creative skills of child and enhance them.

"The most beautiful experience we can have is the mysterious - the fundamental emotion which stands at the cradle of true art and true science."

Einstein

Einstein who was scientist has made important comparison between scientific learning and art which is emotion of "mysterious". You do not know a thing, the inquiry you do for knowing is both scientific and also artistic on another scale. Because in art you also travel in unknown as bring imagination on the canvas. It can be viewed as a scientific act but our science is not developing this much that it can explain the mechanics of the translation of image from artists mind on the canvas. The emotion involve in art work because of which artist create and which is involve in the creative expression of artist is emotion of "mysterious".

"I dream my painting and I paint my dream."

Van Gogh

The great artist Van Gogh also emphasized creative act. The meaning of "dreaming a painting" is that he first conceptualize what artist needs to express, what would be the theme involve in his work. After analyzing all these elements he paints his dream. After analyzing his concept we can also see that the imagination and creativity of artists plays important role in his work.

"Art is never completed, it is abandoned."

Leonardo Da Vinci

In the light of Leonardo Da Vinci when art work is created it has infinite creative potential involve in it, that you can never say as completed. You have to abandon it at certain time, when you think that you cannot express more but you the potential of creativity in you.

Teachers should enhance creative skill of the student to maximum extent possible as it is beneficial for the child for his general development as human being and then as a student for application of creative skill.

© Virtual University of Pakistan

Lesson No.7

Significance of Art

Art is an educator as it is a significant means of developing emotional and cognitive intelligence. It profoundly influences the whole personality of both individual and society. An art work can be seen as a source of learning and analyzing new ways of experience.

Studies show that there is a correlation between art and other achievement. A report by Americans for the Arts states that young people who participate regularly in the arts (three hours a day on three days each week through one full year) are four times more likely to be recognized for academic achievement, to participate in a math and science fair or to win an award for writing an essay or poem than children who do not participate.

In recent years, there has been great interest among educators in the links between arts-based learning and human development. Research initiatives of the past decade have linked arts participation to cognitive growth and academic skills, including the strengthening of long-term memory and reading ability (Gazzaniga et al., 2008), creative thinking skills, and writing fluency (Deasy et al., 2002). Arts participation has additionally been linked to positive social outcomes, including overall engagement in school (Deasy et al., 2002), increased graduation rates (Israel, 2009), and increased community engagement and pro-social activities (Catterall, 2009).

Art acts a very prominent source for human development in the following forms:

- Art as Documentation-History



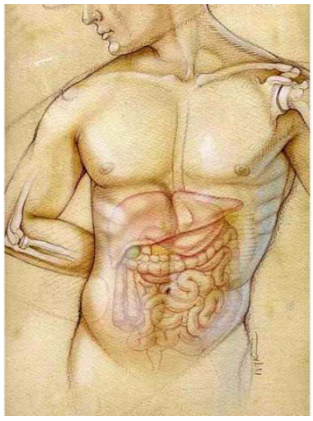
- Art as Expression of Culture and Identity



- Art as Influencer for Society



- Art as Educator



- Motor Skills, Language Development, Decision Making, Visual Learning



- Inventiveness, Cultural Awareness, Improved Academic Performance



Critical Thinking	Creative Thinking
analytic	generative
convergent	divergent
vertical	lateral
probability	possibility
judgment	suspended judgment
focused	diffuse
objective	subjective
answer	an answer
left brain	right brain
verbal	visual
linear	associative
reasoning	richness, novelty
yes but	yes and

© Virtual University of Pakistan

Lesson No.8

Classification of Art

One important area which students need to recognize is how to classify art into different forms. Art has many forms. As the society has evolve with the passage of time, the needs of man also gets complex. He has discovered new means and ways of expression. According to complexity of needs, he has tried to expresses himself in different ways.

Any social changes in society leaves impacts on different fields of society. For instance if we talk about "Industrial Revolution". There is great development in computer technology after industrial revolution. Same in that manner there is development in the field of arts. Art can be classified in terms of different forms in five broader divisions.

Divisions of Arts

- Drawing
- Painting
- Sculpture
- Printmaking
- Mural
- Miniature

Applied Arts

- Architecture
- Communication Design
- Product Design
- Fashion Design
- Textile Design

Multimedia Arts

- 3D Animation
- Installation
- Kinetic Sculpture
- Found objects

Decorative Arts

- Crafts
- Calligraphy

- Book Illumination

For making these broader division the determining factor is that art be classified on the basis of what purpose it serves, its function on social and individual level and the nature or mechanics of the individual art. On these basis we can classify art in different forms.

Fine Arts

In fine arts drawing, painting, sculpture and print making can be considered. Fine art is basically for intellectual and atheistic purposes. In this art form the artist has such a relationship with art product, that he needs no technological help. He can draw just with the pencil and paper. If he has paints he can draw painting on the canvas. He can make it with his imagination, he can also move towards abstract nature of painting or can make it realistic too. It all depends on artist. In this art form there is no such mechanics involve where artist have to take help of tools. For example 3D animation is not possible without computer software. In fine arts a relationship can be seen between the tools and the art effect which he produces which is to serve artistic function and to express the idea in his mind as visual language.

Performing Arts

Performing art is another classification of arts which includes music, dance, theatre and film. The art of act in this form is different from the act of fine arts. In this form the interaction of artist is in real time with the audience. The product in fine arts can be seen alienated from the artist but in performing arts it cannot be seen detached from the artists. For example if the artist is performing in theatre. The act of his performance is part of his product. In this art form the relation between artist and audience gradually builds up in terms of content and expression in real time. If it is seen from the standpoint of audience aesthetic experience gradually build up in their mind. Perming arts includes his time dimension. The theories on the basis of which fine art is assessed in performing arts there nature also changes. For example in performing art it is important to considered time factor as well as the environment (whether it is theatre or music) in which artists are doing the act of art.

Fine is seen for atheistic purposes. Performing arts is also for atheistic purposes but it includes time dimension.

Applied Arts

By applied involve the arts which have mass production used in society in large scale for commercial purposes. For example in design, there are many different forms and further sub-divisions. For instance communication design. The companies and industries make posters for the launch of the product. In which there are ideas which engages audience at once. The development of poster comes under the domain of communication design. Interior design is integrated with architecture. In product design different types of products are developed in industry.

Another application of design is architecture as construction. In architecture, architect assess the material, designs the building, consideration of design and stylist elements in building design, he sees the role of utility and how he makes the equation of asthmatics and utility. There are many aesthetic parameters involve in it. As it is part of large scale production it also considers the requirements of society.

Decorative Arts

Decorative arts include calligraphy. In Islamic civilization many examples are seen which used as the art of calligraphy to enhance the meaning of Quranic text. Calligraphy is visual beautification of words. In which words are represented aesthetically to create a ratio of words with their expression to enhance the overall impact. Calligraphy is used for decorative purposes. It can be seen in buildings especially created by Muslim architecture.

The art of book illumination is also included in decorative arts. For example in Persian and Indian manuscripts the pictorial description of story can be seen in the margins of books. This pictorial description also includes miniature works, In which different characters are developed. Different motifs can be seen in books which are used for decoration.

Multimedia Arts

Multimedia arts includes computer technology, for example 3D animation. In modern films animated characters are used. Complete animated films are also being made in the world. This art is based on the application of technological tools.

Installation art is also included in multimedia arts. Installation art is not fixed. It is not necessary to use just one medium in this art.You can use different mediums. For example you can make sculpture of wood along with that you can use light and distance as a tool. When an installation is seen from a distance it has different meaning, when it is seen closely it given different meaning. Different new techniques of visual display can be used in it. Different aspects of media are used in installation arts. It is important for the artist to be skilled in the use of different medium.

This is a broader classification of art forms which helps to understand, assess or categorize art form.

Lesson No.9

Elements of Art-Line

The elements and principles of design are the building blocks used to create a work of art. The elements of design can be thought of as the things that make up a painting, drawing, design etc. Good or bad - all paintings will contain most of if not all, the seven elements of design.

THE ELEMENTS OF DESIGN

LINE
Line can be considered in two ways. The linear marks made with a pen or brush or the edge created when two shapes meet.

SHAPE
A shape is a self-contained defined area of geometric or organic form. A positive shape in a painting automatically creates a negative shape.

DIRECTION
All lines have direction - Horizontal, Vertical or Oblique. Horizontal suggests calmness, stability and tranquility. Vertical gives a feeling of balance, formality and alertness. Oblique suggests movement and action

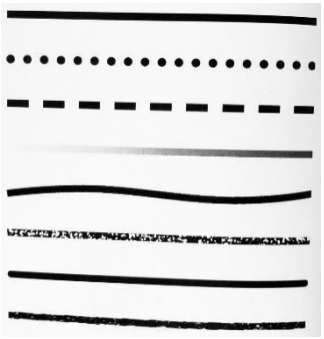
SIZE
Size is simply the relationship of the area occupied by one shape to that of another.

TEXTURE
Texture is the surface quality of a shape - rough, smooth, soft hard glossy etc. Texture can be physical (tactile) or visual.

COLOUR
Also called Huesee notes on color

VALUE
Value is the lightness or darkness of a color. Value is also called Tone

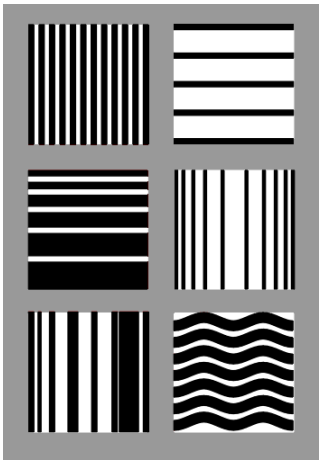
Line:



Line is probably the most fundamental of all the elements of design. It is the starting place for most artistic creation whether one is starting a fine drawing or painting or even sketching ideas for a sculpture. Most design begins with line. So what is line?

A math teacher would say that line consist of only one dimension, length. In the real world of creating art though a one dimensional line would not be practical. A more usable deifnition might be that line is the path of a dot, point etc. through space and that is always has more length than thickness. Lines are not all the same, especially in art.

Types:



Angle: Horizontal, Vertical, Diagonal, Curved, Zigzag

Expressive: Hard, Sharp, Straight, Geometric, Organic, Smooth, Soft, Flowing, Loopy, Wavy.

Gestural: Sing, Whisper, Drip, Bleed, Splash

Diagrammatic or Contour Lines

Structural Lines, Hatching, Cross Hatching

Lesson No. 10

Elements of Art-Shape and Form

Shape

An enclosed space defined by a line or by contrast to its surroundings. Shapes are two-dimensional (flat): circle, square, triangle, organic blob, etc. Shapes can be geometric (square circle etc.) or organic (banana amoeba etc.)

Types of Shapes

There are two general categories that are used to describe shapes. **Geometric** and **Free-Form** or Organic Shapes

Geometric Shapes

- Can be described using mathematical terms
- They are very regular or precise
- They are more often found in man-made things because they are easier to reproduce and make things with
- Examples of geometric shapes are: squares, rectangles, triangles, circles, oval, pentagons and so on.



Free-form or Organic Shapes

- are difficult to describe using definitions
- are irregular or uneven
- are more often found in nature
- Example include the shape of clouds, puddles, trees, leaves, rocks and so on.

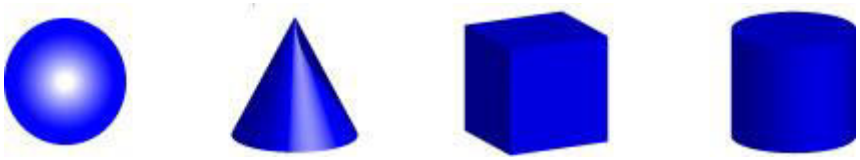


Form

A three-dimensional object: a defined volume of space. Forms could also be categorized as geometric or organic in nature.

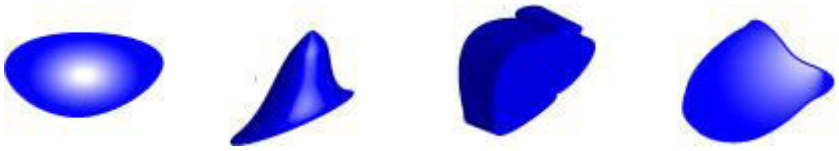
Geometric Forms

As with geometric shapes. geometric forms are based on mathematical descriptions. Since they are three dimensional (3D) instead of two dimensional, they are objects such as cubes, cylinders, cones and spheres. They are often the type of form that man-made objects are constructed with.



Free-form or Organic Forms

Organic forms are irregular and are the type of forms that most things in nature are. Cloud formations, mountains, trees and bushes are all relatively free- form. animals and even humans tend to be more free- form too, as they are ever changing forms.



Three Dimensional (3D) Media

Sculpture is the term most often used for art that is made using three dimensional media. Media (plural) or medium (singular), by the way, means the material that is used to make art. Here are some common media used for 3D design

Lesson No. 11

Elements of Art- Space

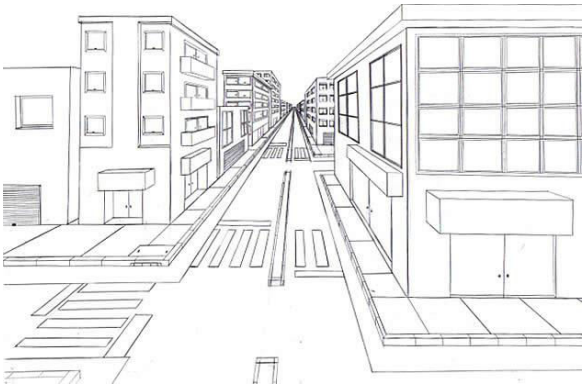
Space is the distance or area around or between elements of an artwork. The illusion of depth created on a flat surface through the use of linear perspective, overlapping elements, size, level of detail, color and value. Space is often categorized as positive or negative, with positive space referring to the subject or physical mass of the art, and negative space referring to the background or volume around it.





Linear and Curvilinear Perspective.

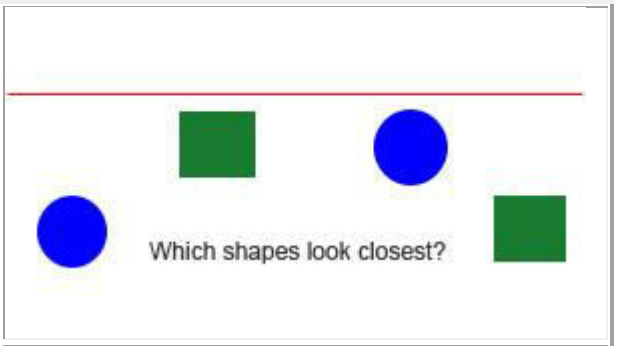
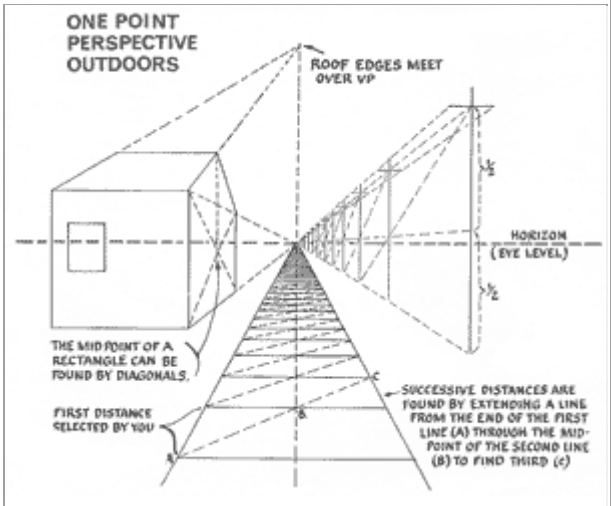
A system of drawing used to show objects receding in space in the same manner we perceive them in three dimensions. The basic idea is that objects appear smaller as they recede, and therefore parallel lines will appear to grow closer and meet as they reach the horizon (at their vanishing point). Common types of linear perspective include one point, two points, and three-point perspective, referring to how many axis or directions each object is shown to recede to. There are also four, five, and six-point perspective systems, which are curvilinear and can be used to create fisheye views.





Creating the Illusion of Space

Size: larger objects appear closer, smaller further away	
Overlap : partially covering one shape (object with another makes the one in front appear closer.	

Placement: where a shape or object is in relationship to the horizon line creates depth. Things closer to the horizon line appear further away. Objects closer to the bottom or top of your paper (canvas, etc.) appear closer.	
Atmospheric perspective: objects as they recede into the distance begin to lose color brightness and detail.	
Shading: adding light and shadow to the surface of objects to mimic the way real objects would appear under the same lighting.	
Linear Perspective: this is a system of drawing developed during the Renaissance period of history (about 1400-1500). It use lines that converge on vanishing points to achieve a more realistic illusion of space. Linear perspective is described by the number of vanishing points used- one point, two point or three point. Type most often are used alone, but they may be combined in complex drawings or paintings.	

Lesson No.12

Elements of Art-Value and Texture

Value:

How light or dark an object or element is, independent of its color. Shading uses value to depict light and shadow and show volume/form.

In general, work using a full range of values will stand out more and be visually richer and more pleasing. Purposely using a limited range of values (all dark, grays, or lights) can set the mood of the piece, from mysterious to peaceful to ethereal. Work that uses only very bright and very dark values, with no grays or middle tones, is very contrast and can be very bold, stark and stylized.

The term value is used in the language of Art to refer to the "value" of light. The more light, the higher the value. White is the highest or lightest value. On the other hand , black is the lowest or darkest value. Colors have value as well. Yellow for example has a relatively high (light) value, while violet has a relatively low value (dark).

So why is value important?

Value is very important to drawing and painting because value changes are what creates contrast. Contrast is needed to help us see and understand a two dimensional work of art. For example, if the was no value contrast between the words on this page and the background; you would have difficulty reading what is here.

Value contrasts can also create interest in art works. Our eyes tend to be drawn to areas of high contrast, so artists use this to show us what they think is important.

Value Scales

Values scales are charts that demonstrate the changing values of a tone. A typical value scale has incremental steps running from dark to light or vice versa. A scale may also be a continuous gradient of tones; where the change is blended and tonal steps are not visible. Here are example of both types.







Texture:

The tactile sensation or feel of a surface (rough, smooth, spiky, etc.) or how something appears to feel.

Texture refers to the surface quality in a work of art. We associate textures with the way that things look or feel. Everything has some type of texture. We describe things as being rough, smooth, silky, shiny, fuzzy and so on. Some things feel just as they appear; this is called **real or actual texture**. Some things look like they are rough but are actually smooth. Texture that is created to look like something it is not, is called **visual or implied texture.**

Texture may be used in a work of art to:

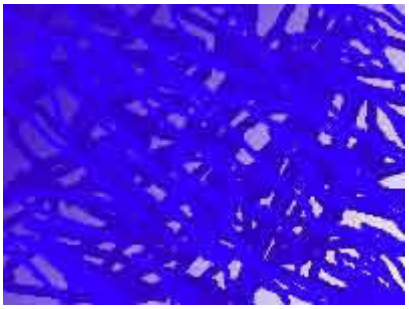
- create visual interest or a focal point in a composition
- to create contrast within a design composition
- to help visually balance a design composition

Real Texture



Visual texture is the real thing. Real texture cannot be represented here because a computer screen, even with the highest quality photographs can only create simulate textures. However for the purpose of providing examples assume that these images are real.

Visual or Implied Texture



Visual or implied texture can be **simulated** or **invented**. Simulated texture is the type that is created to look like something it is not. For example, in drawing or painting of a cat where its fur is made to look like real fur. Invertn texture, on the other hand may look rough, smooth or any other feel but is purely made up by the artist. It does look like "real" texture.

Lesson No. 13

Elements of Art-Color

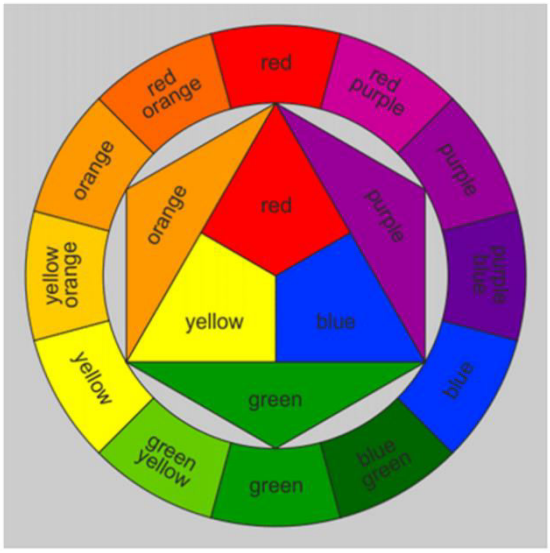
The visible spectrum of radiation reflected from an object. Terms used to talk about color include hue, intensity or saturation, value or brightness, tint, shade, tone, temperature (warm, cool, neutral), and various color harmonies or schemes such as monochromatic, analogous and complementary.

Intensity or Saturation – The purity (brightness or dullness) of the color.

Tint. A hue with white added to it, or applied thin enough so that a white background material (paper, canvas, etc.) shows through.

Shade. A hue with black added to it.

Tone. A hue with gray added to it. Primary, secondary and tertiary colors



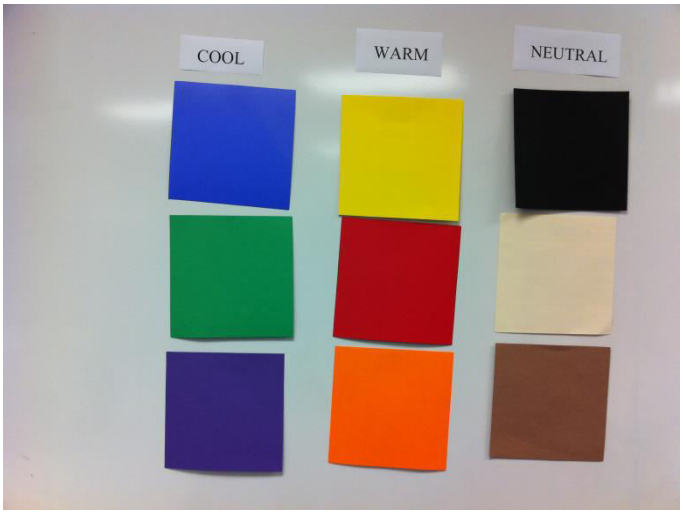
Color Temperature

Warm colors: Reds, oranges and yellows are said to be warm colors because of their visual relationship to sources of heat and light. Objects or elements with these colors will tend to appear energetic and exciting, as well as more forward in space.

Cool colors: Blues, greens and violets are said to be cool colors. Objects or elements with these colors will tend to appear calming and soothing, as well as farther back in space.

Neutral colors: Blacks, grays, browns, tans, beige's, and whites. Browns, tans, and beige's are slightly warm; blacks, grays, and whites can be slightly cool or warm. Neutral

colors, with their low intensity, do not clash with other colors. They can serve as backgrounds, help tie together broad ranges of colors, and balance out more intense colors that would be overpowering on their own.



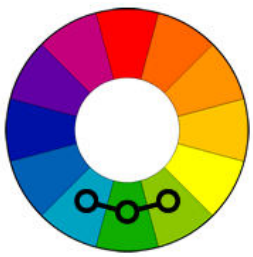
Complementary color scheme

Colors that are opposite each other on the color wheel are considered to be complementary colors (example: red and green).



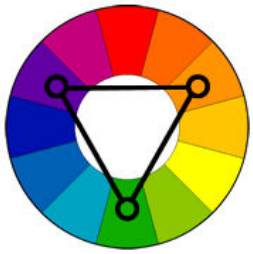
Analogous color schemes:

Colors that are next to each other on the color wheel are analogous. They usually match well and create serene and comfortable designs



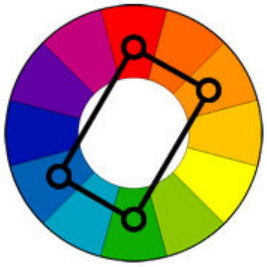
Triadic color scheme:

A triadic color scheme uses colors that are evenly spaced around the color wheel.



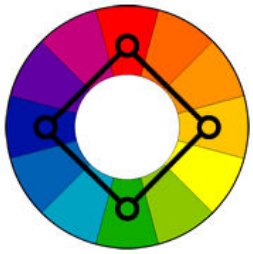
Tetradic color scheme:

The rectangle or tetradic color scheme uses four colors arranged into two complementary pairs.



Square color scheme:

The square color scheme is similar to the rectangle, but with all four colors spaced evenly around the color circle.



Lesson No. 14

Principles of Design-Balance

The Principles are concepts used to organize or arrange the structural elements of design. Again, the way in which these principles are applied affects the expressive content, or the message of the work.

The principles are:

- Balance
- Proportion
- Rhythm
- Emphasis
- Unity

Balance

Distribution of interest or visual weight draws viewer's attention symmetric, asymmetric, and radial. Balance is the concept of visual equilibrium, and relates to our physical sense of balance. It is a reconciliation of opposing forces in a composition that results in visual stability. Most successful compositions achieve balance in one of two ways: **symmetrically** or **asymmetrically.** Balance in a three dimensional object is easy to understand; if balance isn't achieved, the object tips over. To understand balance in a two dimensional composition, we must use our imaginations to carry this three dimensional analogy forward to the flat surface.

Symmetric or Formal Balance

One part of something duplicates another part - it is a type or class of pattern mirror image formal balance. Symmetrical balance can be described as having equal "weight" on equal sides of a centrally placed fulcrum. It may also be referred to as formal balance. When the elements are arranged equally on either side of a central axis, the result is Bilateral symmetry. This axis may be horizontal or vertical. It is also possible to build formal balance by arranging elements equally around a central point , resulting in radial symmetry.



Asymmetric Balance

This is a type of balance created by unlike things. Larger/smaller, regular shape, irregular shape dull bright texture smoother. Asymmetrical balance, also called informal balance, is more complex and difficult to envisage. It involves placement of objects in a way that will allow objects of varying visual weight to balance one another around a fulcrum point. This can be best imagined by envisioning a literal balance scale that can represent the visual "weights" that can be imagined in a two dimensional composition. For example, it is possible to balance a heavy weight with a cluster of lighter weights on equal sides of a fulcrum; in a picture, this might be a cluster of small objects balanced by a large object. It is also possible to imagine objects of equal weight but different mass (such as a large mass of feathers versus a small mass of stones) on equal sides of a fulcrum. Unequal weights can even be balanced by shifting the fulcrum point on our imaginary scale.



Radial Balance

Balance is created by distributing parts evenly in a radial manner around the center point.



Lesson No. 15

Principles of Design- Contrast

Contrast is the difference in quality between two instances of an art element, or using opposing qualities next to each other. For example, black and white (contrasting values), organic/curvy and geometric/angular (contrasting lines/shapes/forms), and rough and smooth (contrasting textures).

Contrast is the juxtaposition of opposing elements eg. opposite colours on the colour wheel - red / green, blue / orange etc. Contrast in tone or value - light / dark. Contrast in direction - horizontal / vertical.

The major contrast in a painting should be located at the center of interest. Too much contrast scattered throughout a painting can destroy unity and make a work difficult to look at. Unless a feeling of chaos and confusion are what you are seeking, it is a good idea to carefully consider where to place your areas of maximum contrast.

Important contrast type:

- Darker/lighter tones, distance



- High contrast, vibrant



- Low contrast, mild



Lesson No.16

Principles of Design -Emphasis

Emphasis is created by visually reinforcing something the artist want the viewer to pay attention to. Its basic requirement is the different elements or forms or objects using in a painting or art work, a categorization or hierarchy needs to be established. Some elements needs to focal point. Some elements to be dominant, some to be sub-dominant. The purpose of this hierarchy is that certain elements can be reinforce in visual perception. So, that in the viewer's eye moment and his perception those elements register more. In this, artist intends to get focus of certain element and the communication of certain element is more important, for that purpose emphasis is used as a device.

Main Areas of Emphasis

- Focal points
- Dominant
- Sub-dominant
- Subordinate

Strategies for Creating Emphasis

- Isolation
- Convergence
- Contrast
- Size and Placement
- Selective Coloring
- Focus
- Focal Points



Isolation

In "isolation" a component in a composition can be shown isolated. The attention of viewer shifted towards isolated item. Isolation is important tool or device for emphasis. Through emphasis certain object can be in focus for viewer and it becomes important.



Leading lines, Convergence and Contrast

Convergence and leading lines are used in art work. There are different types of lines. For example Implied and Directional lines. Such lines are not directly visible but by implication they are giving direction that how the eyes of viewers will move. Through lines convergence can be created, through direction of implied lines can focus on an object and it can be emphasized. Contrast can also be used emphasize any colour in it.





Size

Size and placement can also be used to create emphasis. If a large number of smaller size objects are used in a composition and suddenly a large size object is used in it, intuitively the human mind will focus on it. This happens because it is the capability of human mind to detect pattern and artist basically manipulate this capability of human mind through composition.



Focus and depth of field

Focus is also used to create depth of field. If some objects in a composition are kept in sharp focus and some kept in blur focus. The human mind attention is directed more towards sharp focus objects in visual perception while it ignore objects which are in blur and attention of human mind is not focused on them.



Selective Coloring

Selective Coloring is a technique widely used in photography. Students must have seen many pictures in which background is black and white and a certain color is shown and attention of viewer focuses on that different colored object and it becomes a point of emphasis and a dominating factor and other elements subordinate it.



Focal points

If different focus points are created in a composition or no focal points are created and it is left organic. In both conditions it is an important device for creating emphasis.

Lesson No.17

Principles of Design- Harmony

Harmony

Harmonious elements have a logical relationship or progression - in some way they work together and complement each other. Harmony in painting is the visually satisfying effect of combining similar, related elements. eg. adjacent colours on the colour wheel, similar shapes etc.

Unity

Unity is created by using harmonious similarity and repetition, continuance, proximity and alignment, and closure of design elements in different parts of the work so that the parts RELATE to each other and create a unified whole, that can be greater than the sum of the parts.

Relating the design elements to the idea being expressed in a painting reinforces the principal of unity.eg. a painting with an active aggressive subject would work better with a dominant oblique direction, course, rough texture, angular lines etc. whereas a quiet passive subject would benefit from horizontal lines, soft texture and less tonal contrast.

Unity in a painting also refers to the visual linking of various elements of the work.

Harmony logical relationship or progression



Similarity and repetition

Items with similar or identical characteristics - size, shape, color, etc



Continuance

An art element that has direction - a line, edge, spiral, path leading back in perspective



Proximity and alignment

Things that are close together or aligned with one another



Closure of design elements

Brains like to fill in the blanks



A unified whole greater than the sum of the parts



Lesson No. 18

Principles of Design-Unity

Unity

Unity is created by using harmonious similarity and repetition, continuance, proximity and alignment, and closure of design elements in different parts of the work so that the parts RELATE to each other and create a unified whole, that can be greater than the sum of the parts.

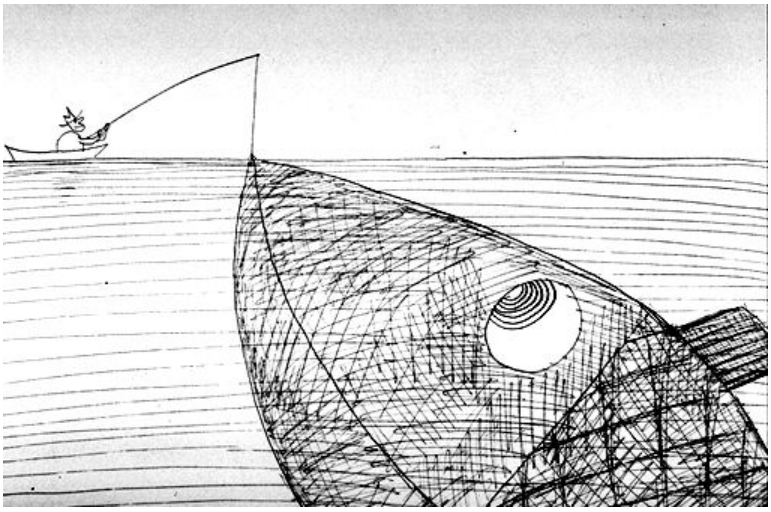
Relating the design elements to the idea being expressed in a painting reinforces the principal of unity, e g. a painting with an active aggressive subject would work better with a dominant oblique direction, course, rough texture, angular lines etc. whereas a quiet passive subject would benefit from horizontal lines, soft texture and less tonal contrast.

Unity in a painting also refers to the visual linking of various elements of the work.

Lesson No.19

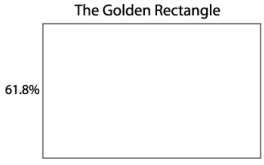
Principles of Design-Proportion and Scale

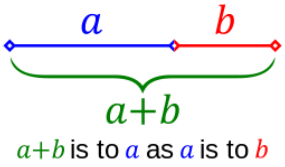
Proportion is the relationship of sizes between different parts of a work. For example, how wide it is compared to how tall it is. Some proportions, such as the golden ratio and the rule of thirds, are thought to be more naturally pleasing. Scale is the size of something compared to the world in general - an artwork might be termed miniature, small scale, full scale or life-size, large scale or larger than life, or monumental.





Golden ratio if their ratio is the same as the ratio of their sum to the larger of the two quantities.

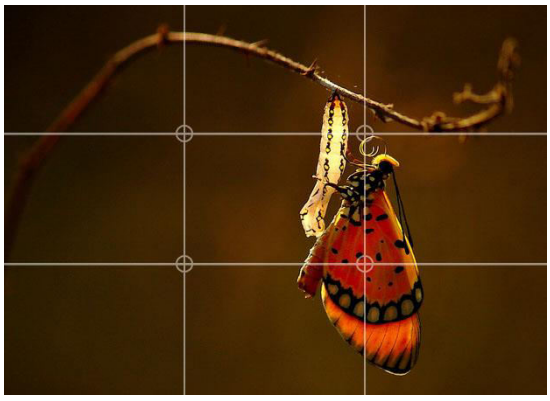




$a+b$ is to a as a is to b

Rule of Thirds

The guideline proposes that an image should be imagined as divided into nine equal parts by two equally spaced horizontal lines and two equally spaced vertical lines, and that important compositional elements should be placed along these lines or their intersections

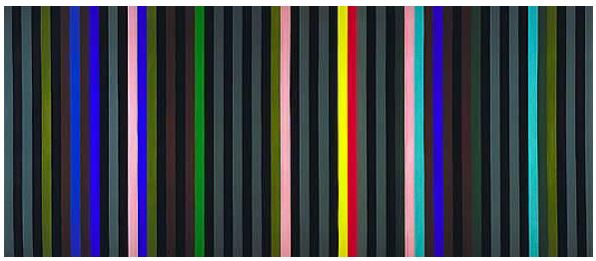




Lesson No. 20

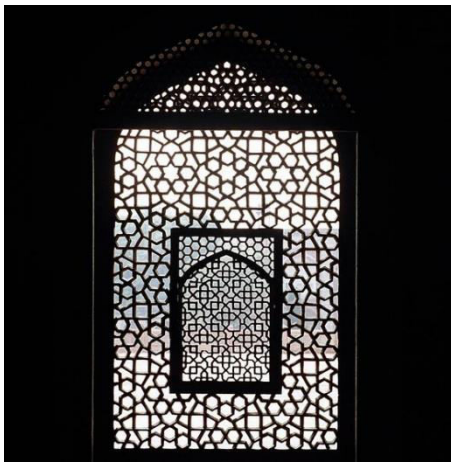
Principles of Design -Rhythm & Movement

Repeating art elements in regular or cyclical fashion to create interest, movement, and/or harmony and unity is called rhythm. Rhythms can be random, regular, alternating, flowing, and progressive.



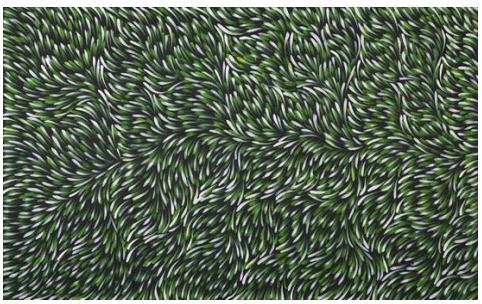
Motifs

Motifs can be thought of as units of pattern.



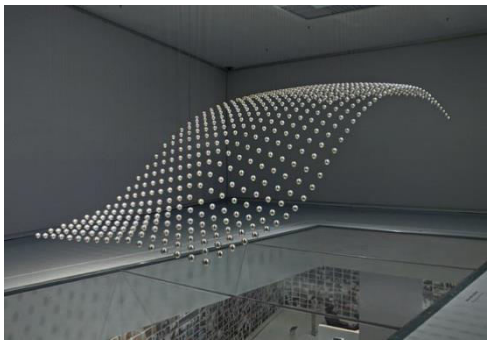
Random Rhythm

Groupings of similar motifs with no regularity



Regular Rhythm and Alternating Rhythm

Flowing Rhythm - Flowing rhythm is created by rising and falling elements



Progressive Rhythm - In progressive rhythm, each time a motif repeats it changes a little, sequence



Lesson No. 21

Fine Arts-Drawing

Art works are primarily produced for aesthetic and intellectual appreciation. They exist separate from the artist as independent entities.

Definition

Drawing is a two-dimensional visual created by the use of line and shading. Drawing is a form of visual art in which a person uses various drawing instruments to mark paper or another two-dimensional medium. Instruments include graphite pencils, pen and ink, inked brushes, wax color pencils, crayons, charcoal, chalk, pastels, various kinds of erasers, markers, styluses, various metals (such as silver point), and electronic drawing.

An artist who practices or works in technical drawing may be called a drafter, draftsman, or draughtsman.

A drawing instrument releases small amount of material onto a surface, leaving a visible mark. The most common support for drawing is paper, although other materials, such as cardboard, plastic, leather, canvas, and board, may be used. Temporary drawings may be made on a blackboard or whiteboard or indeed almost anything. The medium has been a popular and fundamental means of public expression throughout human history. It is one of the simplest and most efficient means of communicating visual ideas. The wide availability of drawing instruments makes drawing one of the most common artistic activities.



The materials used are:

- Paper
- Lead Pencil
- Pen and Ink
- Crayons
- Pastels
- Charcoal
- Chalks

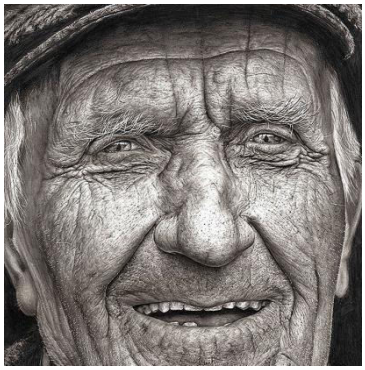
- Erasers
- Styluses

The medium is the means by which ink, pigment or color are delivered onto the drawing surface. Most drawing media are either dry (e.g. graphite, charcoal, pastels, Conté, silver point), or use a fluid solvent or carrier (marker, pen and ink). Watercolor pencils can be used dry like ordinary pencils, then moistened with a wet brush to get various painterly effects. Very rarely, artists have drawn with (usually decoded) invisible ink. Metal point drawing usually employs either of two metals: silver or lead. More rarely used are gold, platinum, copper, brass, bronze, and tin point. Paper comes in a variety of different sizes and qualities, ranging from newspaper grade up to high quality and relatively expensive paper sold as individual sheets. Papers can vary in texture, hue, acidity, and strength when wet. Smooth paper is good for rendering fine detail, but a more "toothy" paper holds the drawing material better. Thus a coarser material is useful for producing deeper contrast.



Key Features in Drawing

1. Quality of Line
2. Edges and Contours
3. Negative Space
4. Relationships and Proportions
5. Lights and Shadows
6. Uniqueness or Individuality





Lesson No.22

Fine Arts-Painting

Painting is a work of art in which a visual is created using colors and pigments on a surface. There are various styles of painting such as realist, impressionist and abstract. Painting is the practice of applying paint, pigment, color or other medium to a surface (support base). The medium is commonly applied to the base with a brush, but other implements, such as knives, sponges, and airbrushes, can be used.

In art, the term painting describes both the act and the result of the action. The support for paintings includes such surfaces as walls, paper, canvas, wood, glass, lacquer, clay, leaf, copper and concrete, and the painting may incorporate multiple other materials including sand, clay, paper, plaster, gold leaf, as well as objects.

The term painting is also used outside of art as a common trade among craftsmen and builders.

Painting is a mode of creative expression, and the forms are numerous. Drawing, gesture (as in gestural painting), composition, narration (as in narrative art), or abstraction (as in abstract art), among other aesthetic modes, may serve to manifest the expressive and conceptual intention of the practitioner. Paintings can be naturalistic and representational (as in a still life or landscape painting), photographic, abstract, narrative, symbolical (as in Symbolic art), emotive (as in Expressionism), or political in nature (as in Artivism).

The materials used are:

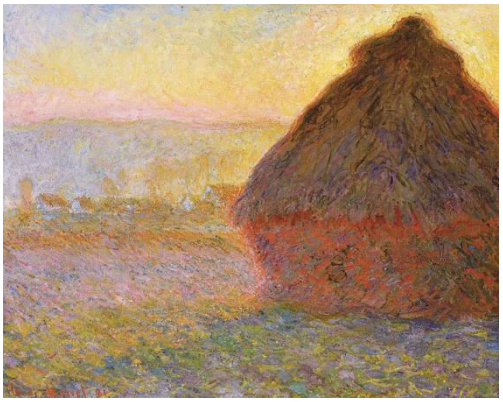
- Canvas
- Board
- Paper
- Oil
- Water Color
- Pastels
- Acrylic
- Brushes



Key Features in Painting

- Theme
- Composition
- Form
- Application of Color
- Tonal Gradation
- Style
- Elements and Principles of Design





Lesson No. 23

Fine Arts- Mural and Miniature

The sub division of painting includes mural and miniature. Mural is such a type of painting which is done on wall. Along with doing it on wall the architectural features of building are also incorporated in it.

Definition of Mural

Mural is painting directly applied on a wall or ceiling but with a consideration of incorporating architectural design.

The materials used in it are canvas, plaster, cement, encaustic colors (wax), tempora (paint mixed with eggs), water colors, oil paint.

The Key features in murals include what impact it has on public. As it is used in buildings and public places. The impact it lasts on public is given importance and its materials are seen with the perspective that what their reliability is. As you are making mural on a public place so, for a long lasting impact its readability is very important. Materials are considered keeping in view the time period they will stay and how they will adjust with different weather conditions. The third element is; how mural will incorporate architectural design in it.

In miniature very small paintings are made and work on it is done with very meticulous detail. The materials which are used in miniature includes handmade paper which is called "Wasli" and it was invented in 10^{th} century and tools which are used in it are specific for miniature. A biggest tradition of miniature is that in Mughal time period miniature developed to great extent and we see different schools of it in that era. In Mughuls era, the 3D form is developed in painting and it is 2 dimensional in miniature. The 3 dimensional form is not developed in Mughuls miniatures as it is developed in west but the level of skill is greatly developed in it.

There are many key features of miniature on the basis of which it is evaluated which includes its detail, reliability and its execution. As it is on small scale, so it is evaluated that how the artist has used the proportion element. Another use of miniature is in book illumination. The artist tries to develop miniature according to the text of book. Many examples are available in our miniatures and in miniatures of Persia.

Mural and Miniature are sub-divisions of paintings. The difference between them is: mural is done on wall and a larger size painting. Miniature is done on hand made acid-free paper which is called wasli and it is a small painting but a lot of detail is involve in it.

Lesson No.24

Fine Arts-Sculpture

Definition

Sculpture is a three dimensional form created by shaping, carving or molding a material.



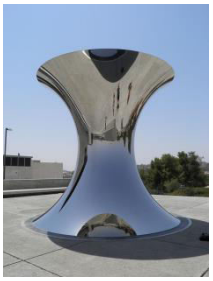
Definition of Traditional Sculpture

Traditional sculpture prior to the 20th century had four main defining characteristics. First, it was the only three dimensional art form. Second, it was representational. Third, it was viewed as an art of solid form. Any empty spaces involved were essentially secondary to its bulk or mass. Moreover, as a solid form it had no movement. Fourth, traditional sculptors used only two main techniques: carving or modelling. That is, they either carved directly from their chosen material (eg. stone, wood), or they built up the sculpture from the inside, so to speak, using clay, plaster, wax and the like. The models for traditional sculpting derive from Greek and Roman Sculpture of Classical Antiquity.



Definition of Modern and Contemporary Sculpture

The art of sculpture is no longer restricted by traditional sculptural concepts, materials or methods of production. It is no longer exclusively representational but frequently wholly abstract. Nor is it purely solid and static: it may reference empty space in an important way, and can also be kinetic and capable of movement. Finally, as well as being carved or modeled, it can be assembled, glued, projected (holographically), or constructed in a wide variety of ways. As a result the traditional four-point meaning and definition of sculpture no longer applies.



The materials used are:

- Clay, Stone, Metal, Wax, Glass, Plastic, Wood, etc.
- Modeling Tools and Stands, Magnifiers, Armatures and Wires

Key Features:

Material, Posture, Surface, Edge, Texture, Color, Scale, Mass, Centre of Gravity, Volume, Space, Movement, Light, Utility and Reliability

The two principal elements of sculpture are mass and space. Mass refers to the sculpture's bulk, the solid bit contained within its surfaces. Space is the air around the solid sculpture, and reacts with the latter in several ways: first, it defines the edges of the sculpture; second, it can be enclosed by part of the sculpture, forming hollows or areas of emptiness; third, it can link separate parts of the sculpture which thus relate to one another across space.

Another important element of (most) sculptures are their surfaces. These can produce quite different visual effects according to whether they are (e.g) convex or concave, flat or modeled, colored or uncolored. For example, convex surfaces express contentment, satiety, internal pressure and general "fullness", while concave surfaces suggest external pressure, an inner insubstantiality and possible collapse.

This refers, for example, to the need to create a sculpture in tune with the scale of its surroundings. Walk around any major Gothic cathedral and observe the great variety in the scale of the sculptures which decorate the doorways, facades and other surfaces. In addition, certain groups of figures, illustrating Biblical scenes, may contain several different scales: the Virgin Mary and Jesus may be similar in size, while (e.g) the Apostles may be smaller.

Lesson No. 25

Fine-Arts -Printmaking

Definition

Printmaking is the art of transferring an impression from one surface to another. Printmaking is the process of making artworks by printing, normally on paper. Printmaking normally covers only the process of creating prints that have an element of originality, rather than just being a photographic reproduction of a painting. Except in the case of monotyping, the process is capable of producing multiples of a same piece, which is called a print. Each print produced is not considered a "copy" but rather is considered an "original". This is because typically each print varies to an extent due to variables intrinsic to the printmaking process, and also because the imagery of a print is typically not simply a reproduction of another work but rather is often a unique image designed from the start to be expressed in a particular printmaking technique. A print may be known as an impression. Printmaking (other than monotyping) is not chosen only for its ability to produce multiple impressions, but rather for the unique qualities that each of the printmaking processes lends itself to.



The materials and processes used are:

- Metals, Stones, Chemicals, Wax, Color, Ink, Stencil, fabric
- Woodcut, Engraving, Etching, Mezzotint, Aquatint, Drypoint, Lithography, Screen printing, Monotype, Monoprint, Digital Print



Key Features
Technique, Positive and Negative Space, Use of Color, Registration, Expressiveness in Multiples, Refinement through progress

Original Graphic Arts Processes

Process	Relief	Intaglio	Planographic	Stencil
Common Name:	Woodcut, linocut, embossing	Engraving, drypoint, mezzotint, etching, aquatint	Lithograph	Serigraph (silkscreen)
What Area Prints:	Prints what is left of the original surface	Prints what is below the surface of the plate	Prints what is drawn on the surface	Prints open areas of the stencil
Type of Press:	Manual pressure or letter press	Etching press (clothes-wringer type)	Lith Press (sliding, scraping pressure)	Original Serigraphs are usually hand screened
Materials:	Wood or linoleum block or other film material	Copper, zinc, plastics, etc.	Limestone, zinc, aluminum plates, etc.	Silk, nylon, etc.
Basic Tools:	Knife, gouge, burin, etc.	Etching needles, burins, acids	Litho crayon, tusche, litho rubbing ink, etc.	

Lesson No. 26

Fine Arts-Architecture

Architecture is frozen music. Architecture is the art and technique of designing and building, space and ambience to reflect functional, technical, social, environmental and aesthetic considerations. It requires the creative manipulation and coordination of materials and technology, and of light and shadow.



Durability, Utility, Beauty, Economics, Cultural Expression, Style, Scale, Theme, Sustainability are the key components of Architecture.



Architecture has to do with planning and designing form, space and ambience to reflect functional, technical, social, environmental and aesthetic considerations. It requires the creative manipulation and coordination of materials and technology, and of light and shadow. Often, conflicting requirements must be resolved. The practice of Architecture also encompasses the pragmatic aspects of realizing buildings and structures, including scheduling, cost estimation and construction administration. Documentation produced by architects, typically drawings, plans and technical specifications, defines the structure and/or behavior of a building or other kind of system that is to be or has been constructed.



Building first evolved out of the dynamics between needs (shelter, security, worship, etc.) and means (available building materials and attendant skills). As human cultures developed and knowledge began to be formalized through oral traditions and practices, building became a craft, and "architecture" is the name given to the most highly formalized and respected versions of that craft.

It is widely assumed that architectural success was the product of a process of trial and error, with progressively less trial and more replication as the results of the process proved increasingly satisfactory. What is termed vernacular architecture continues to be produced in many parts of the world. Indeed, vernacular buildings make up most of the built world that people experience every day. Early human settlements were mostly rural. Due to a surplus in production the economy began to expand resulting in urbanization thus creating urban areas which grew and evolved very rapidly in some cases.



Lesson No.27

Applied Arts-Textile Design

Definition

Textile design is essentially the process of creating designs for woven, knitted or printed fabrics. Textile designers are involved with the production of these designs, which are used, sometimes repetitively, in clothing and interior decor items. Traditionally, drawings of woven textile patterns were translated onto special forms of graph paper called point papers, which were used by the weavers in setting up their looms. Patterns are often designed in repeat to maintain a balanced design. The size of the repeat is determined by the production method. For example, printed repeat patterns must fit within particular screen sizes while woven repeat patterns must fit within certain loom sizes.





The creative process often begins with different art mediums to map concepts for the finished product. Traditionally, drawings of woven textile patterns were translated onto special forms of graph paper called point papers, which were used by the weavers in setting up their looms.

Today, most professional textile designers use some form of computer-aided design software created expressly for this purpose. Some of the latest advances in textile printing have been in the area of digital printing. The process is similar to the computer controlled paper printers used for office applications. In addition, heat-transfer printing is another popular printing method to be used in the textile design. Patterns are often designed in repeat to maintain a balanced design even when fabric is made into yardage. Repeat size is the distance directly across or down from any motif in a design to the next place that same motif occurs. The size of the repeat is determined by the production method. For example, printed repeat patterns must fit within particular screen sizes while woven repeat patterns must fit within certain loom sizes. There are several different types of layouts for repeated patterns. Some of the most common repeats are straight and half

drop. Often, the same design is produced in many different colored versions, which are called colorways. Once a pattern is complete, the design process shifts to choosing the proper fabrics to get the design printed on or woven into the fabric.



Designers might want to use the method of dyeing or printing to create their design. There are many printing methods.



- Direct (Blotch) Printing
- Overprinting
- Discharge Printing
- Resist Printing
- Block Printing
- Roller Printing
- Screen Printing
- Digital Printing



Lesson No. 28

Applied Arts-Interior Design

Definition

Interior design, planning and design of man-made spaces, a part of environmental design and closely related to architecture.



In the past, interiors were put together instinctively as a part of the process of building. The profession of interior design has been a consequence of the development of society and the complex architecture that has resulted from the development of industrial processes. The pursuit of effective use of space, user well-being and functional design has contributed to the development of the contemporary interior design profession. The profession of interior design is separate and distinct from the role of Interior Decorator, a term commonly used in the US. The term is less common in the UK where the profession of interior design is still unregulated and therefore, strictly speaking, not yet officially a profession.

In ancient India, architects used to work as interior designers. This can be seen from the references of Vishwakarma the architect - one of the gods in Indian mythology. Additionally, the sculptures depicting ancient texts and events are seen in palaces built in 17th century India.

In ancient Egypt, "soul houses" or models of houses were placed in tombs as receptacles for food offerings. From these, it is possible to discern details about the interior design of different residences throughout the different Egyptian dynasties, such as changes in ventilation, porticoes, columns, loggias, windows, and doors.

Throughout the 17th and 18th century, and into the early 19th Century, interior decoration was the concern of the homemaker or, an employed upholsterer or craftsman who would advise on the artistic style for an interior space. Architects would also employ craftsmen or artisans to complete interior design for their buildings.

© Virtual University of Pakistan



Key Feature:

Repetition is the use of the same element more than once throughout a space. You can repeat a pattern, color, texture, line, or any other element, or even more than one element.



Progression is taking an element and increasing or decreasing one or more of its qualities. The most obvious implementation of this would be a gradation by size. A cluster of candles of varying sizes on a simple tray creates interest because of the natural progression shown. You can also achieve progression via color, such as in a monochromatic color scheme where each element is a slightly different shade of the same hue.



Transition is a little harder to define. Unlike repetition or progression, transition tends to be a smoother flow, where the eye naturally glides from one area to another. The most common transition is the use of a curved line to gently lead the eye, such as an arched doorway or winding path.



Lesson No.29

Applied Arts-Product Design

Definition

Product design is the process of creating a new product to be sold by a business to its customers. A very broad concept, it is essentially the efficient and effective generation and development of ideas through a process that leads to new products. In a systematic approach, product designers conceptualize and evaluate ideas, turning them into tangible inventions and products. The product designer's role is to combine art, science, and technology to create new products that people can use.



Product design process: the set of strategic and tactical activities, from idea generation to commercialization, used to create a product design. In a systematic approach, product designers conceptualize and evaluate ideas, turning them into tangible inventions and products. The product designer's role is to combine art, science, and technology to create new products that people can use. Their evolving role has been facilitated by digital tools that now allow designers to communicate, visualize, analyze and actually produce tangible ideas in a way that would have taken greater manpower in the past.

Product design is sometimes confused with (and certainly overlaps with) industrial design, and has recently become a broad term inclusive of service, software, and physical product design. Industrial design is concerned with bringing artistic form and usability, usually associated with craft design and ergonomics, together in order to mass-produce goods. Other aspects of product design include engineering design, particularly when matters of functionality or utility (e.g. problem-solving) are at issue, though such boundaries are not always clear.



To understand what Product Design can do, we need to look at the various forms of design that make up a good Product Designer, how they fit together, and, as if assimilated by the Borg, what they can do when working in concert.

Analysis: Analyze the problem

Concept: Device a concept solution,

Synthesis: idea, selection, implementation, evaluation



Lesson No.20

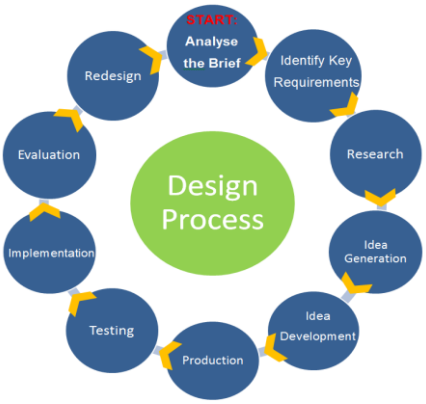
Applied Arts-Communication Design

Definition

Communication design is a mixed discipline between design and information-development which is concerned with how media intermissions such as printed, crafted, electronic media or presentations communicate with people. A communication design approach is not only concerned with developing the message aside from the aesthetics in media, but also with creating new media channels to ensure the message reaches the target audience

Communication design seeks to attract, inspire, create desires and motivate the people to respond to messages, with a view to making a favorable impact to the bottom line of the commissioning body, which can be either to build a brand, move sales, or for humanitarian purposes. Its process involves strategic business thinking, using market research, creativity, and problem-solving. Communications designers translate ideas and information through a variety of media. Their particular talent lies not only in the traditional skills of the hand, but also in their ability to think strategically in design and marketing terms, in order to establish credibility through the communication.





The main areas of Communication design are:

- Advertising
- Art direction
- Animation
- Brand management
- Content strategy
- Copy-writing
- Creative director
- Graphic designer
- Illustrator
- Industrial designer
- Information architecture
- Information graphics
- Instructional design
- Marketing communications
- Performing arts
- Presentation
- Technical writing



Lesson No.31

Applied Arts-Photography

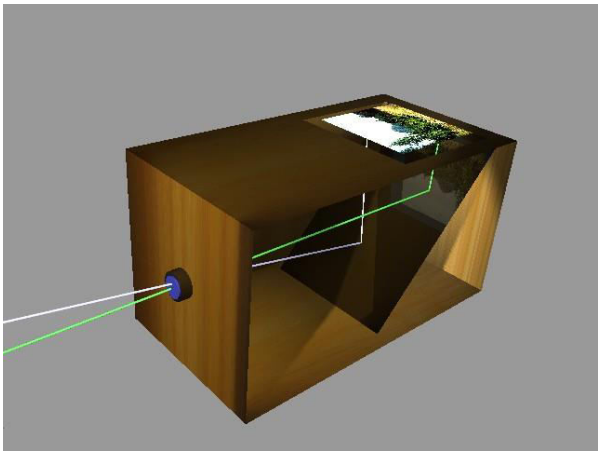
Definition

Photography is the science, art and practice of creating durable images by recording light or other electromagnetic radiation, either electronically by means of an image sensor, or chemically by means of a light-sensitive material such as photographic film.



Historical types of photography:

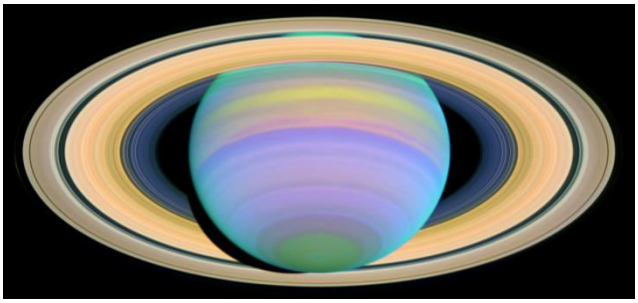
- Precursor technologies
- Plate photography
- Film photography
- Black-and-white
- Color
- Digital photography
- Synthesis photography



When evaluating the technical aspects of an image, look at its sharpness, exposure, and lighting. Look for the area of sharpest focus and for things like camera shake, blown highlights, blocked shadows, lens flare, color quality and saturation, and effects created by artificial lighting and reflectors.

The camera is the image-forming device, and a photographic plate, photographic film or a silicon electronic image sensor is the capture medium. The respective recording medium can be the plate or film itself, or a digital magnetic or electronic memory. Following are the techniques in photography:

- Stereoscopic
- Full-spectrum, ultraviolet and infrared
- Light field photography



Following are the important consideration in photography:

- The distribution, position, and relationship of shapes, forms, lines, and points;
- The visual pathways that suggest movement and motion within the frame;
- The visual balance, or lack thereof: symmetry, space, negative space;
- The color palette, distribution, saturation, and harmony;
- The distribution, weight, and balance of tones;
- The various textures and how they are lit;
- The effect of extraneous elements on the image;
- The influence of weather and atmospheric conditions on the image;
- If the information is available, the equipment used, the settings, and the accessories and their effects;
- The sharpness and/or blurring techniques, including shutter speed, aperture, and depth-of-field

Lesson No. 32

Calligraphy 1

Definition

Calligraphy is a visual art related to writing. It is the design and execution of lettering with a broad tip instrument, dip pen, or brush, among other writing instruments. A contemporary calligraphic practice can be defined as, "the art of giving form to signs in an expressive, harmonious, and skillful manner".

Modern calligraphy ranges from functional inscriptions and designs to fine-art pieces where the letters may or may not be readable. Classical calligraphy differs from typography and non-classical hand-lettering, though a calligrapher may practice both.

Calligraphy continues to flourish in the forms of wedding and event invitations, font design and typography, original hand-lettered logo design, religious art, announcements, graphic design and commissioned calligraphic art, cut stone inscriptions, and memorial documents. It is also used for props and moving images for film and television, testimonials, birth and death certificates, maps, and other written works.



Tools

The principal tools for a calligrapher are the pen and the brush. Calligraphy pens write with nibs that may be flat, round, or pointed. For some decorative purposes, multi-nibbled pens—steel brushes—can be used. However, works have also been created with felt-tip and ballpoint pens, although these works do not employ angled lines.

Writing ink is usually water-based and is much less viscous than the oil-based inks used in printing. High quality paper, which has good consistency of absorption,[clarification needed] enables cleaner lines,[citation needed] although parchment or vellum is often used, as a knife can be used to erase imperfections and a light-box is not needed to allow lines to pass through it.

Normally, light boxes and templates are used to achieve straight lines without pencil markings detracting from the work. Ruled paper, either for a light box or direct use, is most often ruled every quarter or half inch, although inch spaces are occasionally used. This is the case with litterea unciales (hence the name), and college-ruled paper often acts as a guideline well.



Lesson No.33

Calligraphy 2

World traditions

European History:

Western calligraphy is recognizable by the use of the Latin script. The Latin alphabet appeared about 600 BC, in Rome, and by the first century [clarification needed] developed into Roman imperial capitals carved on stones, Rustic capitals painted on walls, and Roman cursive for daily use. In the second and third centuries the uncial lettering style developed. As writing withdrew to monasteries, uncial script was found more suitable for copying the Bible and other religious texts. It was the monasteries which preserved calligraphic traditions during the fourth and fifth centuries, when the Roman Empire fell and Europe entered the Dark Ages.

At the height of the Empire, its power reached as far as Great Britain; when the empire fell, its literary influence remained. The Semi-uncial generated the Irish Semi-uncial, the small Anglo-Saxon. Each region developed its own standards following the main monastery of the region (i.e. Merovingian script, Laon script, Luxeuil script, Visigothic script, Beneventan script), which are mostly cursive and hardly readable.



East Asia History:

In ancient China, the oldest Chinese characters existing are Jiǎgǔwén characters carved on ox scapulae and tortoise plastrons, because the dominators in Shang Dynasty carved pits on such animals' bones and then baked them to gain auspice of military affairs, agricultural harvest, or even procreating and weather. During the divination ceremony, after the cracks were made, the characters were written with a brush on the shell or bone to be later carved.(Keightley, 1978). With the development of Jīnwén (Bronzeware script) and Dàzhuàn (Large Seal Script) "cursive" signs continued. Moreover, each archaic kingdom of current China had its own set of characters.

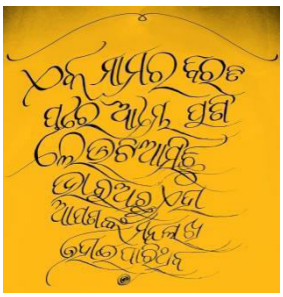
In Imperial China, the graphs on old steles—some dating from 200 BC, and in Xiaozhuan style—are still accessible.

About 220 BC, the emperor Qin Shi Huang, the first to conquer the entire Chinese basin, imposed several reforms, among them Li Si's character unification, which created a set of 3300 standardized Xiǎozhuàn characters. Despite the fact that the main writing implement of the time was already the brush, few papers survive from this period, and the main examples of this style are on steles.



Indian History:

In many parts of ancient India, the inscriptions were carried out in smoke-treated palm leaves. This tradition dates back to over two thousand years. Even after the Indian languages were put on paper in the 13th century, palm leaves where considered a preferred medium of writing owing to its longevity (nearly 400 years) compared to paper. Both sides of the leaves were used for writing. Long rectangular strips were gathered on top of one another, holes were drilled through all the leaves, and the book was held together by string. Books of this manufacture were common to Southeast Asia. The palm leaf was an excellent surface for pen-writing, making possible the delicate lettering used in many of the scripts of southern Asia.



Islamic world

Islamic calligraphy (calligraphy in Arabic is khatt- ul-yad خط اليد) has evolved alongside Islam and the Arabic language. As it is based on Arabic letters, some call it "Arabic calligraphy". However the term "Islamic calligraphy" is a more appropriate term as it comprises all works of calligraphy by the Muslim calligraphers from Andalusia in modern Spain to China. Islamic calligraphy is associated with geometric Islamic art (arabesque) on the walls and ceilings of mosques as well as on the page. Contemporary artists in the Islamic world draw on the heritage of calligraphy to use calligraphic inscriptions or abstractions.

Instead of recalling something related to the spoken word, calligraphy for Muslims is a visible expression of the highest art of all, the art of the spiritual world. Calligraphy has arguably become the most venerated form of Islamic art because it provides a link between the languages of the Muslims with the religion of Islam. The Qur'an has played an important role in the development and evolution of the Arabic language, and by extension, calligraphy in the Arabic alphabet. Proverbs and passages from the Qur'an are still sources for Islamic calligraphy.



Lesson No. 34

Calligraphy Khat-e-Suls Example

(Demonstration video)

It is demonstration video about the principles of creating Khat-e-Suls. Khat-e-Suls is a type of calligraphy.

Lesson No. 35

Calligraphy Khat-e-Nuskh Example

(Demonstration video)

It is demonstration video about the principles of creating Khat-e-Nuskh. Khat-e-Nuskh is a type of calligraphy.

Lesson No 36

Multimedia Arts

In multimedia arts the definition of art was extended to involve multiple sense perceptions to create a holistic experience.

Multimedia arts is a recent phenomenon. Especially at the time of second half of 20th century new technologies started emerging. Artists started experimenting in the way that art work should not be constrained to one sense only. Viewers can experience an environment also. It should be treated as a holistic experience in which the sense of touch should be included. The basic purpose of multimedia arts was that the environment must be experienced in a way to communicate message properly. In this we have to differentiate between mixed media arts and multimedia arts. In mixed-media arts two or three arts are mix and only one sense of viewer is targeted but in multimedia arts holistic environment is created and different type of technologies are used. There are many forms of multimedia arts. Following are the major categories:

Animation

Kinetic Sculpture

Installation Art

Found Object

Lesson No. 37

Performing Arts

The most important performing arts are:

- Music
- Dance
- Theatre
- Film

Dance:

Dance, the movement of the body in a rhythmic way, usually to music and within a given space, for the purpose of expressing an idea or emotion, releasing energy, or simply taking delight in the movement itself.





Music:

Music, art concerned with combining vocal or instrumental sounds for beauty of form or emotional expression, usually according to cultural standards of rhythm, melody



Theater:

Theater an art concerned almost exclusively with live performances in which the action is precisely planned to create a coherent and significant sense of drama.



Film or Motion Picture:

Film is series of still photographs on film, projected in rapid succession onto a screen by means of light. Because of the optical phenomenon known as persistence of vision, this gives the illusion of actual, smooth, and continuous movement.



Catharsis:

It is the purification or purgation of the emotions (especially pity and fear) primarily through art. In criticism, catharsis is a metaphor used by Aristotle in the Poetics to describe the effects of true tragedy on the spectator.

Lesson No. 38

Theatre and its Types

Theatre is focused for two reasons. We can make it practice in different expressions and secondly the concept of catharsis is of central importance in it.

Catharsis is a process of emotional purification that spectator undergoes during his experience of performance by equating his life with that of the actor. The importance of idea of catharsis is that through communication the viewer can be uplift a specific way ascetically and conceptually.

Different types of movements in theatre developed from time to time. The purpose of these moments was that in which type and manner the plot the characters will unfold. What will the type of plot? What will be nature of story? What purposes will be achieve from the story? Accordingly different types of movements were included in theatre in different times. For example, the initial form of theatre is called "Classical Theatre". The origin of classical theatre was in Greece. It used a developed form of prose and poetry through imaginative stories seeks moral end.

Then there was a movement of Naturalism in theatre. It started in 19th century. It used classic text, and realistic setting. Audience can develop identification with the characters. It used natural form of speech and expression.

There is also an expression of "Realism" in theatre. It was a little different from Naturalism. In Naturalism only natural setting was used. In realist theatre the real human concerns at social level were showed along with the influence of social forces on an individual. The struggle of human with his problems were also depicted in realist theatre.

There is also an example of Symbolic theatre in history. In this type symbols were used a device for communication. As different movements and ways of expression developed in painting in the same way they were also adopted in theatre.

Expressionism is an also a yawner in theatre as in painting. In it the implication of fact or truth is enhance. The results of fact for instance emotional reaction is shown exaggerated. To make it more expressive emotional intensity was also added in it.

Modernism is also a form theatre in the history. In this form the well-established axioms are challenged in the plot. Postmodernism theatre emerged from it. In this form individual freedom of expression was shown. In this form, it was shown that how individuals interpret same reality differently in the same setting. Diversity of interpretations was shown in this form of theatre.

Epic theatre started in 20th century in Germany. In this form rationalist part of human mind was shown as compared to emotional intensity. Analytical expression was focused

in this form of theatre. It showed how rationality can be provoked through theatre, how critical thing can be developed in audience by showing them different situations.

So, teachers can make practice students different types of theatre after simplifying them. Through this students will be trained to express them in different ways and audience will be also able to see the creative use of the art of theatre. These practices of theatre can done in different types of theatre settings. For example "End Stage" is a type in which at one side of hall is stage and on the other side audience sit. Another type is "Thrust Stage" in which audience sit around three sides of stage. In this type there is deeper interaction of audience with the artists because they are viewing it from three different angles. In "Arena Form" of theatre the vertical angle is enhance. The facility of aerial view is presented to the audience. As a result of developments in theatre in 20th and 21st century, environment theatre also emerged. In this form audience can interact with artists in real time. Environment is created in way, the space where the audience sitting is part of the performance of the theatre. For example if balcony is used in that space then it is also in the act of theatre. It creates a more intimate interaction of audience with artists.

Proscenium is also a type of theatre in which the frame or arch separates the stage from the audience, through which the action of a play is viewed. Because of this, it seems that activity is viewed in a sort of frame. Performance can be viewed in a photograph or in the form of film.

So, in the above mentioned ways different forms of theatre can be used to conduct different forms of performances. The results generated through combing different stages will be an important experience for students. So, it will be a creative exercise and different ideas can be developed that how the different types of theatre can come into practice in the environment of school.

Lesson No. 39

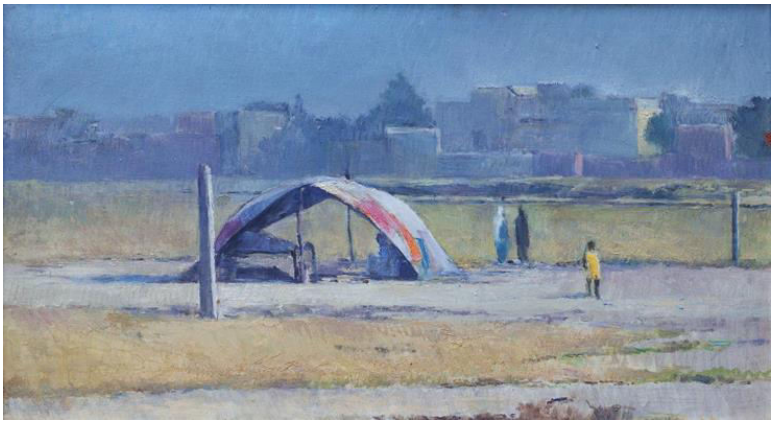
Evaluation of Art

Art Evaluation is Not Simply Liking or Disliking

Before going into detail about how to evaluate art, let us again re-emphasize that the whole point of art appreciation is to explain WHY we like or dislike something, not simply WHETHER we like it or not. For example, you may end up disliking a picture because it is too dark, but you may still like its subject matter, or appreciate its overall message. To put it simply, saying "I don't like this painting" is insufficient. We need to know the reasons behind your opinion, and also whether you think the work has any positive qualities.

What is Art Evaluation?

The task of evaluating a work of art, such as a painting or a sculpture, requires a combination of objective information and subjective opinion. Yes, it's true that art appreciation is highly subjective, but the aim of evaluating a picture is not simply to ascertain whether you like/dislike a picture, but WHY you like/dislike it. And this requires a certain amount of knowledge. After all, your assessment of a drawing produced by a 14-year old child in a school playground, is likely to be quite different from a similar drawing by a 40-year old Michelangelo. Similarly, one cannot use the same standards when evaluating the true-to-life qualities of a realist portrait compared with an expressionist portrait. This is because the expressionist painter is not trying to capture the same degree of visual objectivity as his realist counterpart. To put it simply, art evaluers need to generate facts upon which to base their opinions: namely, facts about (1) the context of the artwork; and (2) the artwork itself. Once we have the facts, we can then make our assessment. The more information we can glean about the context, and the work of art itself, the more reasoned our assessment will be.



© Virtual University of Pakistan

In art evaluation Four-Step Process is most important. The four steps are:

- Description
- Analysis
- Interpretation
- Judgment.

Description

Description Answers (What Do You See):

This is the objective portion of the art critique. It involves a technical description-nothing more. It should include things like:

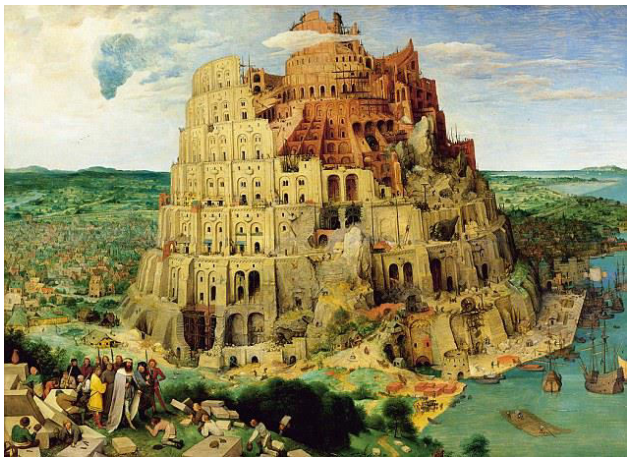
- Form of art whether architecture, sculpture, painting or one of the minor arts
- Medium of work whether clay, stone, steel, paint, etc., and technique (tools used)
- Size and scale of work (relationship to person and/or frame and/or context)
- Elements or general shapes (architectural structural system) within the composition, including building of post-lintel construction or painting with several figures lined up in a row; identification of objects
- Description of axis whether vertical, diagonal, horizontal, etc.
- Description of line, including contour as soft, planar, jagged, etc.
- Description of how line describes shape and space (volume); distinguish between lines of objects and lines of composition, e.g., thick, thin, variable, irregular, intermittent, indistinct, etc.
- Relationships between shapes, e.g., large and small, overlapping, etc.
- Description of color and color scheme = palette
- Texture of surface or other comments about execution of work
- Context of object: original location and date



Description Questions (What Do You See)

- What is the name of the artist who created the artwork?
- What kind of artwork is it, what medium is it?

- What is the name of the artwork?
- When was the artwork created?
- Name some other major events in history that occurred at the same time this artwork was created.
- List the literal objects in the painting (trees, people, animals, mountains, rivers, etc.).
- What do you notice first when you look at the work(s)? Why?
- What kinds of colors do you see? How would you describe them?
- What shapes can we see? What kind of edges do the shapes have?
- Are there lines in the work(s)? If so, what kinds of lines are they?
- What sort of textures do you see? How would you describe them?
- What time of day/night is it? How can we tell?
- What is the overall visual effect or mood of the work(s)?



Analysis

Analysis Answers (How the Artist did this?)

Evolve the art criticism from a technical description to an in-depth examination of how the technical elements were utilized by the artist to create the overall impression conveyed by the artwork. Technical elements you need to analyze when you critique artwork include:

- Determination of subject matter through naming iconographic elements, e.g., historical event, allegory, mythology, etc.
- Selection of most distinctive features or characteristics whether line, shape, color, texture, etc.
- Analysis of the principles of design or composition, e.g., stable, repetitious, rhythmic, unified, symmetrical, harmonious, geometric, varied, chaotic, horizontal or vertically oriented, etc.

- Discussion of how elements or structural system contribute to appearance of image or function
- Analysis of use of light and role of color, e.g., contrasty, shadowy, illogical, warm, cool, symbolic, etc.
- Treatment of space and landscape, both real and illusionary (including use of perspective), e.g., compact, deep, shallow, naturalistic, random
- Portrayal of movement and how it is achieved
- Effect of particular medium(s) used
- Your perceptions of balance, proportion and scale (relationships of each part of the composition to the whole and to each other part) and your emotional
- Reaction to object or monument

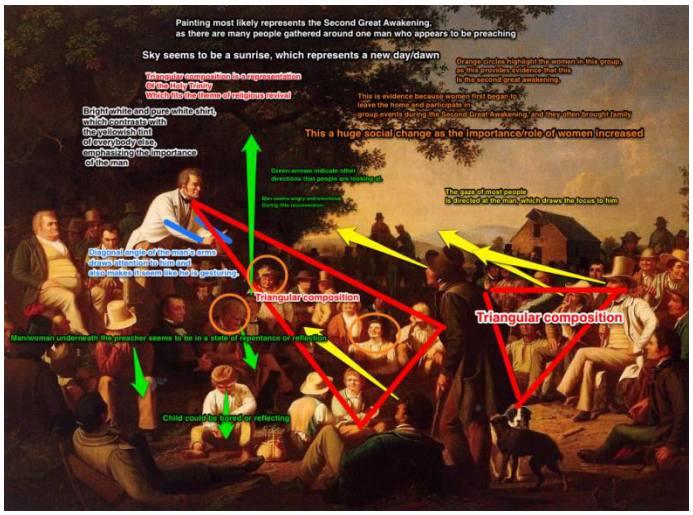


Analysis

Questions (How the Artist did this?)

- How has the artist used colors in the work(s)?
- What sort of effect do the colors have on the artwork?
- How has the artist used shapes within the work of art?
- How have lines been used in the work(s)? Has the artist used them as an important or dominant part of the work, or do they play a different roll?
- What role does texture play in the work(s)? Has the artist used the illusion of texture or has the artist used actual texture? How has texture been used within the work(s).
- How has the artist used light in the work(s)? Is there the illusion of a scene with lights and shadows, or does the artist use light and dark values in a more abstracted way?
- How has the overall visual effect or mood of the work(s)? been achieved by the use of elements of art and principles of design.

- How were the artists design tools used to achieve a particular look or focus?



Interpretation

This part of an art critique is more subjective than the others, as you are expected to use your analysis of the technical aspects of the piece of art to apply your own supposition to the artist's intended purpose for the artwork. Try to accomplish the following things when formulating your interpretation:

- What was the artist's statement in this work?
- What do you think it means?
- What does it mean to you?
- How does this relate to you and your life?
- What feelings do you have when looking at this artwork?
- Do you think there are things in the artwork that represent other things/symbols?
- Why do you think that the artist chose to work in this manner and made these kinds of artistic decisions?
- Why did the artist create this artwork?

Nine Models of Interpretation

- Historical – the story of the object or its origin
- Symbolic – the role held by an object in society.
- Cultural – the development of characteristics related to particular cultures.
- Environmental – the role of the physical environment on objects.
- Functionalist – the way an object is used.
- Structuralist – how an object was physically made.
- Behaviorist – the interaction of the object and behavior patterns of society.
- Community – the interaction of the object and common viewpoint/character.

- Economical–
- Psychological-
- 11-Patronage

Erwin Panofsky's explanation of Iconography and Iconology

For Panofsky the study of art objects and images could be systematized into three levels. The first was simple identification through familiarity.

The second dealt with the domain of iconography. That is: the linking of artistic motifs with themes, concepts or conventional meaning.

The third, most contentious level of interpretation was iconological. At this deepest level, the intrinsic meaning or content of the work was apprehended. It is worth quoting Panofsky directly here as he explains this intrinsic meaning.

It is apprehended by ascertaining those underlying principles which reveal the basic attitude of a nation, a period, a class, a religious or philosophical persuasion - qualified by one personality and condensed into one work.

Barrett's Principles of Interpretation

- Artworks have "aboutness" and demand interpretation.
- Interpretations are persuasive arguments.
- Some interpretations are better than others.
- Good interpretations of art tell more about the artwork than they tell about the critic.
- Feelings are guides to interpretations.
- There can be different, competing, and contradictory interpretations of the same artwork.
- Interpretations are often based on a worldview.
- Interpretations are not so much absolutely right, but more or less reasonable, convincing, enlightening, and informative.
- Interpretations can be judged by coherence, correspondence, and inclusiveness.
- An artwork is not necessarily about what the artist wanted it to be about.
- A critic ought not to be the spokesperson for the artist.
- Interpretations ought to present the work in its best rather than its weakest light.
- The objects of interpretation are artworks, not artists.
- All art is in part about the world in which it emerged.
- All art is in part about other art.
- No single interpretation is exhaustive of the meaning of an artwork.
- The meanings of an artwork may be different from its significance to the viewer. Interpretation is ultimately a communal endeavor, and the community is ultimately self- corrective.

- Good interpretations invite us to see for ourselves and to continue on our own

Judgment

After careful observation, analysis, and interpretation of an artwork, you are ready to make your own judgment. This is your personal evaluation based on the understandings of the work(s). Questions you might consider:

- Why do you think this work has intrinsic value or worth? What is the value you find in the work(s)? (For example, is it a beautiful work of art, does it convey an important social message, affects the way that I see the world, makes insightful connections, reaffirms a religious belief, etc.)
- Do you think that the work(s) has a benefit for others?
- Do you find that the work communicates an idea, feeling or principle that would have value for others?
- Could the reason you find the work lacking come from a poor use of the elements of art? Explain.
- Is the subject matter unappealing, unimaginative, or repulsive? How?
- What kind of an effect do you think the work could have for others?



Most important questions consider judging an art piece:



- Criteria: What criteria do I think are most appropriate for judging the artwork?
- Evidence: What evidence inside or outside the artwork relates to each criterion?
- Judgment: Based on the criteria and evidence, what is my judgment about the quality of the artwork?

To judge expressive qualities, critics consider those qualities that convey ideas and moods. The theories that rate these different qualities most highly are called Imitationalism, Formalism, and Emotionalism. Imitationalism focuses on realistic representation; Formalism places emphasis on the design qualities; The focus is on the effective arrangements of lines, colors, shapes and other elements of art. And Emotionalism requires that a work arouse a response of feelings, moods, or emotions in the viewer. The primary purpose of an emotionalist artwork is to vividly communicate moods, feelings and ideas to the viewer.

Beauty in Art

- Emotional Interest
- Intellectual Interest
- Disinterested Pleasure
- Evolutionary Interest

Lesson No. 40

Evaluation of Art-Analysis

To understand the difference between description and analysis, there is an example: 2+2=4 is a simple mathematical equation. The word which is repeated in the equation, you can say it "description" and you can say that the signs of "+" and "=" as "relationships" .Analysis is basically the study of relationships. In description different components are identified which are tangible which you can see, but in analysis, we explore the relationship between components. For example; simply if we say that a book is placed on a table then the placement of book on a table is the study of relationship. Book and table are used as mean of identification.

As we saw the description in which we can ask different questions to ourselves and the answers decide how they meet the first of description but in analysis there are different aspects which can be analyzed on the basis of discovery of components. Now we will see what those elements are.

First of all we do the determination of subject matter in which initially do the analysis of symbols and conventions which have any historical, mythical meaning which can be understand in a certain context. We relate that if there in any element or symbol which is historically important, we describe it. We describe its relationship with history. If we see any symbol which represents any culture or specific school of thought, we draw that relationship.

Secondly we see selection of most distinctive features or characteristics whether line, shape, color or texture etc. In description we identified different components or the elements of arts. In analysis we identify the element which appears as most distinct to us. You must remember that in principles of art artist sometimes use the technique of emphasis in which through any colour, size or different aspects of composition he emphasize something which is important for the communication of his idea and for which he uses different techniques. He places certain element in such a place in the composition so that human eye is attracted towards it and it can become focal point. So, in the technique of emphasis the artist use certain elements in mentioned way.

In the analysis we see that which element is used in the distinct way and it can be separated. After that the analysis of principles of design and composition which can be explained with many adjectives for example: stable, repetitious, rhythmic, unified etc. are the terms which can be used to explain the different principles of a painting. After that discussion of how elements or structural system contribute to appearance of image or function. In this you must keep in mind that the analysis is always of the design which is evident in the painting. In description we identified the elements and here you will identify the relationship pattern and understand the analysis. After that there is use of light, role of color, e.g., contrasty, shadowy, illogical, warm, cool ,symbolic, etc. We can use these adjectives when we see use of light and color.

After that the treatment of space is an important area. For example if painting is in landscape form the treatment of space is very important in it. In it we see that real or illusion space are used or compact, deep, shallow, naturalistic, random etc spaces are used. We identify different categories of space. We select such an adjective which can effectively explain the space.

After that you have to see how artist have achieve the movement. You also have to analyze the effect of medium. Then you also have the principles of design for example; balance, proportion, symmetry. You have to relate all the principles of design turn by turn and analyze the design of artist used in the art work. So, analysis is an important step which is also called as "Formal Analysis" because basically we seeing the components of form, elements of its design elements and exploring different relationships which are present in form elements. In this you also have to keep in mind that the relationship which you see between different elements, it must be at two levels. One the relationship of component with components and second the relationship of component with whole in which you can use the principle of Unity to this or when we see the element of "harmony" in an art work ,we also have to see the different components in a holistic perspective. We have to see that how the overall aspect of painting is created, how different components of painting are playing a role. You cannot do this without understanding the relationships between components. Then obviously after analysis when you have sufficient information, all the components and their relationships are identified then after that the step of interpretation is taken.

Lesson No. 41

Evaluation of Art-Interpretation 1

Interpretation is done by relating the findings of description and analysis to yourself.This part of an art critique is more subjective than the others, as you are expected to use your analysis of the technical aspects of the piece of art to apply your own supposition to the artist's intended purpose for the artwork. Try to accomplish the following things when formulating your interpretation:

What was the artist's statement in this work?

What do you think it means?

What does it mean to you?

How does this relate to you and your life?

What feelings do you have when looking at this artwork?

Do you think there are things in the artwork that represents other things/symbols?

Why do you think that the artist chose to work in this manner and made these kinds of artistic decisions?

Models of Interpretation:

- Historical – the story of the object or its origin
- Symbolic – the role held by an object in society.
- Cultural – the development of characteristics related to particular cultures.
- Environmental – the role of the physical environment on objects.
- Functionalist – the way an object is used.
- Structuralist – how an object was physically made.
- Behaviorist – the interaction of the object and behavior patterns of society.
- Community – the interaction of the object and common viewpoint/character.
- Economical–
- Psychological-
- Patronage- Government,public, Authority

Lesson No. 42

Evaluation of Art-Interpretation 2

Student's interpretation is a tricky area because you are not seeing only the formal qualities of your work but also describing your responses and there are more chances of error in that and there is possibility of personal biases too. So there are different principles for interpretation academically which are followed. We see one theory which has 18 principles.

Principles of Interpretation:

Barrett's Principles of Interpretation

1. Artwork have "aboutness" and demand interpretation
2. Interpretations are persuasive arguments.
3. Some interpretations are better than others.
4. Good interpretations of art tell more about the artwork than they tell about the critic.
5. Feelings are guides to interpretations.
6. There can be different, competing and contradictory interpretations of the same artwork.
7. Interpretations are often based on worldview.
8. Interpretations are not so much absolutely right, but more or less reasonable, convincing, enlightening, and informative.
9. Interpretations can be judged by coherence, correspondence, and inclusiveness.
10. An artwork is not necessarily about what the artist wanted it to be about.
11. A critic ought not to be the spokesperson for the artist.
12. Interpretations ought to present the work in its best rather than its weakest light.
13. The objects of interpretations are artworks, not artists.
14. All art is in part about the world in which it emerged.
15. All art is in part about other at.
16. No single interpretation is exhaustive of the meaning of an artwork.
17. The meaning of an artwork may be different from its significance to the viewer. Interpretation is ultimately a communal endeavor, and the community is ultimately self –corrective.
18. Good interpretations invite us to see for ourselves and to continue on our own.

So, on the basis of these 18 principles you can analyze your interpretations, recognize and separate them from judgments and keep in mind that there should be no biasness while evaluating student's art work.

Lesson No. 43

Evaluation of Art-Judgement

Judgement is the last step of evaluation and involves establishing the significance of the art work from a certain perspective. Judgement is a complex process because it demands a rooted opinion relevant to a well established theory. There are many variations of concept of beauty and concepts of art and also in esthetic theories. There are some criteria that categories an art work as beautiful.

Criteria for establishing significance of art work.

- Emotional interest
- Intellectual interest
- Disinterested pleasure

With respect to judgment, we may consider three major larger perspectives that explain the categorize to judge an art work.

- **Imitatonalism:** Imitationalism is a theory of art that judge's artwork based on how real it looks. An Imitationalist is focused on creating art that looks as real as possible and believes that artistic success can only be achieved through the exact recreation of an image.
- **Formalism:** Formalism describes the critical position that the most important aspect of a work of art is its form. The way it is made and its purely visual aspects, rather than its narrative content or its relationship to the visible world.
- **Emotionalism:** An aesthetic and critical theory of art which places emphasis on the expressive qualities. According to this theory, the most important thing about a work of art is the vivid communication of moods, feelings, and ideas. Emotionalist critics require that a work of art must get a response from others.

One can judge any art work on the basis on the above mention theories by giving evidences from the same art work.

A questionnaire can also be used to evaluate an art work. An example of a questionnaire is given below.

What do you think this work has intrinsic value or worth?
What is the value you find in the work(s)?
Do you think that the work(s) has a benefit for others?
Do you find the work communicates an idea, feeling or principle that would have value for others?
Could the reason you find the work lacking come from a poor use of the elements of art? Explain
Is the subject matter unappealing, unimaginative, or repulsive?
What kind of an effect do you think the work could have for others?

By using above criteria; anyone can describe, analyze , interpret and give final judgment for a value judgement of an art work.

Lesson No. 44

Evaluation of Performing Arts

Evaluation in performing arts is different from that of visual arts. It involves time factor s the experience is gradually developed in the viewer.

In performing arts, the artist can control the pace of performance and therefore the audience becomes subject to pace.

There are different theories for the evaluation of performing arts ranging from ancient to contemporary.

In ancient theory there are two theories.

Theory of Rasa:

- Developed in the context of Dramas in ancient India. Its origin is 2000 years before.
- Focus on the nature of aesthetics experience that a viewer undergoes during performance.

Rasa	Meaning	Related emotions
Śṛṅgāra	Love	Beauty, aesthetic, sentiments, devotion
Hāsya	Joy	Humor, laughter, sarcasm
Karuṇa	Sadness	Compassion, pity, sympathy
Raudra	Anger	Violence, irritation stress
Vīrya	Courage	Heroism, determination, courage
Bhayānaka	Fear	Terror, anxiety, nervousness, worry
Bhībhatsa	Disgust	Depression, dissatisfaction, depression
Adbhuta	Wonder	Curiosity, astonishment, mystery
Śānta	Calmness	Peace relaxation, rest

He highlighted 9 different primary emotions which an artist can evoke in an audience.

Theory of Catharsis:

- Greek Origin
- Self Purification through interaction with tragedy.
- The situation created on the stage is equated with the tragedy that a viewer experiences in life.

These theories provided the basis for further development of approaches for evaluating performing arts.

Lesson No. 45

Evaluation Theory 1

George Gadamer in Truth and Method (1989):

Aesthetic Influence in a performance is determined by followings:

Presence: He knows all about how it really was.

Sharing: His mind and its own functioning becomes a shared activity with performance.

Self-forgetfulness: The condition where a spectator is carried out by the performance. It is important if we consider puppetry as a tool to educate children.

Contemporaneity: Which means that a single thing that presents itself to us achieves in its presentation full presentness, however remote its origin may be.

Absolute Presence: Which is a result of Self-forgetfullness and Contemporaneity.

Lesson No. 46

Evaluation of Art-Interpretation 1

Theory of playful Attention by Paul Thom

Paul Thom (p.205) which he termed as playful attention is given as under:

1. Because performing is a process, an audience's attention can play between the performer's present actions and recollected past actions or anticipated future ones.
2. Because performances normally involve several performers, an audience's attention can play between one performer and another.
3. Insofar as various contents are represented by various vehicles in an artistic performance, an audience's attention can play between content and vehicle.
4. Because a work can receive several performances, an audience's attention may play between a particular performance as a whole and another performance of the same work.
5. Because performance is for an audience, the audience's attention can play between aspects of the performance and aspects of their own lives.
6. Because performances are given in performance spaces and such a space has an outside, audience attention can play between what occurs inside the performance space and what has occurred or may occur outside it.

© Virtual University of Pakistan

Lesson No. 47

Evaluation Theory 3

Evaluation of Performing Arts by James Young

James Young's book Art and Knowledge (2001) casts light on performing art as affective illustrative representation through strategies that provide right perspectives to a suitably qualified audience.

Cognitive Value: This principle states that works of art with a high degree of aesthetic value can contribute importantly to the knowledge of an audience.

Interpretability principle: Artworks have cognitive (and aesthetic) value qua representations but can only have this value if audiences can interpret them. Consequently, the interpretability principle follows from the fact that artworks have value qua representations

Subject Matter Principle: suggests that art does not need to be necessarily morally 'right' but it should turn attention towards important subject matter. This means that the mere knowledge of important subject matter can put things on track. Art should provide the right perspective on important subject matter. He demands rationality over and above morality.

Originality Principle: holds that art must simplify puzzling issues through original perspective on things, this originality is essential for establishing an aesthetic value of an art work.

© Virtual University of Pakistan

Lesson No. 48

A Simple Model of Mine

Scientific Developments

Contemporary knowledge fund now involves a detailed understanding of human mind and this knowledge fund can be used to device new teaching methods that focus on developing mental capabilities.

There is a big setup of new knowledge in modern 21st century knowledge in which we can become more intelligent and sensitive about things. In last 20 years there is revolution of brain and mind sciences. \first there was one discipline of psychology, now there are 26 disciplines of brain and mind sciences which include cognitive sciences neuro biology, neuroaesthetics related to arts and there are many other experts who gave their input in brain and mind sciences.

Art teaching is not teaching of skills only but it also involves many mental processes and if you will focus on students mind, his mental capabilities and see how they reflect in their art then teaching will be more fruitful.

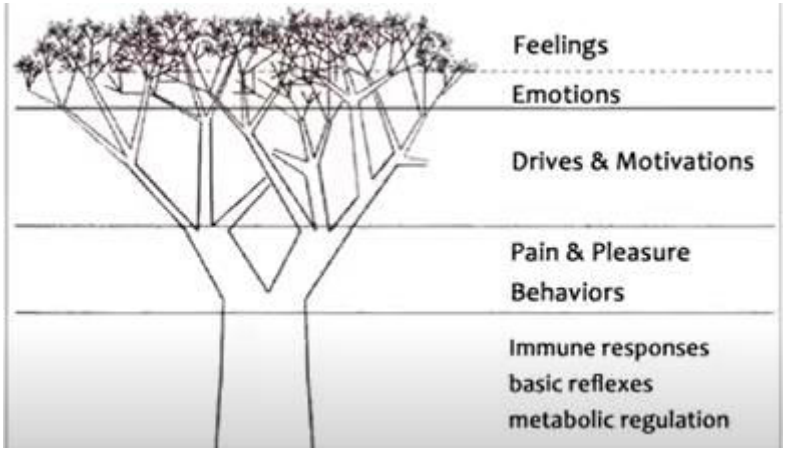
Mind and Art

The new approaches to understand mind reveal that mind operates at verbal and non verbal levels. The data processing capability of non verbal mind far exceeds the verbal mind and art is integrally connected to non verbal mind.

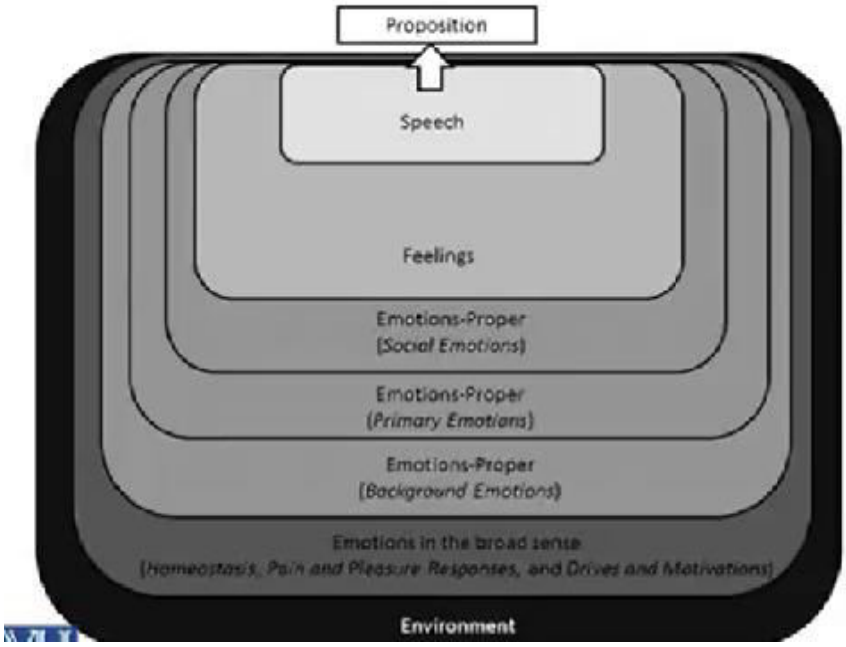
The verbal ability of verbal mind is 80 bits per seconds which means that you can calculate 80 units of calculations per second. In non verbal mind which includes our feelings and emotions also called sub conscious and non conscious that has calculation capability of 20 billion bits per second and art is basically an expression of non verbal mind which includes so many decision making that if you put a stove on the brush how much pressure you will apply, which colour tone you will use, how swiftly you will move the brush. In this you cannot take decisions verbally because processing is too fast while making painting and it is not possible for verbal mind that on 80 bits /sec verbal mind can take out some fruitful results. So more than 90 percent of non verbal mind is included while painting which includes our feelings, emotions, pain and pleasure, motivation and temperaments.

Understanding Mind:

In order to develop a fruitful teaching method a basic understanding of human mind is inevitable.



Damasio's representation of the levels of automated homeostatic regulation



So this model of Antario Damasio's indicates that there are most of non verbal emotions operates in a human mind. Some of which a in his control and some of them are not in his control. But art is basically an expression of non verbal processes and all mental processes have continuous interaction and art production is a combined effort of all these processes. It also includes some capabilities which will be discussed further.

Lesson No. 49

Mental Hierarchy

Mental hierarchy means the order of preference in the mind. Due to interactive hierarchy mental processes influence each other in multiple ways. Both verbal mind and non verbal mind relate to each other as thoughts may influence emotions and vice versa. Its mean when an artist is expressing feeling in a work then thought content matters a lot.

Thoughts and feelings. As thoughts influence emotions and vice versa, the feelings include both emotion and thought content. The artist has to be sensitive in order to produce meaningful art. An artist needs to have an mature intellectual process to reflect enough knowledge fund, advance perceptions to register happening to conclude these with new meaning.

Equation between mental capabilities and artistic qualities.

Capabilities

- Knowledge: ability to organize trivial data and decisive factor
- Inquiry: ability to dig into art work for evaluation
- Imagination: ability to think from artist perspective
- Temperament: ability to understand artistic view
- Aesthetic sense: understanding of beauty of art
- Character: overall approach towards art

© Virtual University of Pakistan

Lesson No. 50

Capabilities and Qualities

Functions:

- Thoughts
- Beliefs
- Feelings
- Emotions
- Motivations
- Pain and Pleasure

Capabilities:

- Knowledge
- Inquiry
- Imagination
- Intelligence
- Temperament
- Aesthetic sense
- Character

Mental Capabilities and Artistic Qualities 1

Knowledge	Quality of Content (What is relevant, necessary, contemporary)
Imagination	Detail of Expression (Determining the Extent, Mapping Logic)
Intelligence	Quality of Composition (Associating Symbols with facts, Structuring Perception)
Inquiry	Originality of Content and Expression

Temperament	Perfection (Quality, Refinement)
Aesthetic Sense	Beauty (Meaning, Value)
Character	Purpose (Impact, Influence, Communication)

© Virtual University of Pakistan

Lesson No. 51

Expression in Art

An artist expresses the inward significance of things instead of outward appearance,which impels that artist portrays his or her interpenetration of a thing or event.



David, Death of Socrates

Perceptual Sense, Visual and Auditory Cortex, Brain Processes, Mental Processes
Artist compresses information to symbols and the viewer than decompresses

The Concept of Rasa

In this picture David portrayed the death of Socrates I which Socrates had to drink poison but an artist portrayed their emotional positions and intellectual positions from their body postures.A person which is giving poison is suffering from tragic position.His body position is showing that he is in trauma and it is sad event for him,and body portray of Socrates show his firm believe on his faith and pointing his finger toward sky and his position of body is showing his firm believe on His faith.

In this painting of David .he captured a political event and defined characteristics of an individual and viewer immediately capture the idea that there are difference characters in this picture.

An artist must understand the inward significance of his subject in order to communicate necessary emotions and ideas.

A teacher is required to teach the student the use of mental capabilities in addition to teaching the skill to paint.

Lesson No. 52

Form and Interpretation

Form and Interpretation

The relationship between art and its viewer is necessary to understand for a teacher as it helps in understanding how an art work is perceived.

Components or Form

There are some essential components for an art work :

Theme

Content

Composition

Style

Expression

Elements and principles of Design

Perception:

A viewer perceives art in steps and it involves many stages of information processing. A knowledge about stages of perception will help in composing an art work as well as teaching about art.

A viewer perceives art perspective first of all with sense organ.If there is music then he will listen to music,if art is visual then he will see,an image will cast on his retina and that image will be received by brain processes of him.

In modern science brain and mind are two different things.Brain processes are and have biochemical languages like neurons,nerve cells biological and brain processes are only related to mind. But Mental processes are quantum energy processes and are made up of sub atomic particles.

As a teacher it is also necessary to understand how art work is interpreted in viewers mind so that students mind can be understood.

Lesson No. 53

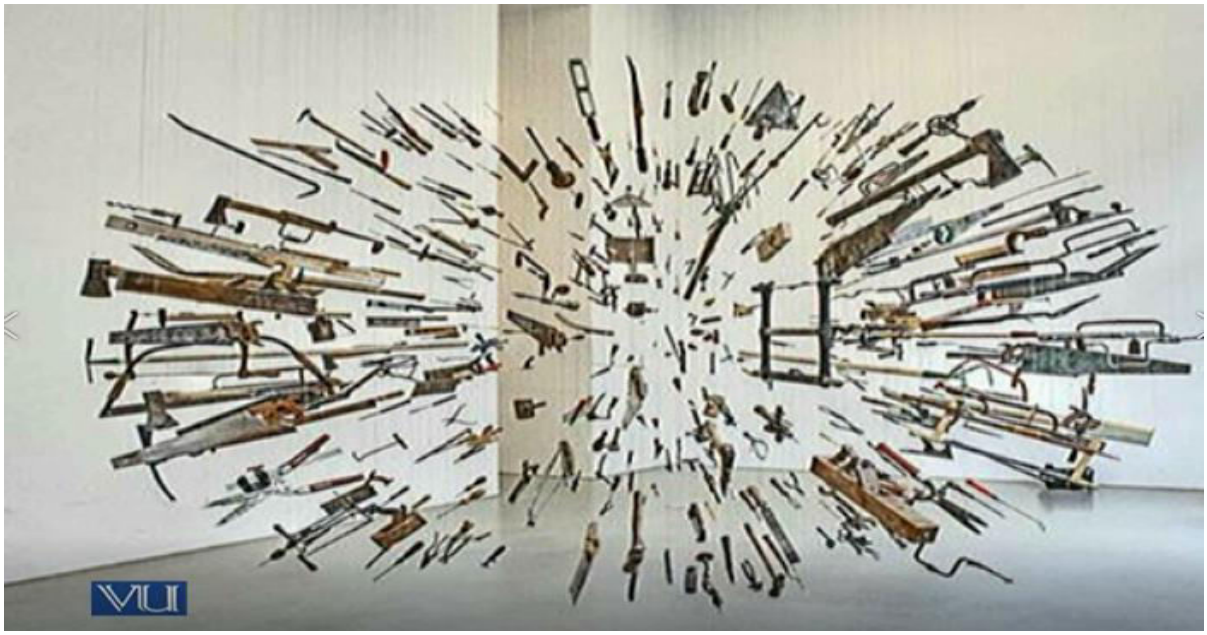
Understanding the Viewer

The Viewer:

Understanding the viewer is paramount for teaching and producing art as it helps in communication.



This is painting by Edward Monk and is considered most expensive painting.This shows screen intensity and primary emotions (element of fear).



Pinting by :Damián Ortega was **born in Mexico City in 1967**. He uses objects from his everyday life—Volkswagen Beetle cars, Day of the Dead posters, locally-sourced corn tortillas—to make spectacular sculptures which suggest stories of both mythic import and cosmological scale.He gave this painting in 2007 which title is Controller of the Universe.There are different tools in this painting.



This painting is by Huma Munji Pakistani artist.This looks like buffalo but actually this metaphor represents our third world through which we trying to become westernize.Concrete pipe is symbol of western culture and buffalo is symbol of sub continent.

A student must be taught how to imagine his or her viewer and create an art work that can communicate to selected group of people.

Lesson No. 54

Seven Principles for Teaching

Following Damasio's Model:

What we have now is mental functions determining mental capabilities, which in turn determine artistic qualities. We have 7 principles which are again about developing mental capabilities and as a result artistic qualities.

Capabilities for an Artist that are discussed earlier in previous lectures.

- Knowledge
- Inquiry
- Imagination
- **Intelligence**
- **Temperament**
- **Aesthetic Sense**

1. Curiosity

An insatiably curious approach to life and an unrelenting quest for continuous learning.

Capabilities

- Knowledge
- Inquiry
- Imagination
- Intelligence
- Temperament
- Aesthetic Sense

Process of curiosity should be monitored continuously and develop continuously to get maximum output from all these mental capabilities.

Lesson No. 55

Independent Thinking and Refined Senses

Independent Thinking

A commitment to test knowledge through experience, persistence, and a willingness to learn from mistakes.

Capabilities

- Knowledge
- Inquiry
- Imagination
- Intelligence
- Temperament
- Aesthetic Sense

Refines Senses:

Refine Senses

The continual refinement of the senses, especially sight, as the means to clarify experience.

Lesson No. 56

Embrace Uncertainty and Holistic and Systemic Thinking

4. Embrace Uncertainty

A willingness to embrace ambiguity, paradox, and uncertainty

5. Holistic Thinking

The development of the balance between science and art, logic and imagination.

Capabilities:

- Knowledge
- Inquiry
- Imagination
- Intelligence
- Temperament
- Aesthetic sense
- Character

Lesson No.57

Four Steps of Teaching

6. Mind/Body Care

The cultivation of grace, ambidexterity, fitness, and poise.

7. Systems Thinking

A recognition and appreciation for the connectedness of all things and phenomena.

In 21st century teaching is A FOUR STEP PROCESS

1. Upgrading the source that produces art
2. Changing the source and monitoring the change in work
3. Analyzing the work and assessing the source
4. Constantly Evolving your own knowledge and approach.

Lesson No. 58

Introduction to Movements

Development in art in history is seen in terms of art movements,which emerged according to changes in terms of content,form and purpose of art.

Artist exists in dynamic social reality and processes certain ideas and emotional dispositions about art.

Social reality develops in layers and an artist his or her art is influenced by political , economical and cultural changes.

Art movements reflect the development of society . Development of art also tells us how an art movement was related to its time.

We cans see that art movements developed in terms of content and form as there is a variation visible in both.

Scholars believe that development in ancient art was slower in comparison to later stages and the content was more important than form.

An artist must be seen as an individual dynamic in relation to social dynamic with a two way correspondence.

© Virtual University of Pakistan

Lesson No. 59

Categories of Movements

Identification of art movements in art history.

Ancient of prehistoric
- (Stonage art)

Bronze age
- Mesopotamian art
- Egyptian art
- Classism

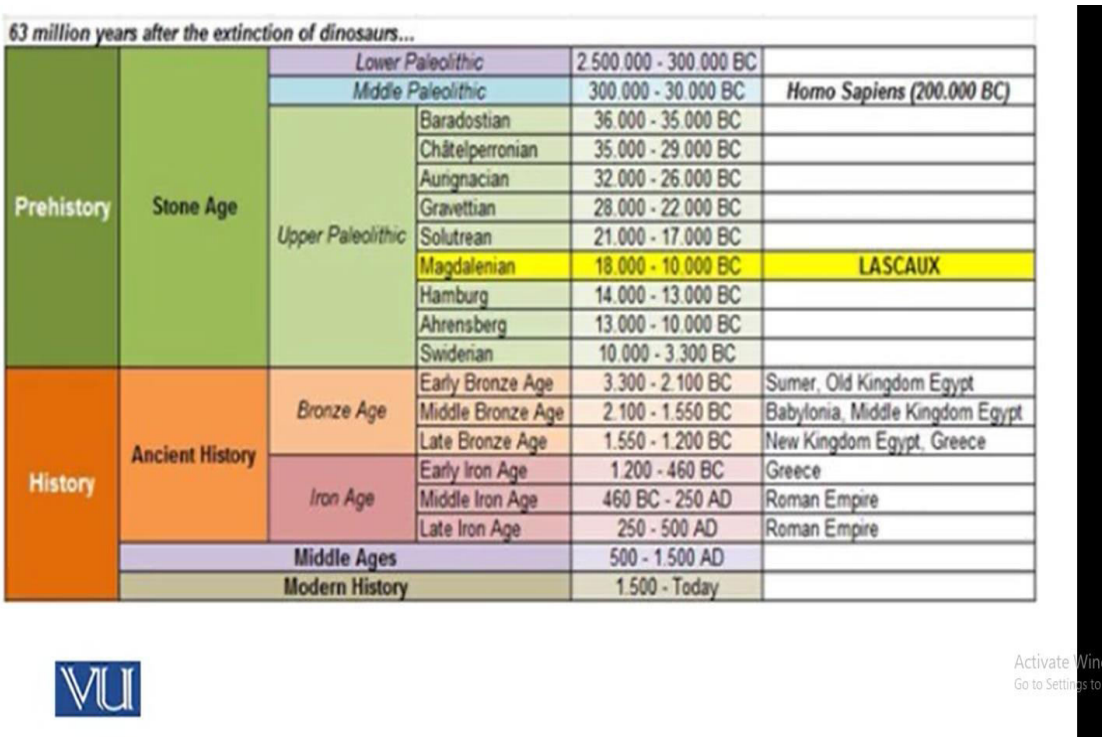
Greek and Roman period
- Byzantine art

MIddle ages
- Islamic art

Renaisssance
- Mannerism
- Baroque
- Rococo
- Neo classicism
- Romanticism
- Realism
- Impressionism
- Symbolism
- Post impressionism
- Neo impressionism and Art Nouveau
- Pointillism
- Fauvism
- Expressionism
- Cubism
- Futurism
- Supermatism
- Constructivism and Art deco
- Dadaism
- Surrealism
- Abstract expressonism
- Action painting
- Pop art
- Post modernism
- Deconstructivism

© Virtual University of Pakistan

- Op art
- Photorealism
- Conceptual art
- Junk art
- Happening
- Process art
- Found objectis
- Installation art



63 million years after the extinction of dinosaurs...

Prehistory	Stone Age	Lower Paleolithic		2.500.000 - 300.000 BC	
		Middle Paleolithic		300.000 - 30.000 BC	Homo Sapiens (200.000 BC)
		Upper Paleolithic	Baradostian	36.000 - 35.000 BC	
			Châtelperronian	35.000 - 29.000 BC	
			Aurignacian	32.000 - 26.000 BC	
			Gravettian	28.000 - 22.000 BC	
			Solutrean	21.000 - 17.000 BC	
			Magdalenian	18.000 - 10.000 BC	LASCAUX
			Hamburg	14.000 - 13.000 BC	
			Ahrensberg	13.000 - 10.000 BC	
			Swiderian	10.000 - 3.300 BC	
History	Ancient History	Bronze Age	Early Bronze Age	3.300 - 2.100 BC	Sumer, Old Kingdom Egypt
			Middle Bronze Age	2.100 - 1.550 BC	Babylonia, Middle Kingdom Egypt
			Late Bronze Age	1.550 - 1.200 BC	New Kingdom Egypt, Greece
		Iron Age	Early Iron Age	1.200 - 460 BC	Greece
			Middle Iron Age	460 BC - 250 AD	Roman Empire
			Late Iron Age	250 - 500 AD	Roman Empire
	Middle Ages			500 - 1.500 AD	
	Modern History			1.500 - Today	

The importance of understanding art movements is that one is provided with a historical context and is enabled to see present say art as a continuation.

Lesson No. 60

Prehistoric Art

In the start of this topic.work is needed.

The Stone Age lasted from 30,000 BC to about 3,000 BC, and is named after the main technological tool developed at that time, stone. It ended with the advent of the Bronze Age and Iron Age. The Stone Age is divided in three distinct periods: the Paleolithic Period or Old Stone Age (30,000 BC – 10,000 BC), the Mesolithic Period or Middle Stone Age (10,000 BC – 8,000 BC), and the Neolithic Period or New Stone Age (8,000 BC – 3,000 BC). The art of the Stone Age represents the first accomplishments in human creativity, preceding the invention of writing. Art of this period illustrates and responds to the daily activities and evolution of early communities, from nomad hunters and gatherers to sedentary agrarian societies in need of permanent shelters.



Types of art in Stone Age:

- Petroglyphs (cupules, rock carvings and engravings);
- Pictographs (pictorial imagery, or symbols), a category that includes cave painting and drawing
- Prehistoric sculpture (Venus Figurines, various forms of ivory carving, and relief sculptures); and
- Megalithic art(arrangements of stones)

The Cave of THE Castle is a Stone Age rock shelter in Spain (39000 BC) which contains the oldest cave painting yet discovered: namely, a panel of abstract signs and hand stencils rock art

Altamira Cave Spain (34000 BC) artists relied on the same basic prehistoric colour palette, of black, most shades of red, along with a range of warm colours, from earth brown to straw yellow. Nearly all were made from natural minerals, which do not decay. Spray painting by bones, used charcoal



Lascaux (17000 BC, France)The three graphic techniques used by artists at Lascaux were painting, drawing and engraving. They were used independently or in combination. Drawing was done with edged chunks of manganese or iron oxide. Engraving, probably the most common artistic technique used at Lascaux, involved scratching away the outer layer of rock, which generates a difference in colour. The resulting 'engraved line' looks just like a drawing. In addition, thicker engraved lines were sometimes used to give added volume and relief to the outlines of animal figures.



Bhimbetka India 30000 BC The word "megalithic" describes structures made of such large stones, utilizing an interlocking system without the use of mortar or concrete, Turkey ritual site 8000 BC, Stonehenge burial ground 3000 bc uk, worshipping



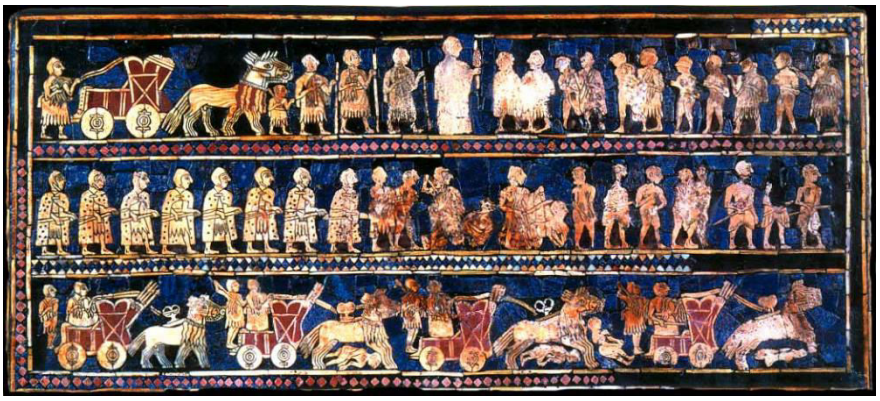
Lesson No. 61

Mesopotamian Art

The ancient civilizations of Mesopotamia are the source of the earliest surviving art; these civilizations were situated between the Tigris and the Euphrates Rivers. Dating back to 3500 B.C.E., Mesopotamian art was intended to serve as a way to glorify powerful rulers and their connection to divinity. Art was made from natural resources such as stone, shells, alabaster and marble, and was often created as didactic pieces. No artist signatures can be found on most of the work, because the pieces were meant to embody the subject matter, rather than the creator. Popular items that typify this time period include cylindrical seals, steles, narrative relief sculptures, and lavishly decorated tombs.

The major civilizations that flourished during the Mesopotamian time were the Sumerians (3500-2300 BC), Akkadians (2180-2340 BC), Babylonians (1792-1750 BC), Hitties (1600-1200 BC), Assyrains (1000-612 BC) and the Persians (559-331 BC). Warrior art and narration in stone relief Standard of Ur, 2600 B.C.E.

Shown is a Sumerian container depicting war and peace. This work is inlayed with shell, lapis lazuli and limestone. It served as a visual representation of a civilization's conquest and the serenity of victory to follow. The representation of the profile figures in the narrative within registers (horizontal bands) was typical for art from this period. Through size differences and central placement of important figures, it becomes clear who the important people are.



This work from Akkadian culture was the first work that depicted a man as synonymous to a god. Made from sandstone, this work utilizes two important staples of ancient art: hierarchy of scale and symbolism. Naram-Sin is physically shown above all other figures in the piece, establishing him as the most important. He is also wearing a horned crown and standing under stars that appear close enough for the ruler to touch them. Such imagery was meant to indicate his divinity.



Babylonian Art

lshtar Gate, 575 B.C.E:

This gate is made from blue-glazed brick with images of alternating bas-relief dragons and wild cattle. Commissioned by King Nebuchadnezzar II, this structure was once considered one of the Seven Wonders of the World. It was later replaced in this list by the Lighthouse of Alexandria. This gate was dedicated to the Babylonian goddess, Ishtar, and played a large part in processional festivals.



Assyrian Art

Lamassu, 720-705 B.C.:

This statue is a combination of a bull's body, eagle's wings, and a human crowned head, and represents the ultimate protection from evil. Often, as is the case with this particular piece, it was placed with an identical twin by the entrance to a city, serving as a permanent protector.



Persian Art

Persepolis, 500 B.C.:

This architectural feat was built by architects Darius I and Xerxes I. Located in what is now Iran, this structure was once a place for spectacular receptions. It was constructed on artificial terraces made of mud-brick. Lamassu gates, relief sculptures and bell-shaped columns characterize this structure.



Lesson No. 062

Art Movements-Egyptian Art

Egyptian (3100 b.c.–30 b.c.) Art with an afterlife focus: pyramids and tomb painting. Symbolism also played an important role in establishing a sense of order. Symbolism, ranging from the pharaoh's regalia (symbolizing his power to maintain order) to the individual symbols of Egyptian gods and goddesses, is omnipresent in Egyptian art. Animals were usually also highly symbolic figures in Egyptian art. The use of colour in Egyptian paintings was also regulated and used symbolically. Egyptian artists used six colours in their paintings red, green, blue, yellow, white and black. Red, being the colour of power, symbolized life and victory, as well as anger and fire. Green symbolized new life, growth, and fertility, while blue symbolized creation and rebirth, and yellow symbolized the eternal, such as the qualities of the sun and gold. Yellow was the colour of Ra and of all the pharaohs, which is why the sarcophagi and funeral masks were made of gold to symbolize the everlasting and eternal pharaoh who was now a god. White was the colour of purity, symbolizing all things sacred, and was typically used used in religious objects and tools used by the priests. Black was the colour of death and represented the underworld and the night.



In figure painting, the sizes of figures were calculated purely by reference to the person's social status, rather than by the normal artistic rules of linear perspective. The same formula for painting the human figure was used over hundreds if not thousands of years. Head and legs always in profile; eyes and upper body viewed from the front. For Egyptian sculpture and statues, the rules stated that male statues should be darker than female ones; when seated, the subject's hands should be on knees.



The Nefertiti Bust is a 3,300-year-old painted limestone bust of Nefertiti, the Great Royal Wife of the Egyptian Pharaoh Akhenaten, and one of the most copied works of ancient Egypt. Owing to the work, Nefertiti has become one of the most famous women of the ancient world, and an icon of feminine beauty. The work is believed to have been crafted in 1345 BC by the sculptor Thutmose.



The shape of Egyptian pyramids is thought to represent the primordial mound from which the Egyptians believed the earth was created. The shape of a pyramid is thought to be representative of the descending rays of the sun, and most pyramids were faced with polished, highly reflective white limestone, in order to give them a brilliant appearance when viewed from a distance.



Lesson No. 63

Art Movements-Classical Art/(Classicism)

When used to refer to an aesthetic attitude, Classicism invokes those characteristics normally associated with the art of antiquity—harmony, clarity, restraint, universality, and idealism. Because of the high regard accorded to ancient art, "classic" is sometimes used to mean that the example is the best of its type (e.g., a classical example of a villa). By extension, "classic" is also sometimes used to refer to a stage of development that some historians and aestheticians have identified as a regular feature of what they have seen as the cyclical development of all styles.

Specific qualities; these include line over colour, straight lines over curves, frontality and closed compositions over diagonal compositions into deep space, and the general over the particular.

It is taken to begin with the earliest-recorded Epic Greek poetry of Homer (8th–7th century BC), and continues through the emergence of Christianity and the decline of the Roman Empire (5th century AD). It ends with the dissolution of classical culture at the close of Late Antiquity (300–600), blending into the Early Middle Ages (600–1000).



Like most Greek visual art, building design reached its apogee during the Classical period, as the two main styles (or "orders") of Greek architecture, the Doric and the Ionic, came to define a timeless, harmonious, universal standard of architectural beauty. The Doric style was the more formal and austere - a style which predominated during the 4th and 5th centuries - while the Ionic was more relaxed and somewhat decorative - a style which became more popular during the more easy-going Hellenistic era.

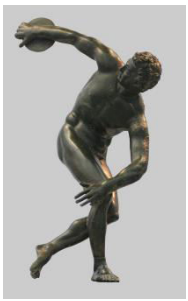


During the era as a whole, there was a huge improvement in the technical ability of Greek sculptors to depict the human body in a naturalistic rather than rigid posture. Anatomy became more accurate and as a result statues started to look much more true-to-life. Also, bronze became the main medium for free-standing works due to its ability to maintain its shape, which permitted the sculpting of even more natural-looking poses.



Archaic

This period was between 600 and 480 B.C. Many of the archaic sculptures are compared to the style of the Egyptians, due to the stiff poses that lacked movement. The statues were often used to line the entrance ways to temples or for marking graves. The statues are either male or female and are robed in a standing position. The male statues are called kouroi ("young men") and the female statues are called kourai. The males are depicted as athletes, warriors and gods. The women represent goddesses, nymphs and priestesses. One way to recognize an archaic piece is to look at the mouth. All statues have the same apparent grin. One of the famous archaic sculptures is called "The Calf Bearer" and exhibits the tell-tale signs of the archaic period.



Classical

This period is from 500 B.C. to 323 B.C. During the classical period Greece reached its height of success, economically and culturally. The human form began being depicted in stances of movement, particularly in athletic movement; it was also the beginning of the Greek physical ideal. Bodies took on a natural, more realistic form. The male form was represented as a fit, healthy and young man whose muscles and shape were carved out of the marble. Women were often nude on top and robed on the bottom or completely nude. They had soft round abdomens, full hips and legs and small breasts. One of the key characteristics of this period is the contraposto stance, or s-curve. One leg is

forward, in front of the other bearing the weight of the body. Look at the discus thrower for an example of movement and Doryphoros for the classic contraposto pose.



Hellenistic

This period spanned from the mid third century to the first century B.C. The Hellenistic period was varied and delved more into reality and artistic flourish. After centuries of carving out the human form, the Hellenistic sculptors were at the height of their abilities. The use of shadowing, the incredibly real depiction of fabric draping, facial expression, age and emotion are all in evidence. While certain details were sparse in earlier periods, every sinew was etched out of marble or bronze. The Laocoon is an ideal example of this period. Laocoon is a figure in Greek mythology who warned the Trojans of the Trojan horse. For it, he suffered death by serpent. In the sculpture he is flanked by two men, one on each side, and about to be entangled by the serpent. The detail of his body and face are astonishing.



Lesson No. 64

Art Movements-Byzantine Art

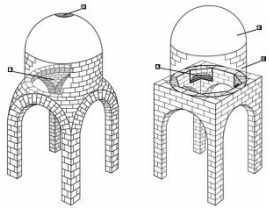
Byzantine art is almost entirely concerned with religious expression and, more specifically, with the impersonal translation of carefully controlled church theology into artistic terms. Its forms of architecture and painting grew out of these concerns and remained uniform and anonymous, perfected within a rigid tradition rather than varied according to personal whim; the result was a sophistication of style and a spirituality of expression rarely paralleled in Western art.



Byzantine art is a combination of Eastern and classical Western art. The Byzantine Empire inherited the ideas and forms of art of the classical world of Greece and Rome. The art of Greece and Rome was naturalistic--artists wanted to show the world about them as it actually looked. Their greatest interest was in the human body. To create an ideal beauty, they showed the body as it would look if it were perfect. The art of the ancient Near East was more an art of decoration. These pictures are done in mosaic. A mosaic picture or design is made of thousands of small glass or marble cubes, called tesserae, set in cement. The walls and domes of the great churches of Ravenna and Constantinople were decorated with glass tesserae, brilliantly colored or covered with gold.



A picture made out of many pieces of glass cannot be as freely done or copy nature as exactly as a painting. In the pictures of Justinian and Theodora in San Vitale, the figures are stiff. The bodies are flat, and the magnificent robes do not seem to cover any solid shapes. The feet point downward on the flat ground, giving the illusion that the bodies are floating in air. However, the stiff poses of the rulers, and their long, flat shapes, are not simply the result of the use of mosaic. These are characteristics of the new Byzantine style. The heads of the figures show us that the artist was capable of a much more realistic portrayal. The faces are almost like portraits in the old Roman tradition. However, Byzantine artists were not interested in realism, in showing solid forms in real space. Instead, they developed a formal style, a style in which the body is just another part of a flat design.





Lesson No. 65

Islamic Art 1

Brief Definition

The phrase "Islamic art" is an umbrella term for post-7th century visual arts, created by Muslim and non-Muslim artists within the territories occupied by the people and cultures of Islam.

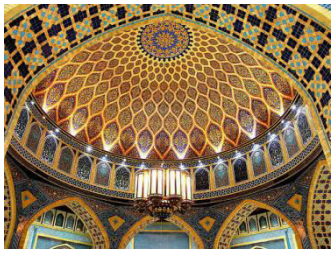
Forms

Architecture, architectural decoration, ceramic art, faience mosaics, lustre-ware, relief sculpture, wood and ivory carving, friezes, drawing, painting, calligraphy, book-gilding, manuscript illumination, lacquer-painted bookbinding, textile design, metalworking, goldsmithery, gemstone carving, among others.

Sources

Historically, Islamic art has developed from a wide variety of different sources. It includes elements from Greek and early Christian art which it combines with the great Middle Eastern cultures of Egypt, Byzantium, and ancient Persia, along with far eastern cultures of India and China.

Arab (Holy Book), Turkish (Abstraction), Persian (lyrical, metaphysical)



The Infinite Pattern in Islamic Art

The experience of the infinite on the one hand, with the worthlessness of the transient earthly existence of man on the other is known to all Muslims and forms part of all Muslim Art. It finds different but basically related expression. The most fundamental is the creation of the infinite pattern that appears in a fully developed form very early on and is a major element of Islamic Art in all periods. The infinite continuation of a given pattern, whether abstract, semi-abstract or even partly figurative, is on the one hand the expression of a profound belief in the eternity of all true being and on the other a disregard for temporary existence. In making visible only part of a pattern that exists in its complete form only in infinity, the Islam Artist related the static, limited, seemingly definite object to infinity itself. An Arabesque design, based on an infinite leaf-scroll pattern that, by division of elements (stem, leaf, blossom) generates new variations of the same original elements, is in itself the perfect application of the principle of Islam design and can be applied to any given surface, the cover of a small metal box or the glazed curve of a momumental dome. Both the small box and the huge dome of a Mosque are

regarded in the same way, differing only in form, not in quality. With this possibility of giving equal value to everything that exists or bringing to one level of existence everything within the realm of the visual arts, a basis for a unity of style is provided that transcends the limits of period or country.



Ornamentation of Surfaces Dissolves Matter

One of the most fundamental principles of the Islamic style deriving from the same basic idea is the dissolution of matter. The idea of transformation, therefore, is of utmost importance. The ornamentation of surfaces of any kind in any medium with the infinite pattern serves the same purpose - to disguise and 'dissolve' the matter, whether it be monumental architecture or a small gold box. The result is a world which is not a reflection of the actual object, but that of the superimposed element that serves to transcend the momentary and limited individual appearance of a work of art drawing it into the greater and solely valid realm of infinite and continuous being.



This idea is emphasized by the way in which architectural decoration is used. Solid walls are disguised behind plaster and tile decoration, vaults and arches are covered with floral and epigraphic ornament that dissolve their structural strength and function and domes are filled with radiating designs of infinite patterns, bursting suns or fantastic floating canapes of multitude of muqarnas, that banish the solidity of stone and masonary and give them a peculiarly ephemeral quality as if the crystallization of the design is their only reality.

Topic 066

Art Movement-Islamic Art 2

Ablaq masonry

Juxtaposes stone of contrasting colors.



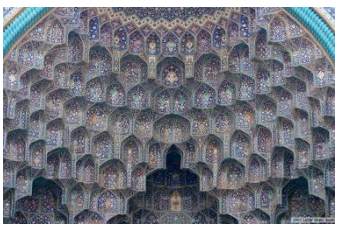
Cut tile

It is made up of dozens of individually cut ceramic tile pieces fitted precisely together, emphasizes the clarity of the colored shape



Muqarnas

It consists of small niche like components, usually stacked in multiples as successive units in arches, cornices, and domes, hiding the transition from the vertical to the horizontal plane



Wooden strap work

In this artist finely cut wooden pieces to create the appearance of geometrically interlacing ribbons, often framing smaller panels of carved wood and inlaid ivory



Glass mosaic

It is comprised of thousands of small glass or glazed ceramic tesserae set on a plaster ground



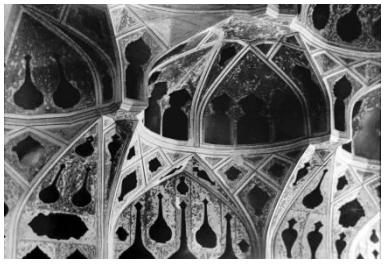
Water work

Water is a fluid architectural element that reflects surrounding architecture, adds visual dynamism and sound, and, running in channels between halls, unites disparate space



Chini khana

It is a panel of china cabinet literally niches, sometimes providing actual shelving, but used here for its contrast of material and void which reverses the typical figure-ground relationship



1. The eternal spiral

Behind most designs there is a spiral from which the motifs and leaves sprout. The movement of nature inspires the unbroken flow of the spiral, it has no hard corners and the curves are sweeping and gentle. As the spiral advances it radiates secondary spirals, they in turn radiate spirals and soon the page is overgrown. The spiral progresses from its source like a plant from a seed growing toward the light. This centrifugal movement reflects the progression of creation from the creator, moving to infinity.

2. Symmetry and structure

Once a section of spirals are drawn they are reflected and repeated to fill a page wall or dome. Symmetry is fundamental to a harmonious design, it exemplifies completeness and perfection and the desire for unity.

3. Rhythm and Balance

Islimi designs tessellate across the surface with an even rhythm and texture. No part of the design takes precedence and pushes to the foreground; the designs vibrate and oscillate evenly, undulating like the sea. This effect is created by the repetition and the careful even arrangement of the motifs.

© Virtual University of Pakistan

Topic 067

Art Movement - Islamic Art 3

Development of Islamic Art through Dynastic

As Islamic civilization evolves it bring change in Islamic architecture as well. These changes can be seem in different aspects of designs and in overall architecture. Painting is not developed as in architecture because figurative work is prohibited in Islam. However, application of design elements have vast impact impact on Islamic architecture and we can see various examples in history.

Architecture decoration painting

Octagonal plan of Dome of rock can be seen in below picture. It is an example of Umayat Art (661-750 AD).



Geometric art is also evident in interior of the dome. .



Umayyad Art (661-750) Great Mosque of Damacus (finish 715) can be seen in below picture. Order and symmetry is evident in the architect of the mosque.



Abbasd Art (750-1258) the desert Fortress of Al-Ukhaidir (c.775) can be seen in below picture. Spiral design is evident and it symbolize the infinity. Elements of order and symmetry is also evident in its square shape.





Fatimid Art in Egypt (909-1171) al-Hakim Mosque of Cairo can be seen n below picture. Niche in a succession give a sense of symmetry in art.



Fatimid Art in Egypt (909-1171) the Al-Azhar Mosque can be seen in below picture. Element of balance, rhythm and symmetry are evident in it.



Saljuk Art in Iran and Anatolia can be seen in below picture.



Mongol Art (c.1220-1360) can be seen n below picture. An evident evolution can be seen in this era.



Mamluk Art in Syria and Egypt (1250-1517) Madrasah-Mausoleum of Sultan Hasan, Cairo (1356-63). it took 7 years to complete this architecture.

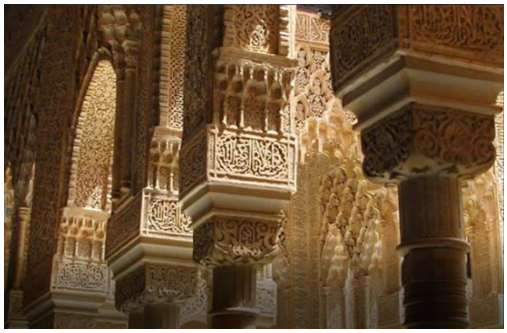


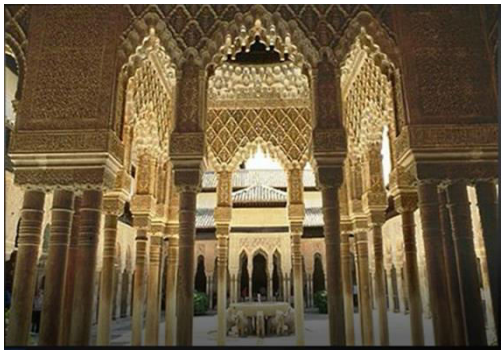
An example of metal carving can be seen as below.



Nasrid Art in Spain(1232-1492) Ahambra (c. 1333-91). The world finest carving can be seen in its interior. It is considered as finest application of the geometric shaps







Timurid Period (c.1360-1500) Great Mosque of Samarkand is another example of application of geometric art.



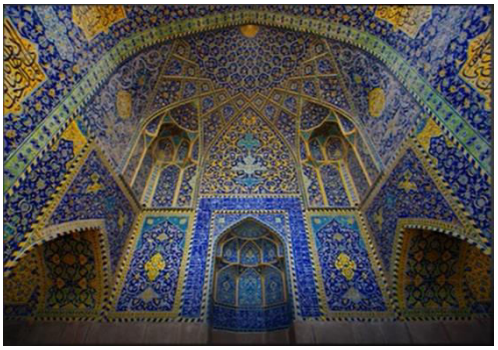
Ottoman Art (c.1400-1900), Sultan Ahmed mosque is an example of balance and symmetry.





Safavid Art in Iran (c. 1502-1736) Shah Mosque is another example of order and symmetry. Its interior represents the clear application of Arabas pattern where the use of colors in designs is evident.

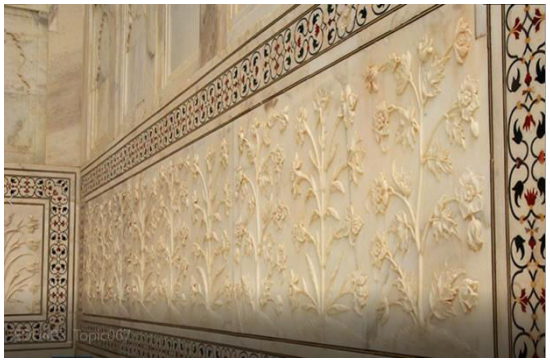




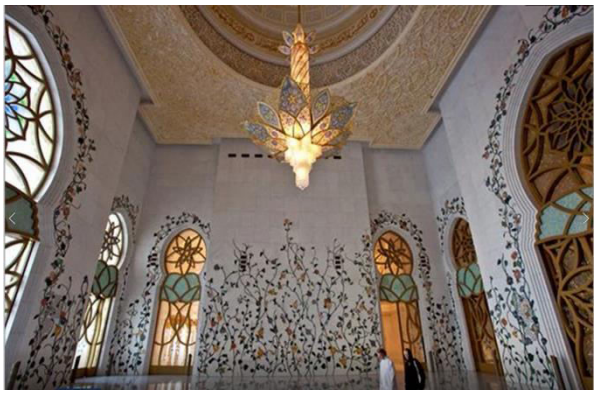
Mughal Architectures are also example of balance symmetry and mixer of Iranian art in these.

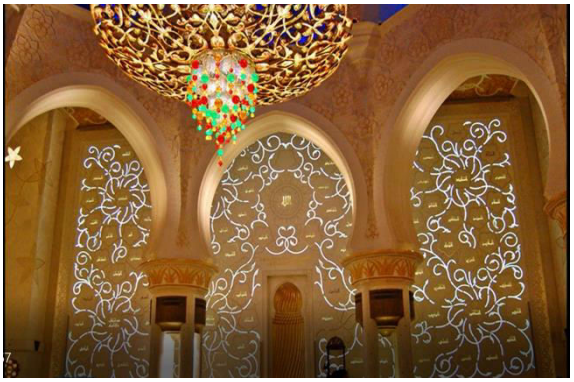


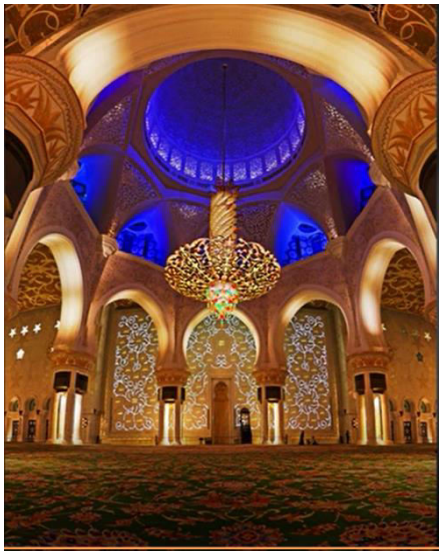










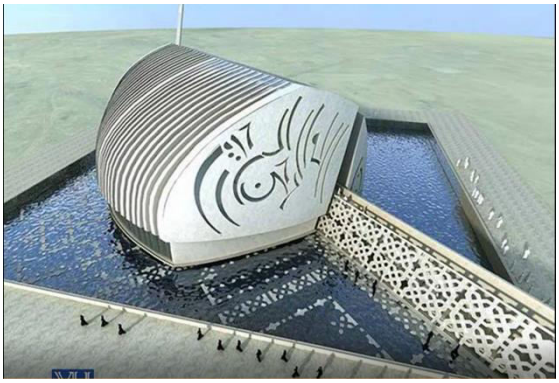












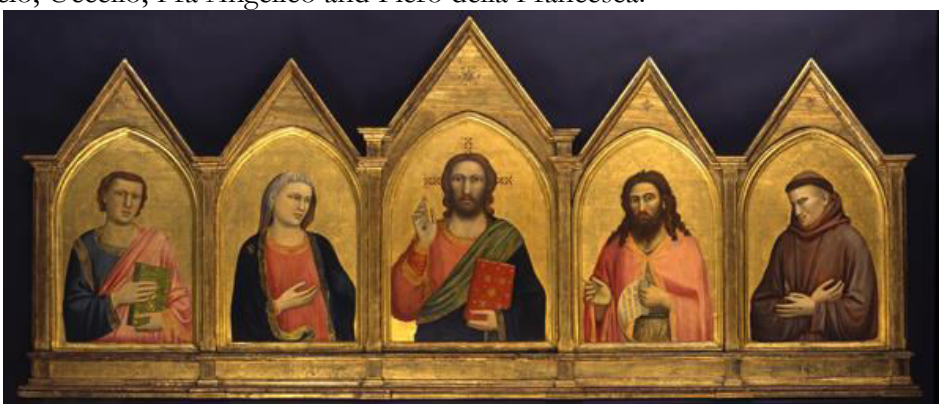
Importance of exposure to Islamic art and architecture as a mixture of tradition and innovation. The purpose of these examples is to introduce you with the evolution of Islamic art in 100 years.

Topic 068

Art Movements-Early Renaissance

The Early Renaissance (C.1300-1450)

The Early Renaissance was the period of artistic development in Italy when art broke away from the rigid Byzantine and Gothic traditions to develop a more naturalistic approach to drawing and the organization of figures within a landscape. The roots of these changes lay in the more solid rendering of form and the gestural narratives of Giotto's painting. A more precise way of rendering depth was gradually developed through the creative application of perspective drawing in the work of artists such as Masaccio, Uccello, Fra Angelico and Piero della Francesca.



History of Renaissance Art

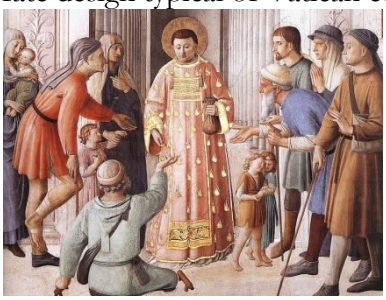
The Renaissance, or Rinascimento, was largely fostered by the post-feudal growth of the independent city, like that found in Italy and the southern Netherlands. Grown wealthy through commerce and industry, these cities typically had a democratic organization of guilds, though political democracy was kept at bay usually by some rich and powerful individual or family. Good examples include 15th century Florence - the focus of Italian Renaissance art - and Bruges - one of the centres of Flemish painting. They were twin pillars of European trade and finance. Art and as a result decorative craft flourished: in the Flemish city under the patronage of the Dukes of Burgundy, the wealthy merchant class and the Church; in Florence under that of the wealthy Medici family.



The Greatest Early Renaissance Pictures

Fra Angelico

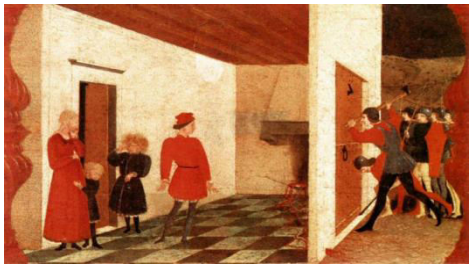
Saint Lawrence distributing alms (1447), in the Vatican, incorporates the expensive pigments, gold leaf and elaborate design typical of Vatican commissions



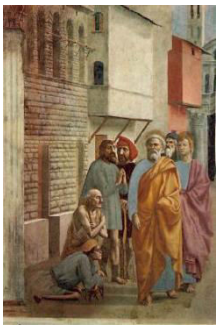
Saint George and the Dragon (c. 1470), showing Uccello's Gothic influences



Uccello, use of space



Masaccio



Topic 069

High Renaissance

The High Renaissance (C.1480-1520)

The great artists of the High Renaissance were Leonardo da Vinci and Michelangelo Buonarroti from Florence, Raphael Sanzio from Umbria, and Titian (Tiziano Vecellio) and Tintoretto (Jacopo Robusti) from Venice. They painted artworks of unprecedented skill and beauty and were responsible for raising the status of the artist in society from the level of artisan to an intellectual plane on a par with writers, philosophers and scientists. These great masters achieved what artists had aspired to since the Early Renaissance: a revival of the classical ideals of beauty and form; an anatomical and scientific accuracy in drawing; a sensual and psychological response to color and composition, and an acceptance and appreciation of classical content as the subject matter for art.



Leonardo used a pyramid design to place the woman simply and calmly in the space of the painting. Her folded hands form the front corner of the pyramid. Her breast, neck and face glow in the same light that models her hands. The woman appears alive to an unusual measure, which Leonardo achieved by his new method not to draw the outlines (sfumato), "mainly in two features: the corners of the mouth, and the corners of the eyes" (Gombrich). The painting was among the first portraits to depict the sitter before an imaginary landscape and Leonardo was one of the first painters to use aerial perspective.[Behind her a vast landscape recedes to icy mountains. Winding paths and a distant bridge give only the slightest indications of human presence.



The lightest areas are the subject's face seen nearly head-on, a billow of white shirt front at his chest, and his folded hands, which are mostly cropped at the bottom edge of the canvas. Castiglione is seen as vulnerable, possessing a humane sensitivity characteristic of Raphael's later portraits.The soft contours of his clothing and rounded beard express the subtlety of the subject's personality..The picture has the subtlety of baroque observation but the stillness and noble contour of classic painting at its peak." The portrait's composition and atmospheric quality suggest an homage to the Mona Lisa, which Raphael would have seen in Rome



Topic 070

Art Movements -Mannerism

Mannerism is a 20th century term that was used to describe several exaggerated or mannered styles of art that evolved towards the end of the High Renaissance. Mannerist artists valued a personal and idealized response to beauty over the classical ideal of 'truth to nature'. The more robust qualities of Mannerism are found in the exaggerated physiques and contorted figures from the late work of Michelangelo, Raphael, Tintoretto and El Greco. A more refined response to the Mannerist style is seen in the elegant and elongated figures from the paintings of Agnolo Bronzino, Parmigianino and Jacopo Pontormo



Mannerist Painters

Among the finest Mannerist Artists were: Michelangelo (1475-1564) noted for his Sistine Chapel frescoes such as The Last Judgement (1536-41); Correggio (1489-1534) known for his sentimental narrative paintings and the first to portray light radiating from the child Christ; Andrea del Sarto's two pupils Jacopo da Pontormo (1494-1556) and Rosso Fiorentino (1494-1540); Parmigianino (1503-40) the influential master draftsman and portraitist from Parma; Agnolo Bronzino (1503-72); Giorgio Vasari (1511-74) a second rank painter but fine writer of works like Lives of the Artists (1550), as well as an architect who designed the Uffizi art gallery in Florence; the Venetian Jacopo Bassano (1515-92), Tintoretto (1518-94) one of the great drawing experts and a prolific composer of large religious paintings executed in the grand manner verging on the Baroque; Federico Barocci (1526-1612) the pious religious painter active in Urbino and central Italy; Giuseppe Arcimboldo (1527-93) known for his bizarre fruit and vegetable portraits; Paolo Veronese (1528-88) the Venetian colourist; Domenikos Theotocopoulos, known as El Greco (1541-1614) the Venice-trained Greek artist who worked in Spain, known for his highly individualistic style of art reflecting his vision of Christianity and worldly meaning; Annibale Carracci (1560-1609), also from Bologna, noted for his historical fresco paintings in the Farnese Gallery; and Adam Elsheimer (1578-1610), whose exquisite landscapes and nocturnal scenes - poised between tenebrism and chiaroscuro - influenced the likes of Claude Lorrain, Rubens and Rembrandt. For developments in Venice, see Venetian Altarpieces (1500-1600) and Venetian Portrait Painting (1400-1600).

© Virtual University of Pakistan

Bronzino, Portrait of a Young Man, c. 1550–55, London, National Gallery





Pontormo, Portrait of a Halberdier, 1528-1530; Oil on canvas, 92 x 72 cm; J. Paul Getty Museum, Los Angele





Topic 071

Art Movements -Baroque

BAROQUE ART (C.1600-1700)

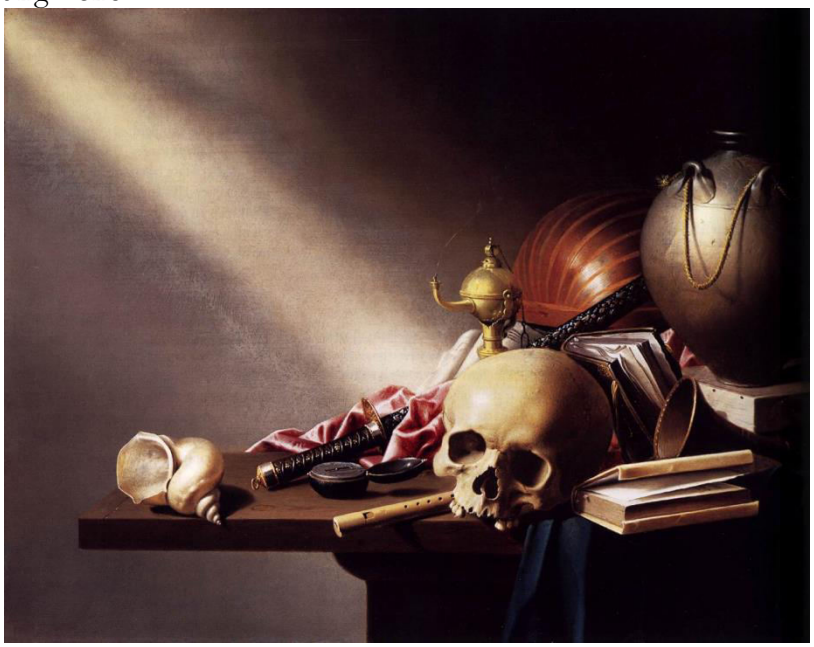
In fine art, the term Baroque (derived from the Portuguese 'barocco' meaning, 'irregular pearl or stone') describes a fairly complex idiom, originating in Rome, which flowered during the period c.1590-1720, and which embraced painting, and sculpture as well as architecture. After the idealism of the Renaissance (c.1400-1530), and the slightly 'forced' nature of Mannerism (c.1530-1600), Baroque art above all reflected the religious tensions of the age - notably the desire of the Catholic Church in Rome (as annunciated at the Council of Trent, 1545-63) to reassert itself in the wake of the Protestant Reformation. Thus it is almost synonymous with Catholic Counter-Reformation Art of the period.

History of Baroque Art

Following the pronouncements made by the Council of Trent on how art might serve religion, together with the upsurge in confidence in the Roman Catholic Church, it became clear that a new style of Biblical art was necessary in order to support the Catholic Counter Reformation and fully convey the miracles and sufferings of the Saints to the congregation of Europe. This style had to be more forceful, more emotional and imbued with a greater realism. Strongly influenced by the views of the Jesuits (the Baroque is sometimes referred to as 'the Jesuit Style'), architecture, painting and sculpture were to work together to create a unified effect. The initial impetus came from the arrival in Rome during the 1590s of Annibale Carracci and Carravaggio (1571-1610). Their presence sparked a new interest in realism as well as antique forms, both of which were taken up and developed (in sculpture) by Alessandro Algardi (in sculpture) and Bernini (in sculpture and architecture).

- Reformation and Counter Reformation
- Reaction to Mannerism
- Motion and Dynamism
- direct, obvious, and dramatic.
- Scene Participation
- Real and Emotionally intense.
- Extravagant settings and ornamentation.
- Dramatic use of color.
- Dramatic contrasts between light and dark
- continuous overlapping of figures and elements.
- Common themes: grandiose visions, ecstasies and conversions, martyrdom and death, intense light, intense psychological moments, greek mythology
- The Calling of Saint Matthew (1599–1600). Caravaggio
- Religious theme but in real setting
- Use of Light to establish focal point and drama
- Moving Characters
- Dramatic Use of Color

- Contrasting Tone



The fountain is 26,30 m high and 49,15 wide by Salvi

- statue of Ocean (personification of water), 5,8 meters high by Pietro Bracci.
- The body is muscular inclining to fatness. The restless horse violent strength of the sea. The clam horse tranquility of the sea.
- Dynamic Action sequence
- Dramatization
- Emotional Intensity
- Greek Mythology
- Ancient Greek and Roman gods and heroes were regarded as bearers of mythological meaning who elevate actual objective references to a higher sphere of historical and mystical reality.



Topic 072

Art Movements-Rococo Art

Rococo Art (C.1700-1775)

Decorative response to the realism of Baroque. characterized by lightness, elegance, and an exuberant use of curving, natural forms in ornamentation. walls, ceilings, and moldings were decorated with delicate interlacings of curves and countercurves based on the fundamental shapes of the "C" and the "S,"
Asymmetrical design was the rule. Light pastels, ivory white, and gold were the predominant colours, and Rococo decorators frequently used mirrors to enhance the sense of open space.



Rococo was a lighter, more graceful, yet also more elaborate version of Baroque architecture, symmetry, asymmetry, religious, secular, pale colors numerous curves, public majesty-privacy.



Tomb effigy of Amalia Mniszech in St. Mary Magdalene Church in Dukla by Jan Obrocki, 1773: only details of her beribboned costume are rococo



Fregonard, The Swing (French: L'escarpolette), 1767, Wallace Collection, London.



Topic 073

Art Movements-Neo-Classism

NEOCLASSICISM (C.1765-1850)

Neoclassicism was a reaction against the arrogance of Rococo. This was the Age of the Enlightenment and political, social and cultural revolution were in the air. Artists needed a serious art for serious times and once again they looked back to the art of Antiquity as their model. Inspired by the archaeological discoveries at Herculaneum and Pompeii, Neoclassicism had a historical accuracy that earlier classical revivals lacked. Historical scenes of heroism and virtue were used as patriotic propaganda or allegories on contemporary circumstances. Jacques Louis David and Jean Auguste Dominique Ingres were the outstanding virtuosos of Neoclassical painting.

Jacques-Louis David, Oath of the Horatii, 1784, importance of masculine self-sacrifice for one's country and patriotism, composition, color The three brothers, all of whom appear willing to sacrifice their lives for the good of Rome, are shown saluting their father who holds their swords out for them Loyalty supported French revolution Composition, background arches Color, light, placement, foreground space, posture, no sentmental emotion in men



The background is de-emphasized, figures are emphasized.

The central point of the hand clasping the swords architectural setting leading to it

The picture is clearly organized, focus on clear, hard details and the lack of use of the more wispy brushstrokes preferred by Rococo art.

The brushstrokes are invisible, and the painter's technique is not displayed as a distraction from the subject

The men and swords -straight lines -rigidity and strength, women -curved

The frozen quality of the painting is also intended to emphasize rationality, unlike the Rococo style

Wedgwood vase in the style of Greek red-figure pottery, c. 1815



Ostankino Palace, designed by Francesco Camporesi and completed in 1798, in Moscow, Russia



Bronze statue holding a compass and armillary sphere was designed by Bertel Thorvaldsen in 1822 and erected in 1828–30, Poland



Napoleon I on his Imperial Throne, 1806, oil on canvas, 260 x 163 cm, Musée de l'Armée, Paris

Ingres had depicted Napoleon as the embodiment of timeless authority, when what the French wanted was a man of the people.

Detached face expression



Topic 074

Art Movements- Romanticism

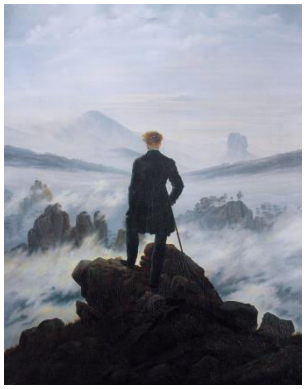
Romanticism (C.1765-1850)

Romanticism ,emotion over the control of Classicism. The movement emphasized intense emotion as an authentic source of aesthetic experience, placing new emphasis on such emotions as apprehension, horror and terror, and awe—especially that which is experienced in confronting the new aesthetic categories of the sublimity and beauty of nature.

Delacroix:
Fishermen at Sea 1796, The sense of the overwhelming power of nature is a key theme of the Sublime. The potency of the moonlight contrasts with the delicate vulnerability of the flickering lantern, emphasizing nature's power over mankind and the fishermen's fate in particular.



Caspar David Friedrich, Wanderer above the Sea of Fog, 1818
Contemplation and self-reflection, mesmerized. metaphor for the unknown future the insignificance of the individual within it landscape vertically uprightness of the figure contrast



The Hay Wain is a painting by John Constable, finished in 1821, which depicts a rural scene on the River Stour between the English counties of Suffolk and Essex

Painted in oils on canvas, the work depicts as its central feature three horses pulling a hay wain or large farm cart across the river.
Rural urban, industrial revolution



A Young Tiger Playing with its Mother is a painting of 1830-31 by French artist Eugène Delacroix
Personification of emotions
Love of the wild
Gaze
Right side light
Use of line



Topic 075

Art Movements- Realism

Realism (C.1840-1880)

After the 1848 Revolution, rejected Romanticism, revolted against the exotic subject matter and exaggerated emotionalism
Portrayed real and typical contemporary people and situations with truth and accuracy, and not avoiding unpleasant or sordid aspects of life
Ordinary life in industrial revolution
Treatments of subjects in a heroic or sentimental manner were equally rejected

1857, the gleaners did not try to idealize captured the "ugliness" of poverty and manual labor. three peasant women prominently in the foreground, Their gaze does not meet the viewer, and their faces are obscured. Background, bountiful amounts stacked
Millet has chosen to center the women and paint them with a greater contrast.

The colors of their clothing belong in this field.



Jules Breton, The End of the Working Day, 1886–87



COROT 8. Le Pont de Narni 1826-27;Oil on canvas. National Gallery of Canada



Topic 076

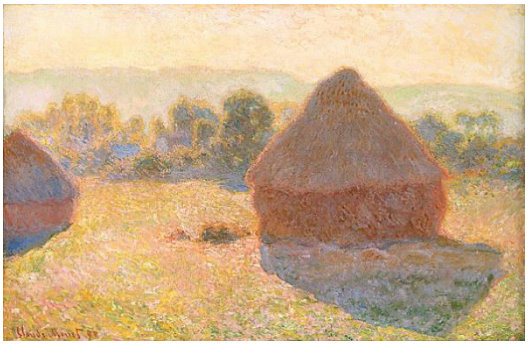
Art Movements-Impressionism

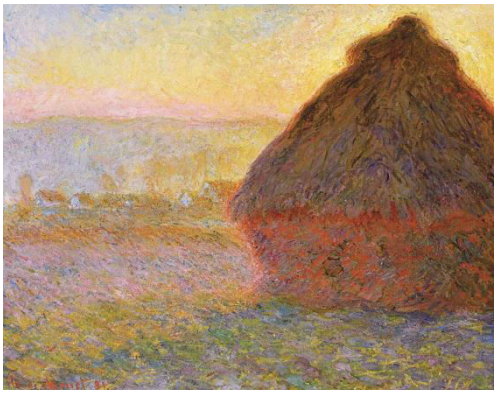
- 1870-1880, Paris based artists, critics called their work impressions
- Open composition, ordinary subject matter
- Accurate depiction of light in its changing qualities inclusion of movement as a crucial element of human perception and experience,
- And unusual visual angles.
- Short, thick strokes of paint quickly capture the essence of the subject, rather than its details.
- Colours are applied side-by-side with as little mixing as possible, a technique that exploits the principle of simultaneous contrast to make the colour appear more vivid to the viewer.
- Producing softer edges and intermingling of colour.
- Impressionist paintings do not exploit the transparency of thin paint films (glazes), which earlier artists manipulated carefully to produce effects. The impressionist painting surface is typically opaque.
- The play of natural light is emphasized. Close attention is paid to the reflection of colours from object to object.
- Shadow, color theory, complementary color dashes, quick work, outline ignored, photographic cropping, asymmetrical compositions

Series in 7 months

Differentiated by light, weather, atmosphere and perspective.











Morisot, who exhibited with the Impressionists between 1874 and 1886, painted a number of figures out-of-doors in which she tried to achieve the same informal and spontaneous appearance as her watercolors and pastels. The light palette and the modeling of form through touches of color in this work of about 1883 are characteristic



Topic 077

Art Movements-Symbolism

Emotion or idea OVER the objective, AS by Realism personal expressivity like Romantics recreation of emotional experiences in the viewer through color, line, and composition. Synthesis of form and feeling, reality and the artist's inner subjectivity. preference for broad strokes of unmodulated color and flat, often abstract forms

Biblical stories, Greek mythology, fantasies, fear, anguish, death

For that very reason, Gauguin was also inspired by folk art. He sought out a bare emotional purity of his subjects conveyed in a straightforward way, emphasizing major forms and upright lines to clearly define shape and contour.[222] Gauguin also used elaborate formal decoration and colouring in patterns of abstraction, attempting to harmonize man and nature.



Munch, Malancholy,

Unfinished borders, orange with black evening,



The sun



Topic 078

Art Movement- Post Modernism

Pop Art and Op Art

There is an evident growth of art movement in 20th century by the start of diverse art movements. Pop art movement rise with the invention of television in 1940s because there was a mass production of the advertisements where artist represent the cultural images of that era.

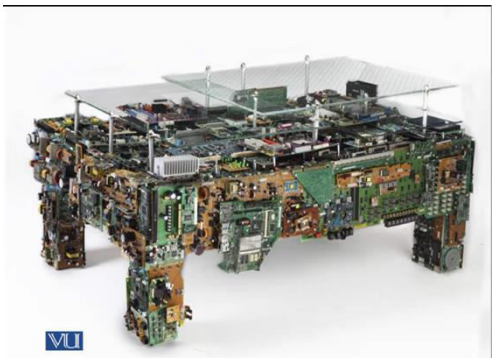
There was development of Optic art in the same time period as due to development of optics, artist started to use illusions.

There was another major movement of abstract expression in 1970s. there are two groups in it. First was action painting where artists suggest a motion by dripping the colors on canvas. The importance of that art piece was their meaning, concept and communication. Other group was "color field painting" where meaning was created by using emphasis of color. Word of Mark Rothko is example of this work.

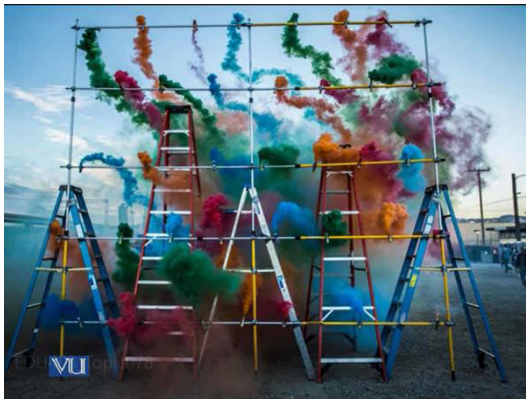


Conceptual Art

Premise of conceptual art is to communicate an idea in the form of painting. Presentation of idea was of great importance in these art pieces. Forms were of secondary importance however, meaning and ideas were of primary importance. Following is the example of junk art, where a table is developed by using computer accessories.



Process art is also evident in that era where main theme is not a product but the experience journey of viewer is important.



Ideology of Post Modernism

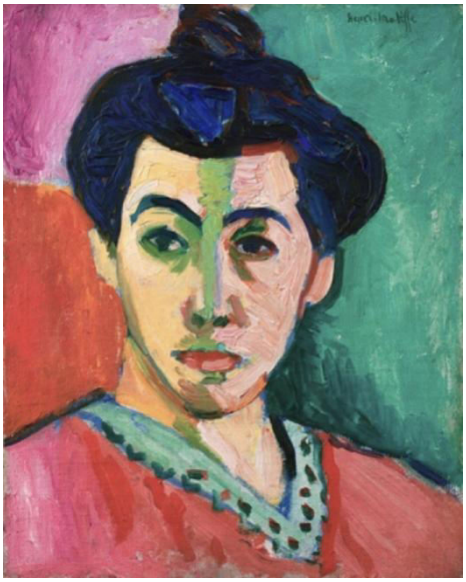
The development of art in second phase of 20th century is call post modernism. Modernism give importance to objective reality and scientific world, but post modernism negate it. According to post modernism, realities that we express in art are social constructions. It has no link with objective reality. Modernism believe on objective truth, however post modernism take the truth as developing fact.

Post modernism emphasized the subjectivity of the artist where artist can use any technique and process. Its essential features are concept and subjectivity of the artist in the art after 1950s.

Topic 079

Art Movements-Fauvism

In modern art, the term Fauvism refers to a highly fashionable, if short-lived, art movement associated with the Ecole de Paris, which formed around friendships between French artists around the turn of the century. Famous above all for their bold use of colour, the 'Fauves' received their name at the 1905 Salon d'Automne exhibition in Paris, from the influential French art critic Louis Vauxcelles, who insultingly described their vividly coloured canvases as being the work of wild beasts (in French, fauves), and the name stuck. Curiously, while Matisse (1869-1954) and his French colleagues were dubbed fauvists, neither Wassily Kandinsky nor the 'Russian Matisse' Alexei von Jawlensky - both of whom exhibited alongside the Fauves at the Salon - were given the same treatment. Part of the general Post-Impressionism movement, which tried to go beyond the mere imitation of nature as practised by Impressionists, Fauvism is an early form of expressionism, since its use of colour is non-naturalistic and often garish. The close artistic association between Fauvism and the expressionist movement can be seen in the fact that Neo-Expressionism is known in Germany as Neue Wilden (German for 'new Fauves').

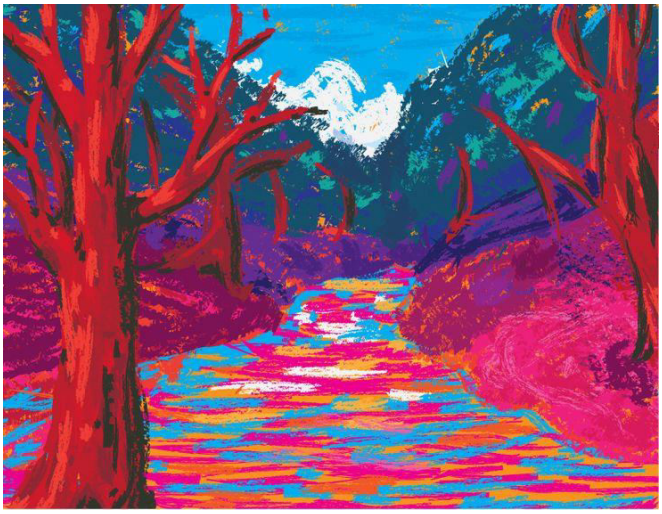


Characteristics of Fauvism

A late example of Post-Impressionist painting, Fauvism was the first real avant-garde art of the 20th century, although it had no agenda, no manifesto, no agreed set of aesthetics: just a wide group of friends with similar ideas about painting. Matisse, the eldest, became the leading figure of the group, not least because of his innovative painting Luxe, Calme et Volupte (1904). Its decorative composition and emancipated employment of colour made it (in the words of Raoul Dufy) "a miracle of imagination produced by drawing and colour." In fact the painting borrows heavily from the Neo-Impressionism of Paul Signac (1863-1935) and his predecessor Georges Seurat (1859-91), but it signalled the beginning of a more unrestrained use of colour. Matisse and Derain followed this up with a number of works (landscapes and portraits) painted in Collioure, a small town in the South of

© Virtual University of Pakistan

France, attracting other artists with their vivid palette (brighter and more direct than anything Pointillism had to offer), and their strong belief in the expressive power of pure colour to evoke emotional feeling.



Topic 080

Art Movement- Expressionism

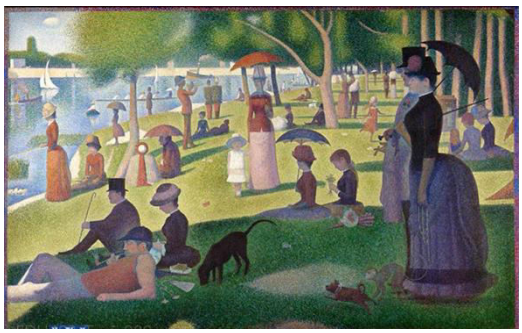
Expressionism and pointillism are the movements of 20th century. Expressionism was focused on depicting the inner world of the artist and gave importance to feelings.

Pointillism developed in the light of color theory. The mixture of color was applied in small dots of paints that balance optically when viewed from the distance.This was a revolutionary approach which produce the art with color intensity.

Wheat fields with crows is an example of expressionism. Important feature is the use of brush stocks to develop human emotions.



Gorge Serree work is the example of pointillism.



The basic difference to understand is that expressionism emphasized on emotions while pointillism focused on forms.

Topic 081

Art Movement- Cubism

Cubism was invented around 1907 in Paris by Pablo Picasso and Georges Braque.

Cubism was the first abstract style of modern art.

A Cubist painting ignores the traditions of perspective drawing and shows you many views of a subject at one time.

The Cubists introduced collage into painting.

The Cubists were influenced by art from other cultures, particularly African masks.

There are two distinct phases of the Cubist Style: Analytical Cubism (pre 1912) and Synthetic Cubism (post 1912).

Artists needed a more radical approach - a 'new way of seeing' that expanded the possibilities of art in the same way that technology was extending the boundaries of communication and travel. This new way of seeing was called Cubism.

The limitations of perspective were also seen as an obstacle to progress by the Cubists. The fact that a picture drawn in perspective could only work from one viewpoint restricted their options. As the image was drawn from a fixed position, the result was frozen, like a snapshot - but the Cubists wanted to make pictures that reached beyond the rigid geometry of perspective. They wanted to introduce the idea of 'relativity' - how the artist perceived and selected elements from the subject, fusing both their observations and memories into the one concentrated image. To do this the Cubists examined the way that we see. When you look at an object your eye scans it, stopping to register on a certain detail before moving on to the next point of interest and so on. You can also change your viewpoint in relation to the object allowing you to look at it from above, below or from the side. Therefore, the Cubists proposed that your sight of an object is the sum of many different views and your memory of an object is not constructed from one angle, as in perspective, but from many angles selected by your sight and movement. Cubist painting, paradoxically abstract in form, was an attempt at a more realistic way of seeing. The whole idea of space is reconfigured: the front, back and sides of the subject become interchangeable elements in the design of the work.



Cubism had two distinct phases. The early phase which lasted until about 1912 was called Analytical Cubism. Here the artist analyzed the subject from many different viewpoints and reconstructed it within a geometric framework, the overall effect of which was to create an image that evoked a sense of the subject. These fragmented images were unified by the use of a subdued and limited palette of colours.



Influenced by the introduction of bold and simple collage shapes, Synthetic Cubism moved away from the unified monochrome surfaces of Analytic Cubism to a more direct, colorful and decorative style. Although synthetic cubist images appear more abstract in their use of simplified forms, the other elements of their composition are applied quite traditionally. Interchanging lines, colours, patterns and textures that switch from geometric to freehand, dark to light, positive to negative and plain to patterned, advance and recede in rhythms across the picture plain.

© Virtual University of Pakistan

Topic 082

Art Movement- Futurism

Committed to the new, its members wished to destroy older forms of culture and to demonstrate the beauty of modern life - the beauty of the machine, speed, violence and change.

The Futurists were fascinated by the problems of representing modern experience, and strive to have their paintings evoke all kinds of sensations - and not merely those visible to the eye. At its best, Futurist art brings to mind the noise, heat and even the smell of the metropolis.

The Futurists were fascinated by new visual technology, in particular chrono-photography, a predecessor of animation and cinema that allowed the movement of an object to be shown across a sequence of frames. This technology was an important influence on their approach to showing movement in painting, encouraging an abstract art with rhythmic, pulsating qualities.

Their aim was to portray sensations as a "synthesis of what one remembers and of what one sees", and to capture what they called the 'force lines' of objects.

The City Rises (1910)

Artist: Umberto Boccioni

Artwork description & Analysis: The City Rises is often considered to be the first Futurist painting. Here, Boccioni illustrates the construction of a modern city. The chaos and movement in the piece resemble a war scene as indeed war was presented in the Futurist Manifesto as the only means toward cultural progress. The large horse races into the foreground while several workers struggle to gain control, indicating tension between human and animal. The horse and figures are blurred, communicating rapid movement while other elements, such as the buildings in the background, are rendered more realistically. At the same time, the perspective teeters dramatically in different sections of the painting. The work shows influences of Cubism, Impressionism, and Post-Impressionism, revealed in the brushstrokes and fractured representation of space.

Oil on canvas - Museum of Modern Art



Unique Forms of Continuity in Space (1913)

Artist: Umberto Boccioni

Artwork description & Analysis: Frustrated by the constraints of the canvas, Boccioni found it more effective to explain Futurist principles of movement in a three-dimensional form. Unique Forms of Continuity in Space captures the essence of a figure in motion, rendered in geometric forms that convey an effortless grace and speed. Draped clothing appears to blow in the wind as the ambiguous figure strides forward, creating an aerodynamic effect. As homage to Auguste Rodin, Boccioni's sculpture is armless, referencing the "incomplete" Walking Man and the classical Greek statue, Nike of Samothrace.

Bronze - Museum of Modern Art, New York



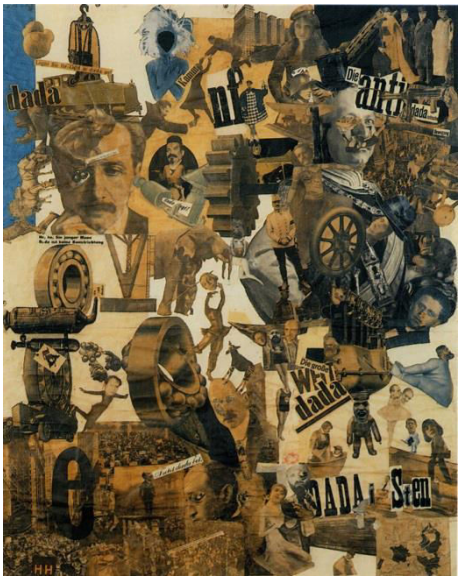
© Virtual University of Pakistan

Topic 083

Art- Movement- Dadaism

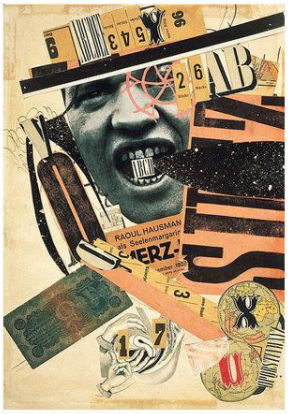
Dada's weapons of choice in their war with the establishment were confrontation and provocation. They attacked traditional artistic values with irrational attitudes and provoked conservative complacency with outrageous statements and actions. They also launched a full scale assault on the art world which they saw as part of the system. It was considered equally culpable and consequently had to be toppled. Dada questioned the value of all art and whether its existence was simply an indulgence of the bourgeoisie.

The great paradox of Dada is that they claimed to be anti-art, yet here we are discussing their artworks. Even their most negative attacks on the establishment resulted in positive artworks that opened a door to future developments in 20th century art. The effect of Dada was to create a climate in which art was alive to the moment and not paralyzed by the traditions and restrictions of established values.



RAOUL HAUSMANN (1886-1971)
'ABCD' 1920 (collage)

When you first look at this work your eye is immediately drawn to its main theme: the letters 'ABCD' which are clamped in the teeth of a photographic self portrait. A spiraling arrangement of ticket stubs and typographic elements frame the artist's head. It is difficult to ignore the communicative power of the letters and numbers and you cannot help but enter into a dialogue in an attempt to make sense of them. It's an impossible task but there are just enough recognizable elements to keep your curiosity engaged. The text on the 'MERZ' ticket translates as 'Raoul Hausmann as Emotional Margarine', a sarcastic comment on the Expressionists' painting technique.



RAOUL HAUSMANN (1886-1971)
'The Spirit of Our Time', 1920 (assemblage)

'Spirit of Our Time' is a sculptural metaphor for the inability of the establishment to inspire the changes necessary to rebuild a better Germany. It is a satirical illustration of Raoul Hausmann's statement that the average supporter of what he considered to be a corrupt society "has no more capabilities than those which chance has glued to the outside of his skull; his brain remains empty". This blockhead of a hat maker's dummy can only experience that which can be measured by the range of mechanical equipment attached to the outside of his head - a ruler and tape rule, the movement of a pocket watch, a jewellery box containing a typewriter wheel, some brass knobs from a camera, a leaky telescopic beaker of the kind that was issued to German soldiers during the World War 1, and an old purse nailed to the back of his head. With his eyes deliberately left blank, the 'Spirit of Our Time' is a blind automaton whose blinkered attitude excludes any possibility of creative thought.



JEAN (HANS) ARP (1886-1966)
'Rectangles Arranged According to the Laws of Chance' 1917 (collage)

From a pure Dada perspective, what should have happened in 'Rectangles Arranged According to the Laws of Chance' is that Arp tore up sheets of paper into rectangles

and dropped them onto a larger sheet, sticking them down where they landed 'according to the laws of chance' irrespective of their aesthetic appeal. This result would have been in accordance with Dada principles. What has actually happened is that there has been some degree of positional 'tweaking' after landing to improve the aesthetic interaction between the rectangles. You can't keep a good artist down.



Topic 084

Art Movement- Surrealism

Surrealism was the 20th century art movement that sought to liberate creativity from the limitations of rational thought by exploring the hidden depths of the 'unconscious mind'. The Surrealists rejected the rational world as, in the words of André Breton, 'it only allows for the consideration of those facts relevant to our experience'. They sought a new kind of reality that was informed by the insights of the 'unconscious mind'; a heightened reality that was only achievable in a world of dreams and the imagination.



Surrealism is a cultural movement that began in the early 1920s, and is best known for its visual artworks and writings. The aim was to "resolve the previously contradictory conditions of dream and reality." Artists painted unnerving, illogical scenes with photographic precision, created strange creatures from everyday objects and developed painting techniques that allowed the unconscious to express itself.



SALVADOR DALI (1904-1989)
Metamorphosis of Narcissus, 1937 (Oil on Canvas)

Dali was enthralled by certain delusional aspects of paranoia: how a person sees evidence of one thing and irrationally interprets it as another. By entering a self induced paranoiac state he was able to contemplate one form and conceive it as another - a kind of illusionistic double-take. True to Surrealist form, Dali adopts a mental disorder and turns it into an mechanism for mining the 'unconscious mind'. He called this his 'paranoiac-critical' method and he used it repeatedly in his classic surrealist paintings of the 1930's. Dali's works of this period were also very accessible to the wider public due to the virtuosity of his painting technique. He was able to create very believable images whose lifelike description convinces us that this unconscious world of his dreams is real.

Topic 085

Modernism and Post-Modernism

Abstract Expressionism movement encompassed two broad groupings. These included: action painting and color field painting.

It involved dripping thinned paint onto raw canvas laid on the ground using wide and rhythmic sweeps of a large and loaded brush (if a brush was used) or, more usually direct from the can - a far cry from the traditional painterly method whereby pigment was applied by brush to a canvas on an easel. Pollock worked in a highly spontaneous improvisatory manner, famously dancing around the canvas pouring, throwing and dripping paint onto it. By doing this, he claimed to be channelling his inner impulses directly onto the canvas, in a form of automatic or subconscious painting.



He impulse behind Colour Field painting was reflective and cerebral, characterized by simple pictorial imagery designed to create emotional impact. Rothko and Newman, among others, described their desire to achieve the "sublime" rather than the "beautiful." A type of highly coloured minimalism, their style (according to Newman) aimed to liberate the artist from "all constraints of memory, association, nostalgia, legend, and myth that have been the devices of Western European painting." Rothko's own soft-edged rectangular shapes of glowing colour sought to envelop the viewer and trigger a semi-religious emotional experience, to the point of tears. Like Pollock and the action-painters, colour field paintings were executed on a monumental scale for optimum impact - not to invoke heroic grandeur but rather to influence and create an intimate relationship with the individual spectator. Rothko said, "I paint big to be intimate."



Number 1 (Lavender Mist) (1950)

Artist: Jackson Pollock

Artwork description & Analysis: One of thirty-two paintings in Pollock's 1950 solo exhibition at Betty Parson's New York gallery, Number 1 (Lavender Mist) was the only painting that sold. Despite critical praise and media attention, the artist did not garner sales of his famous drip paintings until later in his career. Pollock titled several paintings Number 1, and coded them with alternate titles. Thus, Number 1 (1949) and One, Number Thirty One, are closely related but upon close viewing differ slightly. Number 1 (Lavender Mist) exemplifies gestural abstraction, in which paint was poured or applied with extreme physicality to reflect the artist's inner mind. The color is expressive, while space is created through alternative layers and drips of opaque paint, creating a textured canvas surface that is nearly dizzying.

Oil on canvas - National Gallery, Washington DC



Red, Brown and Black (1958)

Artist: Mark Rothko

Artwork description & Analysis: Mark Rothko's paintings are titled by color variations, and all consist of soft, rectangular bands of color stretching horizontally across his canvases. Red, Brown, Black exemplifies a kind of chromatic abstraction known as Color Field painting. Color Field painters were concerned with brushstroke and paint texture, but they came to view color as the most powerful communication tool. Rothko's interests in mysticism, religion, and myth hearken back to the Surrealists, and his blocks of color are meant to provide a contemplative, meditative space in which to visually investigate one's own moods and affiliations with the chosen palette. He sought to distill an essence, or true nature, out of codified hues.

Oil on canvas - Museum of Modern Art



Action Painting

Action painting, sometimes called "gestural abstraction", is a style of painting in which paint is spontaneously dribbled, splashed or smeared onto the canvas, rather than being carefully applied. The resulting work often emphasizes the physical act of painting itself as an essential aspect of the finished work or concern of its artist.



The style was widespread from the 1940s until the early 1960s, and is closely associated with abstract expressionism (some critics have used the terms "action painting" and "abstract expressionism" interchangeably). A comparison is often drawn between the American action painting and the French tachisme.

The term was coined by the American critic Harold Rosenberg in 1952, in his essay "The American Action Painters", and signaled a major shift in the aesthetic perspective of New York School painters and critics. According to Rosenberg the canvas was "an arena in which to act". While abstract expressionists such as Jackson Pollock, Franz Kline and Willem de Kooning had long been outspoken in their view of a painting as an arena within which to come to terms with the act of creation, earlier critics sympathetic to their cause, like Clement Greenberg, focused on their works' "objectness." To Greenberg, it was the physicality of the paintings' clotted and oil-caked surfaces that was the key to understanding them. "Some of the labels that became attached to Abstract Expressionism, like "informel" and "Action Painting," definitely implied this; one was given to understand that what was involved was an utterly new kind of art that was no longer art in any accepted sense. This was, of course, absurd." – Clement Greenberg, "Post Painterly Abstraction".

Rosenberg's critique shifted the emphasis from the object to the struggle itself, with the finished painting being only the physical manifestation, a kind of residue, of the actual work of art, which was in the act or process of the painting's creation. The newer research tends to put the exile-surrealist Wolfgang Paalen in the position of the artist and theoretician who used the term "action" at first in this sense and fostered the theory of the subjective struggle with it. In his theory of the viewer-dependent possibility space, in which the artist "acts" like in an ecstatic ritual, Paalen considers ideas of quantum mechanics, as well as idiosyncratic interpretations of the totemic vision and the spacial

structure of native-indian painting from British Columbia. His long essay Totem Art(1943) had considerable influence on such artists as Martha Graham, Isamu Noguchi, Jackson Pollock, Mark Rothko and Barnett Newman; Paalen describes a highly artistic vision of totemic art as part of a ritual "action" with psychic links to generic memory and matrilinear ancestor-worship.

Over the next two decades, Rosenberg's redefinition of art as an act rather than an object, as a process rather than a product, was influential, and laid the foundation for a number of major art movements, from Happenings and Fluxus to Conceptual, Performance art, Installation art and Earth Art.



Pop Art

Reasons for the emergence of pop art:

1. Political Frustration and Cultural reaction
2. In 1946, there were 7000-8000 television sets in America, the cound became 40 million in 10 years.
3. Television became source of information and advertisement
4. Athletic events were promoted in an unmatched way
5. Comedy, Action and Games became popular interests
6. The rise in television viewing also benefited food industry as frozen meals used as television dinners became popular
7. Stereotype TV programs portraying a family in fixed roles
8. Cinemascope Screening and Radio also competed and grew in number
9. Rock N Roll and Beats Movement
10. Spending on Cars and Fashion
11. Rebellion in Youth
12. Toys and Food

Conceptual Foundation of Pop Art

Instant Meaning

In Abstract Expressionism, a viewer needed to intellectually grasp the idea behind the work which often involved complexity and obscurity, whereas, Pop Art relied on meanings that are communicated instantaneously. The use of popular imagery was a consideration coming from this viewpoint.

Art Can be Made From Anything

The traditional art had fix parameters as far as the materials were concerned. For instance painting was done on canvas using oil colors, sculpture was done using bronze or wood. The Pop artists opened a way for using anything as a material in producing art works. The things could be taken from everyday household items to waste and garbage items.

The Idea is More Important

The product in traditional art scenario was considered 'work itself' and therefore be it a painting, sculpture, etching or a carving. Pop art emphasized the importance of Idea over the form. The form occupied a second position in the order of preference. This trait was coming from previous art movements such as Dadaism.

Topic 086

Crux of the Course

In this course of Art, Craft and Calligraphy, we read about the following major topic and learn about practical example of art.

- Definitions and forms of Art
- Elements and principles
- Interpretation and Judgment
- Art Movement
- Teaching

Lesson No. 087

Drawing: Basic Drawing Technique

(Demonstration video)

It is demonstration video about the Drawing and its basic technique.

Lesson No. 088

Drawing: Butterfly

(Demonstration video)

It is demonstration video about the drawing of a Butterfly.

Lesson No. 089

Drawing: Kitten

(Demonstration video)

It is demonstration video about the drawing of a Kitten.

Lesson No. 090

Drawing: Parrot

(Demonstration video)

It is demonstration video about the drawing of a Parrot.

Lesson No. 091

Drawing: Owl

(Demonstration video)

It is demonstration video about the drawing of a Owl.

Lesson No. 092

Drawing: Rabbit

(Demonstration video)

It is demonstration video about the drawing of a Kitten.

Lesson No. 093

Drawing: Mouse

(Demonstration video)

It is demonstration video about the drawing of a Mouse.

Lesson No. 094

Drawing: Parts of Face

(Demonstration video)

It is demonstration video about the drawing of parts of Face.

Lesson No. 095

Art: Flower Painting

(Demonstration video)

It is demonstration video about the art of flower painting .

Lesson No. 096

Craft: Butterfly

(Demonstration video)

It is demonstration video about the craft of a Butterfly.

Lesson No. 097

Craft: Cat

(Demonstration video)

It is demonstration video about the craft of a Cat.

Lesson No. 098

Craft: Boys and Girls

(Demonstration video)

It is demonstration video about the craft of boys and girls.

Lesson No. 099

Craft: Windmill

(Demonstration video)

It is demonstration video about the craft of a Windmill.

Lesson No. 100

Sculpture: Flower Model

(Demonstration video)

It is demonstration video about the sculpture of a flower model.

Lesson No. 101

Sculpture: Animal Model

(Demonstration video)

It is demonstration video about the sculpture of a animal model.

Lesson No. 102

Sculpture: Village Model

(Demonstration video)

It is demonstration video about the sculpture of a village model.

© Virtual University of Pakistan