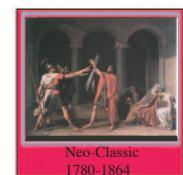


Art History

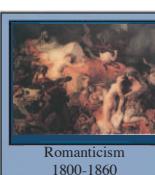
Science Dominated

Man Dominated

Science & Technology Dominated



Neo-Classical
1780-1864



Romanticism
1800-1860



Realism
1830-1864



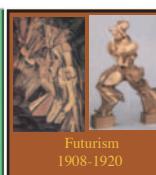
Impressionism
1864-1890



Post-Impressionism
1880-1900



Fauvism
1905-



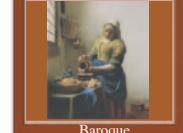
Futurism
1908-1920



Cubism
1910-



Surrealism
1910-



Baroque
17th-18th Century



Mannerism
Late 16th Century



High Renaissance
1500 - 1525



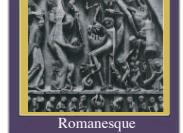
Early Renaissance
14th-15th Century



Late Gothic
14th-15th Century



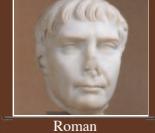
Gothic
12th-14th Century



Romanesque
10th-11th Century



Early Christ/Byzantine
4th - 15th Century



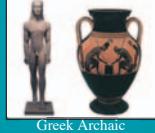
Roman
1st.-4th Century B.C.



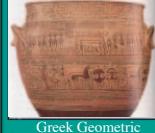
Greek Hellenistic
399 -1 B.C.



Greek Classic
450-400 B.C.



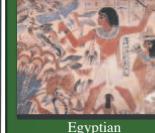
Greek Archaic
6th-5th Century B.C.



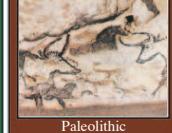
Greek Geometric
8th Century B.C.



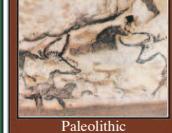
Minoan
Minoan



Aegean
1,500 B.C.



Egyptian
4,000-300 B.C.



Paleolithic
10,000 B.C.

Art History Handouts and Exercises

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From Pedestals To Soapboxes

True believers, overwhelmed by the proliferation of art movements in the 20th Century, each claiming *True Enlightenment*, wander in a confused state in search of that elusive answer to the question "What is art?".

Novelty for its own sake seemed to be the creed of the avant-garde. Artists on the "cutting edge" were constantly challenging and shocking us until a kind of cultural numbness set in. Our news media created instant notoriety. But their moment in the sun was short lived, for as with any newspaper headline, today's news is tomorrow's garbage.

Art critics hedged their bets while making or breaking an artist's career. Their reviews spoke in a language foreign to artist and public alike. And just who are the critics and why do we place our trust in their hands?

Our dependency on the art critic developed in the 19th century as the role of art changed from one produced for the aristocracy to one dependent upon society at large. These new clients came with little knowledge of art, and responded to those images which were self-explanatory and endorsed by the critic. *Art critics.... Start YourEngines!*

But, was the critic infallible? History has proven their vulnerability as works, once scorned by these exulted jurors became today's masterpieces. Partly out of fear that history might repeat itself, art criticism today often sees the emperor fully clothed.

Art manifestos became part of the package with each new "ism", and each played out its brief act upon a revolving stage. Art studios and apprenticeship gave way to art departments in academia. In such an environment art students and faculty alike had to justify their hands-on activities as study worthy of academic credit.

The views expressed here are personal and biased observations of this author. They have not received the endorsement of art historians, curators, critics, academics and art educators.

Messages and concepts soon replaced painting and sculpting. Critics, art historians and curators knew philosophy, psychology, history and social issues but felt less comfortable with studio art processes in which they had no direct experience. Their critiques, therefore, changed focus from a visual experience to what Tom Wolfe calls "The Painted Word".

Artistic recognition came to those who met this new criteria. Clever and esoteric titles, often supplemented with literary explanations, buttressed the communication gap between artist and....everybody. Permanence and craftsmanship surrendered to momentary shock and personal indulgence. Preaching replaced picture making as aspiring "artists" believed that they alone possessed the insight to cure the ills of their world. Soapboxes replaced pedestals.

As history sorts out the authentic artistic contributors from the pretenders, we will surely see that this period of art will also have its giants. Which forms endure is pure speculation, but you can bet that we have not seen the last of visual interpretations and the joy they bring through line, form, color, surfaces, and the like.

How will history judge today's art? Will there be a place for the visual/tactile arts in the future? If so, what form will they take? How will cyber space and the computer change the role and character of art? Will framed paintings and sculpture on pedestals continue to be relevant in a world capable of placing virtual reality in the home? Download a masterpiece off the internet to grace your walls for any occasion or decor. This is not only a possibility, but a technical reality.

Where, in your opinion, is the great art of today?
What are the ingredients that make such art great?
To what extent is popularity a measurement of fine art?
What role do you play in art?
Is this the role you want in the future?

For the answers to all of the above, please refer to your own priorities.

Because

We all seem to know what motivates a chicken to cross the road. The fact that we ask the question indicates our fascination with the WHYS behind the acts of nature and man. Answers are not always as simple as those relating to chickens, but our quest for answers persists, regardless of tangible proof.

Getting at the answers is akin to peeling an onion in order to reach the core. A Socratic dialog might go such as, "Where are you going with that bundle of sticks?" he asks. "Home, to build a fire" is the reply. "Why do you need a fire?" he asks. "To cook our meal" is the reply. "Why cook a meal?" he asks. "So we can eat" comes the reply. "And why do you eat?" he asks. "In order to live" is the reply. "And why do you want to live?" he asks. Silence.

Exercise: Look at the Art History Game board, or an Art History book, and identify a WHY? for those periods which raise an issue for you. State only the questions first. Explore some possible answers without referring to resource material.

Questions:

Now, let's try this kind of questioning with the following WHYS:

1. Why do Gothic cathedrals have flying buttresses?
2. Why do Romantic painters favor a Baroque rather than Renaissance model?
3. Why is Early Christian art flat and stylized?
4. Why does the Realist painter Manet paint with a minimum of light and shade modeling?
5. Why are the figures in "The Death Of Socrates" placed in a plane composition?
6. Why paint in Tri-hue?

Composition Reflects Concept

Compositional design may be prompted by any number of stimuli. Some of these might include faithful recording of a scene, capturing a mood or feeling or knowing what sells. (Sorry, but the ugly head of commercialism and survival must rise to the occasion.)

The following exercises are designed to make us conscious of the motive behind the composition, or linking concepts with the compositional plan.

What Does It Say To Me? Compare the works of these two artists in terms of concepts you identify with each. These concepts may include literary, psychological, social and formal qualities. Record and explain your thoughts on a separate sheet of paper.

What Do I See In This Subject? Locate a Maui subject of your choosing. Become familiar with the subject with a conscious attempt to allow it to speak without preconceived interruptions. Inventory your thoughts and feelings and compositional ideas. Take notes similar to those made in the first comparison. Do thumbnail sketches of the composition.

Where Can I Find An Example? Identify and list concepts and compositional ideas which you would like to pursue in your own work. Locate a subject to which you can apply one or more of the items on your list. Sketch the subject, letting the concept dictate the compositional plan.

Warm Up Exercise.

1. Draw a hungry rectangle.
2. Draw a relaxed rectangle.
3. Draw a ...
4. Draw a ...



Caillebotte



Jacques Loui David



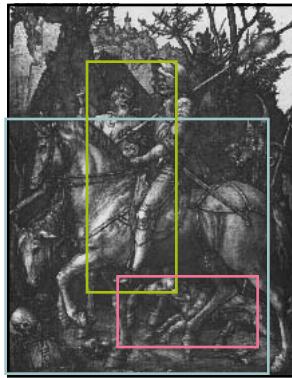
Plane Composition

We view the scene as it might be seen on a theater stage. We are not included in the scene, but placed in the audience. The principal players are contained within a plane or planes (see diagram) which run parallel to the picture plane. Note that the horse's head and tail are of equal distance from the viewer.

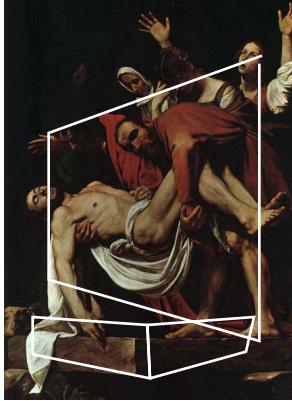
Linear

Each detail of this engraving by the Northern Renaissance master Albrecht Durer is faithfully reproduced in clear outline. Nothing is suggested or left to the imagination. All parts of the scene are fully illuminated and rendered.

Through these two examples we can see basic differences in art interpretation. The 16th Century Renaissance composition of Durer contrasts greatly with that of Caravaggio's 17th Century Baroque. These two approaches are not limited to these two periods of art, and if we look around us, we can see artists and art which favor one or the other. Why an artist would choose one form of interpretation over another might be answered by the questions listed here.

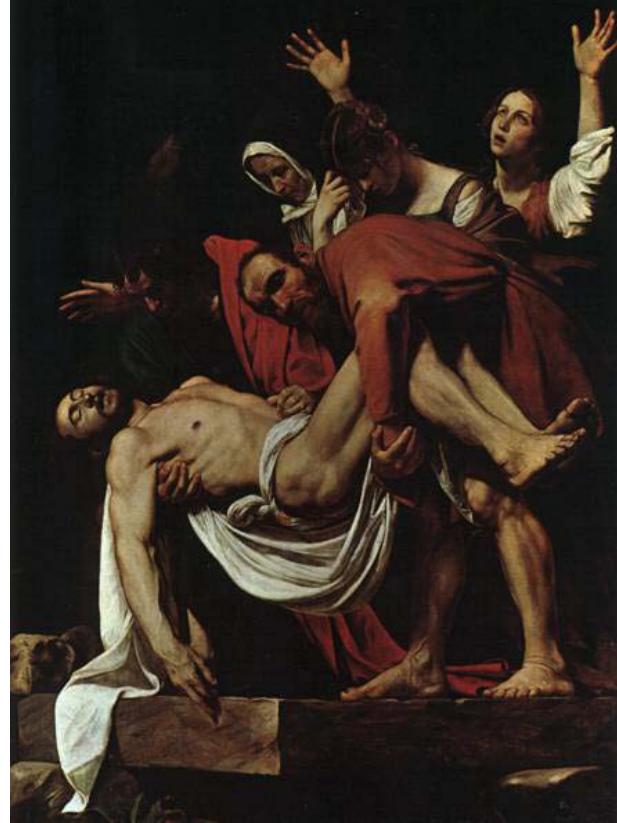


Plane



Recession

2 BASIC PRINCIPLES OF ART*



Recessionary Composition

We view this scene as though we were in it; just inches from the stone slab and feet of Christ. The implied plane of this figure takes us from foreground to background in a recessional or diagonal plane. Similarly, the feet are closer than the head, creating another diagonal plane from lower left to upper right.

Painterly

In Caravaggio's Conversion of St. Paul, we see only a portion of the images. Outlines dissolve into dark shadows and background. Our imagination completes the painting as details are only suggested. The illumination is from a single and intimate light source.

Questions

1. Which compositional interpretation solicits a more emotional response?
2. Why would a Classicist prefer the Durer?
3. Why would a Romantic prefer Caravaggio's?
4. What is your personal preference?
5. Which is the better approach?

VARYING POINTS OF VIEW



These two French Impressionists have much in common. Their pictures, however, display contrasting compositional choices. How would you describe their similarities and differences?

Lesson: To engage subject matter with a preconceived compositional plan. In this case, the plan should include viewing angle and lighting.

Assignment:

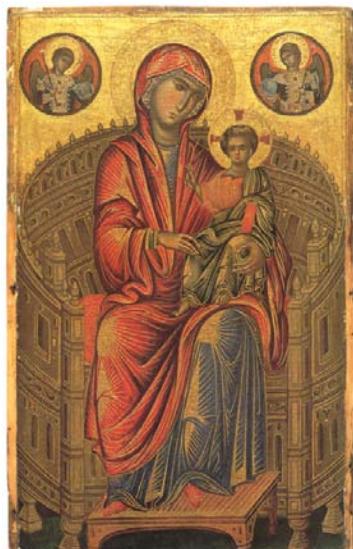
1. Find a subject to sketch which can be viewed from below as well as from above.
2. Do a sketch from each viewing angle.
3. Emphasize the lighting in these sketches.
4. Write out a description of your compositional plan. The description should include:
 - a. The link between formal qualities and idea or feeling.
 - b. Perspective devices incorporated.
 - c. Lighting observations and considerations.

Composing With Perspective

Why was linear perspective an invention of the Renaissance?
There was a desire to create the illusion of forms existing in three dimensional space.

Why the emphasis on re-creating the appearance of reality?
Renaissance man's focus emerged from spiritual, otherworld concerns to a fascination with this world of tangible and physical reality.

Comparing these four art works, we experience a change from flat figures pasted to a gold, symbolic space, to modeled figures of flesh and blood placed in a 3D setting.



Although linear perspective was yet to be invented, this composition by Giotto composes solid, three dimensional figures, modeled in the full round. More evidence of his concern with three dimensional reality can be seen in the foreshortening of the hovering angels.



Ghiberti's exploits Brunelleschi's invention of linear perspective in this composition. In addition to creating the illusion of deep space through linear perspective, Ghiberti reinforces the sense of this world by suggesting atmosphere or aerial perspective. Note the deep relief of the foreground figures, giving them greater contrast and clarity than the shallow relief of distant forms.



Leonardo da Vinci uses the mechanics of linear perspective in his depiction of the last supper, but takes it a step further. He focuses our attention on Christ, not merely by placing Him in the center of the composition, but by having the vanishing point of the setting coincide with the head of Christ. (Draw lines along the top of the three side panels to see where they converge. The same is true with the ceiling beams.) Perspective, in the hands of this master became more than simply a device to create the illusion of space. It has become a compositional tool as well.

*Viewing the world
from a fixed point
in time and space.*

Art Interpretation

Art Interpretation

The purpose of this exercise is to promote awareness of some of the primary interpretations through which an artist communicates.

Realism: Using a scale of 1-5, rank order the following art pieces according to their degree of realism. (Use 1 for the most realistic and 5 for the least.)

Discussion

Based on the discussion above, answer the following questions:

1. Realism...

- a. is a term which is usually associated with representational art. T / F
- b. incorporates illusionistic devices to depict its subject. T / F
- c. reached its highest achievement with the Classic Greeks.
- d. is a product of the Renaissance.

e. depicts the world as we would like it to be. T / F

f. to the artist Manet, required a strict adherence to the principles of linear perspective. T / F

g. coined the phrase "Art for art's sake". T / F

2. Classicism...

- a. idealizes reality. T / F
- b. emphasizes passion over reason.
- c. favors a painterly rather than linear approach.

d. died with the Greeks. T / F

e. involves the viewer emotionally in the work of art. T / F

3. Romanticism...

- a. is so labeled because of its emphasis on love. T / F
- b. in art is not unlike its equivalent in literature and music. T / F
- c. tends to editorialize life and events in favor of heightened emotion. T / F
- d. favors a highly linear approach to painting and sculpture. T / F
- e. often incorporates idealism. T / F

4. Identify the 3 primary directions art took in the late 19th and early 20th century.

5. Identify the following works of art with one of the three interpretations.

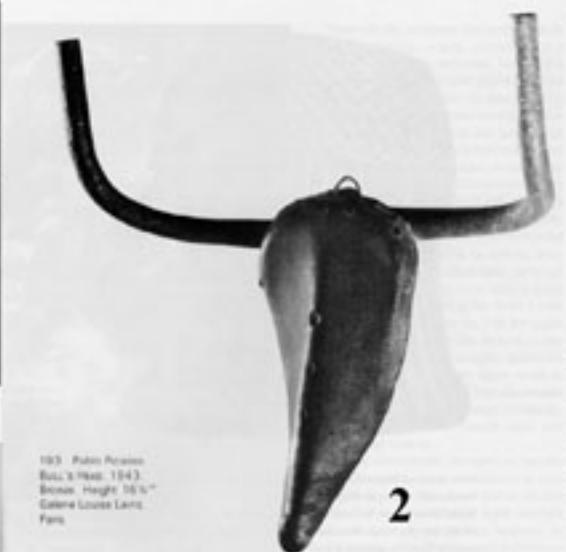
	REALISM	CLASSICISM	ROMANTICISM
1.			
2.			
3.			
4.			
5.			

	REALISM	CLASSICISM	ROMANTICISM
6.			
7.			
8.			
9.			
10.			



102 Raphael Sanzio. *Tav. Scolastici di Roma*. 1508. Fresco. Approx. 22 x 18'. Stanze della Segnatura, Vatican, Rome.

1



103 Public Arturo Pini. *Bull's Head*. 1943. Bronze. Height 16 1/2". Galerie Louise Leiris, Paris.

2



161 Emil Nolde. *PROPHET*. 1912. Woodcut. 12 1/8 x 8 7/8". Kunstmuseum der Stadt, Dusseldorf, Germany.

3



160 Katsushika Hokusai. *Mt. Fuji Seen Below a Wave at Kanagawa (The Great Wave)*, from *THIRTY SIX VIEWS OF MOUNT FUJI*. c. 1830. Color woodblock print. Width 14 1/2". Museum of Fine Arts, Boston. Spaulding Collection.



101 Michelangelo. *The Assumption of the Virgin*. 1513-1514. Marble. Cappella Sistina, Vatican, Rome.

5



139 Pablo Picasso. *GUERNICA*. 1937. Oil on canvas. 11' 5 1/2" x 25' 5 1/4". On extended loan to the Museum of Modern Art, New York, from the artist's estate.

6



147 Rembrandt van Rijn. *Saskia Asleep*. c. 1642. Brush and wash. 9 1/2 x 8". British Museum, London.

7



110 Rembrandt van Rijn. *Saskia Asleep*. c. 1642. Brush and wash. 9 1/2 x 8". British Museum, London.

8



129 Edgar Degas. *PLACE DE LA CONCORDE*. c. 1873. Oil on canvas. 31 1/2 x 41 1/2". Location Unknown.

9

10

11

What Art We Comparing?



Stonehenge, left, believed to be a kind of observatory, was erected in response to spiritual needs. This post and lintel construction requires massive support.

Each of the following pairs of images have been selected to stimulate comparative analysis. Write a general statement which answers the question "What are we comparing in these works?"



The Roman aqueduct, is a pragmatic solution for transporting water. Arches distribute the horizontal weight outward and down, allowing for less vertical support.

Gerneral Statement

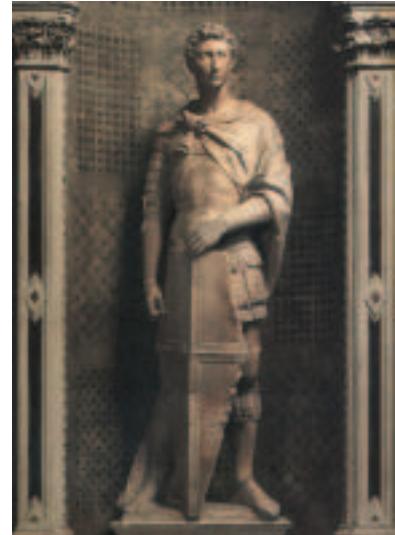
Example: Here are examples of engineering which reflect two different motivations and two different solutions to bridging spaces in stone.

Supporting Statements

Compare these paintings.



Compare these sculptures



What is it.....really?

Asking "what is it?" implies that it cannot be itself, that is paint strokes applied to flat canvas.



One of more than thirty paintings of Rouen Cathedral by Monet. This French Impressionist takes Realism a step closer to paint as subject matter.



Prior to the Realists, paintings were representations of subject matter such as historical, religious or genre events, landscapes, still-life and figure compositions. With the Realists, subject matter became increasingly less important as the formal qualities of line, form, color, value and space

"Art For Art's Sake", a phrase commonly associated with Manet and the Realists, is a rallying cry for those who value those qualities of a painting which deal with form, value, color and design before subject matter. This does not mean a absence of subject matter, but as we see with Monet's painting, the Impressionist, it is first a play of colored brushstrokes. If we can't enjoy that reality, we miss the essential motivation for the painting.

With such a painting as Manet's The Fifer, the traditional role of painting changes. We see a very ordinary boy in the undramatic setting of what could be a photographer's studio. Both figure and space appear flat with only a hint of modeling. Although it is painted less realistically than traditional art, it's realism comes from his choice of subject and the reminder that this is paint on a flat canvas.



Ok, Red, your portrayal of barn was somewhat shaky and dull, but you appear 3D and your shading is so REAL!



Hey, Red, you played the part "Flower" fairly well, but a bit flat. Not as REALISTIC as you were when you played barn!



Ok, Red, what art you this time? Yourself? What do you mean, playing yourself? You've always REpresented something else, but never yourself. Are you for real? And I thought you could act. HA!

Paintings were traditionally viewed as a window to the world. We looked through this window into an illusion of reality.

The Realists and those who share their views of reality ask us to look **at**, not **through**, this window.

Modern Art

modern art: Simply Stated

ABSTRACTION

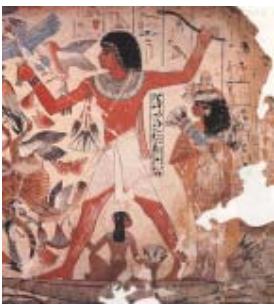
Although art and artists are far too complex to easily pigeon-hole, we do find three interpretations into which much of the art of this century falls.

These three are categories to be

C
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These three paintings provide examples of interpretations which favor *abstraction*, *fantasy* and *expression*.

Although each work favors a particular interpretation, it does not mean the exclusion of the other two. For example, Picasso's emphasis on abstraction does not mean that the work is without both fantasy and expressive qualities. It means that these are subordinate to the primary interpretation of abstraction. If such categories provide enlightenment without oversimplification, they have served their purposes.



As with the art categories of Classic, Romantic and Realism, these three interpretations can be found throughout art history. Into which of these categories would you place each of the examples above?

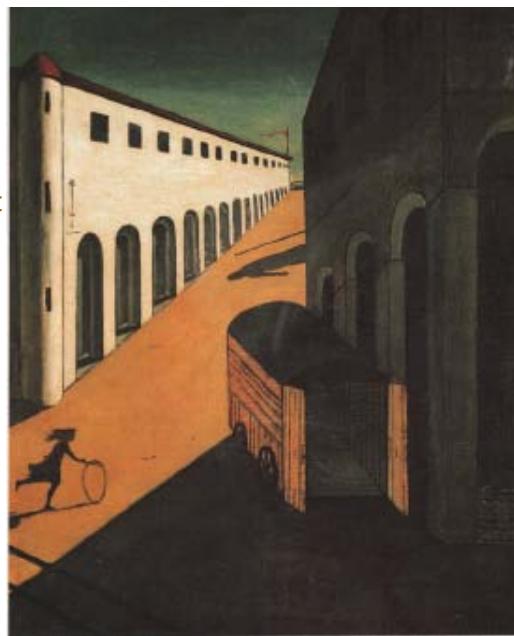
Answers

Egyptian = Abstraction
Goya's Execution = Expression
Romanesque = Fantasy



Picasso *Three Musicians*

Abstraction



Giorgio De Chirico
The Mystery and Melancholy Of A Street

Fantasy



Vincent van Gogh
The Starry Night

Expression



Color Field Painting



Installations & Environment



Pop Art



Synthetic Abstract Expressionism



Synthetic Abstract Expressionism



Neo-Dada



Happenings



Conceptual



Photorealism

Visual/Tactile Conceptual Social Commentary Illusions

The accelerated pace of change during the second half of the 20th Century leaves little time to keep pace with the new technology and the culture which reflects it.

Samples here of the many forms art took during this period, carry more than a single label, for most were a synthesis of ideas from the past and present.

Draw your own conclusions by matching these five labels with each example. (No answer sheet included.)



Community Art



Feminism



Cultural Pluralism



Imitation

SORTENING IT OUT???????



Sortening It Out



Performance Art



Issue Related Art

Art of This Time

Billy Curmano is a performance artist whose concerns over the pollution of the Mississippi River led to an ongoing piece called SWIM-MIN' THE RIVER. Between July 1987 and August 1992, he swam 1183 miles of the river in what is projected to be a six-year performance piece.

The feminist movement became visible in art in the 1970s, in part through the work of Judy Chicago. This feminist artist confront-ed those who sought to maintain a distinction between "high" art and decorative arts. Feminist art focuses on content and the use of materials and media long associated with women, and it often gives as much import-ance to poligtical as to aesthetic concerns.

Some artists who address social issues in their work prefer to operate in a context of direct community involvement. Community artists are innovators and problem solvers who forgo the process of making precious art objects in order to use artistic and organizational skills to emporwwer the people of their communities to interact productively in creative processes.

A good place to begin looking at contemporary art is with the work of Neo-Expressionist An-selm Kiefer. The West German artist combines the aggressive paint application of Abstract Expressionism with nineteenth-century fellings for history and mythology. In contrast to Ab-stract Expressionists who emphasize aesthetic issues and downplay content, Kiefer gives equal attention to moral and aaesthetic issues. His paintings, loaded with symbol-ism, mythology, and relligion, probe the German national conscience and reveal the grim confusion felt by many postwar Germans.

Photorealist Paitning and Superrealist Sculp-ture: Just as painting has influenced photogra-phy, so photography has had its influences on painting. A major example is the impoersonal, highly realistic quallity that is central to the late-sixties, post-Pop style of painting called Photorealism.

Hockney's photographs are about both the subject and the process of seeing. Our percep-tion of this work is very different from that of a single photograph in which everything is seen at once.

The term Happening was first used by Allan Kaprow in the late 1950s. There were no spec-tatiors at Kaprow's Happening, HOUSEHOLD. At a preliminary meeting, participants were given parts. The action took place at an isolated rural dump, amid smoldering piles of refuse. The men built a wooden tower on a trash pile while the women constructed a nest on another mound. During the course of a series of inter-related events, the men destroyed the nest and the women retaliated by pulling down the men's tower. In the process, participants gained a new perspective on the theater of life in our time.

CONCEPTUAL ART

During the last decades of the twentieth century, artists have reated ever more quickly to each successive aesthetic move-ment. Pushing back the limits, the next reduc-tive step after Minimalist art became no art at all--that is, an art of ideas rather than objects. Conceptual art, in whlch an idea takes the place of the art object, was an outgrowth of Minimalism and a reaction to Pop

Excerps from Duane Prebble

ART QUOTES

A student of James McNeil Whistler stated, "I tend to paint what I see!" Whistler replied, "Aah! The shock will come when you see what you paint!"

"Great nations write their autobiographies in three manuscripts, the book of their deeds, the book of their words and the book of their art. Not one of these books can be understood unless we read the two others, but of the three the only trustworthy one is the last." *Ruskin*

"Your own authenticity is sacred. Don't give up your own story."
Joseph Campbell

"Whatever you can do, or dream you can, begin it. Boldness has genius, power and magic in it" *J. W. von Goethe*

"Don't follow the critics too much. Art appreciation, like love, cannot be done by proxy: It is a very personal affair and is necessary to each individual." *Rober Henri*

"Without knowledge of our options, we are simply prisoners of our own ignorance."
Dick Nelson

"You can submit to materials, which is the ideology of the truth to material. Or you can display your mastery in making the material submit to your will." *Gombrich*

"...the student should first become aware of form problems in general, and thereby become clear as to his own real inclinations and abilities. In short, our art instruction attempts first to teach the student to see in the widest sense: to open his eyes to the phenomena about him and, most important of all, to open to his own living, being, and doing. In this connection, we consider class work in art studies necessary because of the common tasks and mutual criticism." "I was thirty-two...threw all my old things out the window, started once more from the bottom. That was the best step I made in my life." *Josef Albers*

MY PERSONAL COMMANDMENTS: Dick Nelson

Art is seldom created by committees. Individuals, creating personal and independent statements, follow a course which they alone map.

This map may be motivated by priorities and values which vary widely from one artist to another. We need only to listen to ourselves and others to recognize the value we place on such things as sales, exhibition acceptance or rejection, commissions, a real breakthrough or simply the absurdity of doing something for the pure joy of the *doing*.

We are generally so caught up with the activities and distraction of today's requirements that the "why?" gets lost in the shuffle. As with the Ten Commandments, few could recite them all from memory, let alone faithfully live by them without endless transgressions. Faithful or not, without these commandments we would be a different society.

Using the space below, list in the order of priority, a set of personal and realistic commandments which might serve as a map for your aesthetic course of action.

Include a why with each commandment in order to find the primary source for its inclusion. For example, if I list the importance of working larger, the why might be answered by the more basic commandment of The need to expand my options through a variety of experiences. And why expand? Well you can take it from here. © 1994 *Richard L. Nelson*