

What is art?



Group activity

- Get into groups and collect a survey sheet
- Complete part A: “What is art”
- Move around the classroom to each station and discuss with your group if the item is “art”
- Defend your decisions in the blank below the each station number on your sheet.









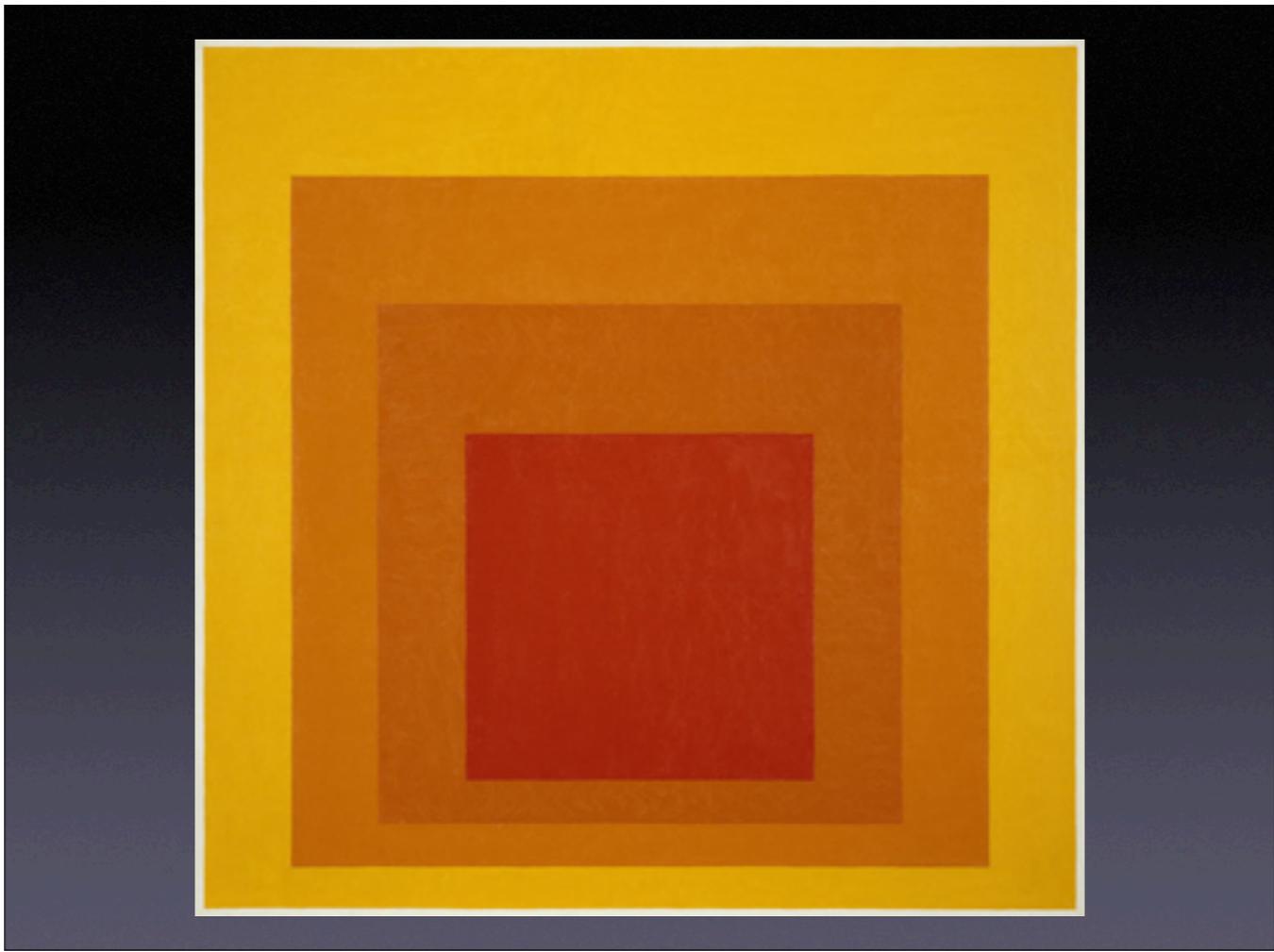






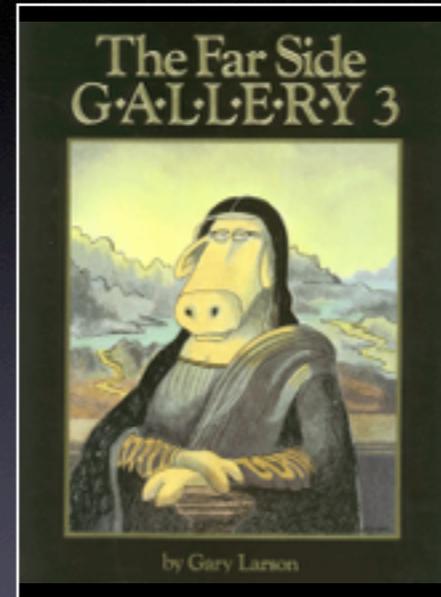


Cave painting, Lascaux, France, 15,000 to 10,000 B.C.





What are
artists?

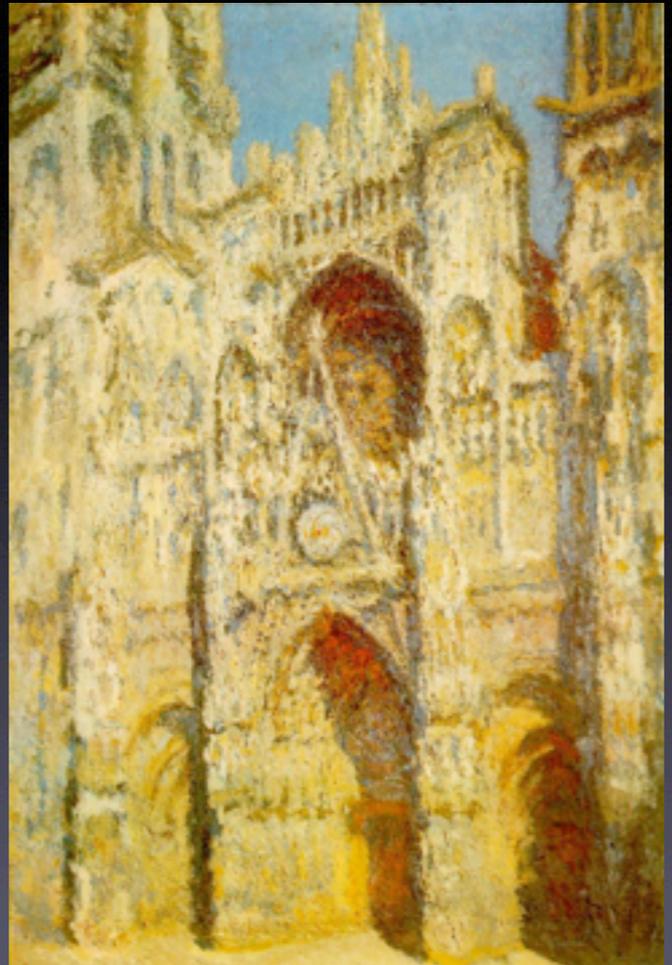






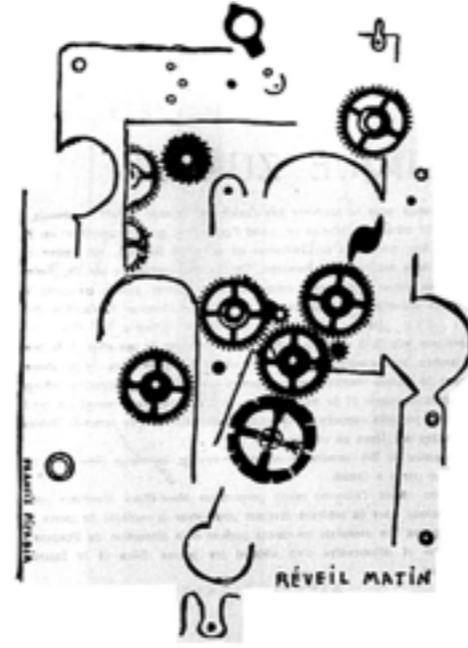








DADA 4-5







www.rasjel.com

Still Life with Basket of Fruit, 1942 - Picasso







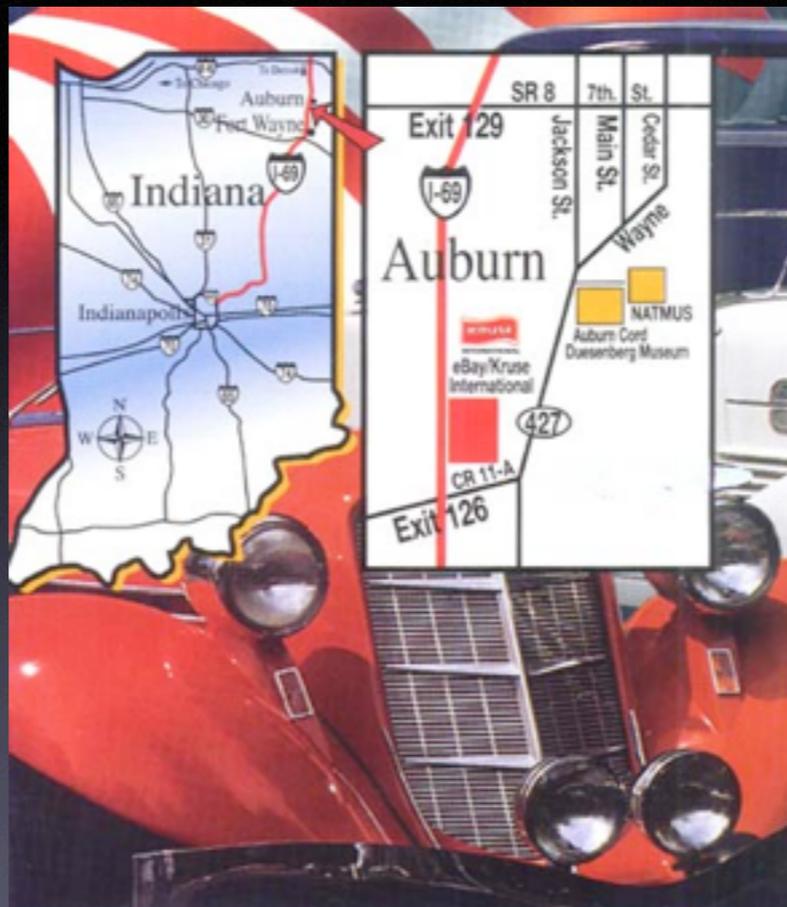
Pop Art



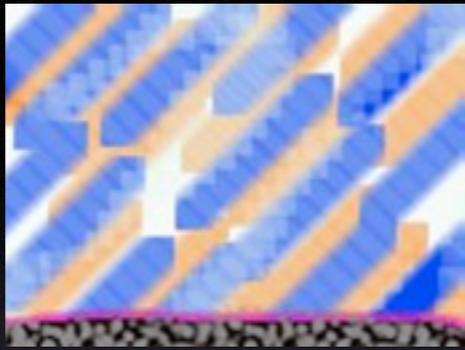
 Prestel Postcard Book











Damien Hirst



Damien Hirst (born June 7, 1965) is an English artist and the most prominent of the group that has been dubbed "Young British Artists" (or YBAs). Hirst dominated the art scene in Britain during the 1990s and is internationally renowned. During the 1990s his career was closely linked with the collector Charles Saatchi, but increasing frictions came to a head in 2003 and the relationship ended. Death is a central theme in Hirst's works. He became famous for a series in which dead animals (including a shark, a sheep and a cow) are preserved—sometimes having been dissected—in formaldehyde. His most iconic work is *The Physical Impossibility of Death in the Mind of Someone Living*, a 14-foot (4.3 m) tiger shark immersed in formaldehyde in a vitrine. Its sale in 2004 made him the world's second most expensive living artist after Jasper Johns. In June 2007, Hirst overtook Johns when his *Lullaby Spring* sold for £9.65 million at Sotheby's in London.[1] On 30 August 2007, Hirst outdid his previous sale of *Lullaby Spring* with *For The Love of God* which sold for £50 million to an unknown investment group. [2] He is also known for "spin paintings," made on a spinning circular surface, and "spot paintings," which are rows of randomly-coloured circles.



Auction, not gallery



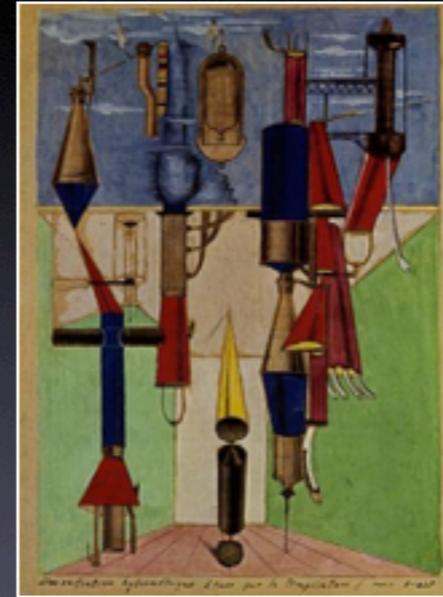
Art has not always been what we think it is today. Both the idea of “art” and the idea of the “artist” are relatively modern terms.



Many objects we see as art today; Greek pottery, medieval manuscripts, illuminations, etc. were made during times where the term “art” had not yet been invented.



Art lacks a satisfactory definition. It is easier to describe it as the way something is done. “the use of skill and imagination in the creation of aesthetic objects, environments that can be shared with others”
(Britannica o.l.)



The idea of an object being a “work of art” only emerged in the 15th and 16th centuries in Italy.



During the Renaissance, art included painting, sculpture and architecture. In the 18 century, music and poetry was included. These were called “the fine arts”

Decorative arts and crafts were excluded (pottery, weaving, metalwork, furniture making) because they had utility in the end.



Today, it is almost impossible to say something is NOT art. People putting urinals on display, hanging dead rabbits from trees, etc. Many experts have stated the “Art is Dead” The journey from the beginnings of art to today is an interesting and possibly disturbing one. Throughout this school year, we will investigate this progress and have a monthly challenge, based on the theme of the month.



Ancient world.



The four earliest known civilizations- the Sumerian, Egyptian, Indian and Chinese all developed great river valleys between 35,000 B.C. and 15 000 B.C. The first “artists” lived in caves in Europe. Many of their paintings were in caves and were used for thousands of years, with many surfaces overpainted a number of time. In the ancient world, and even until the middle ages, the word we translate as “art” was applied to any activity governed by rules. Painting and sculpture were included among other activities such as shoemaking and weaving (which today we would call crafts)

Caves at Altimera



In 1879, a young girl crawled through a small opening in some caves near Altimera, known for ancient artifacts from the stone age, and discovered paintings done right on the rock walls. On the ceiling of the cave were painted groups of animals in shades of black, brown, red, and yellow. There were bison, deer, horses, and wild boar. Many considered it a hoax, but later it was proven to be authentic. The paintings at Altamira are mainly of bison. It is clear that these Stone Age people knew these animals well. The detailed nature of the paintings shows that the bison were closely observed by these hunter/artists. Many of the figures appear to be moving.



Animals commonly drawn by early people were bison, mammoths, deer, reindeer, aurochs (huge oxen) and horses. The artists, (though the definition of artist had certainly not been invented yet) whose work was done deep within caves, used colors such as black, red, or ochre. Animals frequently overlapped, and were painted at different times, leading archeologists to speculate that ceremonies were conducted from time to time, possibly to ensure a successful hunt, or to bring back vanishing animals. The drawings might have been a form of magic or worship.







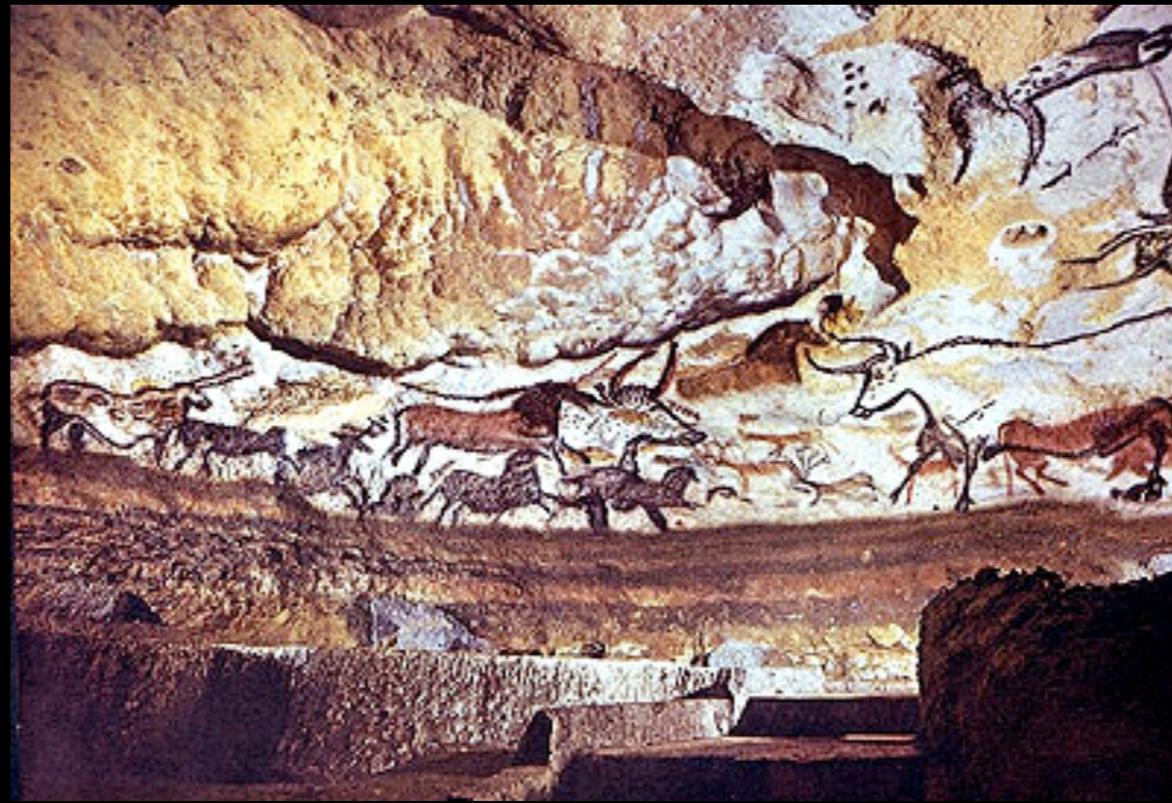
What is clear is that the paintings were made in very difficult conditions. Artists today would complain about the cold, the damp, and the dark nature of the cave. The artists of Altamira had to paint by lamp light, painting on their backs, working in the dim cold cave. Animal bones were used to make primitive lamps. Bone marrow or animal fat provided fuel for their flame.

Lascaux Cave Paintings



Cave painting, Lascaux, France, 15,000 to 10,000 B.C.

In 1940, another important piece of the puzzle of cave art was discovered in southern France. Four local teenagers and a dog named Robot were out hunting rabbits in the woods when they discovered a hole left by a fallen tree. Looking for rabbits, Robot crawled into the hole and disappeared completely. One of the boys, Marcel Ravidat, went after him into the hole. After making it wider to accommodate his size, Marcel slid down a steep-sided wall and ended up in a large cave. The other boys soon joined him. By match light, they could see an incredible sight: the walls were covered with paintings of huge animals.



Lascaux Cave paintings Lascaux, Dordogne, France "Hall of bulls"

ca. 15,000-13,000 B.C.E.

pigment on stone



Horses, Bulls and Stags
Lascaux, France. 13,500 B.C.

As at Altamira, the cave paintings depict animals of the Stone Age. Here, however, the animals are on a much larger scale. In the main gallery, called the Hall of the Bulls, two white bulls facing each other are over ten feet long!





Chinese horse

Reindeer, a cold-weather animal, are not found in southern France in modern times. But these were animals of the Ice Age that roamed Europe when it was mostly covered with snow and ice. Notice how the artist has indicated the curve of the animal's back by shading the top. There are also paintings of felines, rhinos, and bears. Most of the paintings are of horses. There is even a painting of a horse/donkey animal, now extinct, called a hermione. One of the most interesting paintings is found in The Painted Gallery, and called the Chinese horses. These horses were so labeled because they reminded experts of the pictures of horses found in ancient China



The Painted Gallery at Lascaux is 3.5 meters high (about 11 feet). This means that these Paleolithic artists had to get up that high to paint the walls. How did they do it? Halfway up the walls along both sides of the gallery is a series of evenly-spaced holes. Experts think the holes once held a wooden scaffold of sorts that would allow the artist to reach the upper parts of the cave.

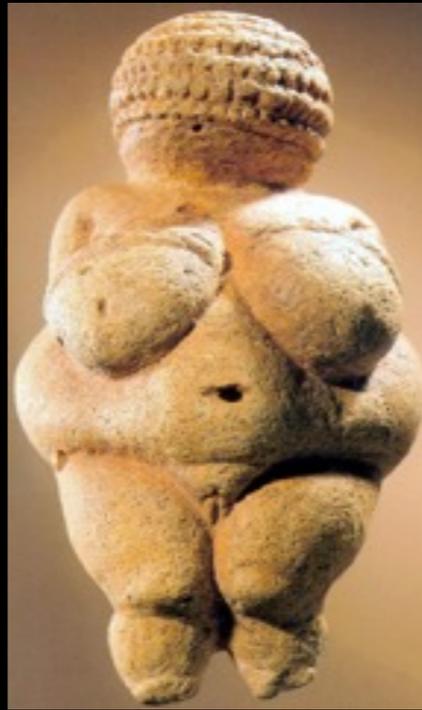


Bird hunting man

The mysterious painting, Bird Hunted Man, of the man, the bison, the spear or assegai, and the rhinoceros turning away has stumped art scholars for many years. Many theories about the meaning of the painting have been suggested. One really interesting and mysterious thing to consider is the location of the painting. It is not in the main galleries, but well hidden, in a very hard-to-reach place. This cave, called the well, could only be reached by climbing down a narrow shaft. Why is this painting hidden in such a hard-to-reach place? What makes this secret location significant? There are other mysteries as well. Why does the man have a bird face? The bison is wounded and appears to be ready to charge. Or, perhaps he has just charged. The man has fallen. Is he dead? On top of the spear is a bird. This painting, unlike the others, seems composed as a story that has a beginning, middle, and end. But what does it mean? No one is sure. One theory is that the picture is symbolic, representing a death scene.

Sculpture in ancient world





Venus of Willendorf
from Willendorf, Austria
ca. 28,000-25,000 B.C.E.
limestone
4 1/4 in. high



Small carved stone female forms were found in western Europe. Venus is a name later given to a group of female forms created by the Upper Paleolithic culture. The Venus of Willendorf, above, dates between 30 000 B.C. and 25 000 B.C. It is only 10cm long and fits in a hand. Many of these have been found in womens' graves. The exaggerated breasts, abdomen and hips indicate their use as fertility figures.



Various European "Venus" figures

Human with Feline Head
from Hohlenstein-Stadel, Germany
ca. 30,000-28,000 B.C.E.
mammoth ivory
11 5/8 in. high



Monthly challenge #1

- Create a "cave" painting in the Altamira style, though yours will resemble a leather piece instead of rock
- Include animals such as bison, boar, etc. (anything that would be hunted in ancient times)
- Paint on provided brown kraft paper (crumpled)
- Use only natural materials that you have found.
 - rocks, berries, leaves, flowers, charcoal, dirt, fruits, bugs, etc.
Mix with water or egg/white
 - Try to get the following colors: yellow, purple, black, blue, brown, red, orange, and green.
- Be prepared to present your paintings the first class you have in the new month.

Grading

Criteria:

Three animals

Used natural materials in the painting

Outlined with black

Looks like cave art.

Craftsmanship (looks like you took your time and put in lots of effort)

Instructions

- Use a piece of paper bag



Instructions

- crumple the piece with your hands; should feel soft in about 5 min.



Instructions

- To add more wrinkles and to make it really soft, you're going to rub it against an edge (kitchen counter, table, etc.) Do this for another 5 minutes or until paper is soft as leather.



Instructions

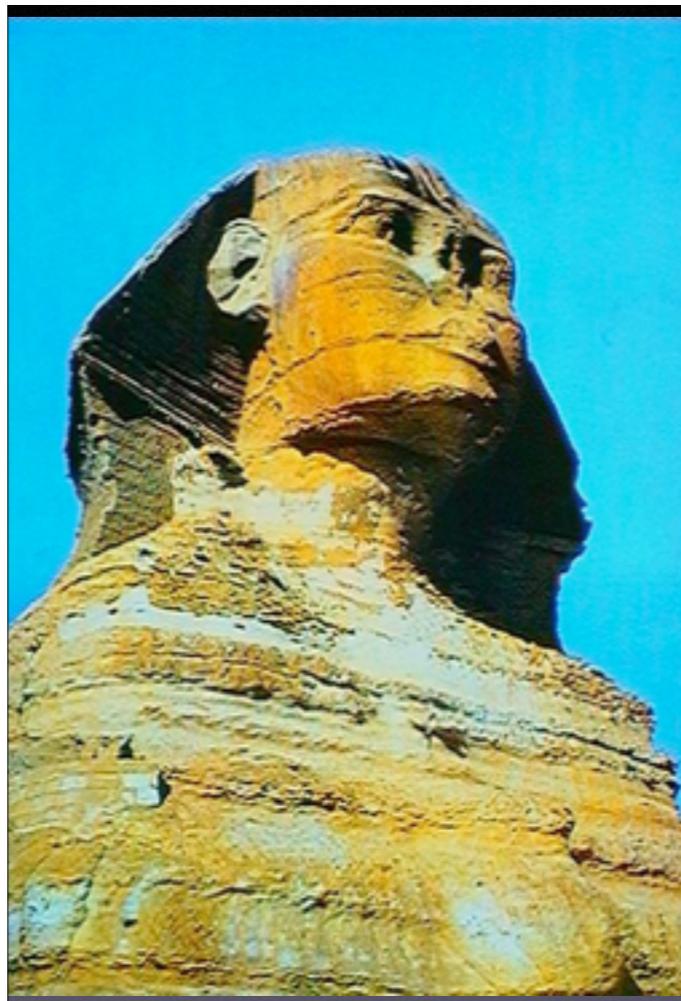
- Draw three animals that you'd like to make into cave art lightly with PENCIL. (man, horse, antelope, bison, mammoth, bear, deer, etc.)
- Apply natural paints



Instructions

- Use PVA (from me) or watered down glue to seal the natural paints.





Egypt

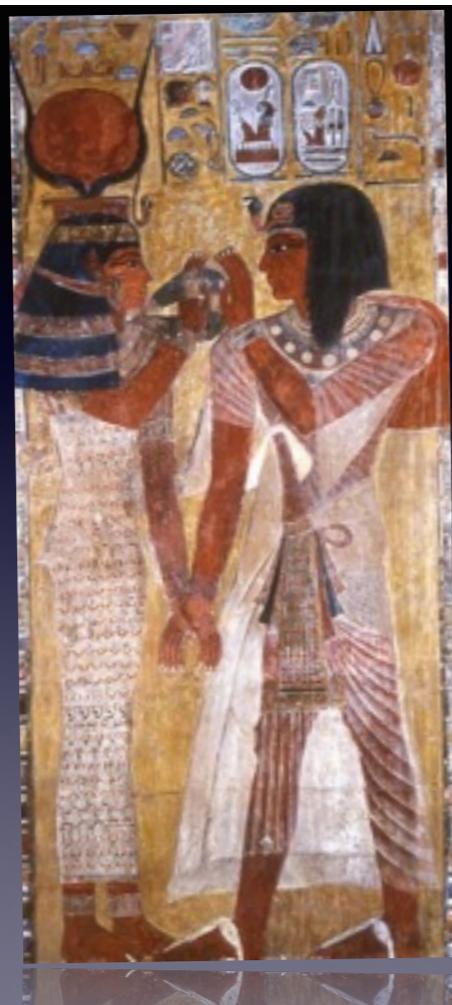
7000 B.C. to 500 B.C.

Egypt is considered the “cradle” of Western civilizations, partially because so much culture has survived due to its burial customs, climate and building materials, and because the way its influence spread to Greece and then through Europe. The advent of hieroglyphics gave us one of the first written histories of a culture. The lore of mummies, pyramids, temples, pharaohs etc is also fascinating.



Egyptian artists differed from our idea of what an artist is today. Great Egyptian artists followed the rules and did not innovate. The more their art looked like other's, the better. Most sculpture and paintings always show a young person. The ideal age for the afterlife was 23, so the deceased person was almost always depicted young.

Paintings were created for tombs, to make the after-life at least as pleasant for the dead as real life. Often the life of the person was recorded, including battles, or the person making religious offerings. Often a boat journey through the underworld was illustrated.

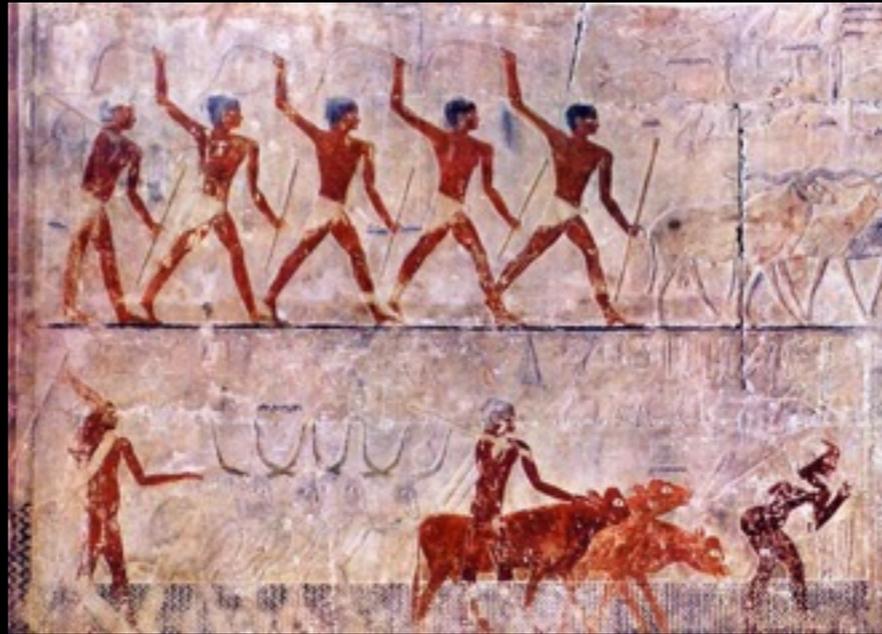


The Goddess Hathor Places the Magic Collar on Sethi I

1000 B.C.

Ti watching hippopotamus hunt
from Saqqara, Egypt
ca. 2,450-2,350 B.C.E.
painted limestone
approximately 48 in. high





Goats Treading Seed and Cattle Fording a Canal
Saqqara, Egypt - Mastaba of Ti
ca. 2450-2350 B.C.E.
painted limestone



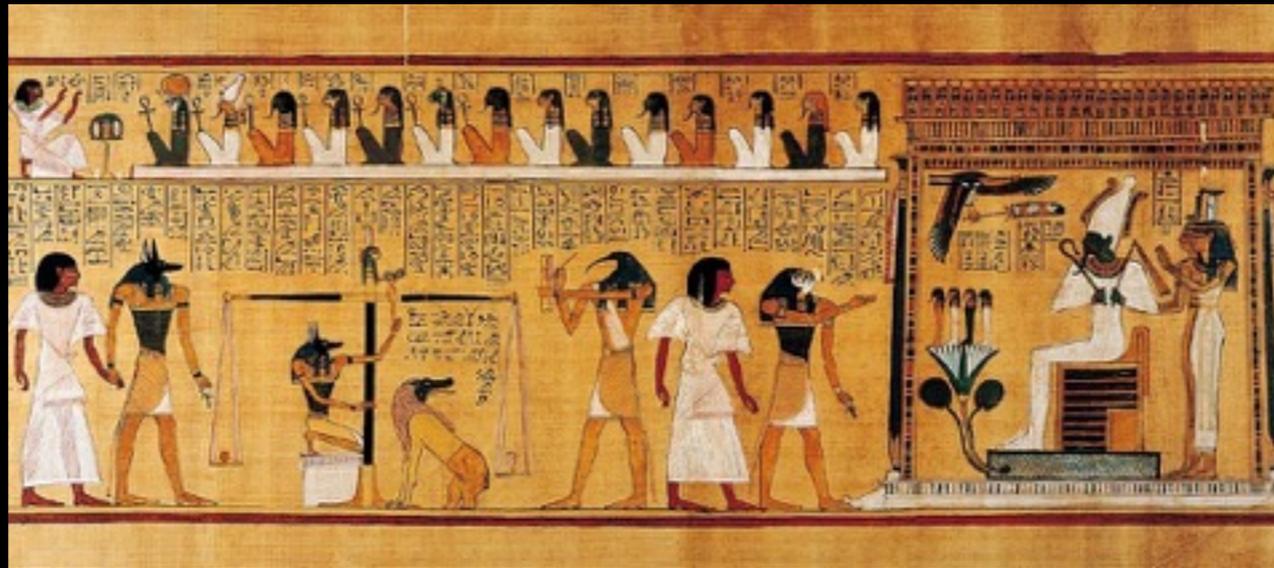
Fowling Scene

from the tomb of Nebamun, Thebes, Egypt

ca. 1,400-1,350 B.C.E.

fresco secco

32 in. high



Last judgment of Hu-Nefer
from Thebes, Egypt
ca. 1,290-1280 B.C.E.
painted papyrus scroll
18 in. high



Book of the Dead
from Thebes, Egypt
ca. 1,040-945 B.C.E.
painted and inscribed papyrus
13 3/4 in. high



Mummy Cartonnage of Amen-Nestawy Nakht, Priest of Awun

930-880 B.C.

Palette of King Narmer
from Hierakonpolis, Egypt
ca. 3,000-2,920 B.C.E.
slate
approximately 25 in. high



sculpture



Great Sphinx

Gizeh, Egypt

ca. 2520-2494 B.C.E.

sandstone

approximately 65 ft. high

The Sphinx (a human headed lion carved out of natural rock) is the most famous example of ancient sculpture. Guardian statues such as the Sphinx, rams or other animal-headed gods were placed outside the tomb.



Khafre
from Gizeh, Egypt
ca. 2,520-2,494 B.C.E.
diorite
approximately 66 in. high

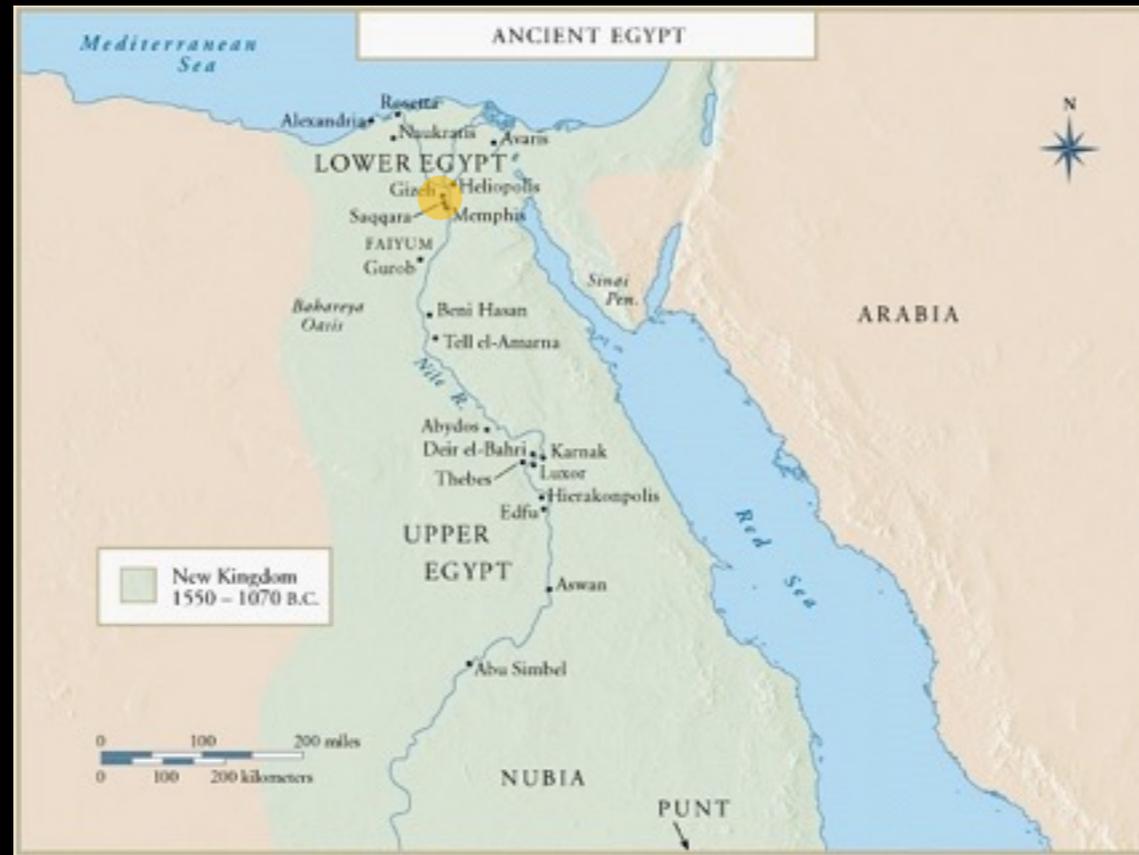


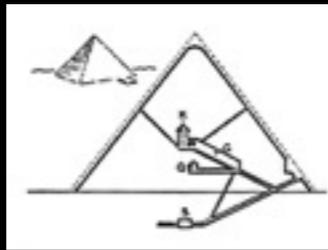
Most sculptures of people were idealized, the concern of the afterlife caused sculptures to fashion portrait busts called reserved heads to serve as a representative of the body in event of a tomb robbery. Most of these sculptures were stiff in appearance, frequently seated.

Menkaure and Khamerenebty
from Gizeh, Egypt
ca. 2,490-2,472 B.C.E.
graywacke
approximately 54 1/2 in. high



architecture





Great Pyramids

Gizeh, Egypt

Pyramids of Menkaure, ca. 3,000-2,920 B.C.E.; Khafre, ca. 2520-2494 B.C.E.;

Khufu ca. 2551-2528 B.C.E.

limestone

largest (Khufu) approximately 450 ft. high

The pyramids rising out of the desert on the edge of Cairo at Giza are among the most famous pieces of architecture in the world. They were erected in 2590 to 2470 B.C. to house Pharaohs Cheops, Chephren, and Mycernius. There are many others, but these three are the most famous.





Rock cut Tombs BH 3-5

Beni Hasan, Egypt, Dynasty XII

ca. 1950-1900 B.C.E.

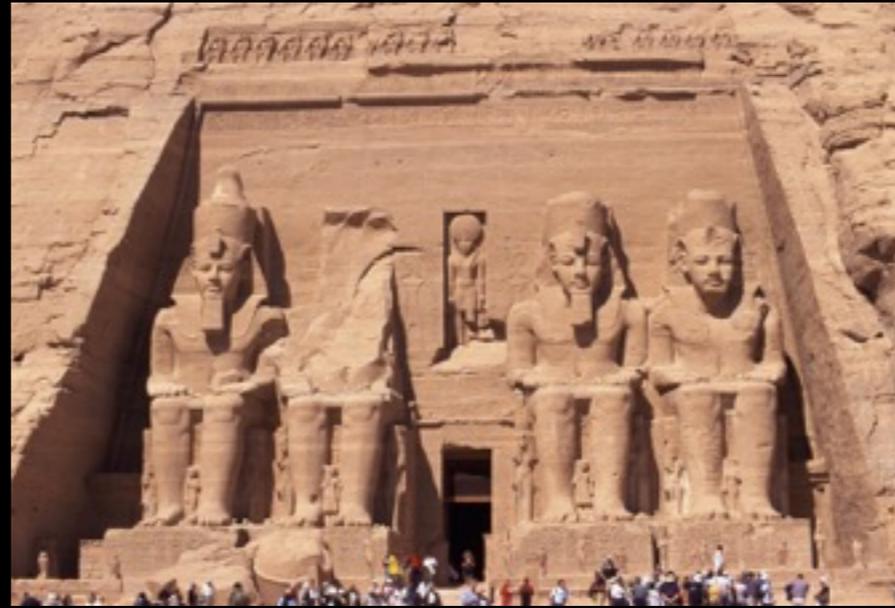


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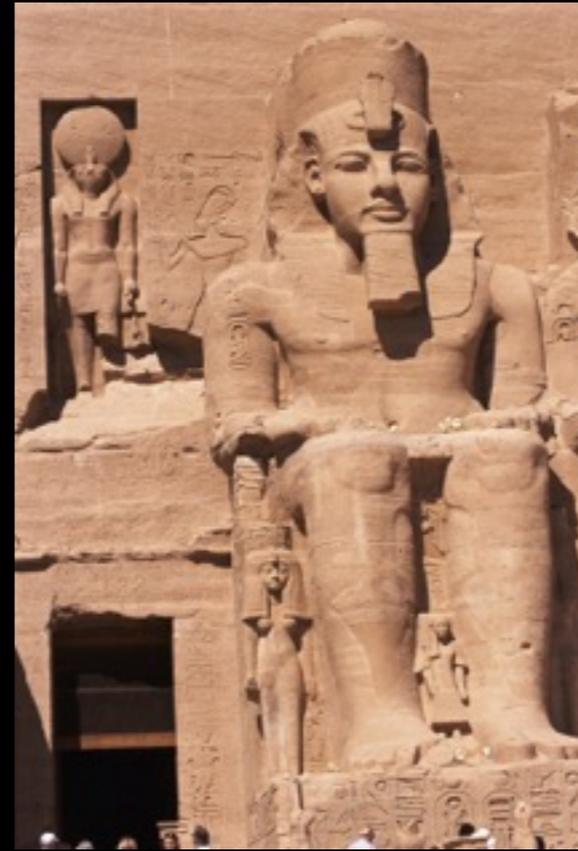
Mortuary Temple of Hatshepsut

Deir el-Bahri, Egypt

ca. 1,473-1,458 B.C.E.



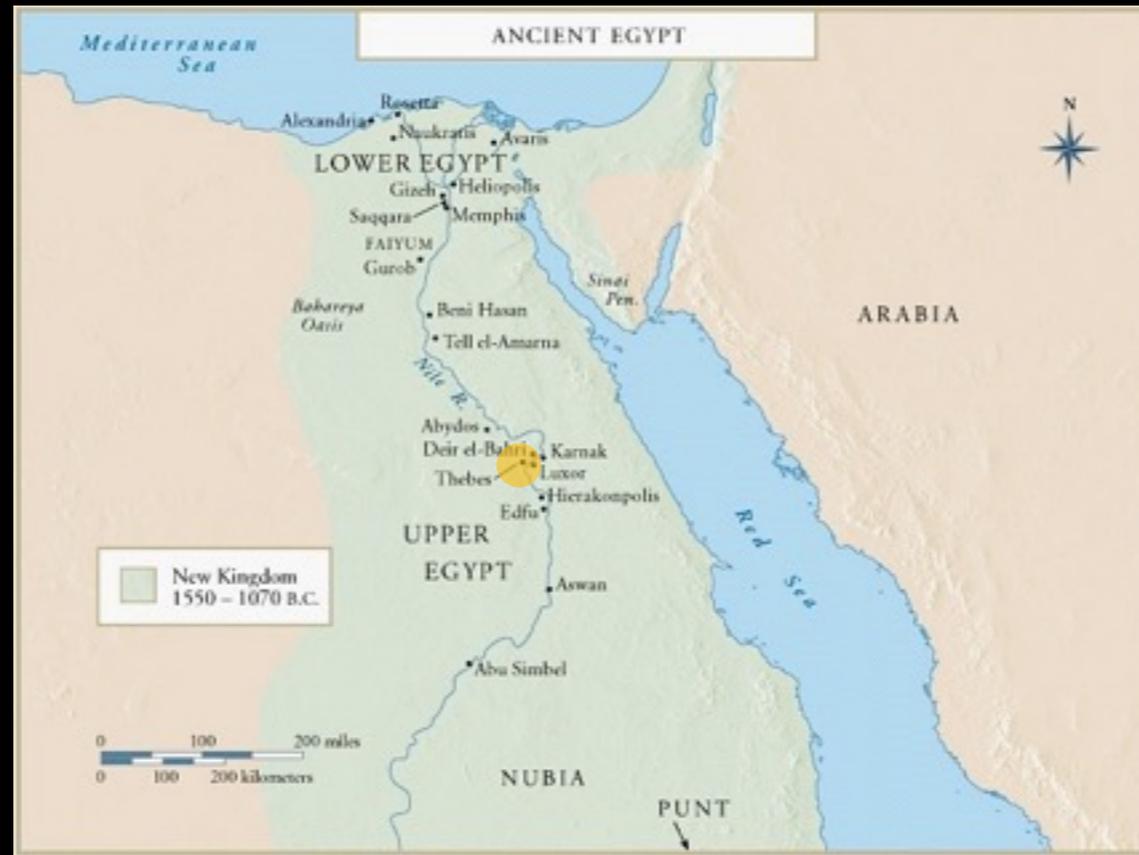
Temple of Ramses II
from Abu Simbel, Egypt
ca. 1290-1224 B.C.E.
colossi approximately 65 ft. high



Temple of Ramses II
from Abu Simbel, Egypt
ca. 1290-1224 B.C.E.
colossi approximately 65 ft. high

Hypostyle hall Temple of Amen-Re
Karnak, Egypt, Dynasty XIX
ca. 1290-1224 B.C.E.





Death Mask of Tutankhamen
from Thebes, Egypt
ca. 1,323 B.C.E.
gold with semiprecious stones
21 1/4 in. high





Innermost coffin of Tutankhamen
from Thebes, Egypt
ca. 1,323 B.C.E.
gold with semiprecious stones
73 in. high





Painted chest
of Tutankhamen
from Thebes, Egypt
ca. 1,333-1,323 B.C.E.
painted wood
20 in. long



Monthly challenge #2

- Create a tomb register for yourself
- Include past and possible future events
- Include many drawings of yourself in different situations
- Draw in the style of Egyptian art
 - head sideways, eye facing out, torso flat, feet sideways etc.
- Include a border around your piece
- Include your name in Egyptian lettering
- Be prepared to present your creation the first class you have in the new month.

Ancient World and middle ages

In the Ancient world and middle ages the word we know as “art” was applied to any activity governed by rules. Painting and sculpture were included, along with a lot of other human activities such as shoe-making and weaving





Gradual, Proper and Common of Saints

In ancient times and in the middle ages (before 1400 A.D.) the artist was primarily a craftsman. Most artists , sculptors, weavers, painters, stone masons, etc. belonged to a guild. (or union)

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The Epiphany



The Greek word for a painter or a sculptor was banausos, meaning literally a mechanic. The term reflects the low social standing of the painter and sculptor in ancient society, which was based on the ancient contempt for manual work.

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*The Crucifixion and
the Last Judgment*

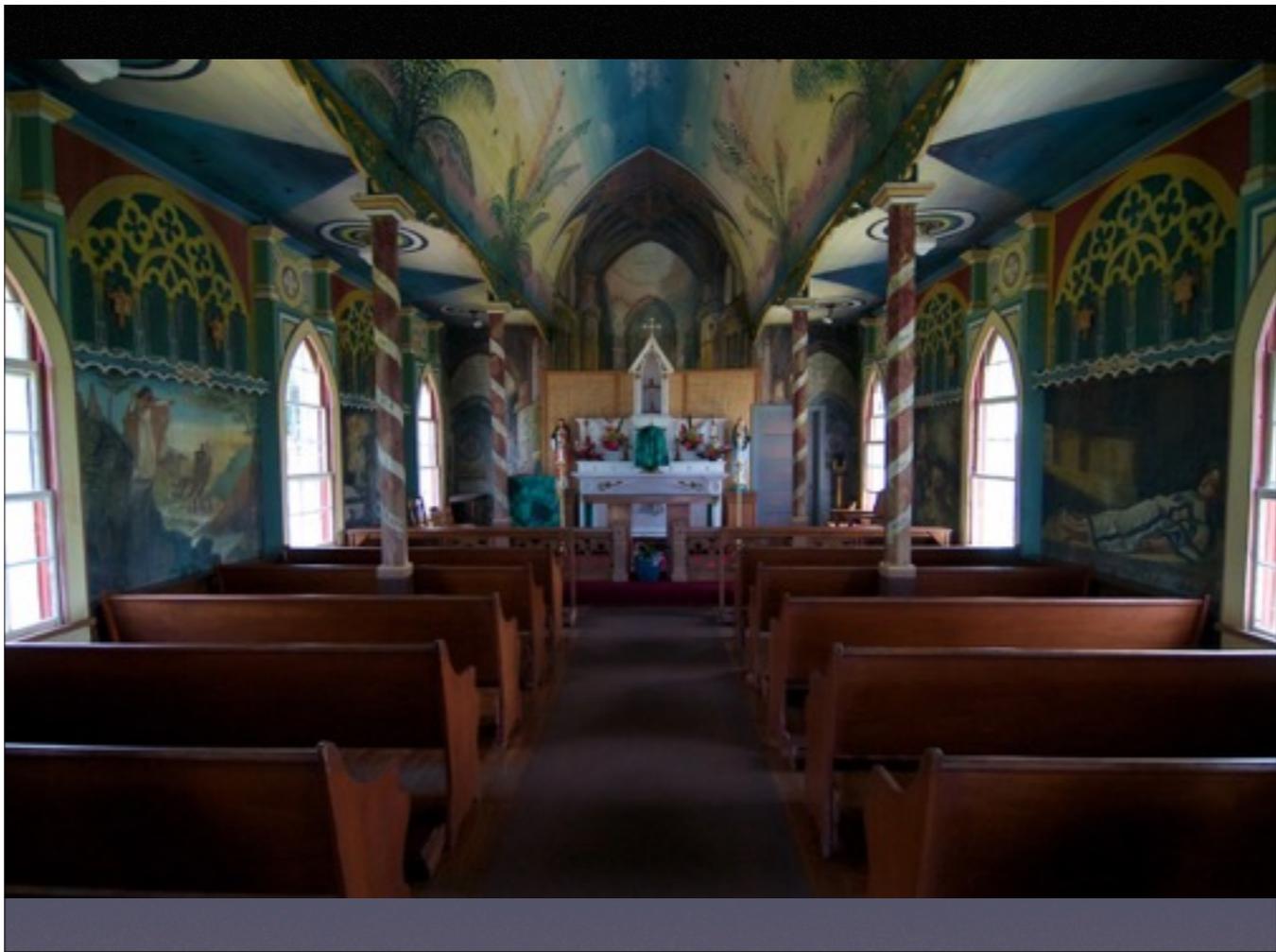


In medieval times, much of the art work was commissioned by the church, which had money to pay the painters. Unlike contemporary art practice when pieces are meant to be displayed in a museum or gallery, art in the Middle Ages was almost exclusively commissioned by the church. Part of the reason was that most of the population was illiterate and the church wanted to get the story of the Bible through to everyone. Even private commissions by individuals were generally related to religion in theme and purpose. Despite common themes and styles, medieval art was created in a variety of media, including painting on board, painting on manuscript, glass, tile, and sculpture in ivory and wood.

The painted church,

Big Island of Hawaii





Stained Glass



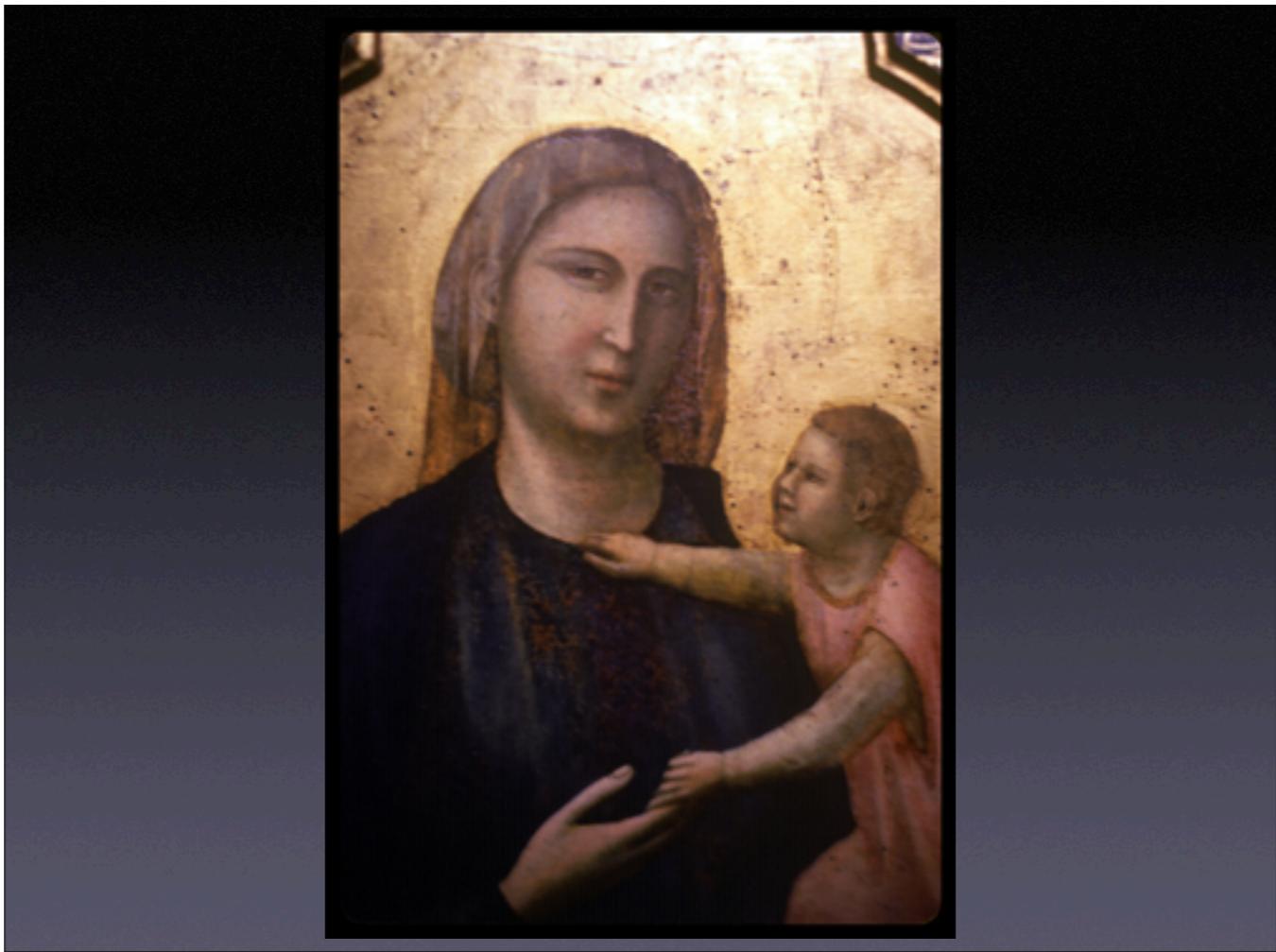
Troyes Cathedral, France (1300s)

Stained glass windows have become a rather iconic element of Catholic and Anglican churches. Ornamental windows are most commonly seen in the Middle Ages in the churches, but some wealthier individuals included stained glass in their personal chapels within their castles or even, though rarely, in secular contexts.



Wilton Diptych: Virgin and Child with Angels

Under the guild system, the individual artist was less important than the group. This idea began to change in the early 1400s. Individual artists with their own personalities and their own ideas began to emerge.



Why did this shift take place? There were a number of reasons. In the early part of the century, there was a renewed interest in the writings and art of ancient Greece and Rome. Many educated Italians became familiar with "the classics," the writings and ideas of early Greek and Roman poets and storytellers. This new interest marked a turning away from the church and Bible stories that had dominated all artwork of medieval times. You must remember, in this age before television, all children knew the familiar stories of the Bible. Although many people at this time could not read, they all knew the dramatic stories of the old and new testaments.



The artwork of the middle ages today looks stiff and artificial, because we are more used to seeing the more lifelike portraits of the Renaissance. Most paintings of this time had several things in common:



Religious theme or scene—the purpose of the art was to create a worshipful feeling in the viewers, or to educate them about the life of a saint.



Flat figures—not modeled after real people, but rather ideal. The figures are out of proportion, not correctly drawn. For instance, Mary, the mother of Jesus, was usually larger than the surrounding figures who were less important.

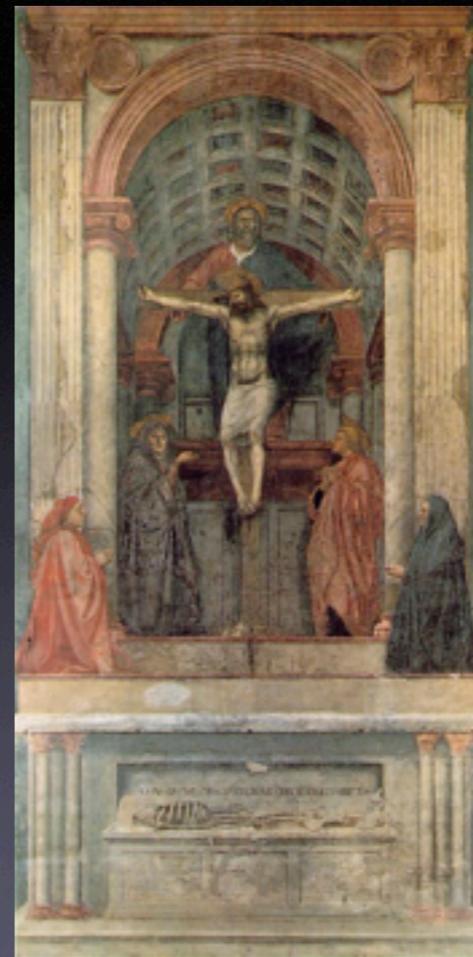


Lack of individual personality—Most faces of medieval art are idealized pictures rather than portraits of real people. No attempt was made to make a real likeness.

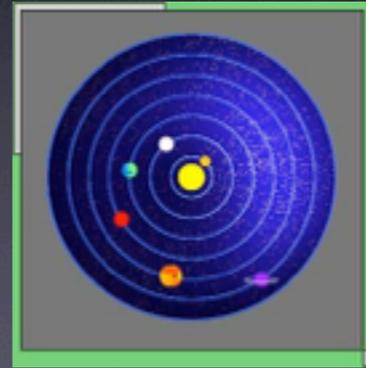
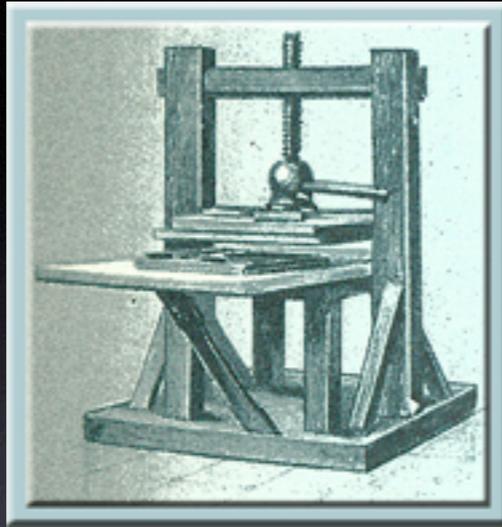


No linear perspective—Most medieval paintings place the figures all in the foreground of the picture, that is, right up front, without worrying about consistency of size or shape.

Masaccio, Trinity



A young Italian painter called Tommaso Masaccio was one of the first to show this new understanding of perspective with a very unusual painting, the Trinity. This painting, done in the 1420s, is very similar to many medieval paintings because its subject matter is religious.



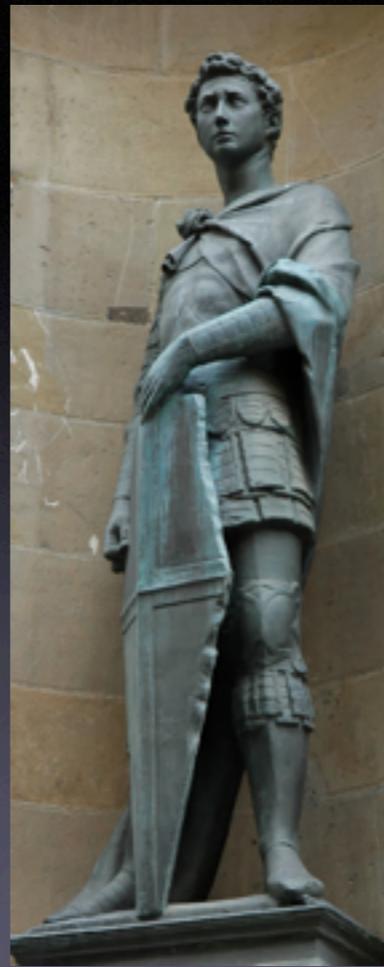
The rise of interest in classical literature and the use of realism and perspective in art contributed to a brand-new way of thinking about the world. Other developments also enlarged the horizons of the Renaissance man. In 1445, Gutenberg invented the printing press, which meant for the first time that people all over Europe could have cheap books. In 1492, Columbus landed in America, and proved forever that the world was not flat. Later, a scientist named Copernicus established the idea that the planets revolved around the sun, not around the earth as previously thought.



Florence Cathedral - View of the dome.

Two other artists who were significant in changing accepted ideas were the architect Brunelleschi and the sculptor Donatello. Brunelleschi studied ancient Greek and Roman temples and palaces to better understand their proportions. From his studies, he developed mathematical formulas to create new ways of designing buildings. Brunelleschi used these formulas when he built the dome for the Florence Cathedral. Before, most churches were designed on the t-shape of the cross.

St. George



Like Brunelleschi, Donatello studied classical forms to create a new understanding of sculpture. Unlike earlier medieval statues, the saint stands like a real person might stand, ready for battle. He is in full armor, but the armor looks like it could come off. There is nothing wooden or stiff in his attitude.

Leonardo daVinci



Leonardo da Vinci: artist, scientist, philosopher, anatomist, astronomer, engineer, inventor, engineer, and courtier, a true Renaissance man.
Leonardo was born April 15, 1452, in the small village of Vinci. You can tell where a man came from by his last name, so Leonardo came from Vinci, therefore, called Leonardo da Vinci (da: meaning of).

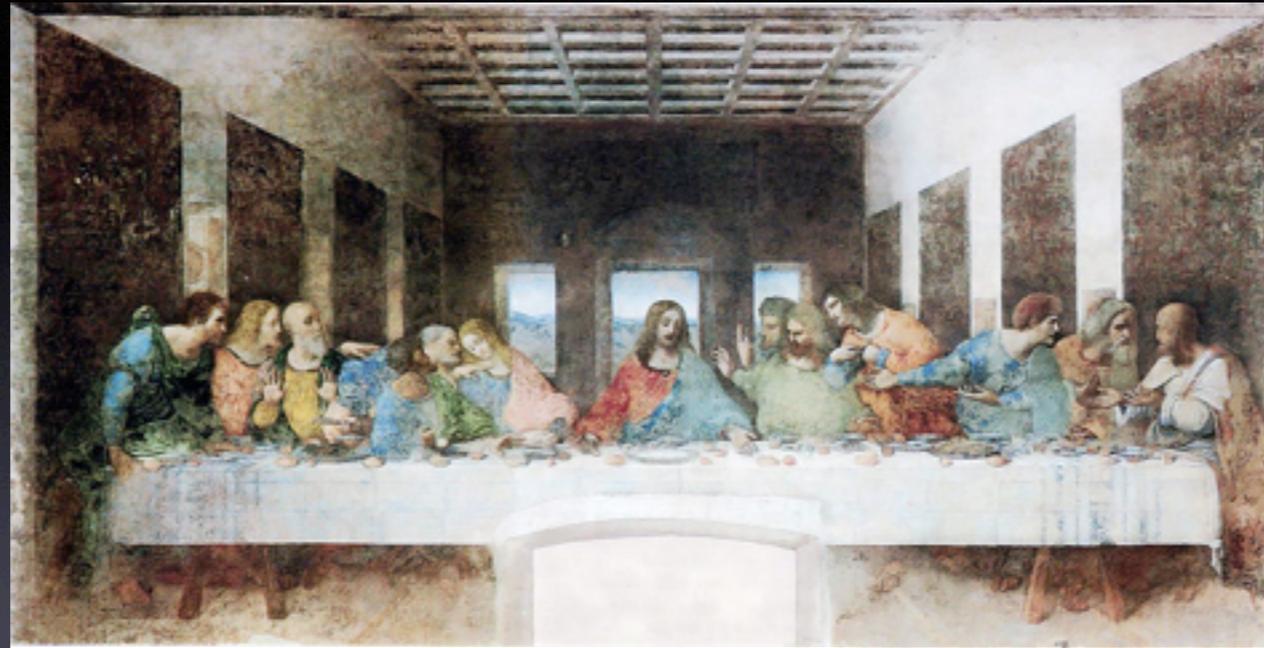


When Leonardo was 14, he was apprenticed to a well-known sculptor and painter, Andrea del Verrocchio. Verrocchio's workshop, in the nearby city of Florence, was busy with activity.

Baptism of Christ



Leonardo was a young man, about twenty, when the master Verrocchio asked him to complete a painting called the Baptism of Christ. Leonardo painted an angel next to the one painted by Verrocchio. When the master saw Leonardo's angel, he was so impressed that he declared he would never paint again because his work could never be as good as young Leonardo's. And according to the story, Verrocchio never did paint again



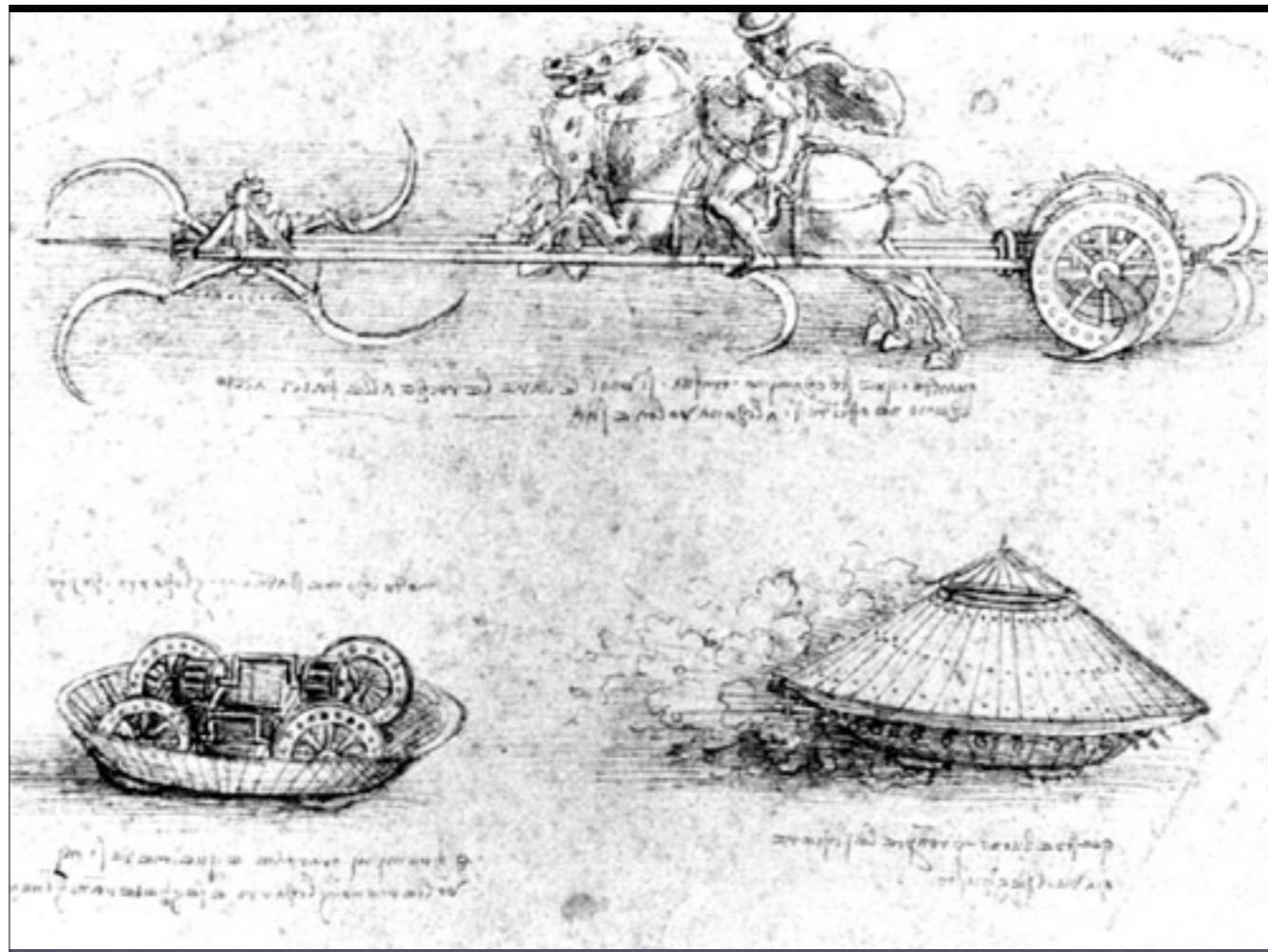
The Last Supper

Easily one of the most recognizable religious paintings of all times is Leonardo's "The Last Supper." The Last Supper is not a fresco, like most other paintings were of that time. With fresco, the pigment had to be applied quickly before the plaster dried; making changes is almost forbidden. Instead, Leonardo invented a new painting technique that wasn't very successful, tempera on stone. Because of his inventive curiosity, this painting has been deteriorating rapidly due to many different reasons such as: humidity, bombs, restoration attempts, and gunfire

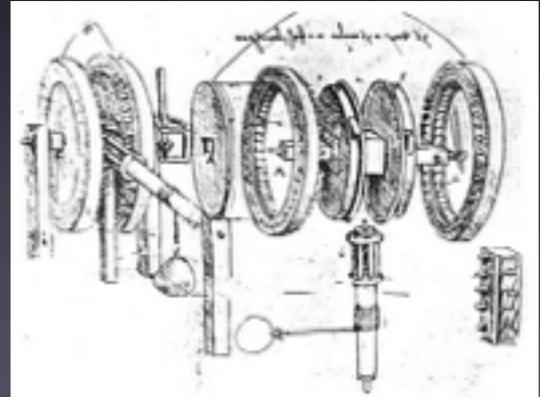
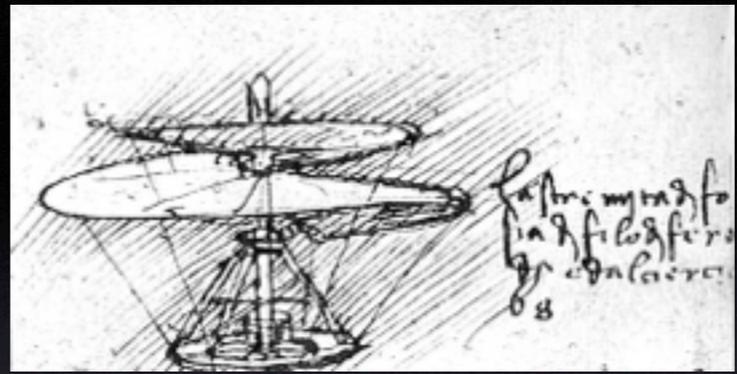


The Virgin

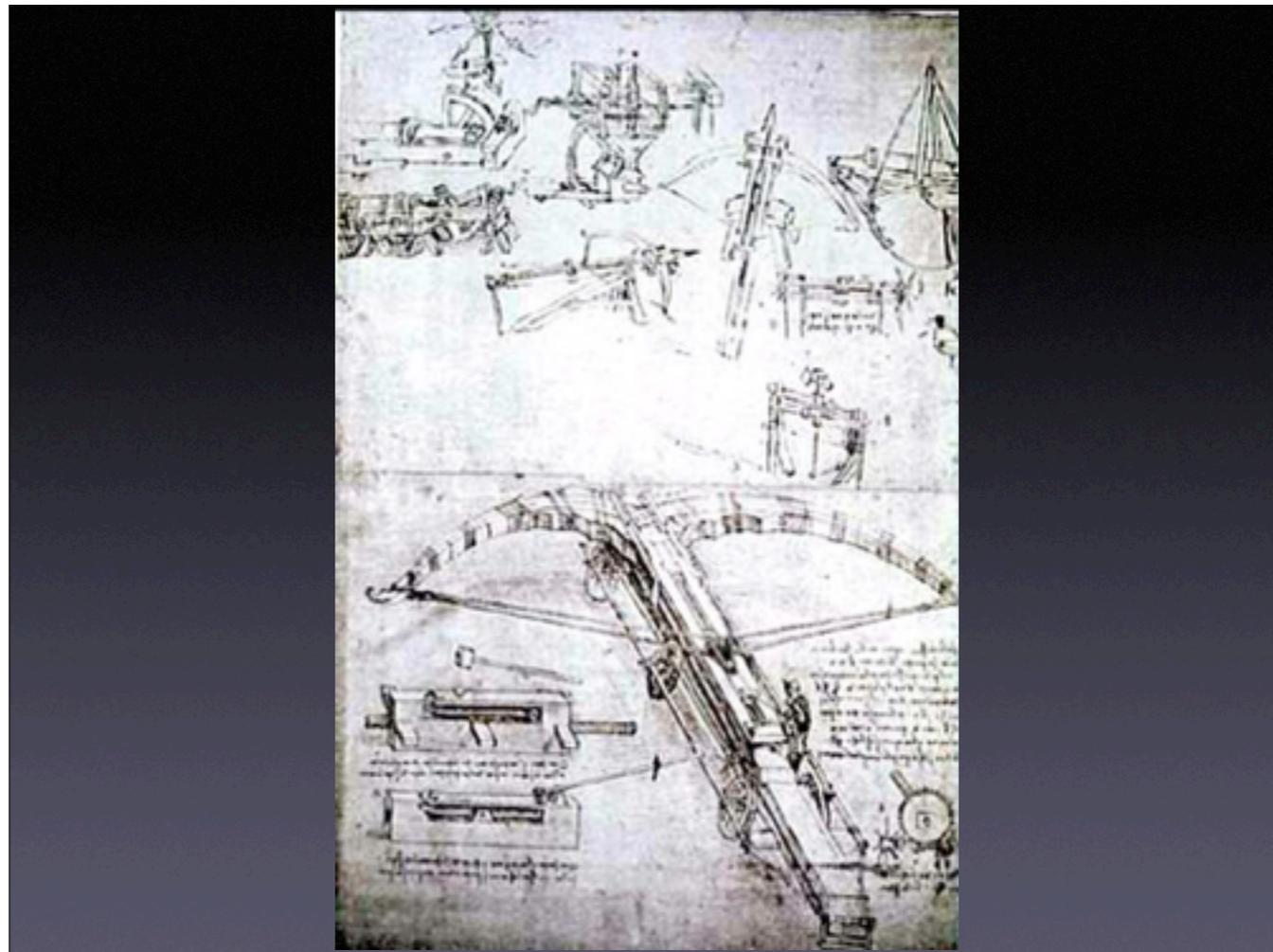
Although Leonardo da Vinci is seen now as one of the great geniuses of all time, he did not complete many paintings. Many projects were started, only to be abandoned at a later date.



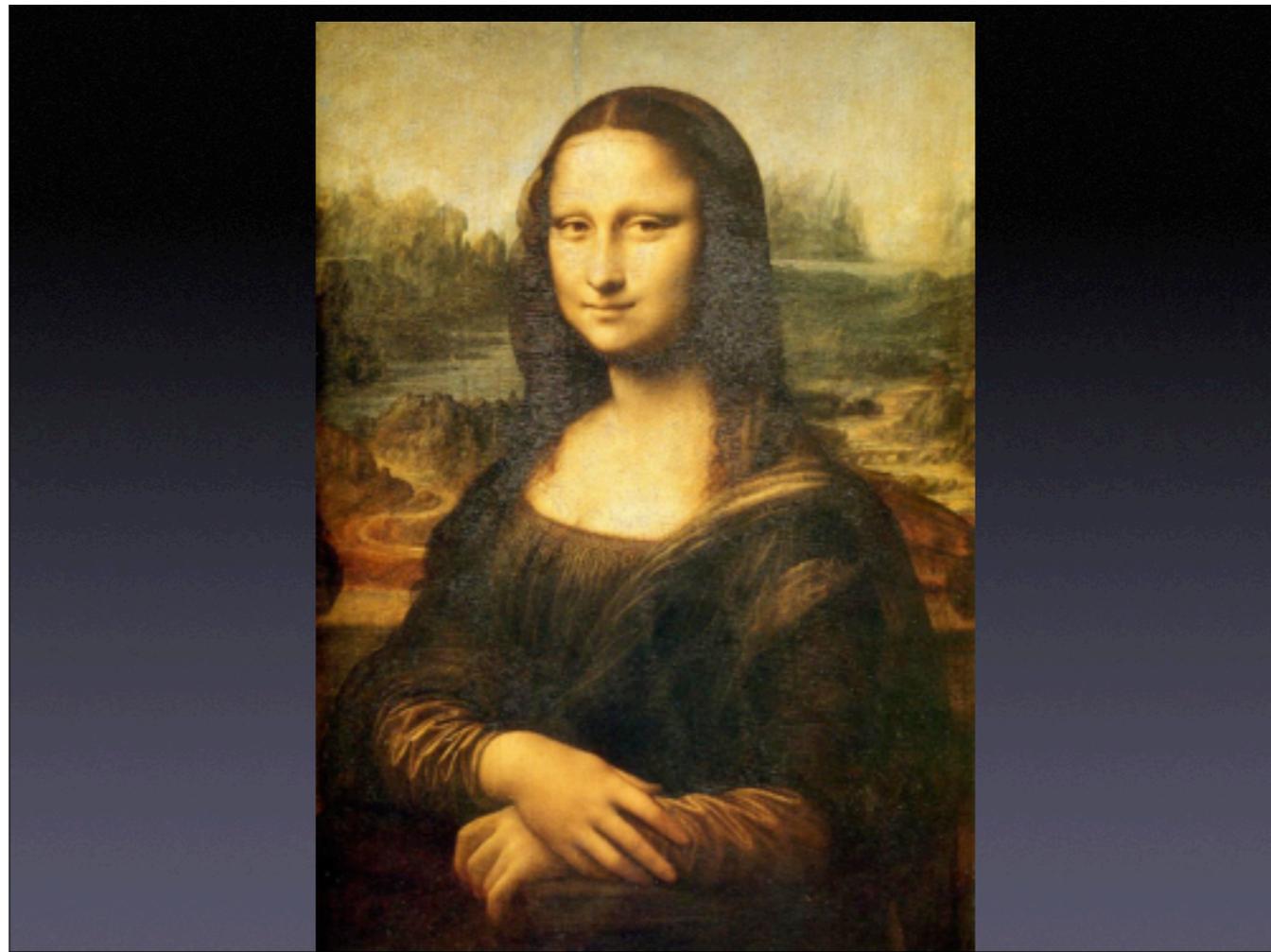
At the age of thirty, Leonardo left his home in Florence and traveled to the city of Milan. Milan was controlled by the duke of Milan, a man named Ludovico Sforza. In 1482, when Leonardo decided to go to Milan, he wrote the duke a long letter, offering to become his military engineer and planner, as well as his official artist. He offered to build tanks, catapults, portable bridges, and other war machines for the duke,



Leonardo was interested in all sorts of machines and technology. We know this from a series of notebooks that Leonardo kept all his life. These notebooks were scattered all over Europe after Leonardo's death, and not rediscovered until the 1800s. Leonardo's notebooks provide an astonishing record of his everyday thoughts. He was curious about everything: how machines worked, the human body, flight (he tried to fly once himself but failed), rivers, the fossil record, astronomy, the natural world, and the structure of the eye, to name only a few topics.



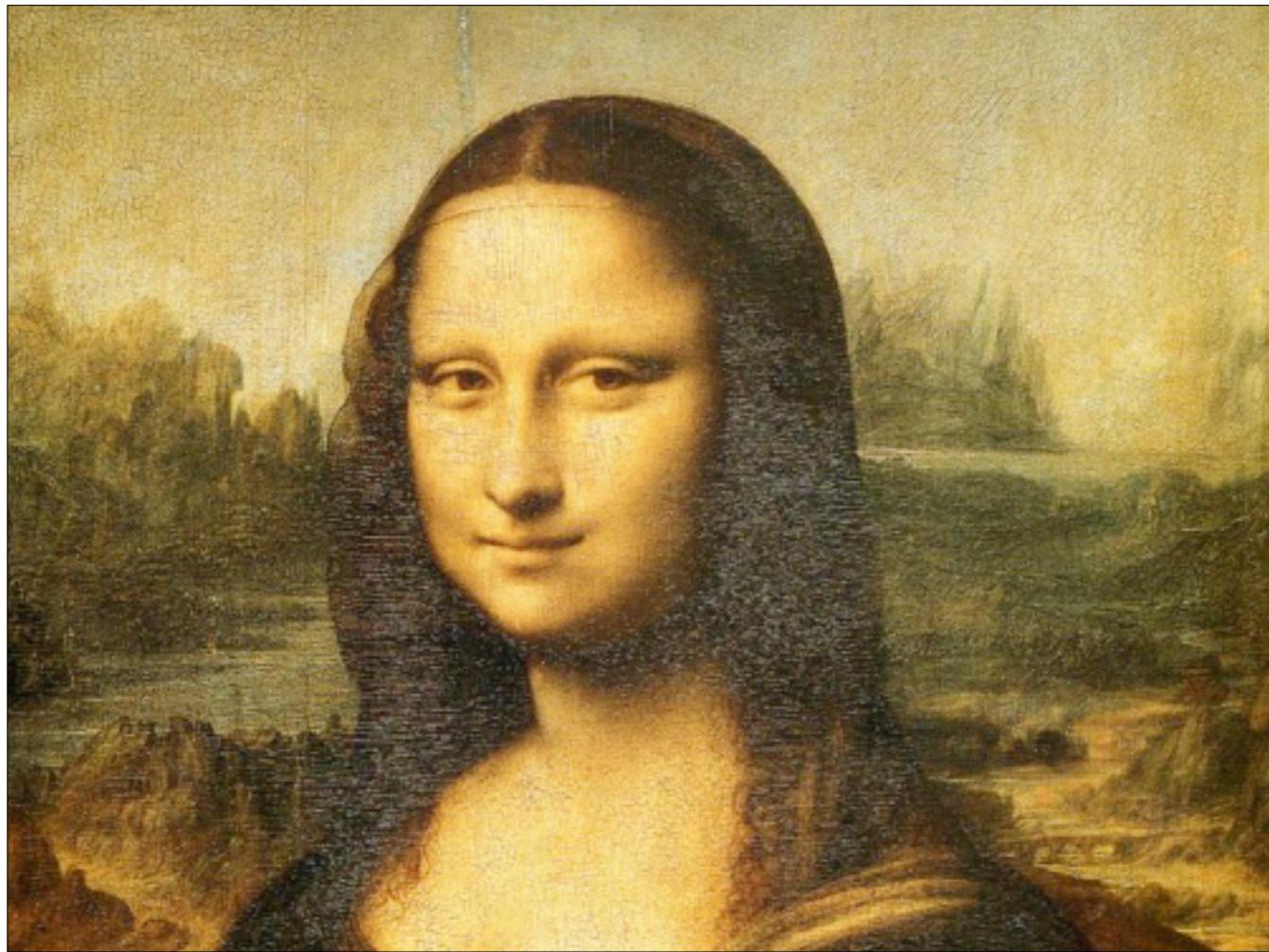
Some of Leonardo's ideas, like the 85-foot giant crossbow, never came to be built. But many of his ideas, like the bicycle, the helicopter, the parachute, and the armored tank, were forerunners of inventions that were developed many years later. If Leonardo's notebooks had been published shortly after his death, they would have changed the course of science, according to some experts.



The Mona Lisa has been admired, copied, stolen, exploited, and parodied. This painting is probably one of the most recognizable and famous paintings in the world. Leonardo spent four years painting her. She is believed to be Lisa Gherardini. The painting was commissioned by her husband, Francesco di Bartolomeo di Zanobi del Giocondo, a wealthy Florentine merchant.



Currently, this very small 30" x 21" painting is priceless. So valuable that it is not insured. Critics are still intrigued by the idea that this might be a self-portrait of Leonardo da Vinci. Another interesting fact is that she doesn't have any eyebrows.



Leonardo spent years working on this painting. He added thin layer upon layer to give the painting a smoky, vague quality. He used the technique of blurring the lines of her clothing and hair so they look as though they are seen through a haze.



Leonardo's notebooks reveal another startling fact about him: he used mirror writing, that is, he wrote backwards in most of his notebook entries. He used a short form of Italian that he invented himself. Why did he write in a mirror style? We are not sure. Leonardo was left-handed, and perhaps he wrote right to left in order to keep from smudging the ink. Some experts think Leonardo wrote this way to keep his enemies from stealing his ideas.

Monthly challenge #3

Option A: Create a piece of art that reveals a Bible story; possibly stained glass reproduction

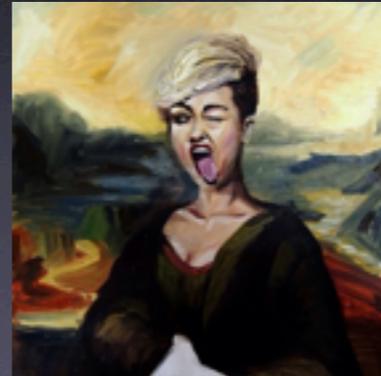


Monthly challenge #3

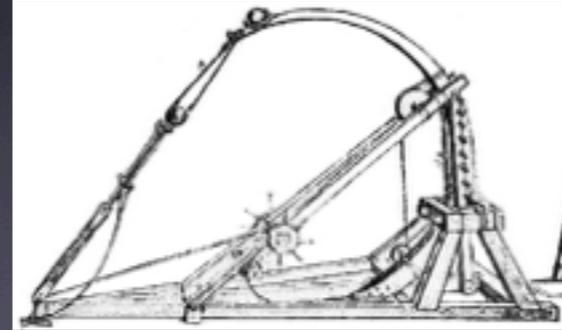
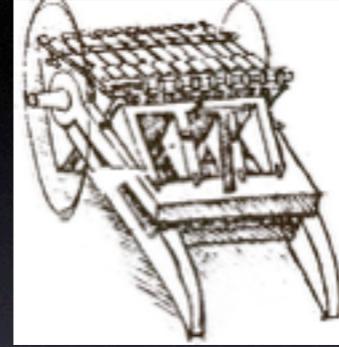
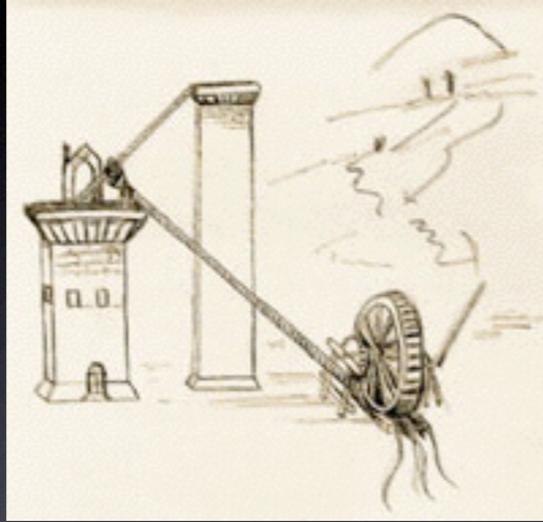
Option B: Draw yourself as the Mona Lisa



Rumor has it that the Mona Lisa is actually Leonardo Da Vinci's self-portrait....so why don't you draw your self-portrait in the same pose as the Mona Lisa? (Don't forget to NOT draw the eyebrows.)

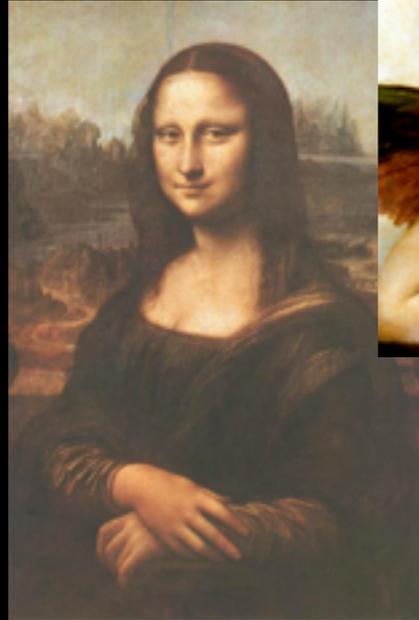


Option C: Design futuristic inventions



Design one or more futuristic inventions. Sketch them out and write notes about how the invention would actually be manufactured, and how it would operate

The High Renaissance



The high Renaissance is the culmination of many Renaissance movements, basically starting with Leonardo da Vinci, and included such greats as Michelangelo and Donato Bramante. This is viewed as the greatest explosion of creative genius in the history of the world. The dates attributed to this movement would be from 1450 to 1527. Since the Pope hired many of these artists, Rome became the center for this portion of the Renaissance.



High is generally held to have emerged with Leonardo's painting of the Last Supper. The paintings in the Vatican by Michelangelo and Raphael represents the culmination of the style.



High Renaissance sculpture, as exemplified by Michelangelo's Pietà and David, is characterized by the ideal balance between static and movement. Sculpture at this time was commissioned by the public and the state, though expensive. Wealthy individuals and the Pope were able to afford to hire these artists. Michelangelo was one of the greatest marble sculptors of all time. He was also one of the greatest architects, poets and painters as well.



Michelangelo Buonarroti was born in 1475, in a small town of Caprese. Although born of nobility, he was raised by a stone carver and his wife; surrogate parents because his mom was too ill to take care of him. Michelangelo learned the craft of stone carving while very young, which would eventually lead him to become the greatest carver of stone there ever was. When he was young his father realized his intelligence and sent him to Grammar school. However, art was his first love, and while he was supposed to be studying, he spent most of his time drawing. He was often scolded and sometime beaten by his father because artists were no better than shoemakers.



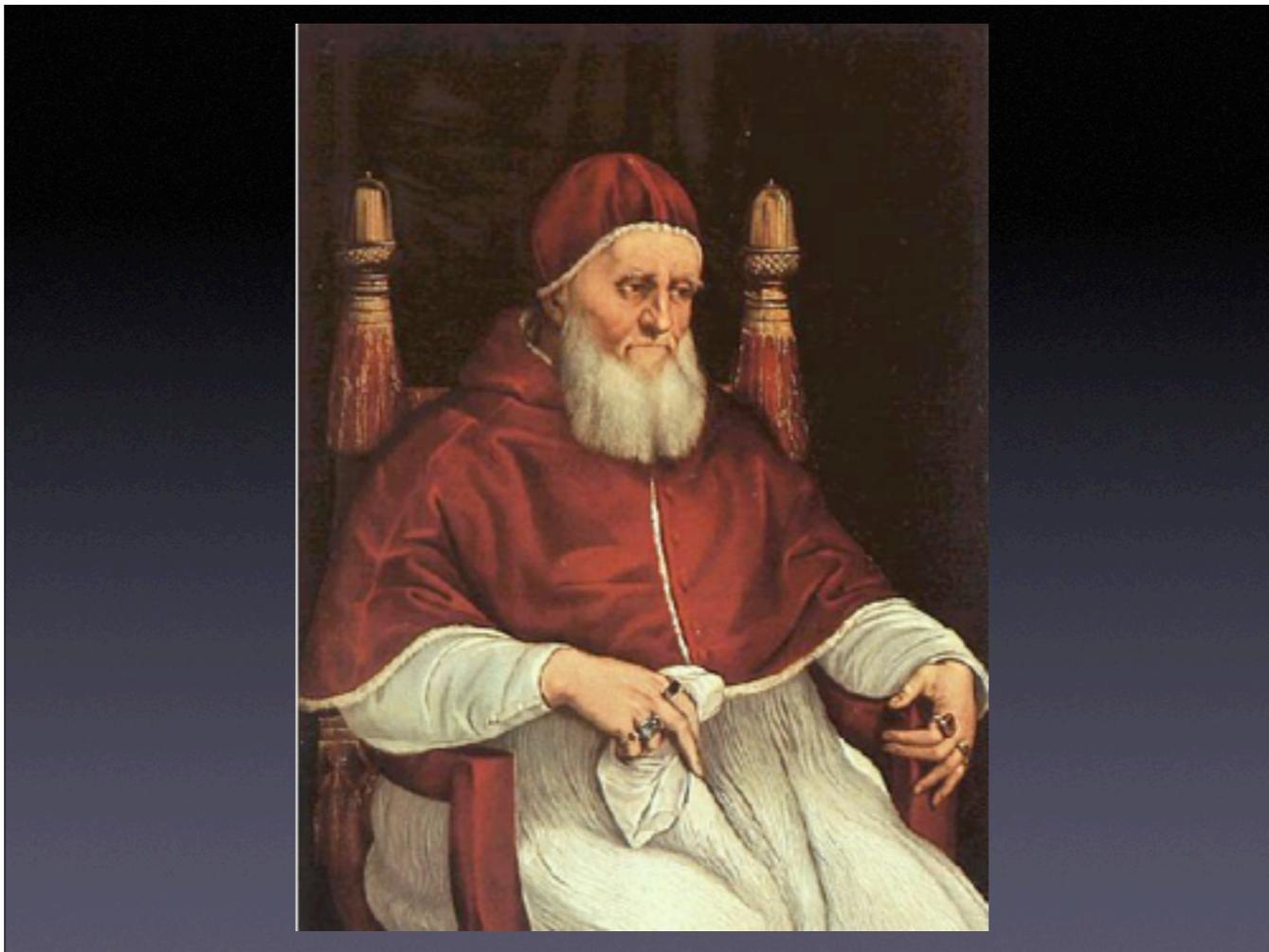
When Michelangelo turned 13, he outraged his father when he told him he was going to be an apprentice in the workshop of the painter Domenico Ghirlandaio. He later became involved, through relatives, in a very influential family with many patrons of the arts; he had his "in" to wealth. Later, Michelangelo went on to study sculpture at Medici gardens, where, like Leonardo da Vinci, his talent was allowed to flourish by Lorenzo de Medici, patron of the arts, and ruler of Florence, who introduced him to the great thinkers of the renaissance.



Following his sojourn at Medici gardens, Michelangelo went to Bologna, then to Rome, where he saw the impressive marble statues which he would later echo in his own works. Upon his return, he set out to create his first complete sculpture, as statue of Mary holding Jesus' lifeless body, known as La Pietà. His first large scale commissioned work was the statue of Bacchus for a sculpture garden.



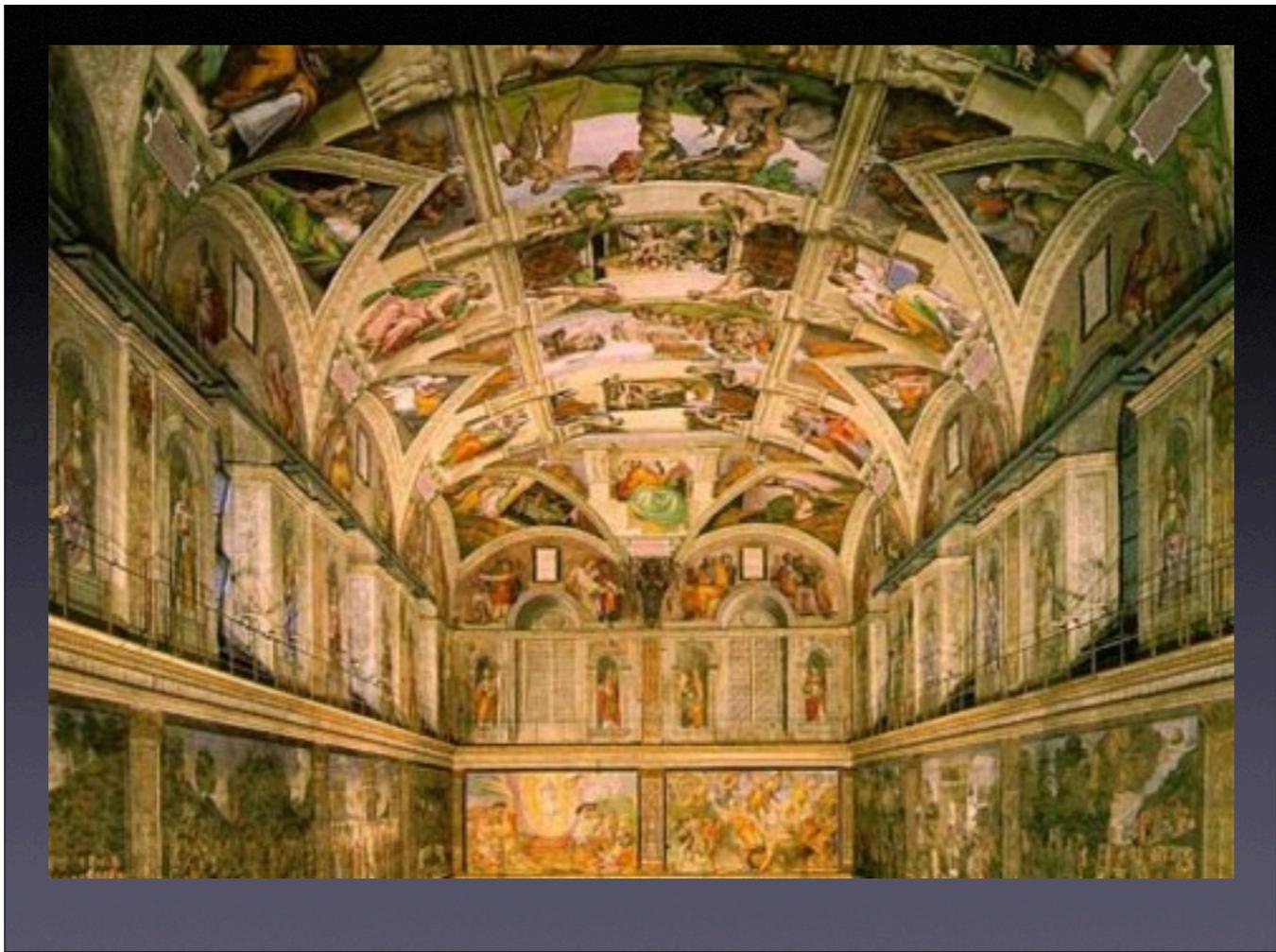
Shortly thereafter, he created one of his most important works, the statue of David, a commissioned piece symbolizing the liberation of the republic of Florence. Michelangelo truly had achieved fame as an artist, and his talent became sought after by Pope Julius II, who asked him to embark on a very demanding artistic journey, a commission to paint the ceiling of the Sistine chapel in the Vatican.



Apparently, the suggestion to hire Michelangelo came from artists already within the Papal court. The rumor was that they convinced the Pope to hire Michelangelo to paint the ceiling of the Sistine Chapel. Michelangelo was taking a lot of the Popes commissions and doing sculpture, and they wanted more commissions for painting. By hiring Michelangelo, they hoped he would either a) refuse, thus angering the Pope and losing commissions, or say "yes" but do a poorer job than the court artists, thus lowering his standing in the Pope's eyes.



Sistine Chapel (Italian: Cappella Sistina) is the best-known chapel in the Apostolic Palace, the official residence of the Pope in Vatican City. Its fame rests on its architecture, evocative of Solomon's Temple of the Old Testament and on its decoration which has been frescoed throughout by the greatest Renaissance artists including Michelangelo, Raphael, Bernini, and Sandro Botticelli. Under the patronage of Pope Julius II, Michelangelo painted 12,000 square feet (1,100 m²) of the chapel ceiling between 1508 and 1512. He resented the commission, and believed his work only served the Pope's need for grandeur. However, today the ceiling is widely believed to be Michelangelo's crowning achievement.



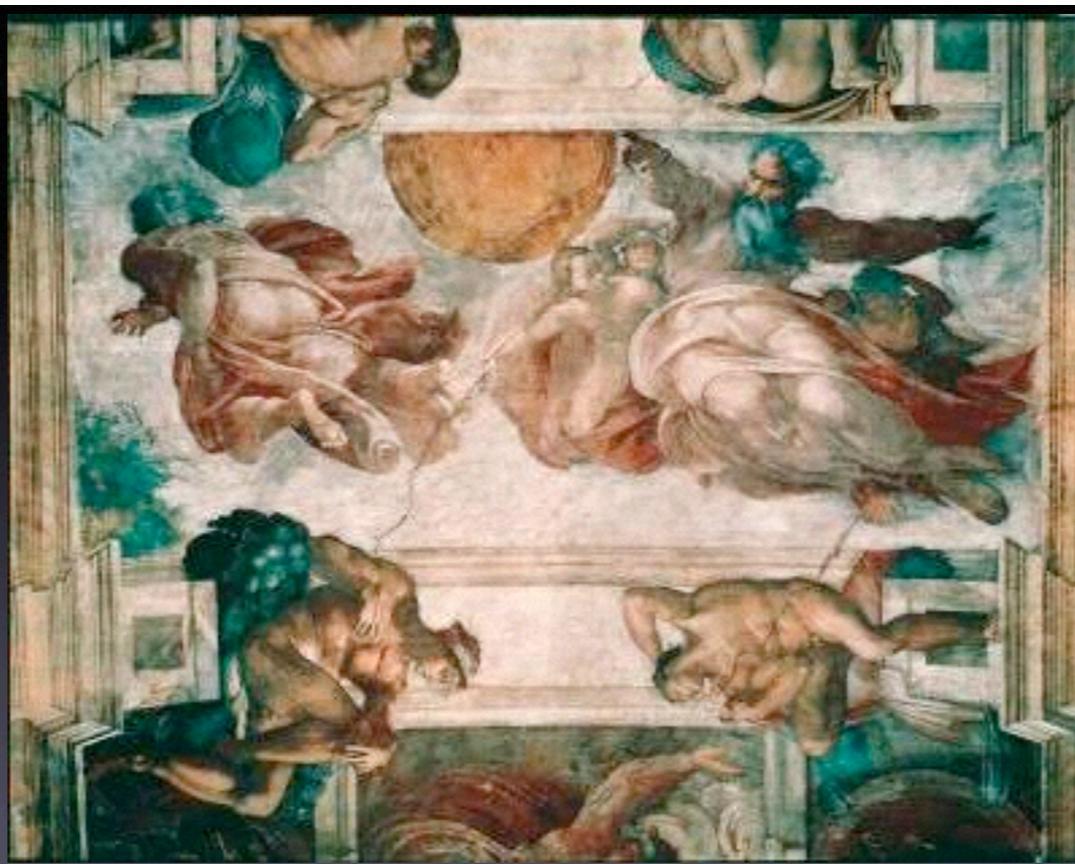
Michelangelo tried to turn down the work, but the Pope convinced him. In 1508 he began work with his own apprentices, but after a few months of work, he fired all of them, removed all their work, and did the whole ceiling by himself. It ended up taking him 4 years of continuous work to complete the ceiling. He worked on a scaffold, always working above his head.



The ceiling, commissioned by Pope Julius II and painted by Michelangelo between 1508 to 1511, has a series of nine paintings showing God's Creation of the World, God's Relationship with Mankind and Mankind's Fall from God's Grace. On the large pendentives that support the vault are painted twelve Biblical and Classical men and women who prophesied that God would send Jesus Christ for the salvation of mankind.

Separation of light
and darkness





Creation of sun, moon, planets



Separation of water and land



The Creation of Adam



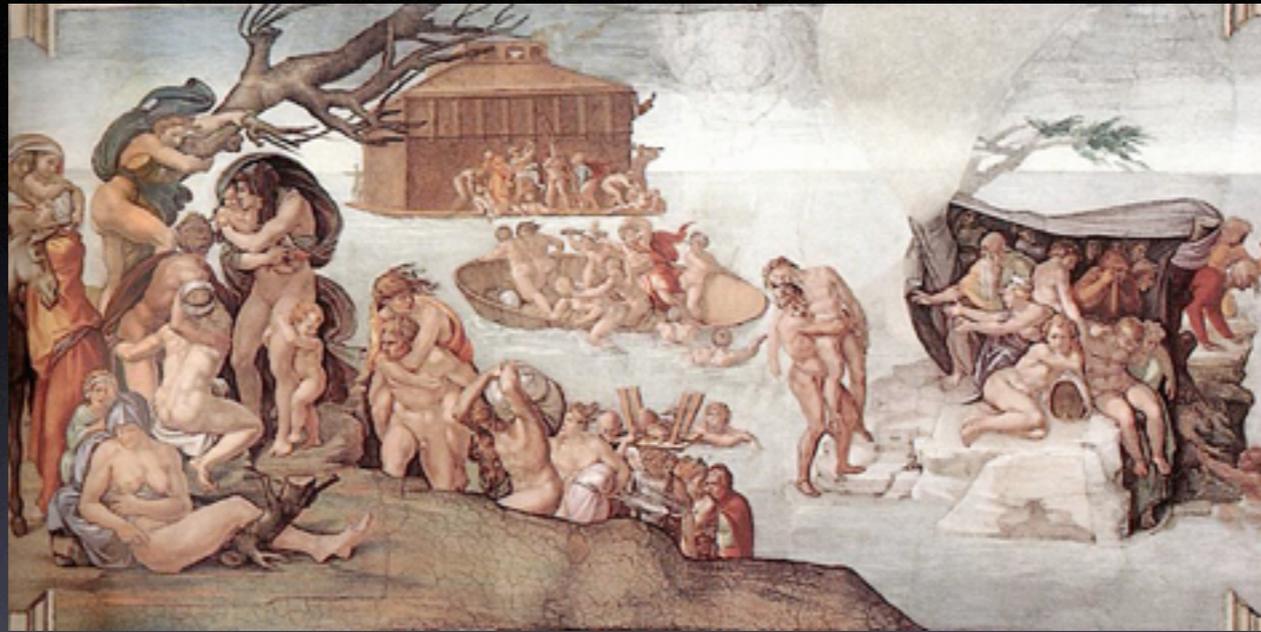
The Creation of Eve



The downfall of Adam and Eve



Noah's drunkenness



The Deluge



Noah's sacrifice



The last judgment (on back wall of chapel, behind the altar)



The wall paintings were executed by the most respected painters of the 15th century: Pietro Perugino, Sandro Botticelli, Domenico Ghirlandaio, Cosimo Rosselli, Luca Signorelli and their respective workshops, which included Pinturicchio, Piero di Cosimo and Bartolomeo della Gatta.[16] The subjects were historical religious themes, selected and divided according to the medieval concept of the partition of world history into three epochs: before the Ten Commandments were given to Moses, between Moses and Christ's birth, and the Christian era thereafter. They underline the continuity between the Old Covenant and the New Covenant, or the transition from the Mosaic law to the Christian religion.

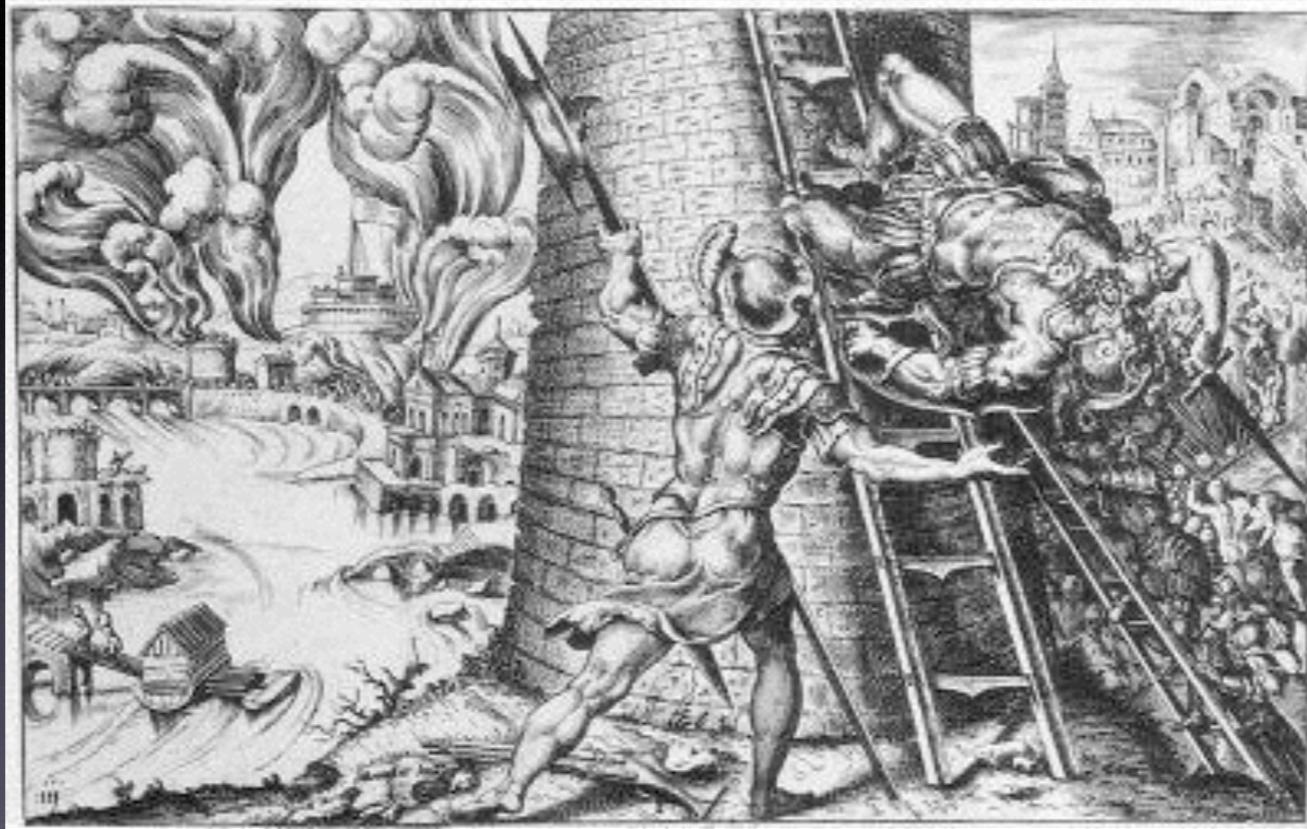






The walls were painted over a relatively short period of time, barely eleven months between July 1481 and May 1482.[17] The painters were each required first to execute a sample fresco; these were to be officially examined and evaluated in January, 1482. However, it was so evident at such an early stage that the frescoes would be satisfactory that by October 1481, the artists were given the commission to execute the remaining ten stories.

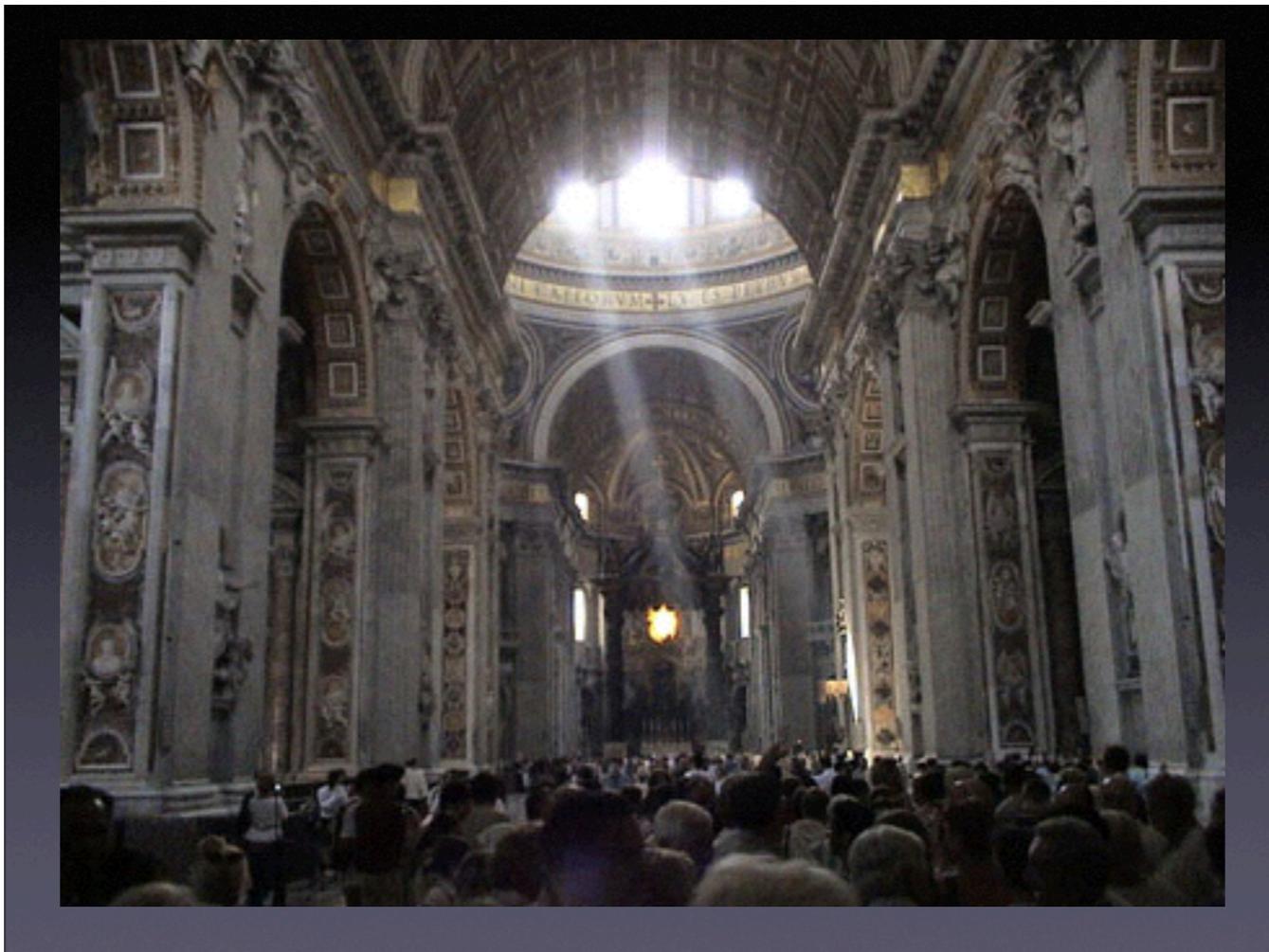




The Sack of Rome on 6 May 1527, carried out by the mutinous troops of Charles V, Holy Roman Emperor, marked a crucial imperial victory in the conflict between the Holy Roman Empire and the League of Cognac (1526–1529) — the alliance of France, Milan, Venice, Florence and the Papa. Raphael's death in 1520 and the sacking of Rome in 1527 spelled the end of the High Renaissance.



Michelangelo's crowning work as an architect was his work on St. Peter's Basilica, where he was made the chief architect in 1546. The building was being constructed according to Donato Bramante's plan, but Michelangelo ultimately became responsible for the alter end of the building, on the exterior and the final form of the dome. He was in his 70's when he accepted this immense responsibility. He considered this task a mission entrusted to him by God. "I work out of love for God and I put all my hope in Him."



Michelangelo lived through the reigns of 13 Popes, and worked for 9 of them. He never married, a common way of life for Renaissance artists. Instead he formed lasting attachments with friends and family. He died in 1564, just two weeks shy of his 89th birthday. That same year, Galileo and William Shakespeare were born.

Monthly challenge #4

Option A: Illustrate or paint a story from the Bible

- Jesus walking on water
- The Great flood
- Jericho's walls falling
- Rahab and the spys
- Esther and Hamman
- etc.

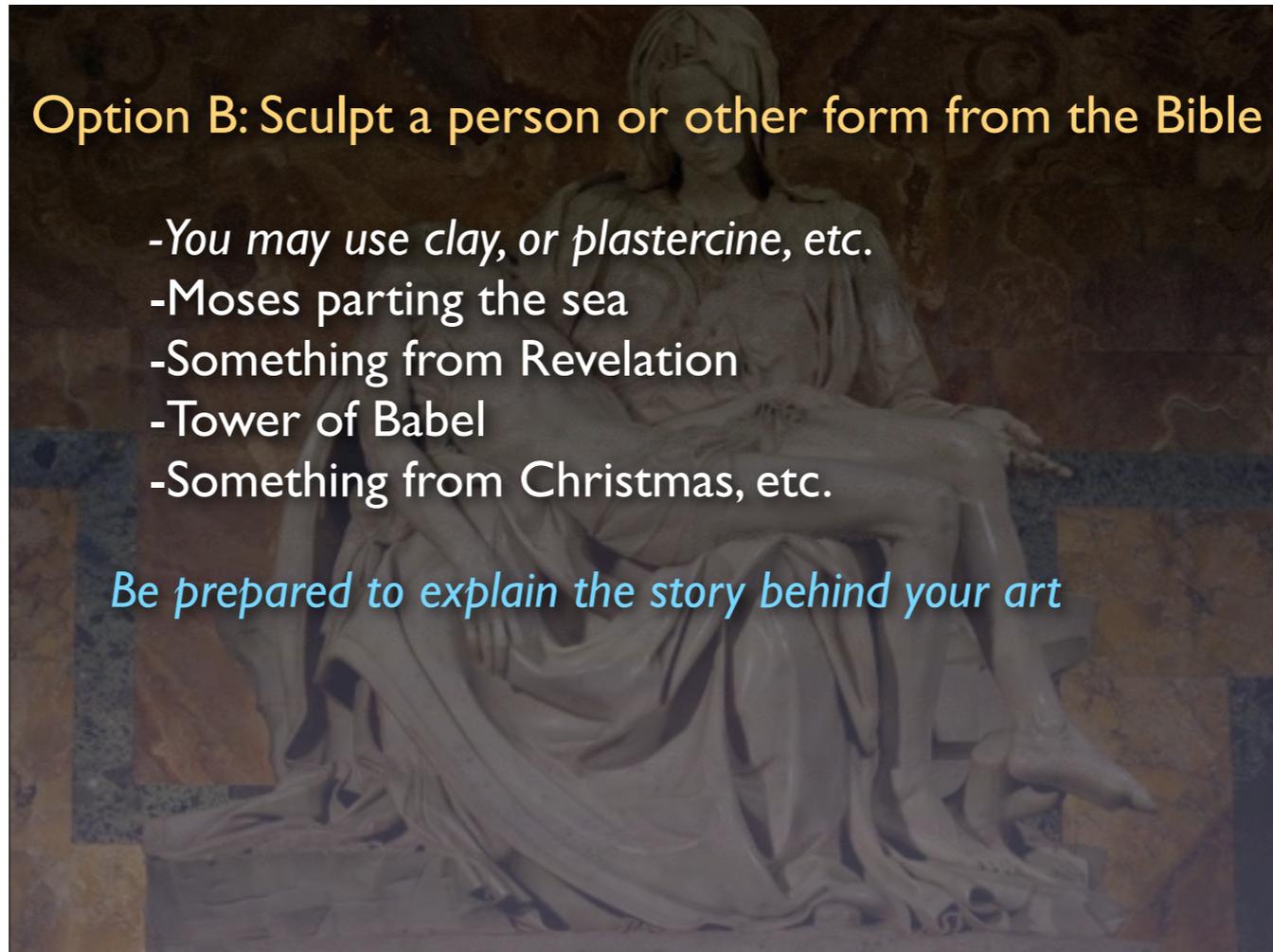
Be prepared to explain the story behind your art

©2005 Khanjan Mehta

Option B: Sculpt a person or other form from the Bible

- You may use clay, or plastercine, etc.
- Moses parting the sea
- Something from Revelation
- Tower of Babel
- Something from Christmas, etc.

Be prepared to explain the story behind your art



Option C: Make a modern piece of art using one of the
Cistine chapel's famous paintings

- Take a part of one of the paintings from the Cistine chapel and create a modern slant on it.
- Use any medium you wish







Art, Artists and Schools



Since the Renaissance finally gave artists status in the world, schools of art began to spring up. The first academy of art was founded in Florence in Italy in 1562 by Giorgio Vasari. It taught anatomy and geometry. A decade later another academy "the Accademia di San Luca" was more concerned with art theory.



These original academies inspired the later school called "Royal Academy of Painting and Sculpture" founded in France in 1648. This is the first time the term "Fine Arts" was used. They taught a variety of courses including anatomy, geometry, perspective, and drawing (including live models). Drawing was more prized than color. Prizes were offered, including many prestigious ones like trips to Rome to study antiquity first hand. The bottom line was perfection.

Baroque Art | 1670-1750



The next big movement was called Baroque Art. Humanism, the Renaissance and the Reformation (among other factors) worked together to leave the Middle Ages forever behind and art was now accepted by the masses. Artists of the Baroque period introduced human emotions, passion and new scientific understanding to their works - many of which retained religious themes,.

Baroque Art 1670-1750



Caravaggio's painting, *The Taking of the Christ*

Baroque Art 1670-1750



Caravaggio's Judith and Holofernes (ca. 1598)

From the book of Judith (in the Opocrapha)

Rococo Art 1700-1750



In what some would deem an ill-advised move, Rococo took Baroque art from “feast of the eyes” to outright visual gluttony. Everything, art or architecture was embellished or “taken over the top”. As a period, it was mercifully brief. 1700-1750

Rococo Art 1700-1750



Neo-classicism vs. Romanticism 1750-1880



Things had loosened up enough, by this era, that two different styles could compete for the same market. Neo-classicism was characterized by the faithful study and copy of the classics, combined with the use of elements found in archeology.



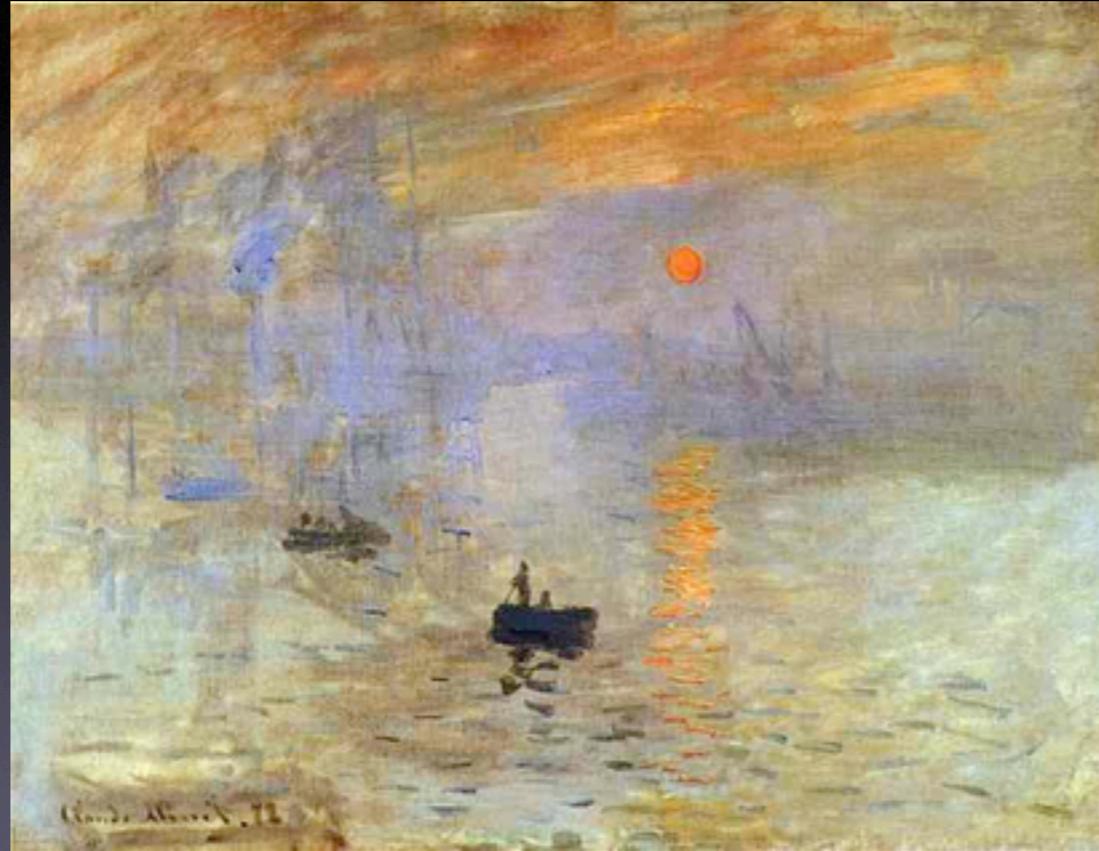
Romanticism, was more of an attitude, characterized by enlightenment and dawning of social consciousness. Of the two, Romanticism had far more impact on the future of art.

Realism 1830-1870



Oblivious to the last two movements, the Realists emerged (first quietly, then quite loudly) with the conviction that history had no meaning and artists shouldn't render anything that they hadn't personally experienced. In an effort to experience "things" they became involved in social causes and, not surprisingly, often found themselves on the wrong side of Authority.

Impressionism | 1860-1880



The Impressionists lived up to their name "Art was impression", and as such could be rendered wholly through light and color. The world was first outraged by their efforts, then accepting. With acceptance came the end of Impressionism as a movement. Mission accomplished. Art was now free to spread out in any way it chose. Artists had free rein to experiment, even if the public loathed the results, it was still ART. (and thus commanded respect) Modern art was the natural outcome from this kind of thinking, and art movements began and ended in a flurry of activity.

Claude Monet



The most important impressionists were Claude Monet, Mary Cassat, Edgar Degas

Mary Cassatt



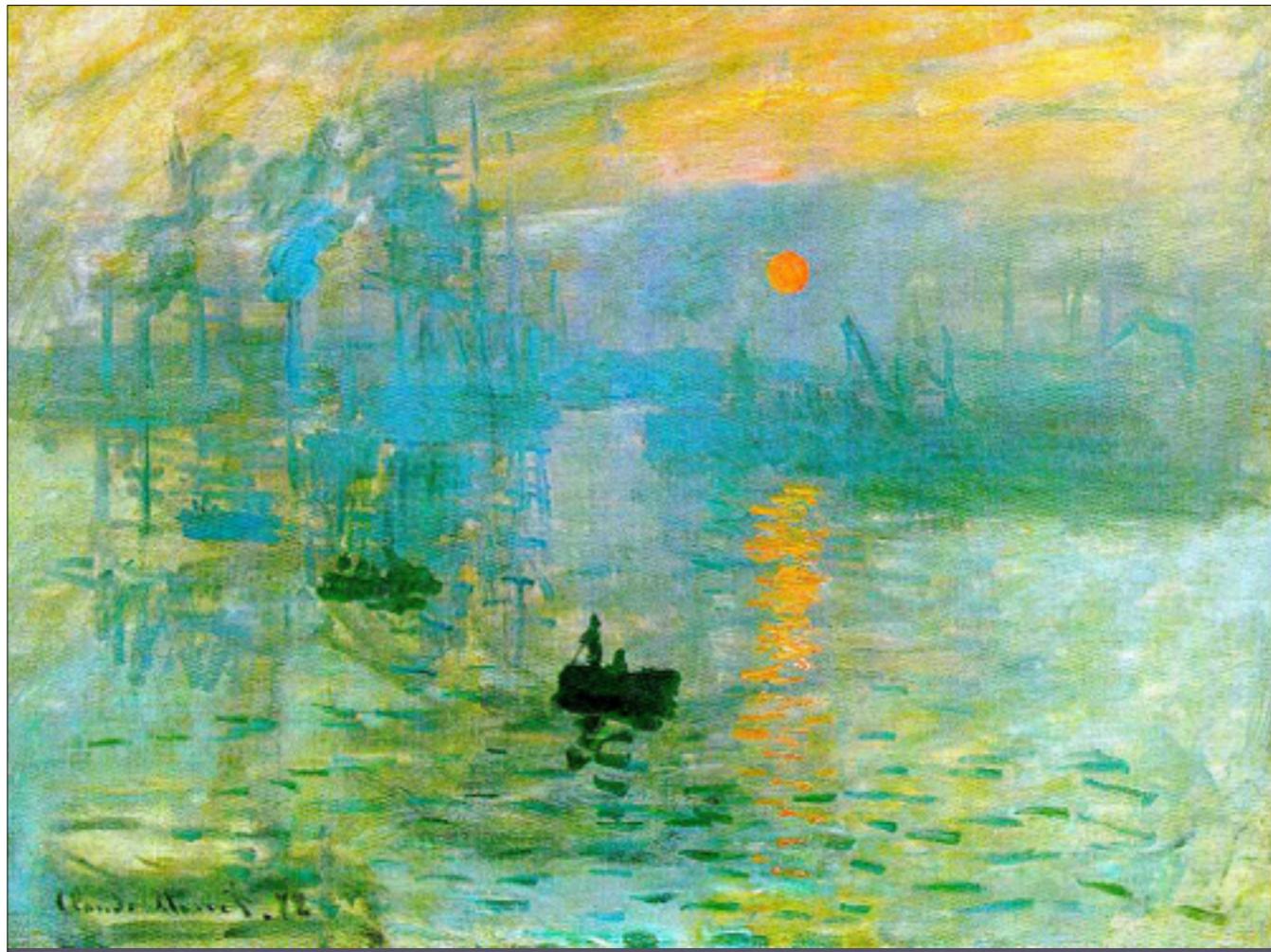
Edgar Degas



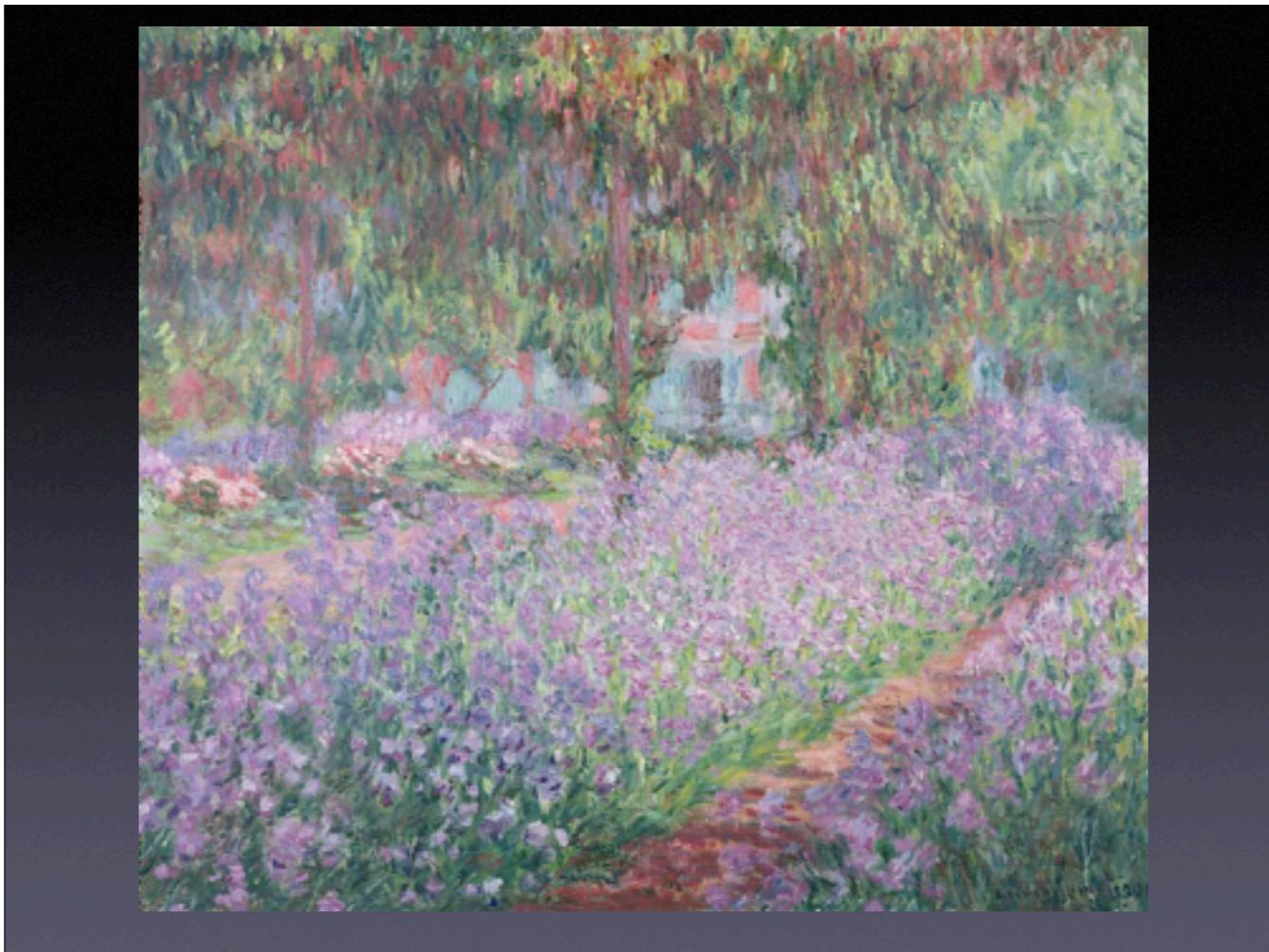
Claude Monet



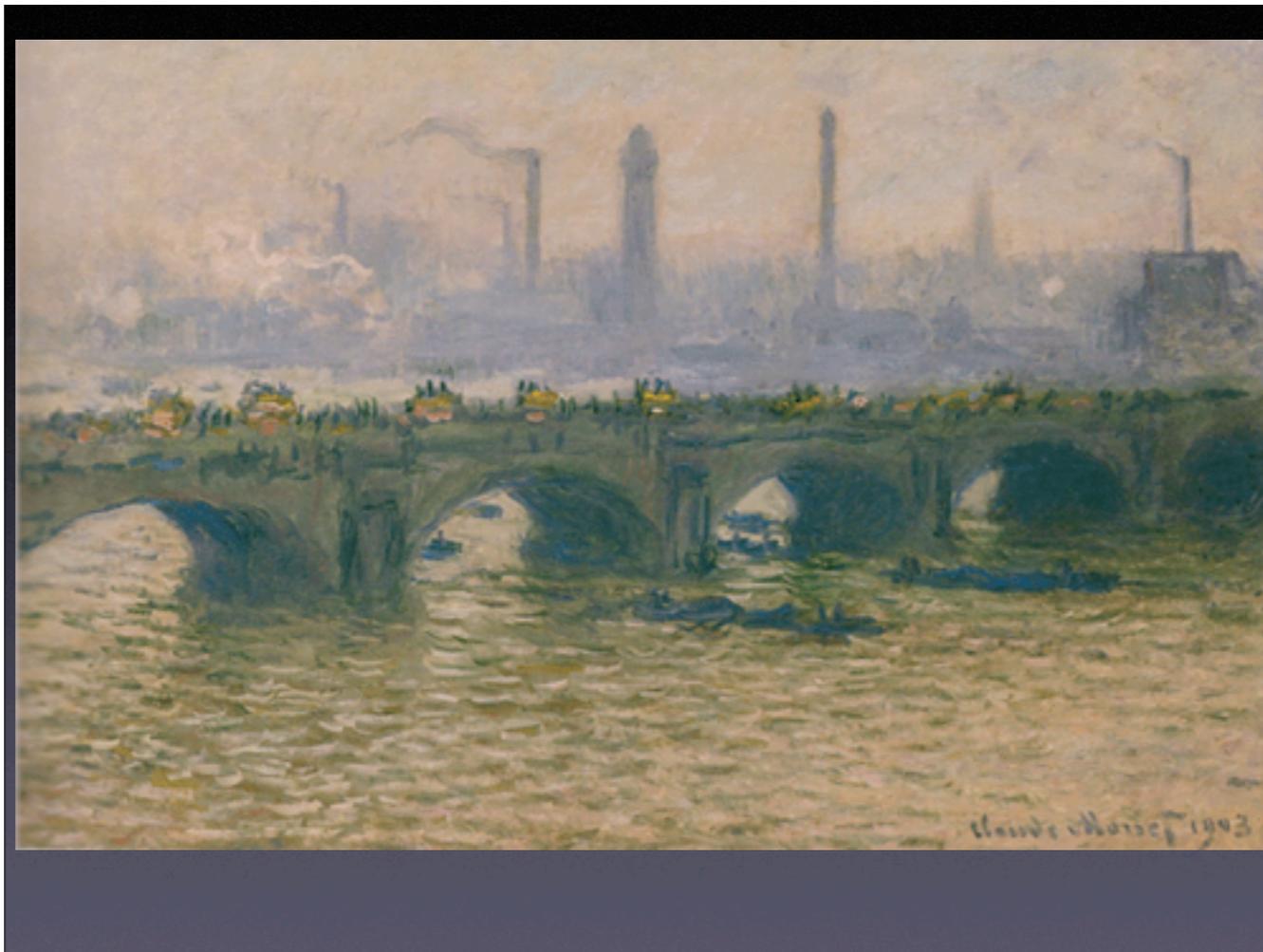
Claude Monet's youth was spent in Le Havre, where he first excelled as a caricaturist (person who creates cartoon portraits). Later in life, he was converted to landscape painting by his early mentor Boudin, from whom he derived his love for painting outdoors. In Paris in 1862, he formed the core of the Impressionist group with Renoir, Sisley, and Bazille. Monet was a leading figure in the Impressionists' first group exhibition in 1874, which one critic ridiculed as "a collection of freshly painted canvases smeared with floods of cream." The public and critics were used to paintings that were very realistic, very much like a photograph.



It was Monet's painting Impression: Sunrise that gave the fledgling movement its name. A critic described these artists mockingly as "impressionists," and they adopted the name as an accurate description of their work.



The identifying feature of the Impressionists' work was an attempt to record a scene accurately and objectively, capturing the effects of light on color and texture. They abandoned the traditional muted and flat browns, grays, and greens in favor of a lighter, more brilliant palette; stopped using grays and blacks for shadows; built up forms out of flecks and dabs of color; and often painted out of doors, rather than in the studio



They abandoned traditional formal compositions in favor of a more casual and less planned placing of objects within the picture frame, and their subject matter included landscapes, trees, houses, and even urban street scenes and railroad stations. After the French Academy's Salon consistently rejected most of their works, they held their own exhibition in 1874; seven more followed.



During the 1870s, Monet suffered from extreme financial hardship and frequently destroyed his own paintings rather than have them seized by creditors. In 1879, his young wife Camille died after a long illness. Despite upheaval in his life, Monet continued to paint after the first Impressionist show. When his paintings began to sell, Monet moved his combined family to a house an hour outside of Paris, to Giverny



Monet's devotion to painting outdoors is illustrated by the famous story concerning one of his most ambitious early works, *Women in the Garden*. The picture is about 2.5 meters high and to enable him to paint all of it outside he had a trench dug in the garden so that the canvas could be raised or lowered by pulleys to the height he required.



Monet became fascinated with haystacks, and began to paint many paintings based on these. It is said that Monet had to pay the farmer not to remove his haystacks. Monet wanted to paint the haystacks in winter; the farmer wanted to feed his cows!



As always, Monet was interested in capturing on canvas the changing light and color of a moment in time. In 1892, he set up a studio opposite the famous Rouen Cathedral, a beautiful medieval church. There he set up his easel and painted the church over and over again, at different times of the day. Sometimes Monet would have up to fourteen paintings going at once!



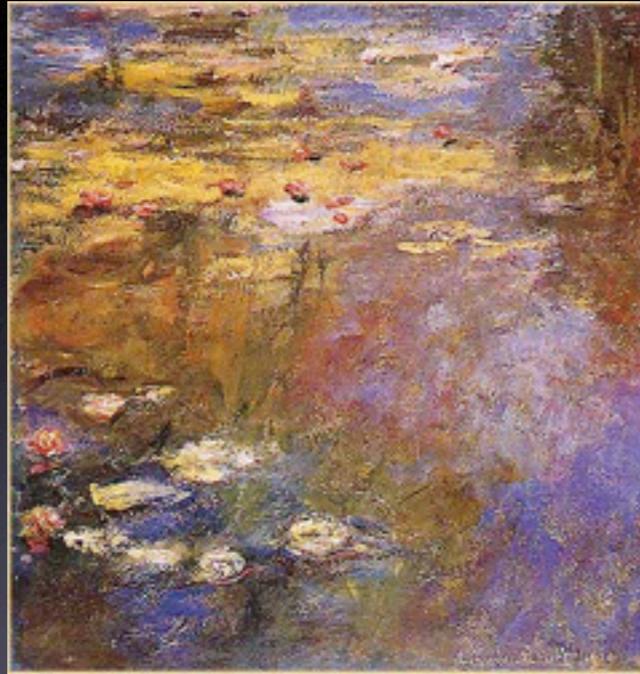
He painted at sunrise, at noon, in full sunlight, and at dusk, on overcast days as well as sunny ones. After three months he had twenty paintings of the Rouen Cathedral completed, ranging in effect from dawn to sunset.



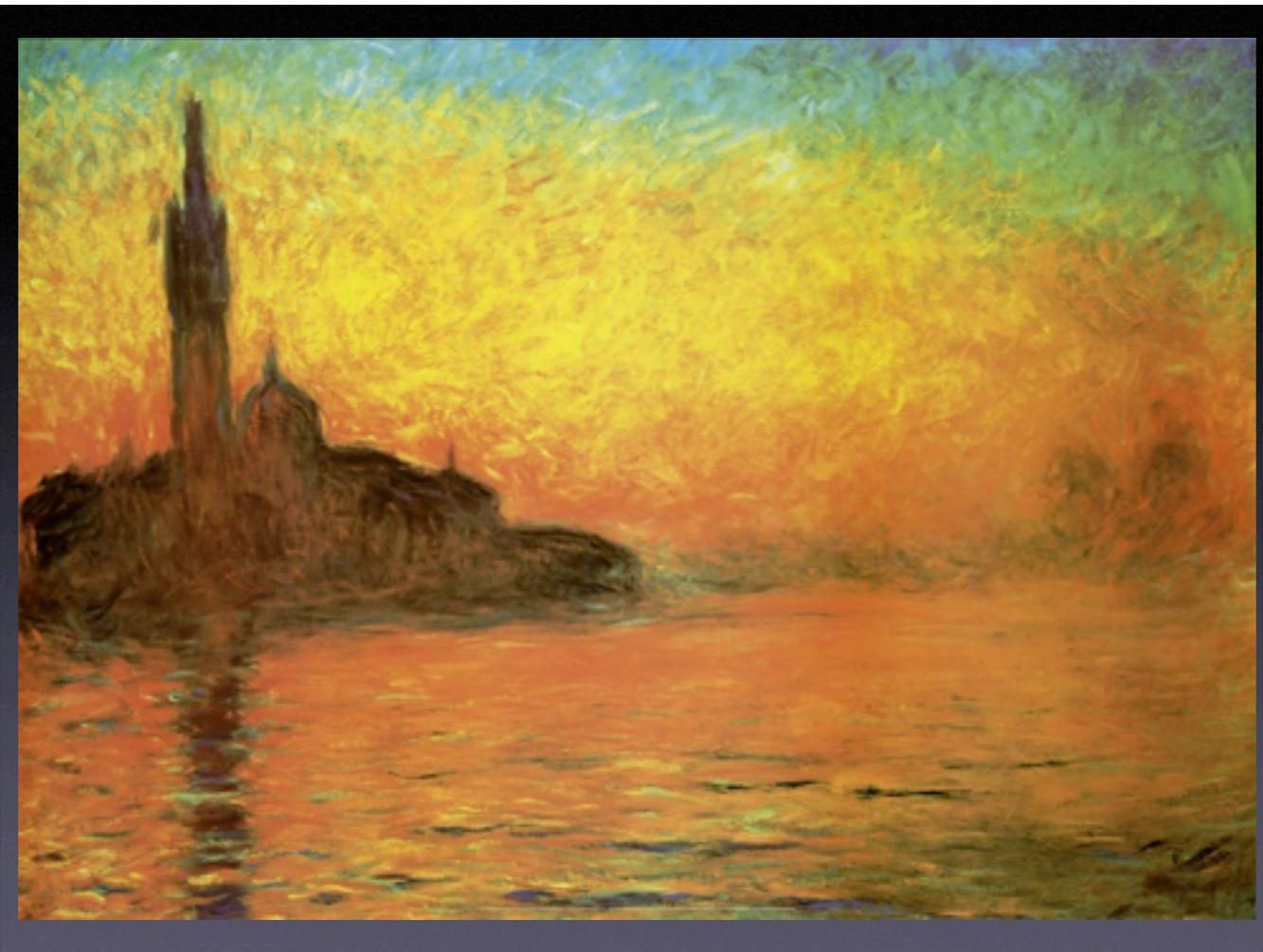
Monet began changing the gardens at Giverny, so that he could paint them. Lots of flowers were planted so Monet could have the colors he loved. He planted the banks with trees and flowers, had a pond dug, and covered the pond with waterlilies. The Monet family did not have to worry about money any more.



Giverny was changing all the time. The pond Monet created by diverting a tiny river was the scene of many paintings. Influenced by Japanese art, Monet built a arched bridge, called a Japanese footbridge, over the pond. The pond and the bridge became the subject of more than five hundred paintings in Monet's later years.



The waterlilies of the pond became a source of fascination for Monet. As an old man, he painted a series of paintings of the pond and the waterlilies. It is these paintings that made him very famous. As typical, Monet set up his easel right by the lily pond at different times of the day, in different seasons, in order to capture the subtle changes of light and color on the water.



Monet at this time was losing his eyesight due to cataracts. Paintings done before his eye operation are wild and uncontrolled. The old painter was very afraid of losing his eyesight for good, like his good friends and painters, Mary Cassat and Edgar Degas. After two successful operations for cataracts, however, Monet was able again to work. This surgery was very risky at that time, and thus he could have easily been blinded by it.



In his last years, Monet began a huge project, The Waterlily Murals, to celebrate the end of World War One and the return of peace to France. These murals were huge - six feet high and forty feet long! This project engaged Monet until his death in 1926.

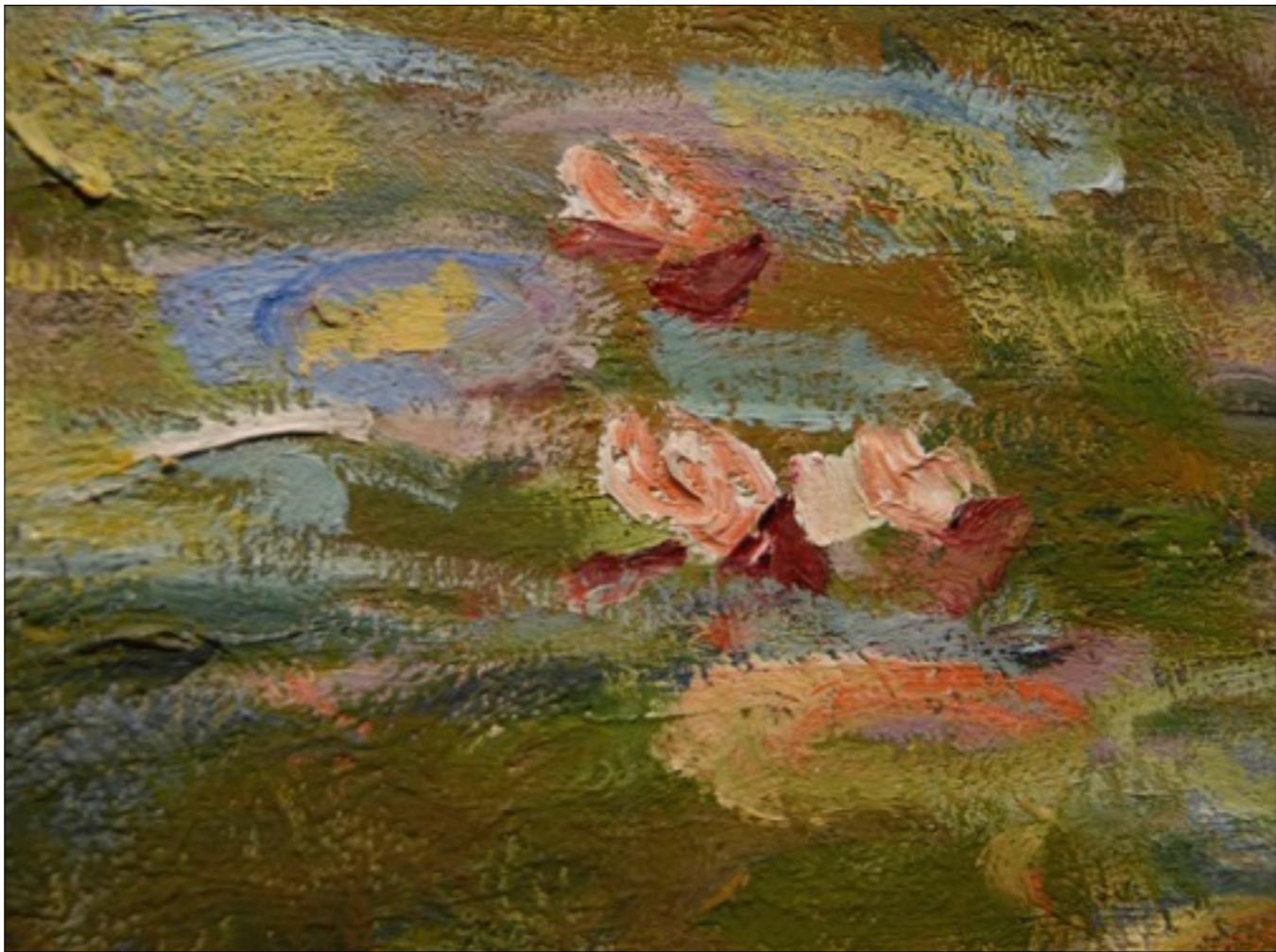


Monet wanted to paint the world as he saw it, one moment in time, not constructed in an artist's studio.





Chicago Art Institute





Chicago Art Institute



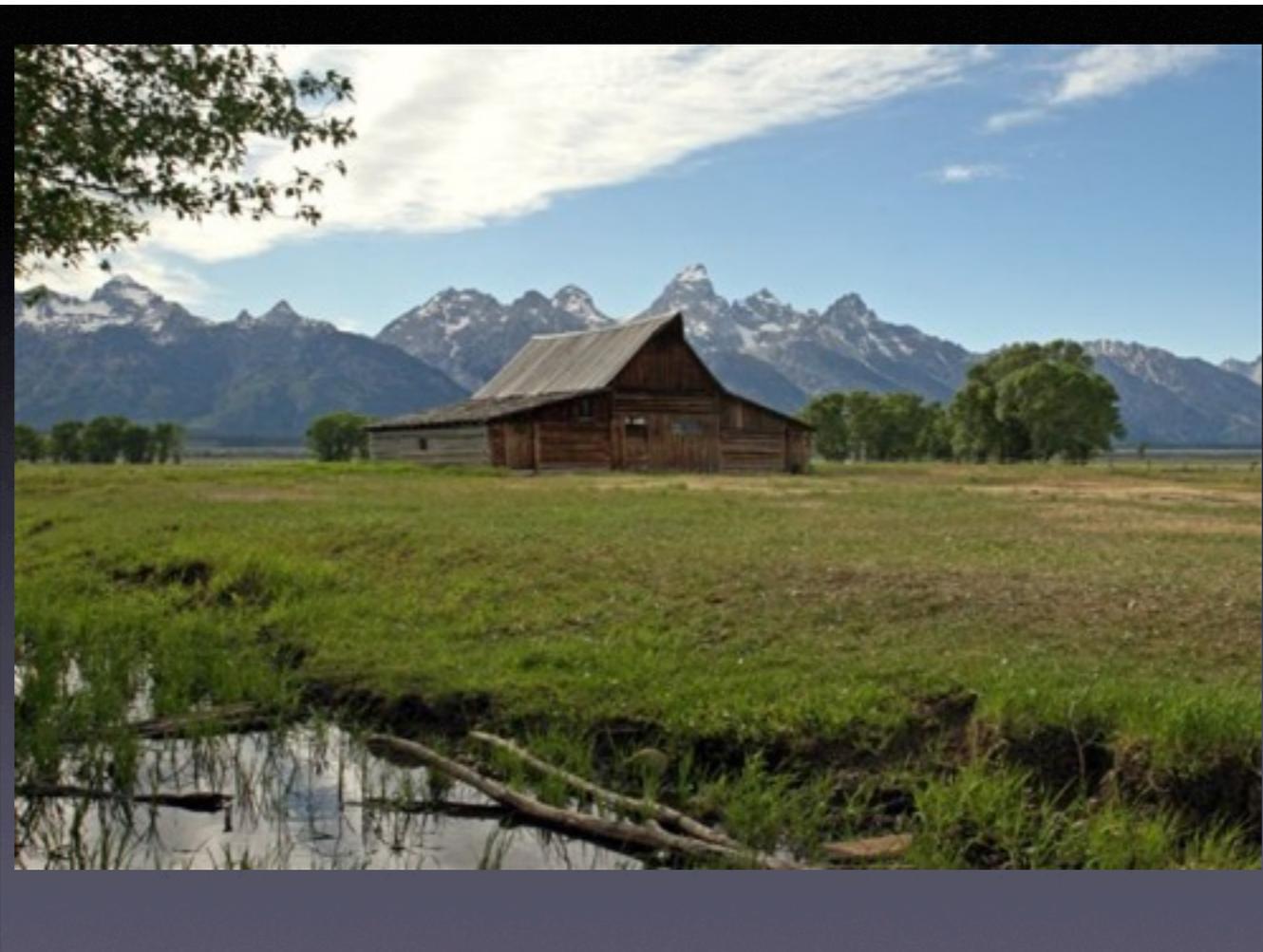
Chicago Art Institute



Monet painted at different times of the day. Usually a painting was done in open air. Basically, that means that he'd start and finish in the same day, a very quick study usually done in an hour or so. Wet paint on wet paint (also known as wet on wet), no waiting for the paint to dry before you start your next coat.



My photograph of one of the barns on Mormon Row. shot 2pm.

















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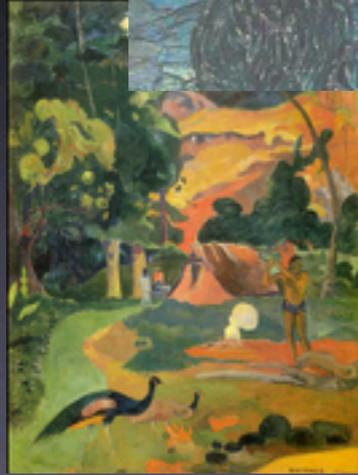
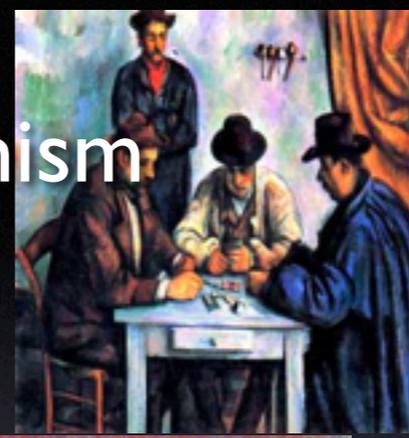
Monthly challenge #5

Create 3 different landscape pictures of the same subject, at three different times of the day.

Monthly challenge grading:

- One morning picture, that has morning colors.
- One afternoon picture, that has afternoon colors.
- One dusk picture, that has dusk colors.
- All are from the same position.
- All have over 75% of the paper covered with color.
- Looks like you've spent at least a FULL hour on coloring every one.

Post Impressionism



Post impressionism was the label given in 1914 to all painters after 1880. This really wasn't a specific art movement, but rather a bunch of artists that moved past impressionism and onto separate endeavours. (while still using bright patches of color like the impressionists) Many Impressionists were also Post impressionists. Big names like Paul Cezanne, Georges Seurat, Paul Gauguin Vincent van Gogh, Henri de Toulouse-Lautrec, Henri Rousseau, and Edvard Munch are categorized as Post impressionists. They kept the light and color from the impressionists but tried to put back other elements of art; form and line for example.

Paul Cezanne



One of the most influential artists in the history of twentieth-century painting, Paul Cézanne (1839–1906) has inspired generations of modern artists. Generally categorized as a Post-Impressionist, his unique method of building form with color and his analytical approach to nature influenced the art of Cubists, Fauvists, and successive generations of avant-garde artists.



Although almost unknown in his lifetime, Paul Cézanne was recognized as a rare talent shortly after his death. His intense colors, reliance on simple forms, and lack of concern with the rules of perspective seemed very modern and new. Just as Monet influenced Cézanne's art, Cézanne's work certainly inspired the work of another rebellious artist, Pablo Picasso. Picasso actually called him, "my one and only master."



His technique basically consisted of using short, parallel brush strokes with no smoothing.





Some of Cezanne's work, which ignored perspective, was the influence for the art movement of cubism.



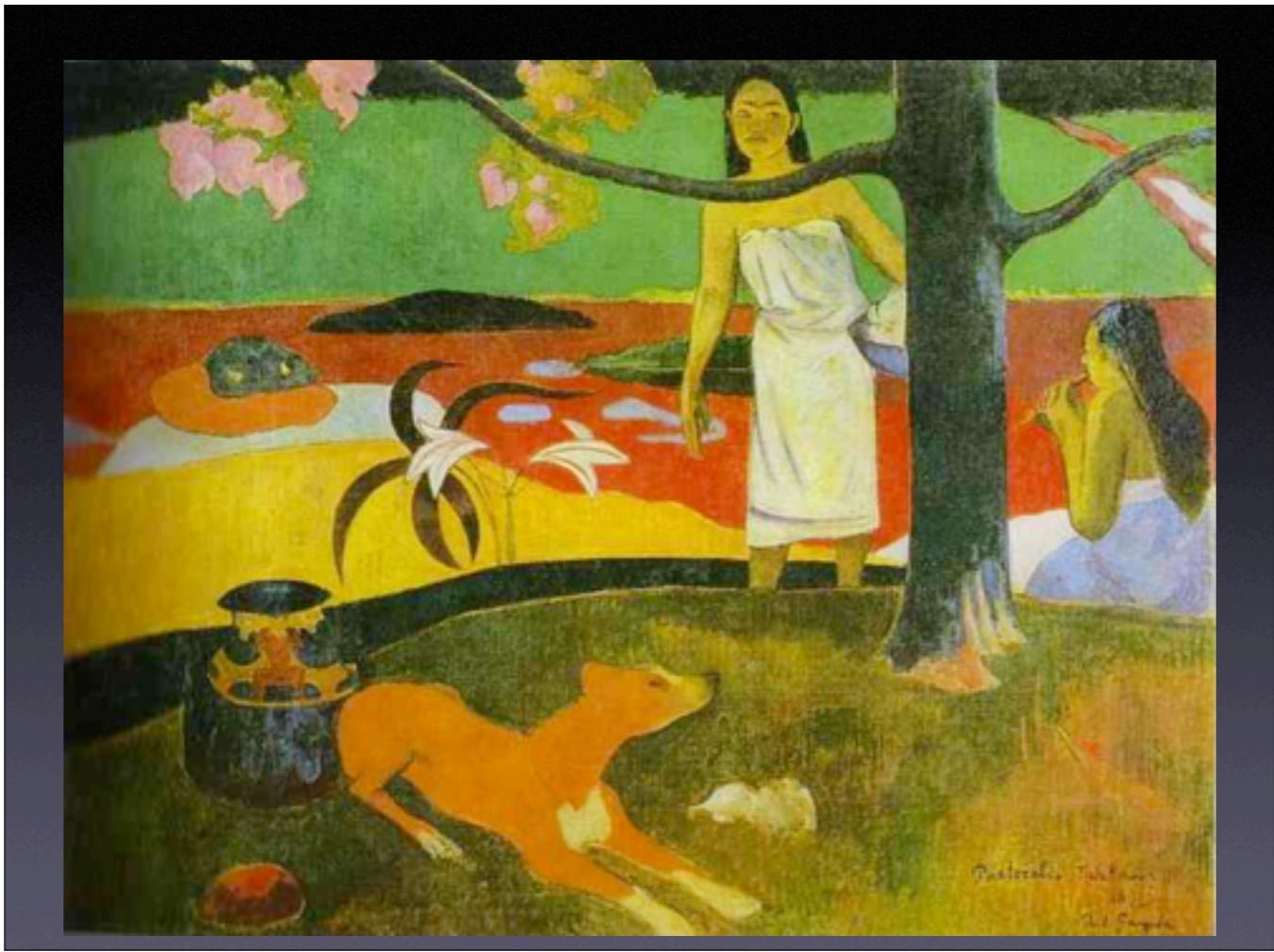




Paul Gauguin

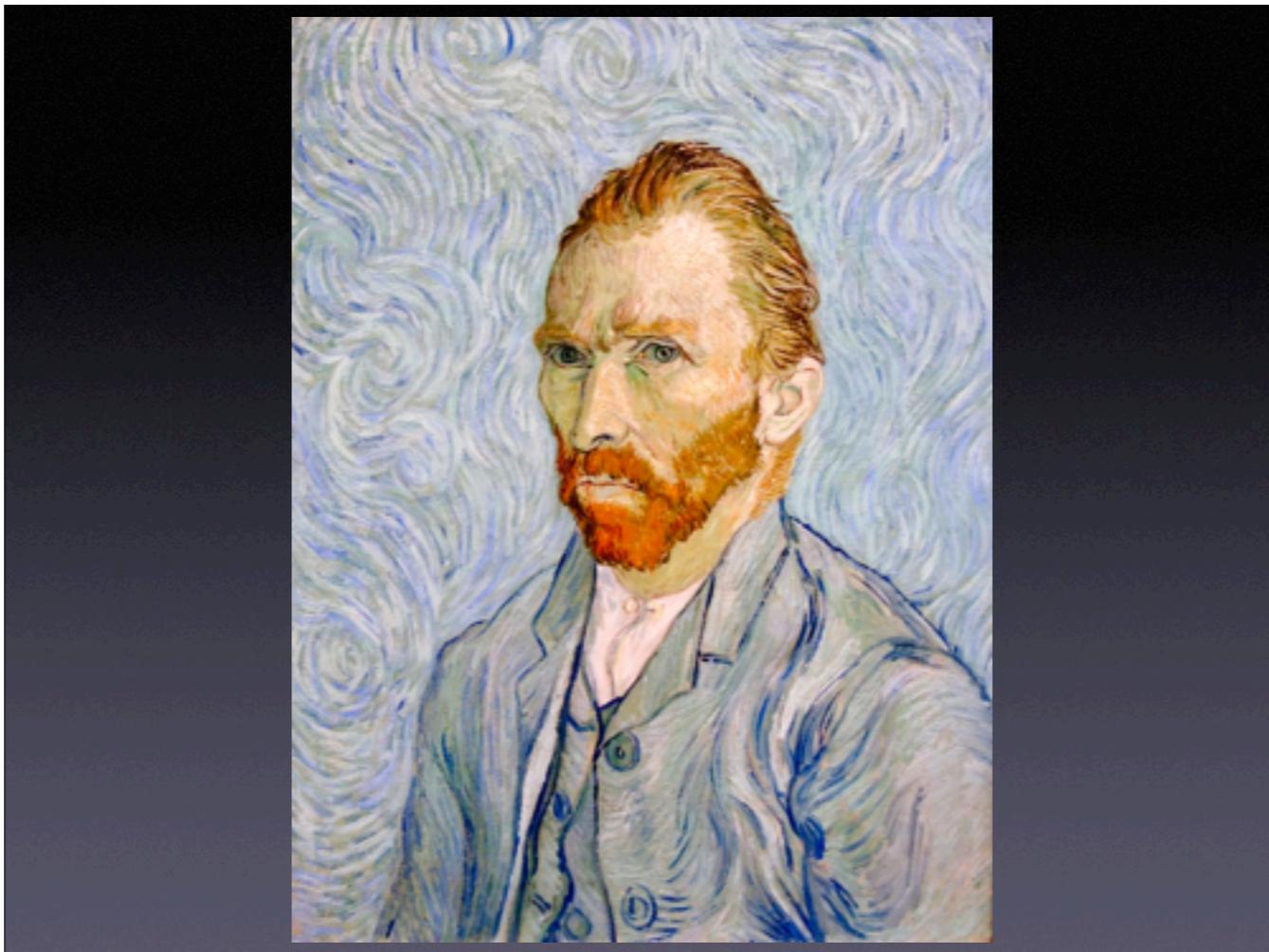


Paul Gauguin's paintings are exciting to look at, with their vivid colors and dramatic approach to showing nature. Most of his paintings feature people in a landscape. Because he lived a lot of his life on an island (Tahiti) they often featured water with people near it. Sometimes they are talking, doing chores, or just sitting in the shade.





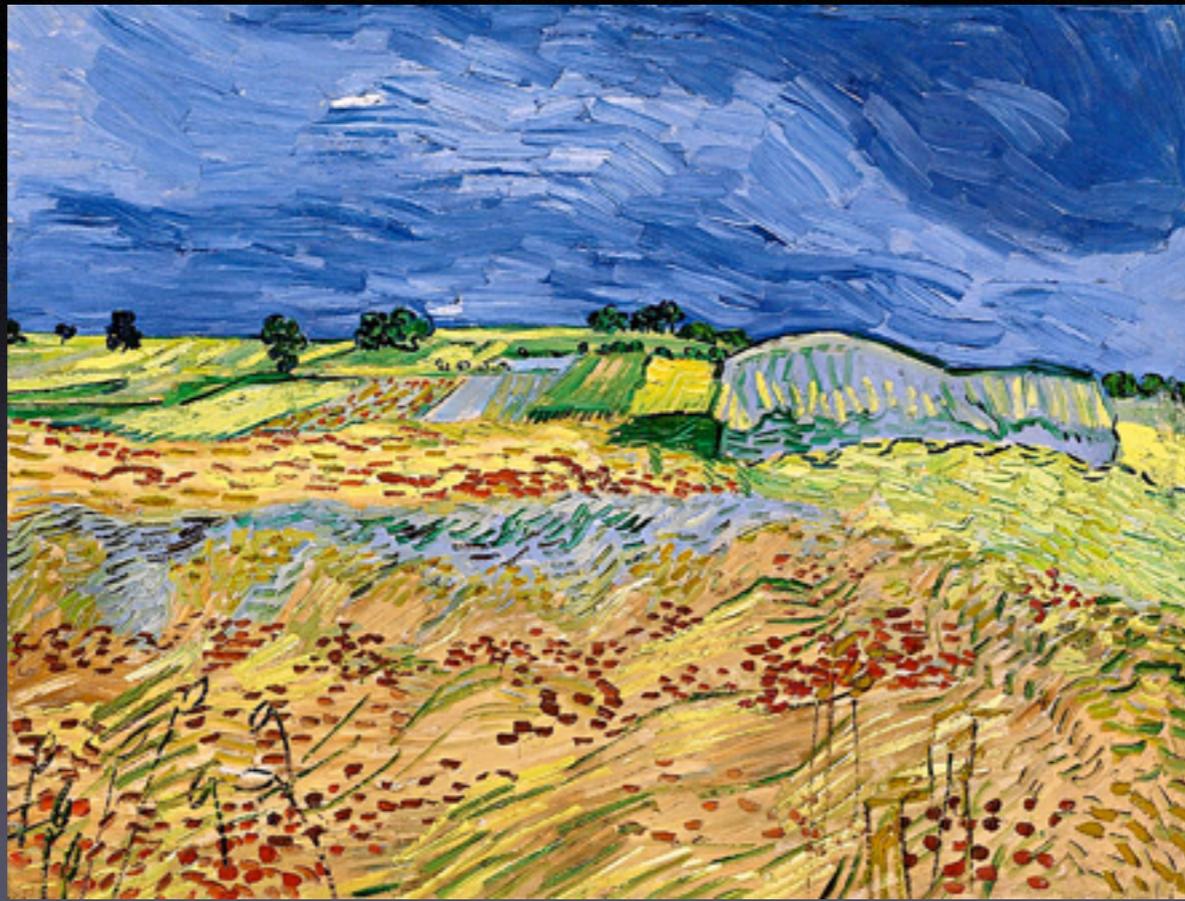




Vincent Van Gogh's style consisted of using very vivid colors and swirling brush strokes. He had a short career, lasting about 10 years, painting only in the last six. Approximately 900 drawings and 800 paintings have survived. His paintings were despised at first, and during his lifetime he sold only one painting (actually bartered it for rent on his apartment).



Van Gogh's life is well documented, because many of his letters written to his brother, have survived. He had a miserable life, longing for love and companionship. He died of a self inflicted gun shot wound to his gut, though it took weeks for him to finally pass on from the shot.









Henri de Toulouse-Lautrec



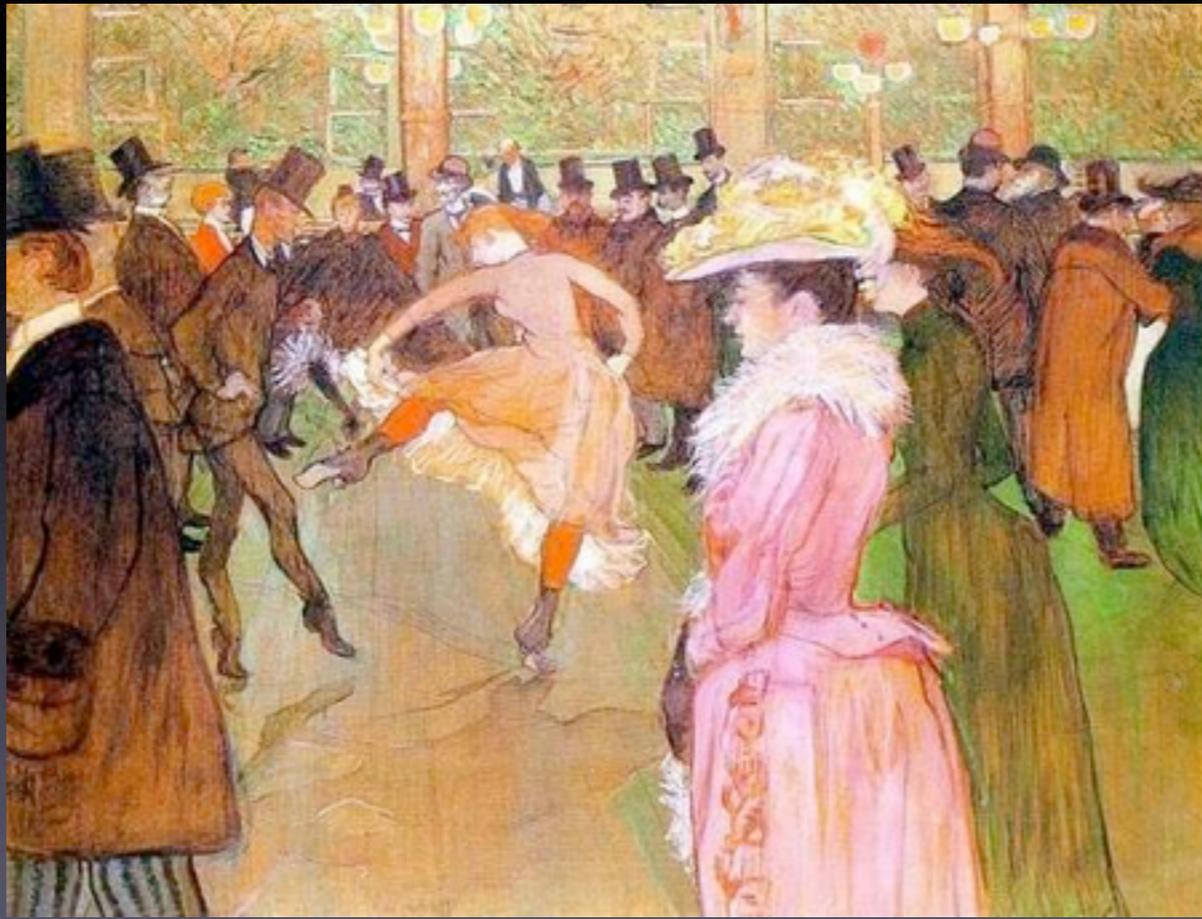
Henri de Toulouse-Lautrec was a very sickly boy and used his art to get away from all his problems. He had calcium problems and when he broke both his legs, they never grew properly. Later in life he often started his paintings while in the midst of the action, like in a bar, and then go to his studio and complete it. We can get a glimpse of the "beautiful era" of french culture through his paintings. He became an alcoholic and died at the young age of 36.



the kiss



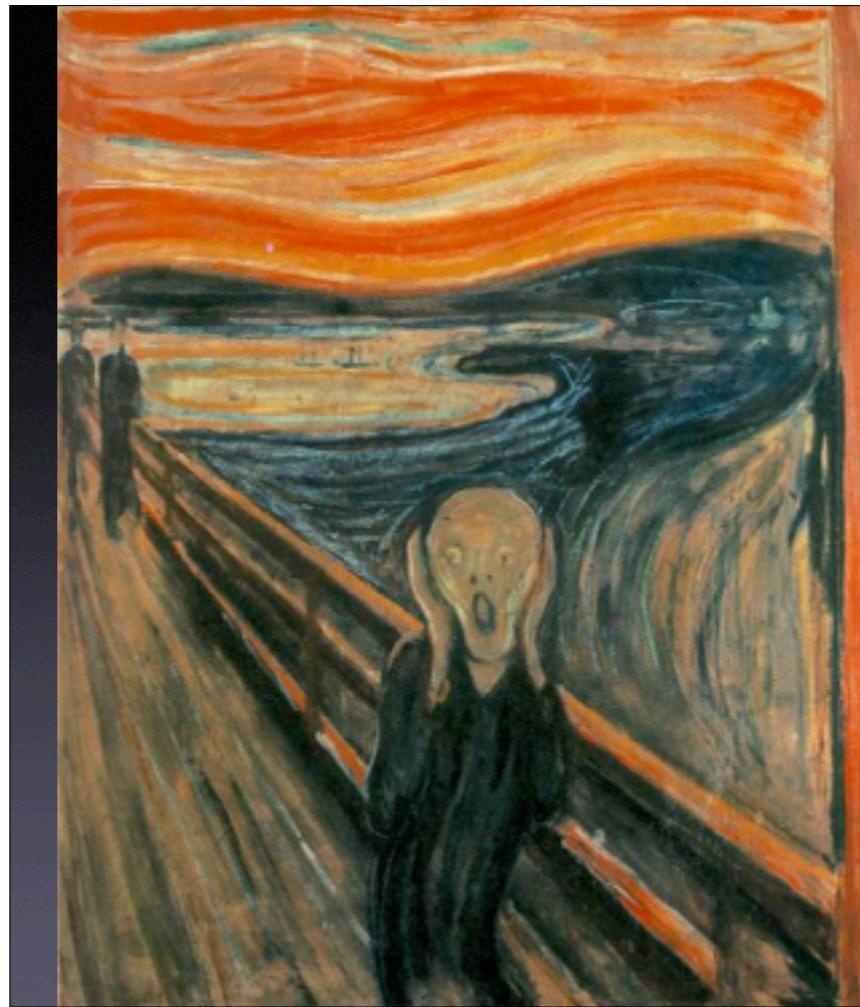
At the Moulin Rouge



Danseurs Moulin

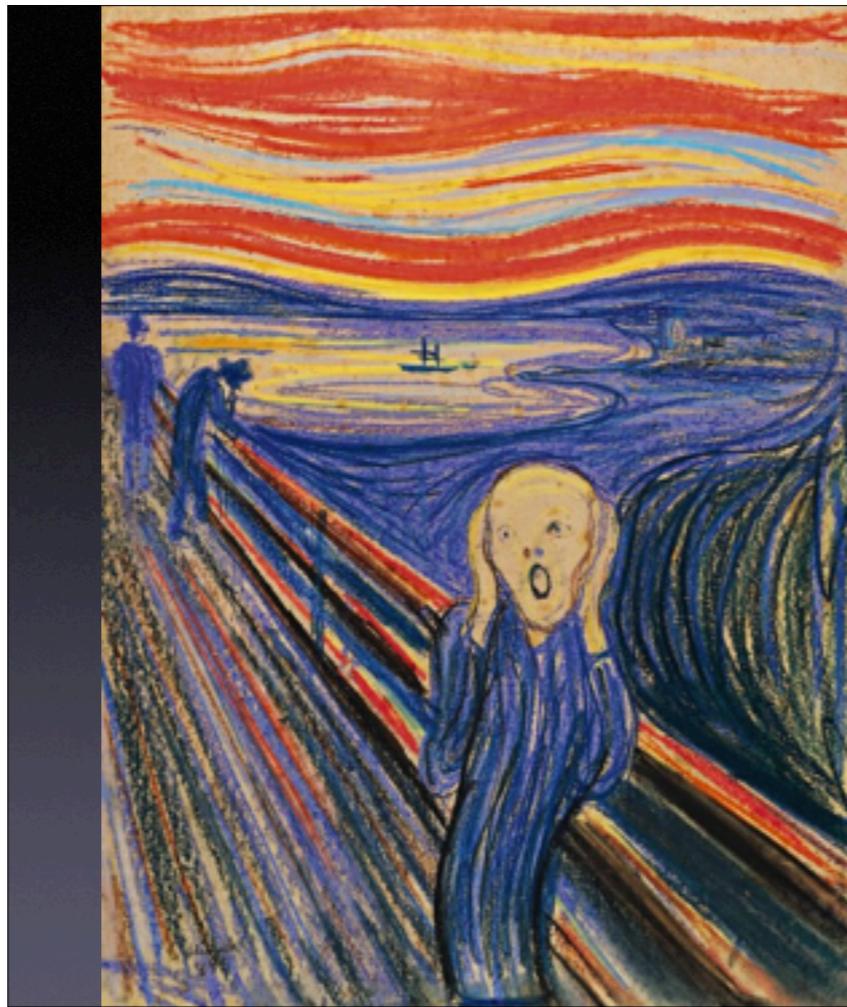


Edvard Munch was a Norwegian Symbolist painter, printmaker, and an important forerunner of expressionistic art. His best-known composition,



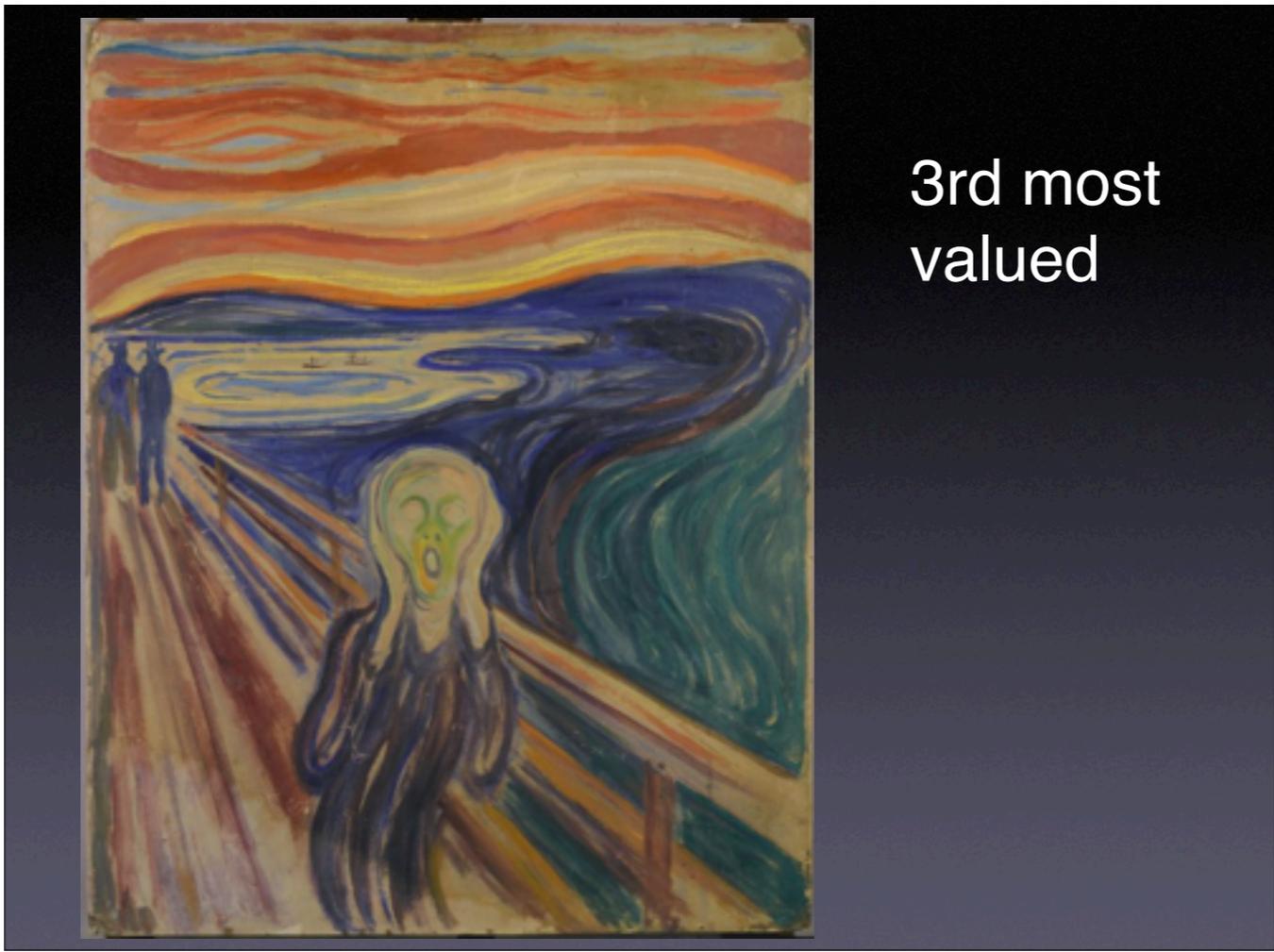
Most
valued

The Scream is one of the pieces in a series titled The Frieze of Life, in which Munch explored the themes of life, love, fear, death, and melancholy. It has been widely interpreted as representing the universal anxiety of modern man. This 1893 version of The Scream painting, Tempera on cardboard, is probably the first version painted by Edvard Munch in 1893 and best known, it was made with tempera on cardboard, it is visible at the National Gallery in Oslo.



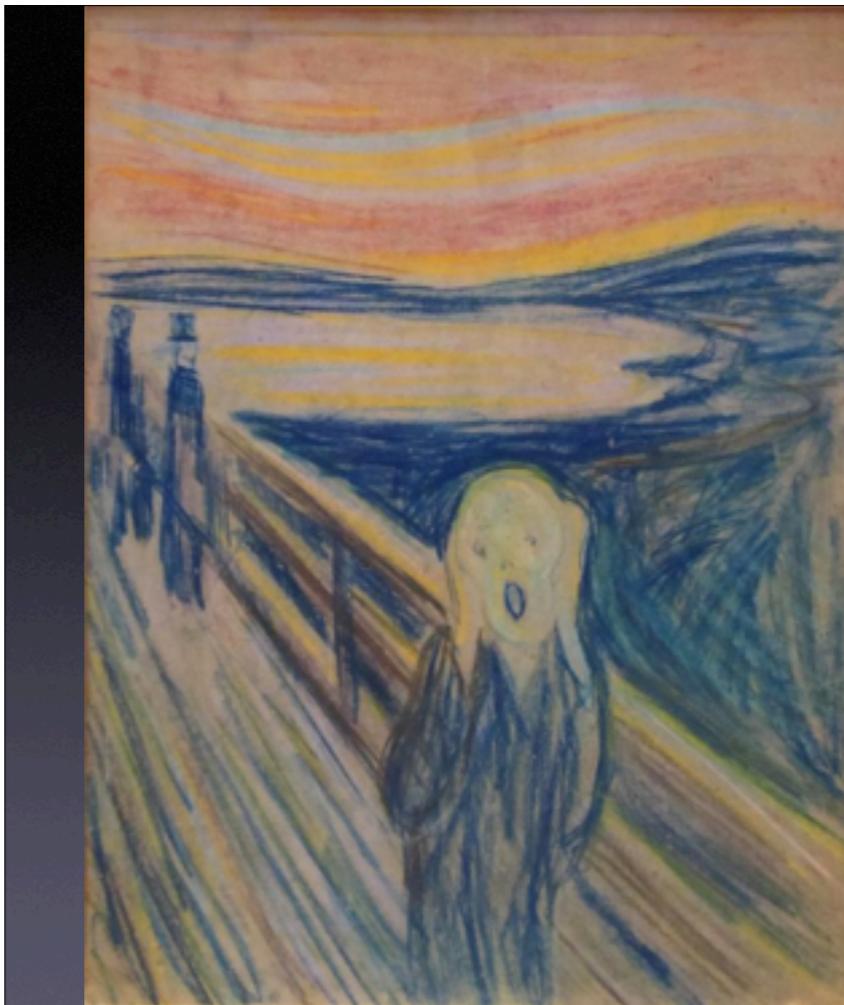
2nd most
valued

This one was painted in 1895 pastel on cardboard, this is the most colorful of the four paintings and is currently on sale at Sotheby's.



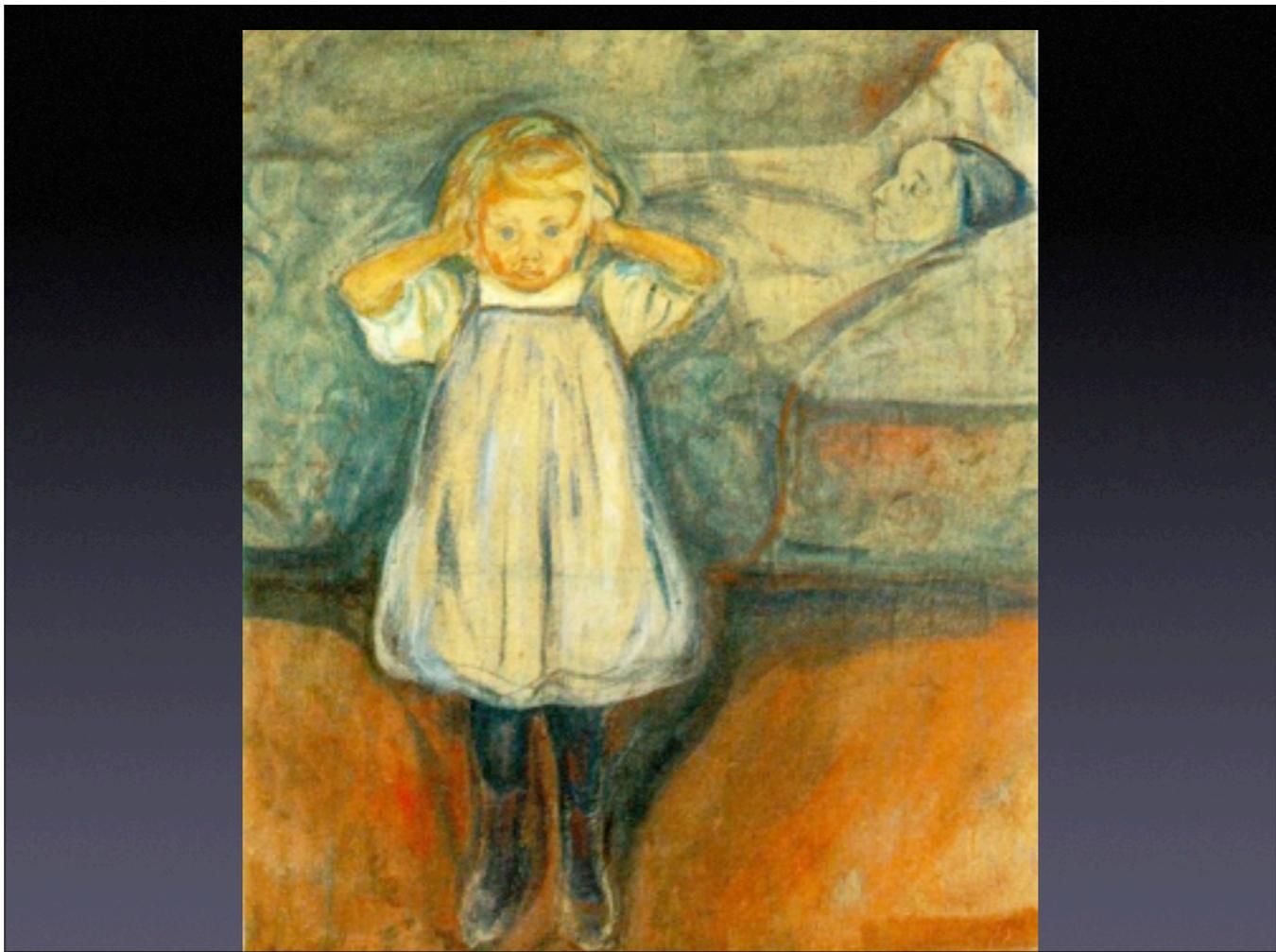
3rd most
valued

1910. Tempera on board. This is the painting that was stolen in 2004 but later returned to the Munch Museum in Oslo. It has some water damage in the lower corner.



4th most
valued

This 4th version was made crayon on cardboard in 1893, it's also visible at the National Gallery in Oslo. It has never been stolen.



the dead mother



girls on a bridge

Henri Rousseau



Henri Rousseau was a French Post-Impressionist painter in the Naive or Primitive manner.[2][3] He is also known as Le Douanier (the customs officer) after his place of employment.[1] Ridiculed during his life, he came to be recognized as a self-taught genius whose works are of high artistic quality

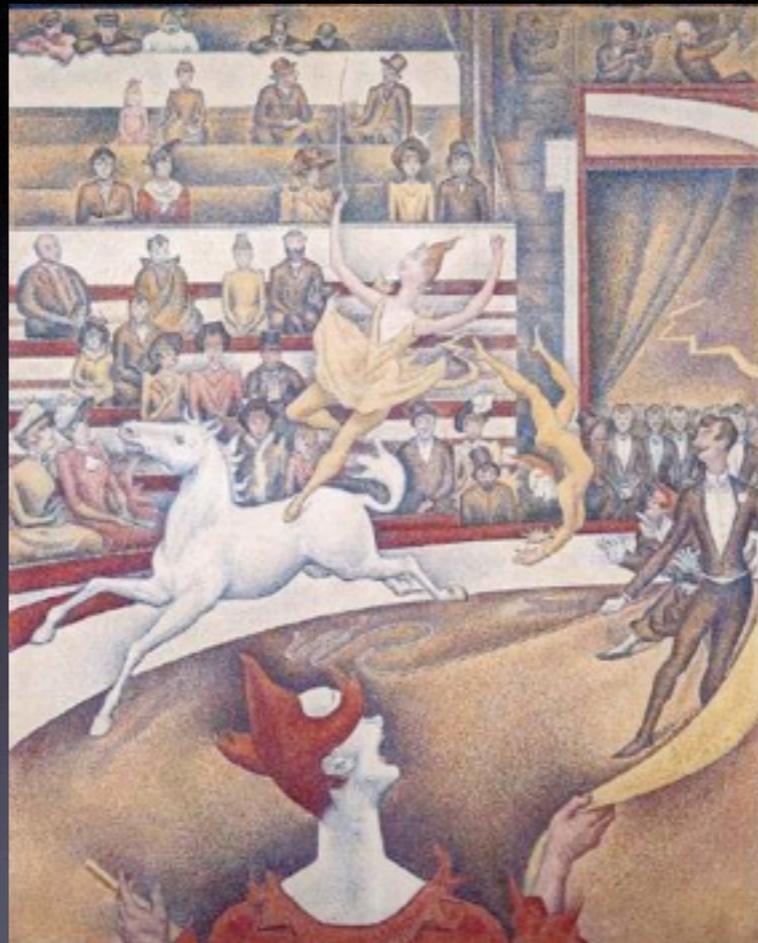




Georges Seurat



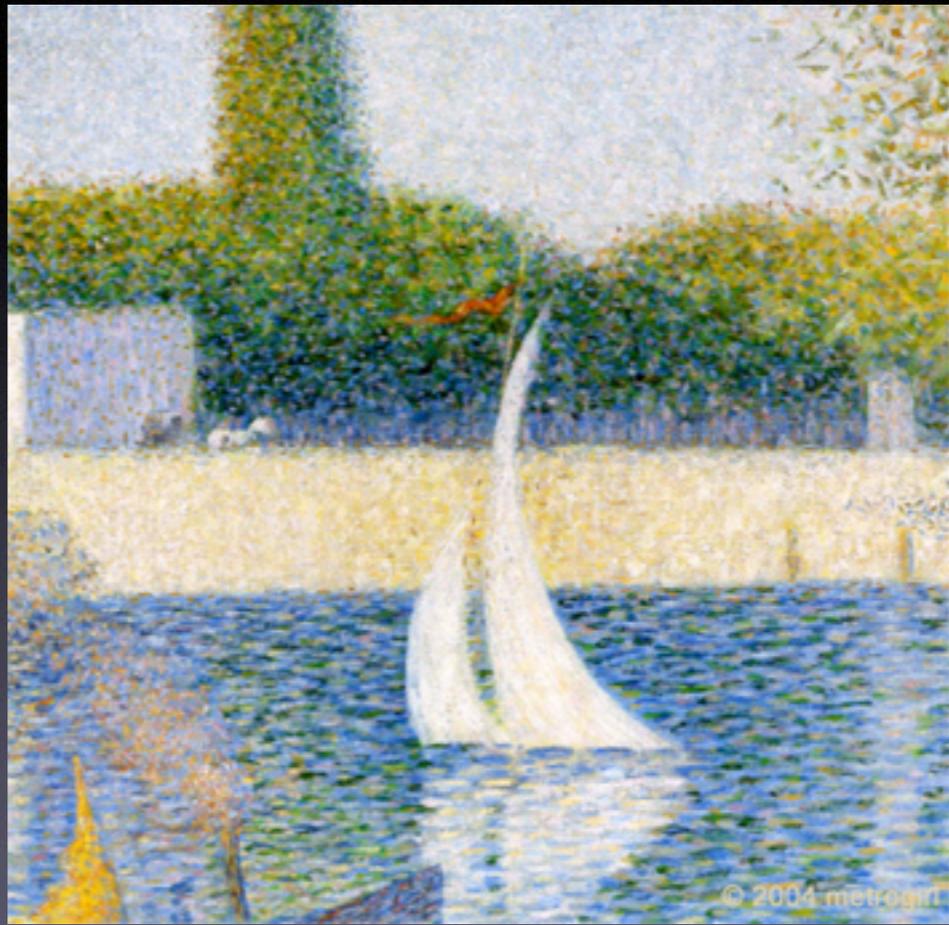
Georges Seurat had a unique style that involved using dots of paint to create value and color in his paintings. In place of the colored patches or brush strokes of other painters, Georges worked in small dots of pure colors placed next to each other. Many colors were constructed by using a variety of different colored dots to create the new color. ie. putting blue and yellow dots together will create a green color in the viewer's mind, as the brain mixed the two together.

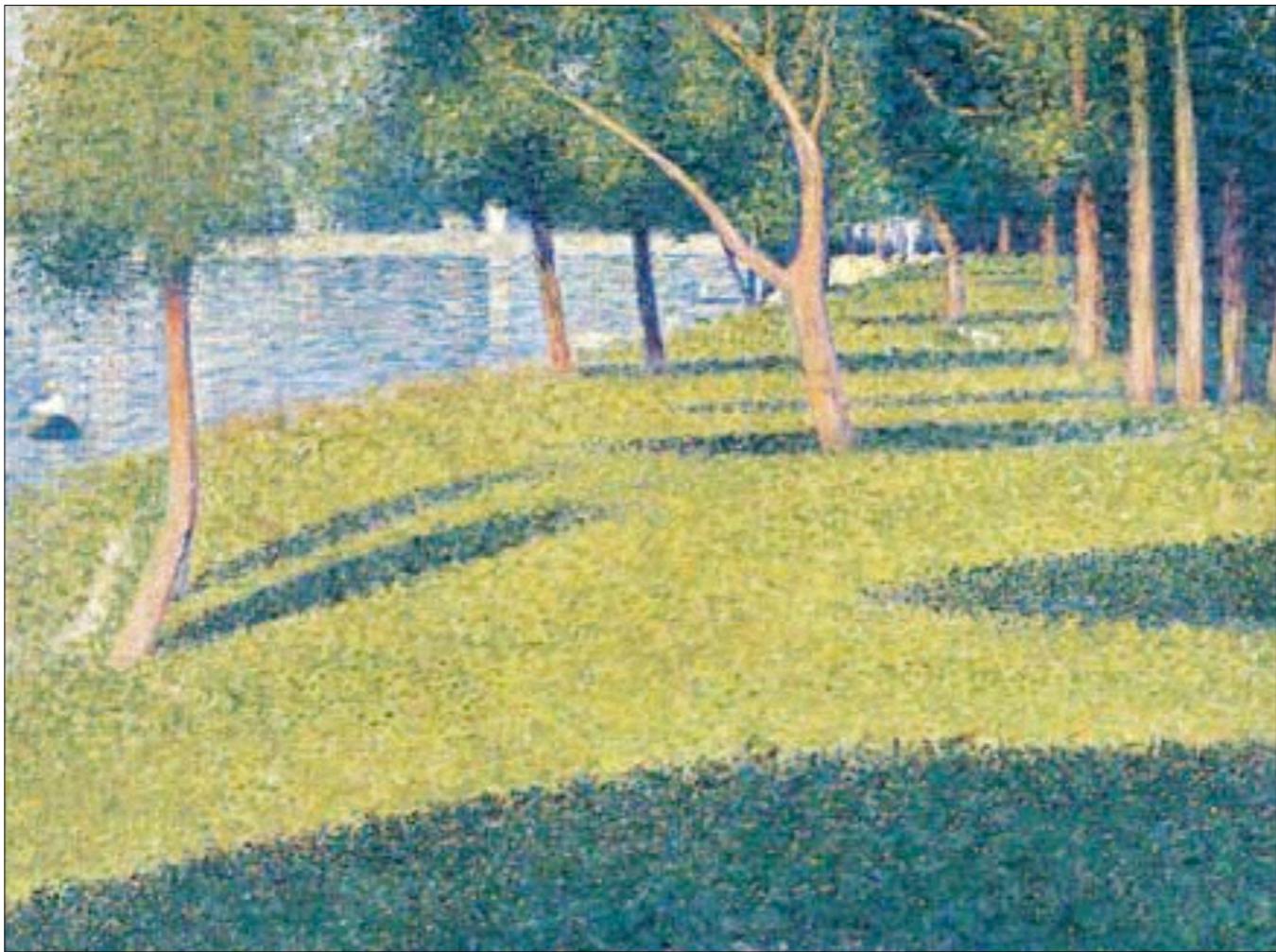


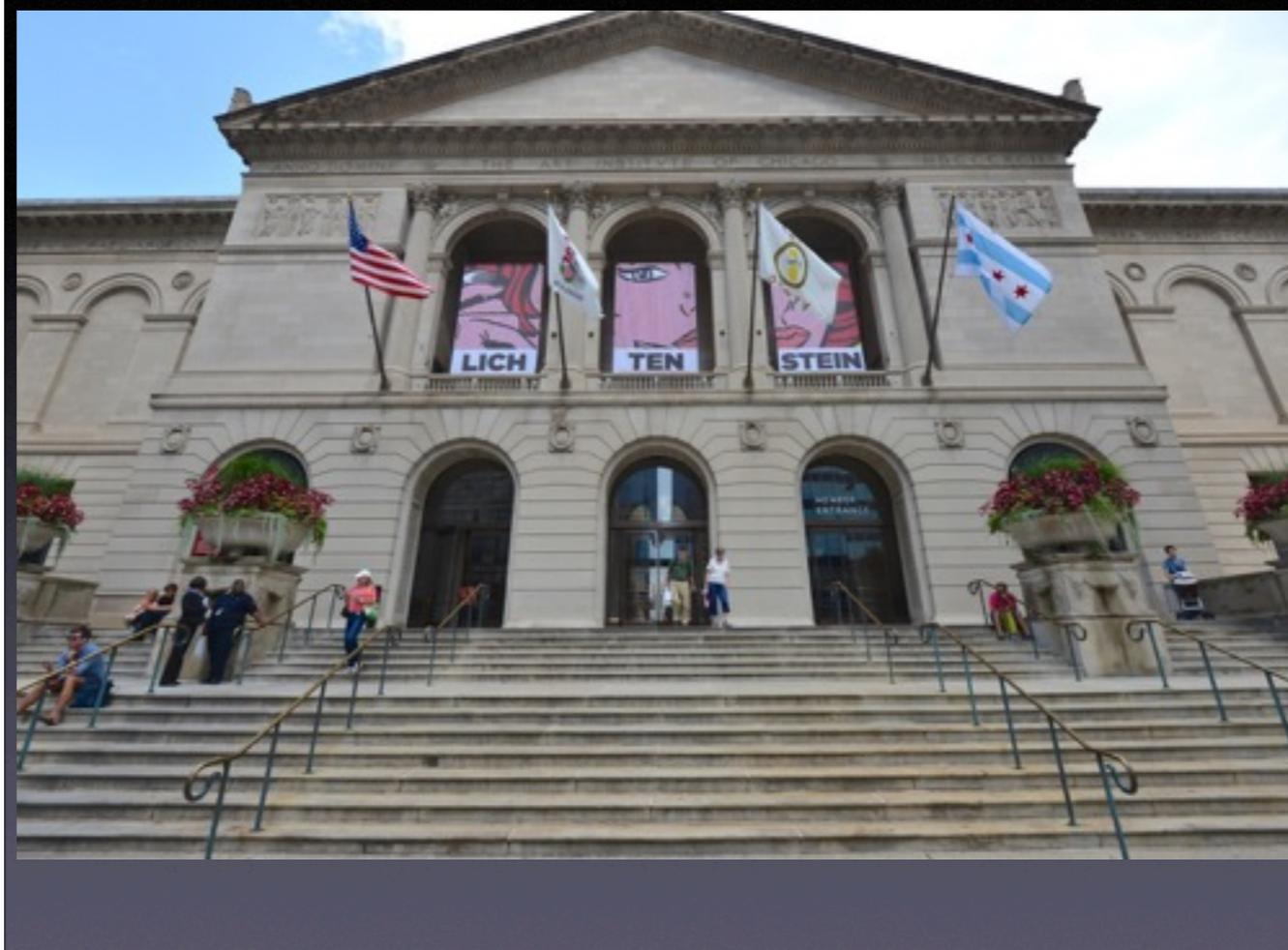




Unfortunately, Georges lived only until the age of 32, and thus only created 7 large paintings. On some of the large paintings, he painted borders using the same system of dots.







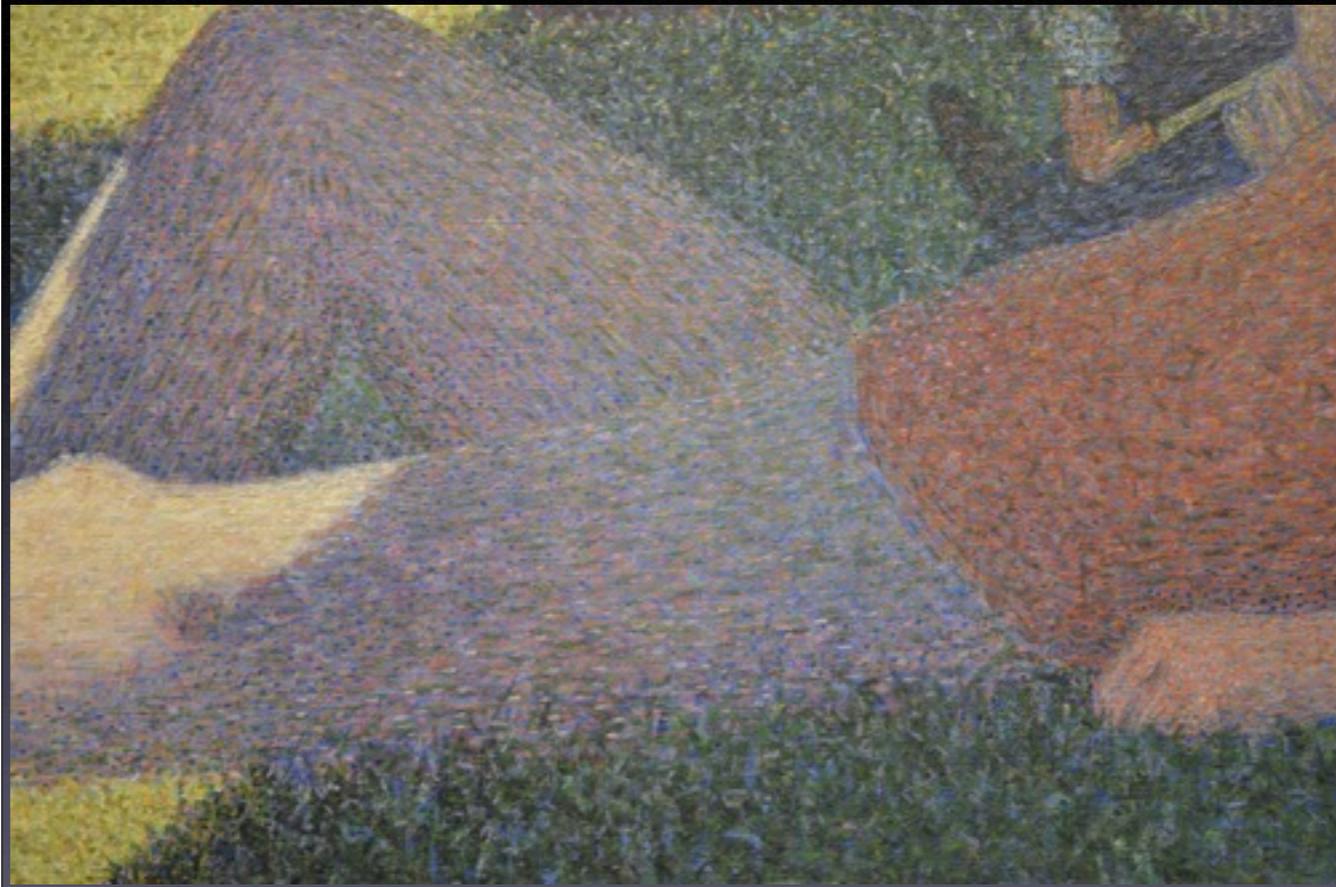


Georges Seurat
French, 1859-1891

Old March for "La Grande Jatte," 1884
Oil on panel

This small oil on a thin wood panel is one of 12 painted studies Georges Seurat made while conceiving the large outdoor painting, *A Sunday on La Grande Jatte*, now in view in this gallery. Although in this phase, the study seems close to the larger version, in oil on canvas, Seurat here deals with the final composition. The view is right, for example, with the elderly woman figure, which is seen to be walking a dog, a woman walking a child, and a man walking a dog, and the figures in the foreground. The study is a study of general scenery and not human figures, and it is completely absent in the finished painting.





Monthly challenge #6

1) Seurat style pointillism postcard

- create a postcard (get it from teacher) of a landscape of somewhere you've been.
- use the technique of using dots to create all the form and color in the postcard
- may use any medium (paint, colored pencils etc)

2) Cezanne style fruit still life

- create (using at least 3) a still life with fruit
- use paint or oil pastel
- use Cezanne's style of short, parallel brush strokes

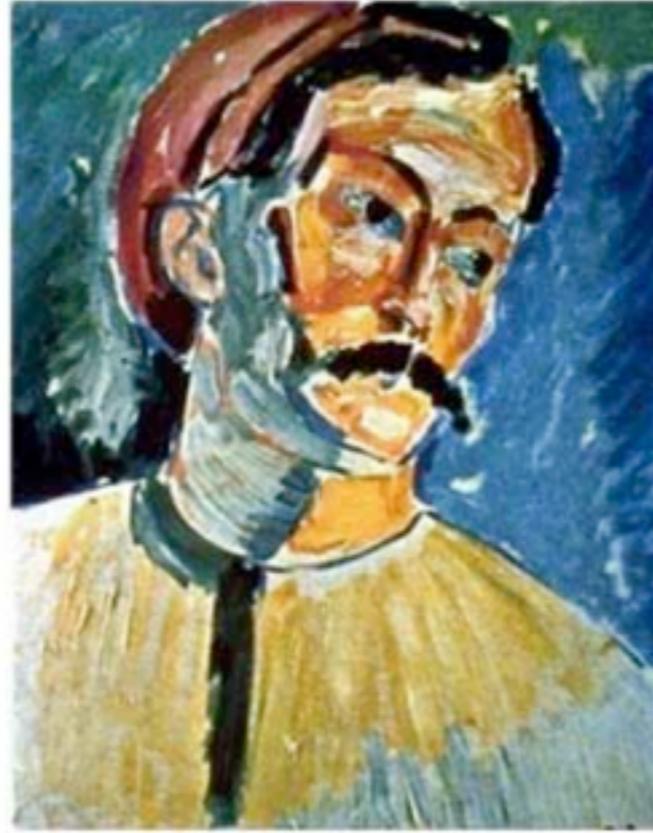
Fauvism and Expressionism



Between 1901 and 1906, several comprehensive exhibitions were held in Paris, making the work of [Vincent van Gogh](#), [Paul Gauguin](#), and [Paul Cézanne](#) widely accessible for the first time. For the painters who saw the achievements of these great artists, the effect was one of liberation and they began to experiment with radical new styles. [Fauvism](#) was the first movement of this modern period, in which color ruled supreme. It only really lasted from 1905-1907



Fauvists and Expressionists set the tone for modern art. These painters were the 1st art movement of the 20th century (1900–2000) Many of these artists continued the characteristics from the post-impressionists. Van Gogh's expressive use of color and line, Gauguin's clashing color patches and flattening of space, and Cezanne's beginnings of reducing nature to geometric shapes were highly influential.

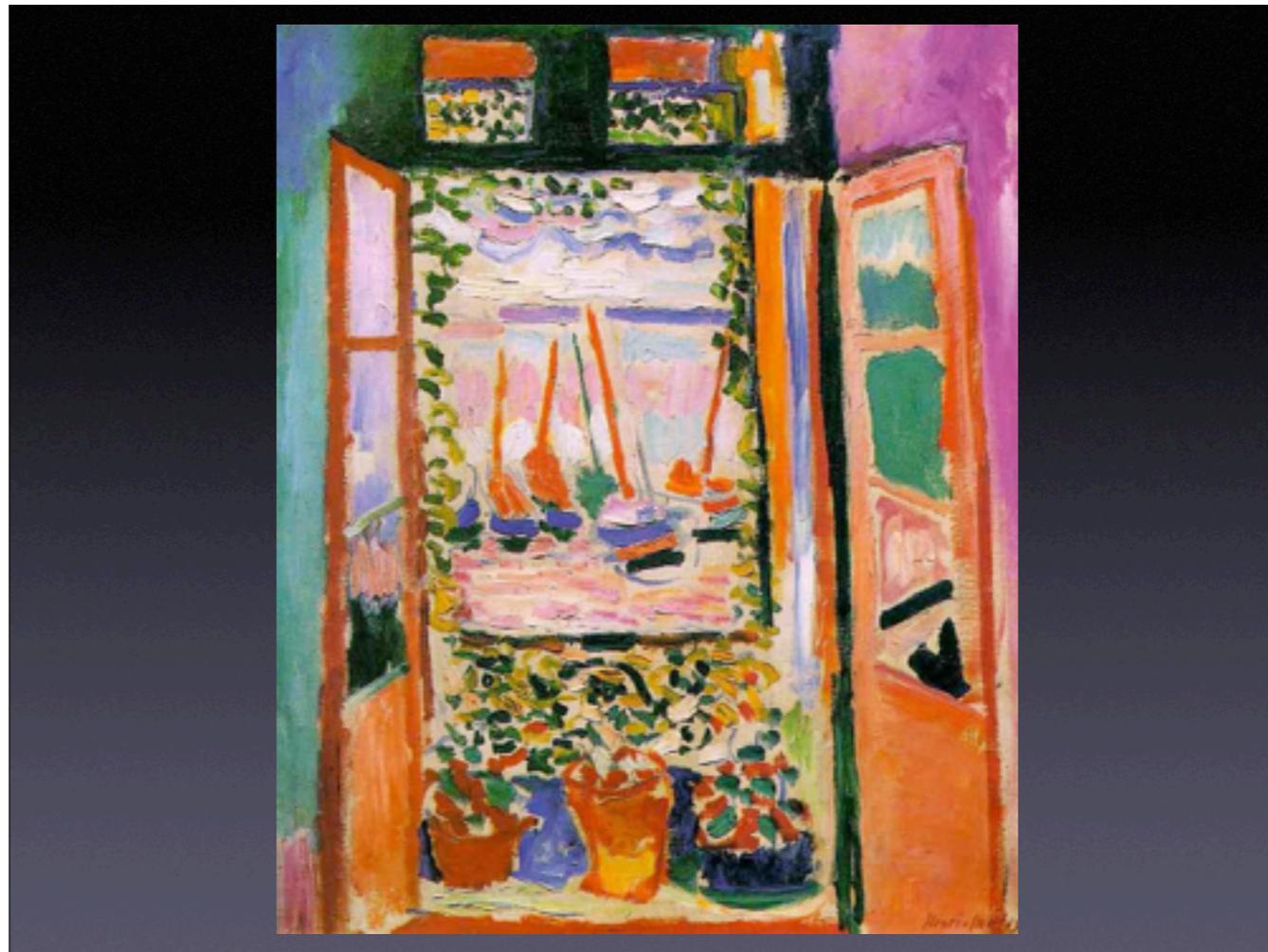


Each of these post impressionistic artists expressed their own feelings on canvas rather than traditional historical or Religious paintings.

Henri Matisse



Henri Matisse was one of three major leaders in the Fauvism art movement. He lived from 1869–1954. He adopted Gauguin's flat surfaces, use of visual symbols, and clashing colors. He preferred playful, happy hues, "what I dream of" he wrote, "is an art devoid of troubling or depressing subject matter". Art is like a good armchair in which to rest.



As a [draughtsman](#), [printmaker](#), and [sculptor](#), but principally as a [painter](#), Matisse is one of the best-known artists of the 20th century. Although he was initially labeled as a [Fauve](#) (wild beast), by the 1920s, he was increasingly hailed as an upholder of the classical tradition in French painting.^[1] His mastery of the expressive language of colour and drawing, displayed in a body of work spanning over a half-century, won him recognition as a leading figure in [modern art](#).

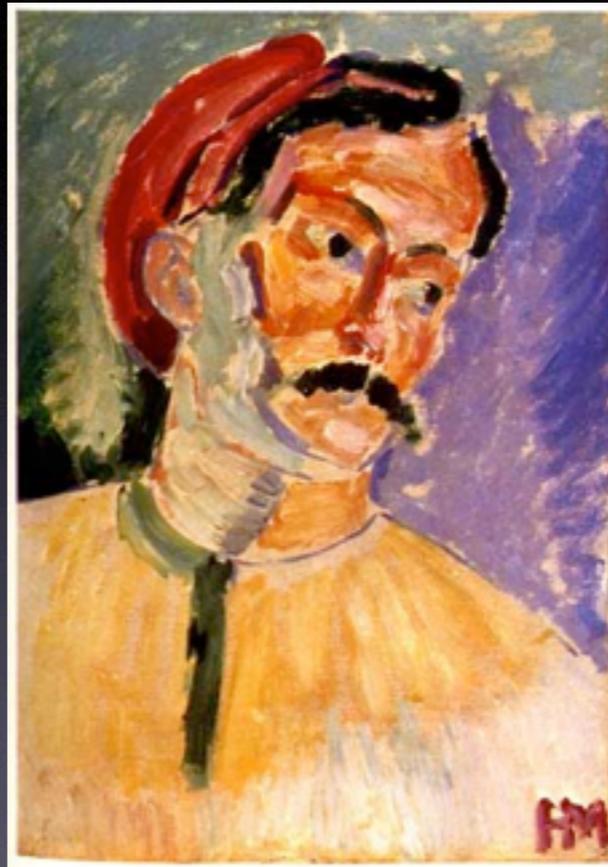




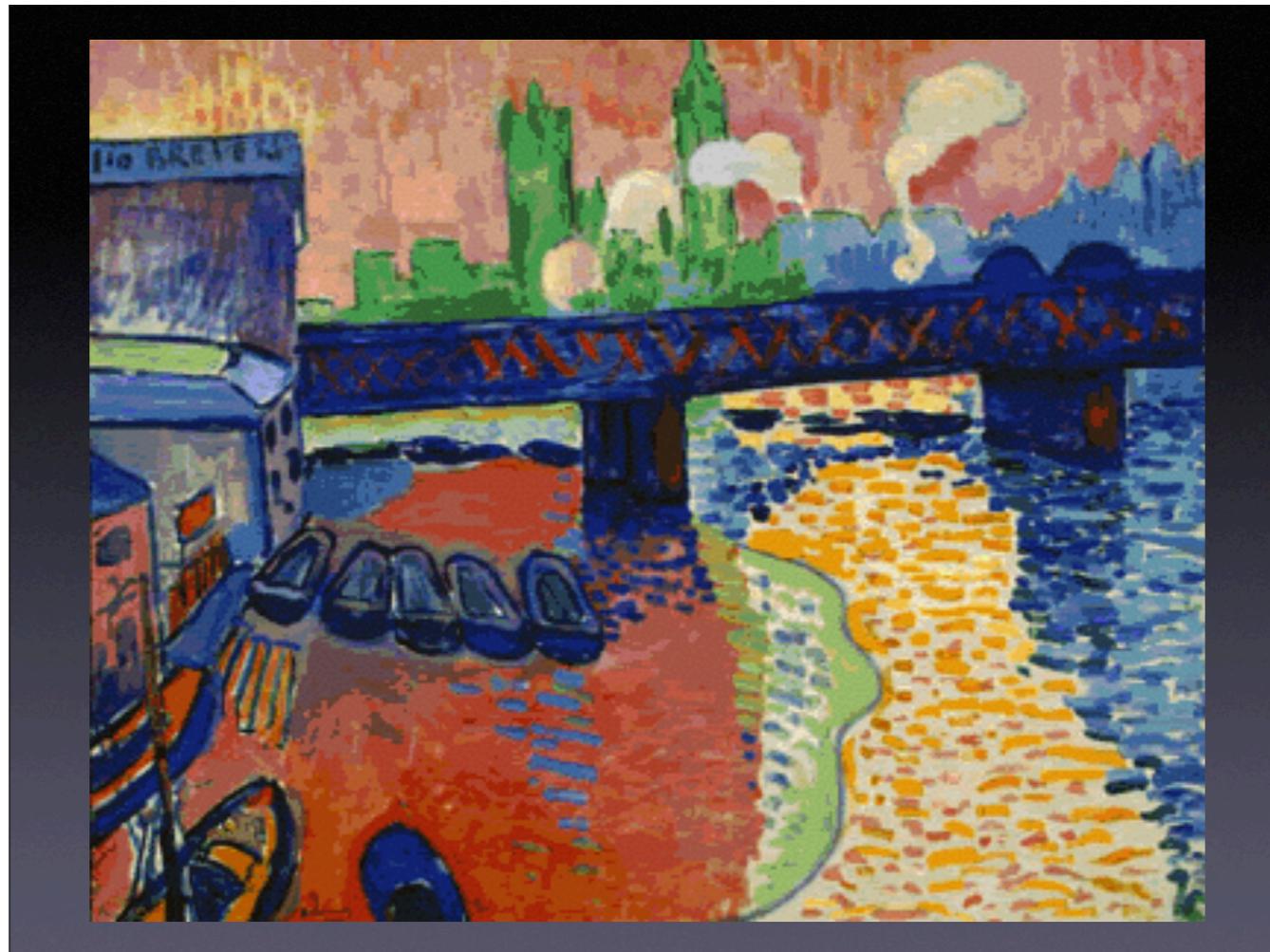




Andre Derain



1905 Andre Derain by Henri Matisse



André Derain was born in 1880 in [Chatou, Yvelines, Île-de-France](#), just outside Paris. In 1898, while studying to be an engineer at the Académie Camillo,^[2] he attended painting classes under [Eugène Carrière](#), and there met [Matisse](#). His studies were interrupted from 1901 to 1904 when he was [conscripted](#) into the French army. Following his release from service, Matisse persuaded Derain's parents to allow him to abandon his engineering career and devote himself solely to painting; subsequently Derain attended the [Académie Julian](#).



Derain and Matisse worked together through the summer of 1905 in the [Mediterranean](#) village of [Collioure](#) and later that year displayed their highly innovative paintings at the [Salon d'Automne](#). The vivid, unnatural colors led the critic [Louis Vauxcelles](#) to derisively dub their works as [les Fauves](#), or "the wild beasts", marking the start of the [Fauvist](#) movement.



artist [André Derain](#): pictures of yellow boats, cottages; yellow church at [Collioure](#).



Expressionists



Although it is used as term of reference, there has never been a distinct [movement](#) that called itself "expressionism". The term is usually linked to paintings and graphic work in [Germany](#) at the turn of the century which challenged the academic traditions, particularly through the [Die Brücke](#) and [Der Blaue Reiter](#) groups.



The German expressionist painters were heavily favored by Edvard Munch



Expressionism is an artistic style in which the artist attempts to depict not objective reality but rather the subjective emotions and responses that objects and events arouse in him.







Expressionism assessed itself mostly in Germany, in 1910. As an international movement, expressionism has also been thought of as inheriting from certain medieval artforms and, more directly, Cézanne, Gauguin, Van Gogh and the fauvism movement.



Мак Beckmann - The Journey - 1944, 90 x 145 cm - Private collection

Monthly challenge #7

1) Fauvism style portrait

- create a portrait that oozes “emotion”
- create “emotion” in your piece by choosing your own colors
- use colors that are complimentary and unnatural
- ensure your art looks “flat”
- may use any medium (paint, colored pencils, pastels etc)

2) Fauvism style human form in environment

- create a piece of art that includes a person in a room
- use colors that are complimentary and unnatural
- create “emotion” in your piece by choosing your own colors
- ensure “space” is flattened and pattern is used
- use paint or oil pastel

Modern art and Pablo Picasso



25 October 1881 – 8 April 1973

Picasso, born in Spain in 1881, was something of a child prodigy (an extremely gifted child). His father was an art teacher who wanted his son to be an artist.

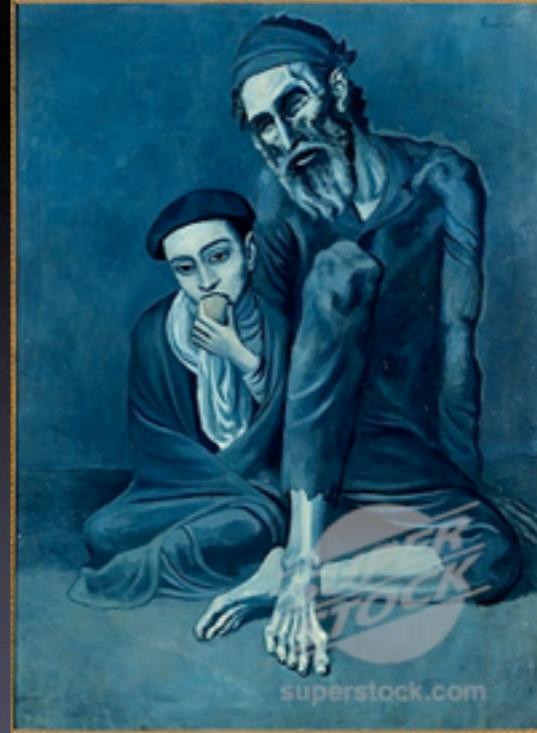


He needn't have worried. When Pablo wanted to get into art school in Barcelona, he was allowed a month to complete a painting for his admission. Pablo completed the painting in a day, and was promptly admitted. At sixteen, he won a gold medal in a national art contest.

blue period



Shortly after moving to Paris from Barcelona in 1900, Picasso began to produce works that were primarily blue with hints of green. Blue is effective in conveying a sad, somber tone. Perhaps the trigger for these depressing paintings was the suicide of Picasso's friend Casagemas. The Blue Period work is quite sentimental, but we must keep in mind that Picasso was still in his late teens, away from home for the first time, and living in very poor conditions.



The artist was well aware of the drastic change in his own style and began signing his paintings "Picasso," where as in the past he often signed "Ruiz Picasso." These paintings were mainly portraits of street people of Paris and Barcelona. Social outcasts from the city streets and cafés—the beggars, the blind, the loners, and the impoverished women, all are actors in his paintings from this period.

Tragedy



Tragedy. This painting has the characteristics known in most of his Blue Period works. Sallow and depressed faces, gaunt bodies, blues and blacks, and pictures of the poor and needy. Rather than show the specific circumstances of their misfortune, however, he idealized these figures. Like El Greco, Picasso used idealized, elongated proportions for his figures, instead of the short, stooping reality seen before him. Picasso allows his subjects to escape their worldly fate and occupy a perfect state instead.

Rose period

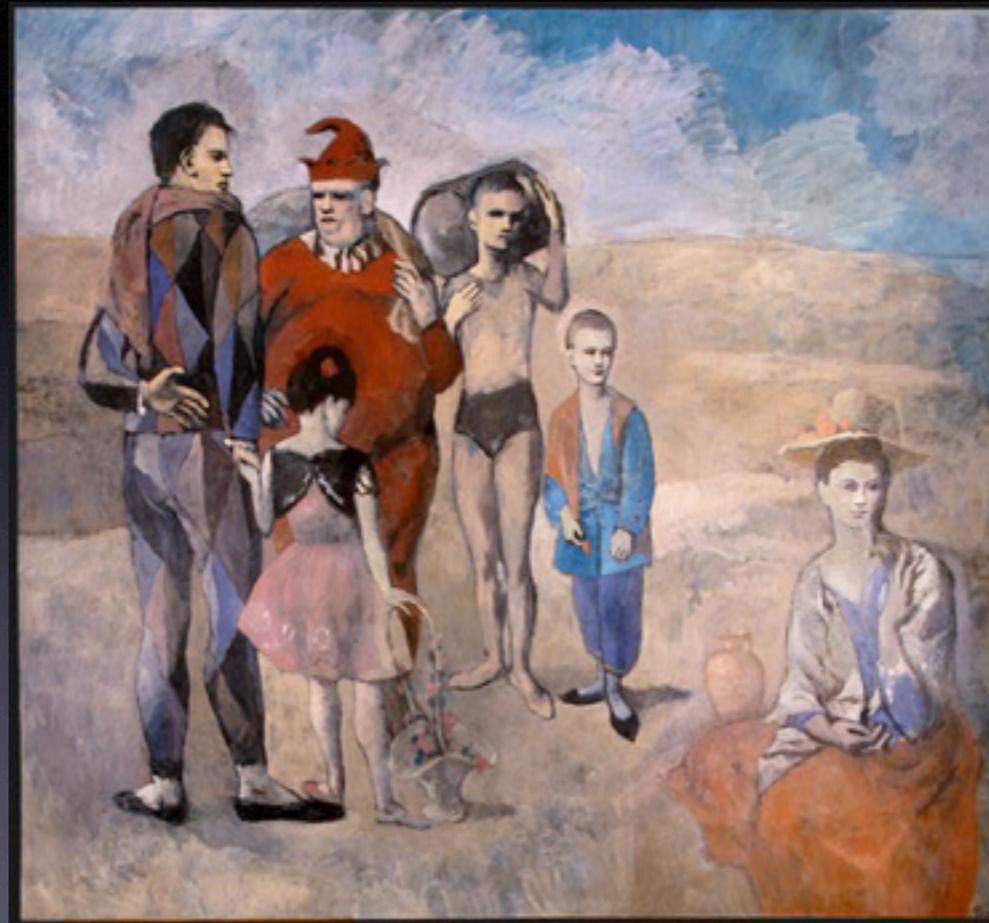


Picasso's life situation and views changed for the positive in 1904 when he met one of the first loves of his life. Fernande Olivier brought happiness into his life; new colors and shades slowly crept into his paintings, soft rose, warm red, and other bright colors. Some believe that the warm tones of this period of work were also influenced by Picasso's habit of smoking opium.



Pablo Picasso
COLLECTION OF EUROPEAN MASTERS

These early paintings had pictures of clowns, acrobats, and circus people. In 1906, Picasso was influenced by an exhibition of African tribal art he attended. Tribal art is often elongated and has faceted surfaces. He was also interested in the work of Paul Cézanne, the Father of Modern Art. He liked the clean geometry of shapes found in Cézanne's paintings.



Family of Saltimbanques, 7 ft. x 7 ft., was meant to be a major statement by Picasso. It is a very large work revealing his superb graphic skill and the subtle sense of poverty and sadness that marked those early years. The five acrobats on the left are strained and bored in the deserted, featureless landscape; the lonely girl on the right seems not to belong to their world, it's almost like she's a mirage. The acrobat at the far left bears the artist's features, is dressed as a Harlequin, a joker from eighteenth-century popular theater who would often serve as Picasso's alter ego.

Cubism



In 1908, he began developing a new style of painting that later became known as Cubism. Like Cézanne, Picasso was not interested in capturing what the eye sees on canvas. He played with the idea of perspective and wanted to see if he could paint all sides of an object at once. Thus, the art movement known as Cubism was born.

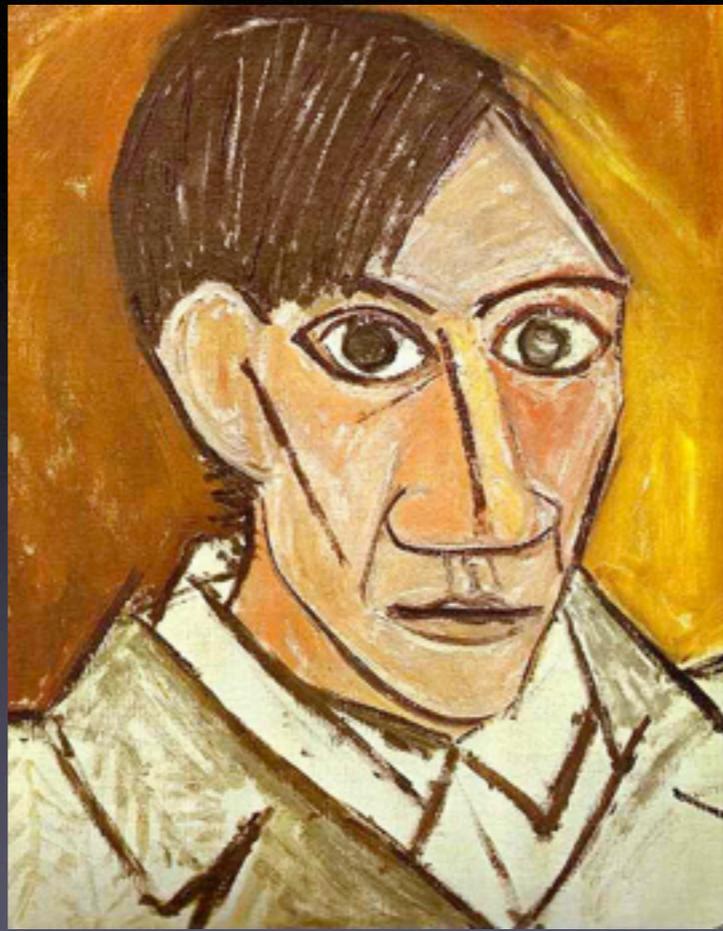
Portrait of Picasso by Juan Gris



It was called cubism because the painting was now an arrangement of small shapes. With Cubism, you may see the front and back of an object. Picasso said later that he was not interested in starting a movement but rather simply exploring the idea of taking a picture, shattering it like glass, and reassembling it on canvas. He often had various planes drawn in the painting, and when the object he was painting touched the plane, another angle of it continued to the next plane.



We see the idea of portrait redefined by Picasso in this picture of a nude woman. The woman's body has been divided up into groups of geometric shapes. And yet you can tell this is a picture of a person. In art, this movement away from realistic (that is, what is seen with the eye), into the nonrealistic (that is, what is seen with the head) is called abstract art. Picasso's interest in form and with simplifying to the main elements led him into more and more abstract pictures.



Though not everyone understood what Picasso was doing with Cubism, many painters were influenced by this new style and tried to imitate it. Picasso, however, never stayed with only one style and often radically changed the way he painted. Because of this inventiveness, he was hard to categorize. Picasso's interest in change and in trying different styles, not only in painting but also in sculpture and ceramics, was to stay with him throughout his life.



The Chicago Picasso, a three-dimensional, steel Cubist sculpture stands about 50 feet tall and weighs 162 tons. Against all expectations, Picasso from the start seemed to enjoy the idea of, "creating a piece of art that would come to represent Chicago in the same manner that the Eiffel Tower represents Paris..." In the end, Picasso agreed not only to undertake the project, but to do it free of charge, donating both his design and 42-inch model to the people of Chicago as a gift. Picasso never told the people of Chicago what the sculpture actually represents. Some of the ideas about what it is are: a woman with flowing hair, a cow, a bird of prey, or Picasso's pet dog. Picasso never saw the finished product.



Although Picasso lived most of his life in France, he always remained a Spaniard in his heart. When a civil war broke out in Spain in 1936, Picasso took the side of the people against the dictator General Franco. In 1937, planes bombed the small Spanish village of Guernica. Many innocent people were killed. Picasso was outraged at the death of the villagers, and painted a picture to express his anger.

Guernica



The result was this painting, Guernica. The painting was huge! It's twelve feet high and twenty-five feet long. Picasso made over 800 drawings in preparation for the painting. He used contorted figures with arms, legs, and bodies at odd angles to show the effect of the bombing. The bomb itself is only shown through the flash of the electric light. He used no bright colors, only shades of gray and black. The weeping women and the twisting forms, convey the suffering of the victims. This painting established Picasso's reputation as a great painter. Even critics who rejected abstract art understood his message: war is cruel. (social political art piece!)

Collage



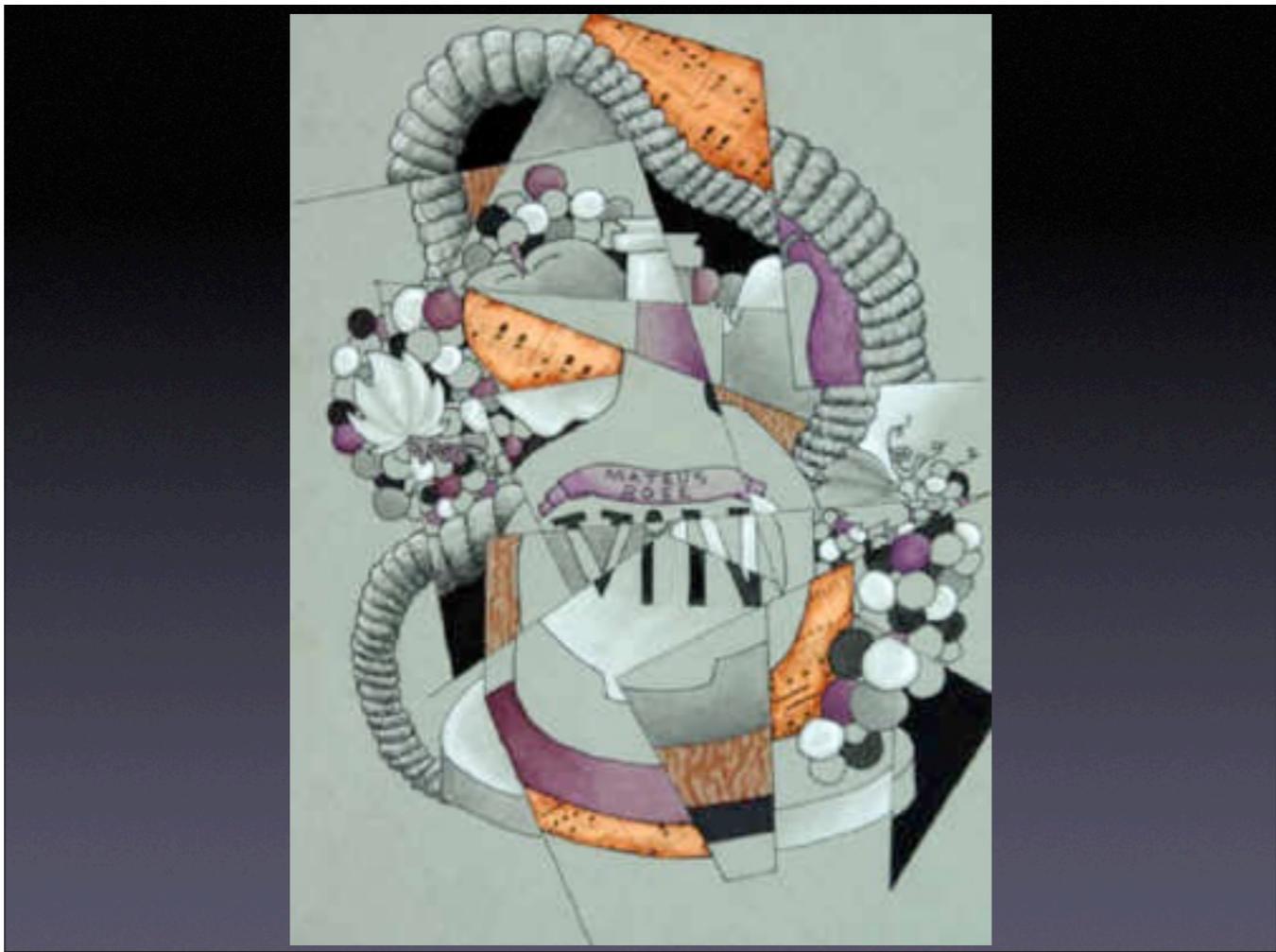
Picasso's experimenting with perspective also led him to sculpture. He is credited with inventing the art technique of collage, that is, creating a picture by using bits of paper, cardboard, and other material, and sticking it on a flat surface. At this time, he began to make three-dimensional objects out of found things, such as wood, paper, string, and cloth. Collage (French for "pasting") is a technique in art consisting of cutting and pasting natural or manufactured materials to a painted or unpainted surface.



The art of collage was initiated in 1912 when Picasso pasted a section of commercially printed oilcloth to his cubist painting, *Still Life with Chair Caning*.



Here are some student examples of your monthly challenge. Your challenge is to create a cubist rendition of some still life objects, and then add some bits of collage to it.



The idea is to draw some vertical angled and horizontal lines to start. Then start drawing your still life item. When your line intersects one of your original lines, move to another part of the still life and continue the drawing. You can turn your paper in any fashion for the other still life pieces.



Add value and some sort of newspaper or other paper into your art piece to create a collage.









Monthly challenge #8

Cubist style still life

- collect a minimum of three items for your still life
- start by drawing a variety of straight, intersecting lines (5 or so)
- contour draw your still life and when your line touches one of your intersecting lines, move to another location and continue drawing your still life from another angle.
- do this for the other two items once you're completed your first drawing.
- add paper with music or print to your piece to create a collage
- add value to the items
- may use any medium (paint, colored pencils, pastels etc)

Abstract Expressionism



Jackson Pollock was the premier Abstract expressionist of his time (and probably forever) He was born (January 28, 1912 – August 11, 1956) was an influential American painter and a major figure in the [abstract expressionist](#) movement.



**"On the floor I am more at ease, I feel nearer, more a part of the painting,
since this way I can walk around in it, work from the four sides
and be literally 'in' the painting. "
- Jackson Pollock, 1947**



Arshile Gorky

Abstract Expressionism is considered to be the first important American art movement. It is a form of art that is non-objective, which means there are no recognizable objects represented. The artist simply expresses himself through form and color instead of objects. The works of Arshile Gorky, Willem de Kooning, and Jackson Pollock fit into this category.



Willem de Kooning

Action painting



There are two groups of Abstract Expressionism: Action Painting, which was demonstrated by artists such as Pollock, de Kooning, Franz Kline, and Philip Guston, was about the action involved in the painting. How the paint was applied to the surface was more important than the result. (above is Pollock and Kooning)



Franz Kline, and Philip Guston

Color Field Painting



Color Field Painting, which was practiced by Mark Rothko and Kenneth Noland, was primarily concerned with the effect of pure color on canvas. A canvas of pure blue, or red, might be an example of this.



Jackson Pollock was an impatient individual who liked the most direct route to a goal. Anything other than that was a waste of time. This attribute may be a result of him having been severely injured at birth. Pollock was born strangled by his own umbilical cord, an event that left him with alcoholic tendencies, mild learning and motor disabilities. Pollock had a range of emotional difficulties as well.



©J.P. Nude Man with Knife c1938-41, Oil on canvas, 50" x 36"
The Tate Gallery, London

He had problems with authority. For example, he slugged one instructor in grade school, and slugged another one in high school. He was thrown out of school twice. At the age of 18, he dropped out of high school and moved to New York, where he struggled for more than a decade to make it as an artist. People who knew him in the early 1930s, flat out said he could not draw. You see from his early paintings and drawings that there's something of a struggle in his work; showing that nothing came easily for him.



©JP Birth c1938-41 Oil on canvas
mounted on plywood, 46" x 21.75"
The Tate Gallery, London



Thomas Benton

In 1929, he began to study painting at the Art Students' League in New York, under the instructor, Thomas Hart Benton. Pollock was influenced by the Mexican muralist painters (Orozco, Siqueiros, and particularly Rivera), Picasso, and also by certain aspects of Surrealism.



©JP Going West c1934-38 Oil on Gesso on composition board, 15.125" x 20.875"
National Museum of American Art, Smithsonian Institution



His unhappy personal life may have lead to some of his artistic inspirations. He was a heavy drinker, a mean drunk, and often in many bar fights. In 1942, he met painter Lee Krasner, whom he married three years later. His wife moved them away from the bars and distractions of the big city to Hampton, Long Island.



Given a new chance and fewer distractions with a new location, he started experimenting with new styles that he ultimately became famous for. Pollock abandoned traditional painting techniques (for example, he laid his canvases on the floor), and even traditional paint—he often used common enamel house paint, which he'd pour out or dribble through a small hole in the can, or fling with a stick. Objects such as nails, sand, broken glass, coins, even a cigarette butt, made their way into the surface of the painting.



This manner of Action painting had much in common with Surrealist theories of automatism (your brain on autopilot will pick up your moods). It was this work that caught the eye of the hottest art dealer of the day, Peggy Guggenheim. She signed Pollock to a contract for a show in 1943, and commissioned a huge mural, his first large-scale work.



Peggy Guggenheim



1st commissioned work by Pollock for Peggy Gugenheim



From then on, Pollock was known as the first "all-over" painter, pouring paint rather than using brushes and a palette, and abandoning all ideas that paintings had to be of a central object or pattern. He danced over canvases spread across the floor, lost in his patternings, dripping, and dribbling with total control. He believed that each painting had a life of its own. He painted no image, just action, or process.



Lavender Mist, one of Pollock's most famous paintings, is nearly 10 feet long. It's almost as if a dog got its tail dipped in paint and ferociously wagged it over a canvas, while playing with a small child possessing a purple crayon. Pollock has put his hands into paint and placed them at the top right—a gesture that mimics cavemen, who did the same. The overall tone is a pale lavender, airy, and active. At the time, Pollock was pronounced as the greatest American painter, but there were already those who felt his work was not holding up in every respect. People would question his artistic ability, often saying, "anyone can do that!"



He was strongly supported by advanced critics, but was also subject to much sarcasm and verbal abuse, as the leader of a misunderstood style. An example of how the general public viewed him came out in 1956, when Time magazine called him "Jack the Dripper." He was viewed as more than a little crazy. One story proclaims that Pollock secretly tore down walls in his rented Greenwich Village apartment to make room for an 18-foot canvas—and then, after procrastinating for months, painted the whole thing in one 15-hour session, no food, no sleep, just painting.



People even today wonder if their 5-year-old could do the paintings that Pollock did. Even Pollock had his doubts at times. His wife, Lee Krasner, said he often asked her, 'Is this a painting? Is this a painting?' Ruth Kligman, Pollock's girlfriend during a split with Krasner, said he would boast that he was the equal of Picasso and Matisse, and then turn around and say, "I'm no good; I'm a phony." Pollock himself went over the edge. His focus seemed to drift away. There was more drinking, less work, finally almost no painting at all in the last two years of his life. In August, 1956, driving drunk, he crashed his car into a tree and died. He was 44 years old.

Monthly challenge #9

Jackson Pollock abstract expressionism piece

- By using paint (any kind is fine, ie. house paint etc) use at least 7 different techniques to get the paint onto your paper/ board
- You may use anything to paint with except a brush
- Choose a song to listen to that will inspire you to use certain colors, movements etc. while you paint.
- Start by practicing your techniques prior to creating your art
- Cover 99% of your paper/board in this project with the techniques you've chosen
- Record your techniques on the back of your art; be prepared to share them when you present

Project

Tips and ideas



Collect a bunch of unusual things.... and try painting!

Project

Tips and ideas

- Use your dark colors first to lay down a base
- Collect other objects like sand, salt, ribbons, sponge, fruit, styrofoam etc to use as painting utensils

Project

Tips and ideas



straw

Straw/Ink Splats: A straw and paint/ink will be needed for this. Drop a few drops of paint/ink onto your surface. Using your straw, blow the pigment different directions until you get an interesting design. Some will look like spiderwebs while others might look like squashed bugs. You can layer over these with different colors for great effects!

Project

Tips and ideas

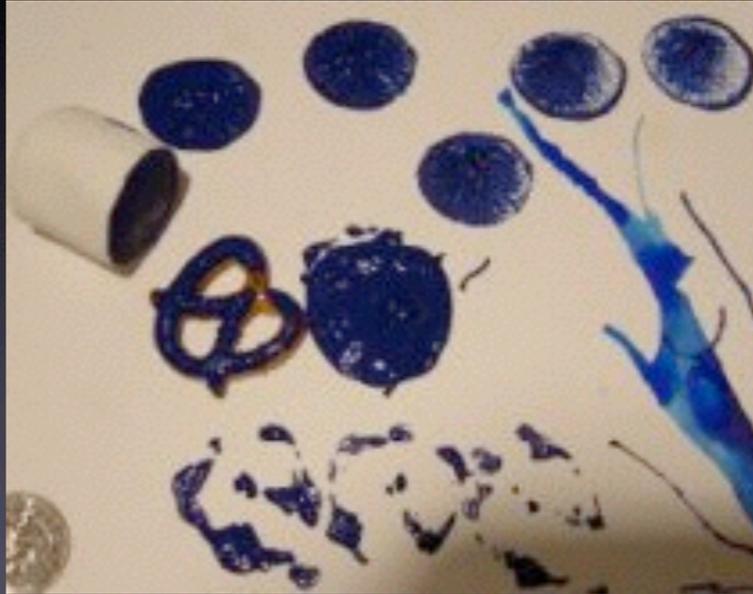


toothbrush splattering

Toothbrush Splatterpainting:
Dip a toothbrush into water, then paint. Using your thumb, brush backwards along the bristles until you got the desired effect. You can also "paint a bit with the remains

Project

Tips and ideas



food prints

Using a jumbo marshmallow and a pretzel, I made the design to the right. I learned that the pretzel did not work as I originally planned. (So, the lesson learned was to experiment on a scratch piece of paper first).

Project

Tips and ideas



quarter rolls

Quarter Rolls:
Roll your coin in paint, until you get the whole outside edge covered. Roll it onto paper or onto a painted surface

Project

Tips and ideas



fork art

Fork Art:

I dragged a kitchen fork through paint splatters to get this effect. You can add paint as well as subtract it with a fork

Project

Tips and ideas



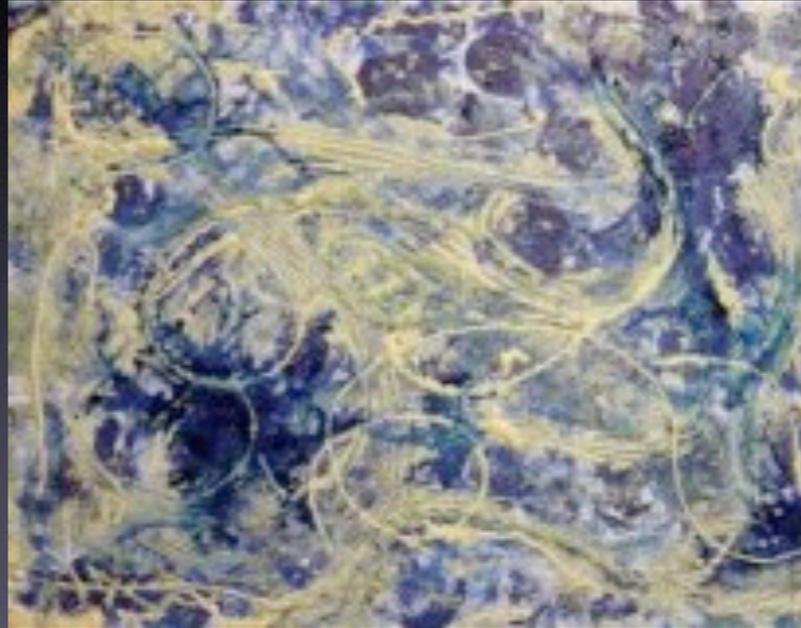
smudging

Smudging:

I took a napkin and mushed together the paint while it was still wet. I dragged it through certain sections to give a little direction to the painting as well.

Project

Tips and ideas



finished project

