

Chapter 1 : Modern Art Timeline 1 - Impressionism to De Stijl

Change in Content: The Development of Photography Since the s photography has offered a mechanical means of faithfully recording visual data that surpassed the ability of the painter. The earliest commercially successful form of photography was the daguerrotype (click on Gallery on the left).

Works are created by people moving through laser beams or from data gathered on air pollution Russian artist Dmitry Morozov has devised a way to make pollution beautiful. Who would have heard of Andy Warhol without silkscreen printing? The truth is that technology has been providing artists with new ways to express themselves for a very long time. Yes, an original version of Pong is there, presented as lovable antiquity. But the show also features a wide variety of digital artists who are using technology to push art in different directions, often to allow gallery visitors to engage with it in a multi-dimensional way. The inclination for most people is to work alone, but the shapes they produce tend to be more fragile. But wait, these are very responsive tubes, bending and moving and changing colors based on how they read your movements, sounds and touch. The immersive artwork, developed by a design group called Minimaforms, is meant to provide a glimpse into the future, when robots or even artificial pets will be able to read our moods and react in kind. Come back the next day and it will look at least a little different. The creation of artists Julian Adenauer and Michael Haas, the Vertwalkerâ€”which looks like a flattened iRobot Roomba â€”is constantly overwriting its own work, cycling through eight colors as it glides up vertical walls for two to three hours at a time before it needs a battery change. The beauty of dirty air Morozov built a device, complete with a plastic nose, that uses sensors to gather pollution data. Then, he headed out to the streets of Moscow. The sensors translate the data they gather into volts and a computing platform called Arduino translates those volts into shapes and colors, creating a movie of pollution. As irony would have it, the dirtier the air, the brighter the image. Exhaust smoke can look particularly vibrant. He starts by drawing an intricate design, then meticulously cuts out the many shapes that, when layered over one another, form a 3-D version of his drawing. One of his windows might comprise as many as laser-cut sheets stacked together. One night last year, a laser they mounted on a crane atop a moving train projected images, topographical maps and even lines of poetry into the dark Southern California countryside. The installation is a giant triptych, and gallery visitors can stand in front of each of the screens. That, according to Milk, represents the moment of creative inspiration. In the second, the shadow is pecked away by virtual birds diving from above. That symbolizes critical response, he explains. And that, says Milk, captures the instant when a creative thought transforms into something larger than the original idea.

Chapter 2 : What Are the Different Types of Visual Art? (with pictures)

In the visual arts, style is a " distinctive manner which permits the grouping of works into related categories" or " any distinctive, and therefore recognizable, way in which an act is performed or an artifact made or ought to be performed and made".

History of Art Timeline. Although Romanticism declined about 1830, its influence continued long after. To see the role that Romantic painting played in the evolution of 19th century art, see: Realism to Impressionism Origins After the French Revolution of 1789, a significant social change occurred within a single generation. Europe was shaken by political crises, revolutions and wars. However, during the course of those agitated 25 years, new ideas and attitudes had taken hold in the minds of men. Respect for the individual, the responsible human being, which was already a key element in Neoclassical painting, had given rise to a new but related phenomenon - emotional intuition. Thus cool, rational Neoclassicism was now confronted with emotion and the individual imagination which sprang from it. Instead of praising the stoicism and intellectual discipline of the individual Neoclassicism, artists now also began to celebrate the emotional intuition and perception of the individual Romanticism. The movement began in Germany where it was motivated largely by a sense of world weariness "Weltschmerz", a feeling of isolation and a yearning for nature. Later, Romantic tendencies also appeared in English and French painting. German Romanticism In Germany, the young generation of artists reacted to the changing times by a process of introspection: In their recollection of the past, Romantic artists were very close to Neoclassicism, except that their historicism was critical of the rationalist attitude of Neoclassicism. To put it simply, Neoclassical artists looked to the past in support of their preference for responsible, rational-minded individuals, while Romantics looked to the past to justify their non-rational emotional intuition. But this new subjectivity unlike that of the contemporary age did not entail neglect of the study of nature, or painting craftsmanship. Romantic artists retained the academic traditions of their art, indeed their painterly qualities still represent a highpoint of Western art. The preferred genre among Romanticists was landscape painting. Nature was seen as the mirror of the soul, while in politically restricted Germany it was also regarded as a symbol of freedom and boundlessness. Thus the iconography of Romantic art includes solitary figures set in the countryside, gazing longingly into the distance, as well as vanitas motifs such as dead trees and overgrown ruins, symbolizing the transience and finite nature of life. Similar vanitas painting motifs had occurred previously in Baroque art: In Romanticism, the painter casts his subjective eye on the objective world, and shows us a picture filtered through his sensibility. By the time the European Restoration was set in motion by the Carlsbad Resolutions, and the persecution of the demagogues commenced, the appetite for German Romanticism had already faded, and rebellion had been replaced by resignation and disappointment. The emancipatory aspirations of German Romanticism were set aside in favour of those of the Restoration. In the face of such political conservatism, the artist-citizen withdrew into his private idyll, ushering in the Biedermeier period of Late Romanticism, exemplified by the works of Moritz von Schwind, Adrian Ludwig Richter, and Carl Spitzweg. Spitzweg was perhaps the outstanding representative of the Biedermeier style: Behind his innocent prettiness, he is satirizing the materialism of the German bourgeoisie. German Art, 19th Century. Spanish Romanticism Francisco de Goya was the undisputed leader of the Romantic art movement in Spain, demonstrating a natural flair for works of irrationality, imagination, fantasy and terror. By 1789, he was firmly established as official painter to the Spanish Royal court. Unfortunately, about 1790, he was afflicted by some kind of serious illness, which left him deaf and caused him to become withdrawn. In 1794, he published a set of 80 etchings entitled Los Caprichos commenting on a range of human behaviours in the manner of William Hogarth. In 1808, in the aftermath of the Napoleonic War, he completed a set of aquatint prints called The Disasters of War depicting scenes from the battlefield, in a disturbing and macabre fashion. The prints remained unpublished until 1863. In 1808, in commemoration of the Spanish insurrection against French troops at the Puerta del Sol, Madrid, and the shooting of unarmed Spaniards suspected of complicity, Goya produced one of his greatest masterpieces - The Third of May, 1808, Prado, Madrid. Another masterpiece is The Colossus, Prado, Madrid. After Goya became increasingly withdrawn. His series of 14 pictures known as the Black

Paintings, including *Saturn Devouring His Son*, Prado, Madrid, offer an extraordinary insight into his world of personal fantasy and imagination. French Romanticism In France, as in much of Europe, the Napoleonic Wars ended in exile for Napoleon and a reactionary wave of Restoration policies. The French republic once again became a monarchy. In fine art terms, all this led to a huge boost for Romanticism, hitherto restrained by the domination of Neoclassicists such as the political painter Jacques Louis David and other ruling members of the French Academy who had reigned unchallenged. Broader in outlook than their German counterparts, French Romantic artists did not restrict themselves to landscape and the occasional genre painting, but also explored portrait art and history painting. Another strand of 19th-century Romanticism explored by French artists was Orientalist painting, typically of genre scenes in North Africa. Among the finest exponents were the academician Jean-Leon Gerome as well as the more maverick Eugene Delacroix. Theodore Gericault was an important pioneer of the Romantic art movement in France. No painter until then had depicted horror so graphically. The impact of the painting was all the more effective for being based on a true-life disaster. The three-dimensionality of the figures, allied to the meticulous arrangement of the raft, with its symbolic hopelessness. This symbolic portrayal of a shipwreck of popular political aspirations gives the painting the same drama that marked the works of Baroque Old Masters like Rubens and Velazquez. Gericault also adopted a Romantic approach to his famous portraits of asylum inmates. In doing this he deliberately rekindled the centuries-old argument about the primacy of drawing or colour composition. His masterpiece in the Romantic style is *Liberty Leading the People*, Louvre, painted on the occasion of the Revolution. Delacroix was also an avid student of colour in painting, in particular the interaction of colour and light. He discovered that "flesh only has its true colour in the open air, and particularly in the sun. If a man holds his head to the window, it is quite different from within the room; herein lies the stupidity of studio studies, which strive to reproduce the wrong colour". One important result of his studies was the discovery that nuances of colour can be produced by mixing complementary primary colours - a fact which was taken up with great interest by the Impressionists. Other French artists who worked in the tradition of Romanticism include: An unusual case is the classical history painter Paul Delaroche, who specialized in melodramatic historical scenes typically featuring English royalty, such as the *Execution of Lady Jane Grey*, National Gallery, London. Immensely popular during his life, he made a fortune from selling engravings of his pictures. Romanticism in England c. This tradition sought a balance between on the one hand a deep sensitivity to nature and on the other advances in the science of painting and drawing. The latter were exemplified by the systematic sky and cloud studies of the s which characterized the work of Constable. Precise observation of nature led him to disregard the conventional importance of line, and construct his works from free patches of colour. This emancipation of colour is particularly characteristic of the painting of William Turner For Turner, arguably the greatest of all English painters of Romanticism, observation of nature is merely one element in the realisation of his own pictorial ambitions. The mood of his paintings is created less by what he painted than by how he painted, especially how he employed colour and his paint-brush. Many of his canvases are painted with rapid slashes. Thick impasto alternates with delicate alla prima painting, tonal painting with strong contrasts of light and dark. It often takes a while for the depicted object to emerge from this whirling impression of colour and material. Thus for instance in his painting *Snowstorm*: In this, Turner is an important precursor of modern abstract painting. More immediately, his art had a huge impact on the Impressionists, who, unlike Romantic painters, were realists - they were not interested in visions of light that heightened expressiveness but in real light effects in nature. This movement towards realism appeared around At this point, a widening gulf opened up between emotion and reality. The Romantics, including groups like the Pre-Raphaelites, focused on emotion, fantasy and artistically created worlds - a style very much in tune with the era of Victorian art - an excellent example being the highly popular sentimental portraits of dogs by Sir Edwin Landseer By comparison, the Realists adhered to a more naturalistic idiom, encompassing such diverse styles as French Realism with socially-aware themes and Impressionism. Impact of Romanticism The Romantic style of painting stimulated the emergence of numerous schools, such as: Arnold Bocklin and the Aestheticism movement. The most influential exponents of English figurative romanticism during the Victorian Age were the members of the Pre-Raphaelite Brotherhood, co-founded by William Holman Hunt

and by Dante Gabriel Rossetti, noted for *The Annunciation* and other works. Other artists associated with the movement included: Another important group of Romantic painters was The Hudson River School of landscape painting, active during the period. A sub-group of Hudson River artists introduced the style of Luminism, active Luminist landscapes - exemplified by those of Frederic E Church, Albert Bierstadt, and the Missouri frontier painter George Caleb Bingham - were characterized by intense, often dramatic light effects, a style visible also in the hauntingly beautiful works of Whistler, such as *Crepuscle in Flesh Colour and Green*, *Valparaiso* and *Nocturne: Blue and Silver* - Chelsea. Greatest Romantic Paintings Works of Romanticism hang in many of the best art museums around the world. Here is a short selected list of works. Caspar David Friedrich *Winter Landscape* c. *Liberty Leading the People* Musee du Louvre. Neo-Romanticism In Paris during the early s, a group of figurative painters appeared whose brooding paintings quickly became labelled Neo-Romantic. However, in British fine art at least, the term Neo-Romantic denotes the imaginative quasi-abstract style of landscape created by Paul Nash and Graham Sutherland and others during the late s and s. Inspired in part by the visionary landscapes of William Blake and Samuel Palmer, Neo-Romantic pictures often included figures, was typically sombre in mood, but sometimes displayed a striking intensity.

Chapter 3 : Seven Basic Concepts of Visual Art

This list outlines seven major art styles, from the most realistic to the least. Learning about different styles, seeing what painters have created, and trying different approaches are parts of the journey toward developing your own painting style.

Visual Arts Visual arts are forms of art that you can see, such as drawing, painting, sculpture, printmaking, photography and filmmaking. Design and working with textiles are also often referred to as visual art. Visual arts have changed over the centuries. During the Middle Ages artists created paintings, sculptures or prints and became famous. Drawing Drawing is creating a picture with a variety of tools, in most cases pencils, crayons, pens or markers. Artists draw on different types of surfaces, like paper or canvas. The first drawings were discovered in caves, that date back about 30,000 years. Ancient Egyptians drew on papyrus, Greeks and Romans made drawings on other objects, like vases. In the Middle Ages drawings were sketches that were made on parchment. When paper became common in the Renaissance, drawing became an art perfected by Michelangelo, Leonardo Da Vinci and others. Drawing of a lion by Rembrandt Painting Painting is often called the most important form of visual art. It is about putting colours on a canvas or a wall. Painters express their ideas through a mixture of colours and different brush strokes. Painting is also one of the oldest forms of visual art. In old caves prehistoric people painted hunting scenes onto walls. Paintings became important in ancient Egypt, where tombs of pharaohs were covered with scenes of everyday Egyptian life. During the Renaissance, painting became very important art. Italy became the center of Renaissance painting. The era produced masters like Michelangelo, Raphael and Titian. Italian influence spread to the north of Europe, mostly to Belgium and Holland. The most famous artists of the 17th century famous painters during the Dutch Golden Age were, Rembrandt and Vermeer. During the last years painters discovered new styles. Impressionism began in France during the end of the 19th century; Picasso created Cubism at the beginning of the 20th century. Printmaking Printmaking is art that is made by covering a plate with ink and pressing it on the surface of another object. Today prints are mostly produced on paper today but originally, they were pressed onto cloth or other objects. Plates are often made out of wood or metal. The first prints were probably made in ancient Mesopotamia. Later on they became popular in ancient Egypt and China. Printmaking spread to Europe towards the end of the Middle Ages. Photography Photography is making pictures by letting light through the lenses of a camera onto a film. Images could then be printed onto special paper. Today most photography is digital. Cameras have no film, the images are recorded onto silicon chips. A full-length feature film often takes many weeks or months to produce. Computer art Today, art is no longer limited to brushes, paint and pencils. In the last few decades artists have been working with computers to capture images and change them. Computer art consists of a wide variety of different forms, from capturing and changing sound to creating video games. Sculpture Sculptures are three-dimensional pieces of art that are created by shaping various kinds of material. Among the most popular are stone, steel, plastic, ceramics and wood. Sculpture is often referred to as plastic arts. Sculpture goes back to ancient Greece. It has been important in various religions of the world over many centuries. In the Renaissance Michelangelo was one of the masters of the art. His most famous piece of work was David, a marble statue of a naked man.

*The art form which observed carefully and tried to capture exactly what the eye saw is called _____. Answer: realistic
The style of painting which showed Indian landscape as a quaint, unexplored land is called _____.*

Photograph by Stephen Sandoval. Museum of Modern Art, New York City, Estate of John Hay Whitney

The turn of the 20th century was a time rife with change, chiefly in the way in which people began to perceive civilization as a whole and its overall goal. What followed from this was a litany of artistic movements that strived to find their places in an ever-changing world. Helen Birch Bartlett Memorial Collection, Fauvism

This famous avant-garde movement is credited with being one of the first of its kind to prosper at the start of the 20th century. Pioneered by Henri Matisse, Fauvism owed a significant debt to Impressionism, as it exhibited vibrant colors in order to capture landscapes and still-lives. However, it became its own movement as Fauvists, such as Matisse, instilled a heightened sense of emotionalism into their paintings, often utilizing crude and blatant brushstrokes and vivid colors straight from their tubes that at first appalled audiences.

Cubism Possibly the best-known art movement of the Modernist era, Cubism has come to be associated with one name in particular, Pablo Picasso. However, the movement did not receive its name until , when, art critic Louis Vauxcelles again! The central aims of Cubists were to discard the conventions of the past to merely mimic nature and to start in a new vein to highlight the flat dimensionality of the canvas. This effect was achieved through the use of various conflicting vantage points the paint pictures of common objects such as musical instruments, pitchers, bottles, and the human figure. As they progressed in their work, Braque and Picasso adopted the use of a monochromatic scale to emphasize their focus on the inherent structure of their works. Though commonly associated with painting, Cubism had lasting effects on many sculptors and architects of the time. However, at the center of the Futurist platform was an endorsement of war and misogyny. Futurismâ€™coined in a manifesto by Filippo Marinettiâ€™was not limited to just one art form, but in fact was embraced by sculptors, architects, painters, and writers. Paintings were typically of automobiles, trains, animals, dancers, and large crowds; and painters borrowed the fragmented and intersecting planes from Cubism in combination with the vibrant and expressive colors of Fauvism in order to glorify the virtues of speed and dynamic movement. Writers focused on ridding their poetry of what they saw as unnecessary elements such as adjectives and adverbs so that the emphasis could rest on the action of infinitive verbs. This technique in conjunction with the integration of mathematical symbols allowed them to make more declarative statements with a great sense of audacity. Although originally ardent in their affirmation of the virtues of war, the Futurists lost steam as the devastation of WWI became realized.

Vorticism The second edition of Blast , published by Wyndham Lewis. Public Domain A specifically English artistic movement, since its mouthpiece was the famed London-based magazine Blast, Vorticism followed in the same vein as Futurism in that it relished in the innovative advances of the machine age and embraced the possible virtues of dynamic change that were to follow. However, whereas the Futurists originated in France and Italy and then sprawled out over the continent to Russia, Vorticism remained local in London. Vorticists prided themselves on being independent of similar movements. In their literature, they utilized bare-bones vocabulary that resonated in likeness to the mechanical forms found in English shipyards and factories, and, in their writings as well as their paintings, Vorticists espoused abstraction as the only way to sever ties with the dominant and suffocating Victorian past so that they could advance to a new era. However, Vorticism, like Futurism, struggled to cope with the incomprehensible destruction during WWI that was a result of the new machines which they so highly praised. Hulme and Gaudier-Brzeska, died in action, Vorticism shriveled to a small few by the beginning of the s. Ultvedt completed in by A. Often credited with serving as the impetus for the movement is Vladimir Tatlin, who in , while studying in Paris, was highly influenced by the geometric constructions of Picasso. After migrating back to Russia, he, along with Antoine Pevsner and Naum Gabo, published the Realist Manifesto in , which, like the Futurists and Vorticists, declared an admiration of machines and technology as well as their functionalism. Therefore, they worked mainly with ceramics, fashion design, graphics, and in architecture. As Soviet opposition to their movement increased, many Constructivists fled

from Russia and inspired the movement in Western countries such as Germany, France, and England, where they gained a great deal of significance. Suprematism Another uniquely Russian Modernist movement was Suprematism, started conjointly with Constructivism, though with a stronger emphasis and embracement of the abstraction capable by painting on a canvas. It is denoted as the first movement to utilize pure geometrical abstraction in painting. Kazimir Malevich is viewed as its founder, as he, along with the input of many of his contemporaries, authored the Suprematist manifesto. Suprematism was often imbued with spiritual and mystic undertones that added to its abstraction, and, as was the case with Constructivism, the movement essentially came to complete end as Soviet oppression increased. The movement also had a great deal of influence from Parisian Cubism, though members of De Stijl felt that Picasso and Braque failed to go far enough into the realm of pure abstraction. They, like Suprematists, worked mainly in an abstract style and with unadorned shapes—such as straight lines, intersecting plane surfaces, and basic geometrical figures—and the primary colors and neutrals. With these techniques, they sought to investigate the laws of equilibrium apparent in both life and art. Dadaists were not connected by their styles, mediums, or techniques. Instead, they were connected by their uniform practices and beliefs. They saw themselves as crusaders against rational thought, which they believed to be responsible for the declination of social structures, the growth of corrupt and nationalist politics, and the spread of violence and war. They challenged and mocked the definition of art and its elitist establishment with such works as Marcel Duchamp's Fountain, which was a porcelain urinal, and they utilized photomontages, as well as a plethora of other artistic mediums, in their public meetings to protest against the nascent Nazi party in Germany. Dadaists fought strongly across the globe against such repressive social institutions, though were written-off by some as merely absurdist and inconsequential based on their plentiful antics and scattered network. Because Breton was militant in the adherence to his manifesto by the members of the movement, many members splintered off into new art forms, though still incorporating techniques and motifs of Surrealism.

Chapter 5 : class eight history changing world of visual arts ncert solution

"Fine art", traditionally the premier form of visual creativity, is supposedly a drawing-based activity, practised mainly for its aesthetic value ("art for art's sake") rather than its functionality.

Fill in the blanks: History painting Question 2: Point out which of the following were brought in with British art: Oil painting, life-size portrait painting and use of perspective Question 3: Describe in your own words one painting from this chapter which suggests that the British were more powerful than Indians. How does the artist depict this? The painting which depicts the discovery of the body of Tipu Sultan shows the British as more powerful than Indians. In this painting, the British General is shown as if standing on a high pedestal and exuding all the confidence. On the other hand, Tipu Sultan is shown half naked and lifeless; lying in the dark recess. The painting appears to announce that those who dare to challenge the British authority would meet the same fate. Why did the scroll painters and potters come to Kalighat? Why did they begin to paint new themes? The city of Calcutta was emerging as an administrative and commercial centre. It promised opportunities and bright future. The scroll painters and potters came to Kalighat in the hope of finding new patrons and buyers. They closely observed the changes in the society around them and began to paint new themes. Raja Ravi Varma painted from Indian mythology. The characters from these mythologies had a pan-India appeal. In what way did the British history paintings in India reflect the attitudes of imperial conquerors? Imperial history paintings were an attempt to create a public memory of imperial triumphs. Victory was a thing which should be implanted in public memory; both Indian and British. Such paintings were used as tools to showcase the British as invincible and all powerful. The scenes were highly dramatized in such paintings and British soldiers were shown as destroying everything which represented India. Why do you think some artists wanted to develop a national style of art? They wanted to develop a style which could truly capture the essence of the East. They wanted to use the traditional painting styles from India. Hence, they wanted to develop a national style of art. Why did some artists produce cheap popular prints? What influence would such prints have had on the minds of people who looked at them? Some artists wanted their depiction of certain themes to reach the wider public. Hence, they wanted to produce cheap popular prints. Such prints must have helped in spreading certain ideas among the masses. For example; paintings depicting the Bharat Mata must have helped in instilling a sense of nationhood among the Indians.

Chapter 6 : Visual Arts - Painting, Drawing, Printmaking, Photography, Sculpture

An art installation developed by video artist Chris Milk called "Treachery of the Sanctuary," it's meant to explore the creative process through interactions with digital birds. That's.

Overview[edit] Any piece of art is in theory capable of being analysed in terms of style; neither periods nor artists can avoid having a style, except by complete incompetence, [6] and conversely natural objects or sights cannot be said to have a style, as style only results from choices made by a maker. Artists in recent developed societies tend to be highly conscious of their own style, arguably over-conscious, whereas for earlier artists stylistic choices were probably "largely unselfconscious". The names of most older styles are the invention of art historians and would not have been understood by the practitioners of those styles. Some originated as terms of derision, including Gothic , Baroque , and Rococo. Western art, like that of some other cultures, most notably Chinese art , has a marked tendency to revive at intervals "classic" styles from the past. Classical art criticism and the relatively few medieval writings on aesthetics did not greatly develop a concept of style in art, or analysis of it, [12] and though Renaissance and Baroque writers on art are greatly concerned with what we would call style, they did not develop a coherent theory of it, at least outside architecture. Giorgio Vasari set out a hugely influential but much-questioned account of the development of style in Italian painting mainly from Giotto to his own Mannerist period. He stressed the development of a Florentine style based on disegno or line-based drawing, rather than Venetian colour. With other Renaissance theorists like Leon Battista Alberti he continued classical debates over the best balance in art between the realistic depiction of nature and idealization of it; this debate was to continue until the 19th century and the advent of Modernism. This type of art history is also known as formalism , or the study of forms or shapes in art. Terms originated to describe architectural periods were often subsequently applied to other areas of the visual arts, and then more widely still to music, literature and the general culture. A major area of debate in both art history and archaeology has been the extent to which stylistic change in other fields like painting or pottery is also a response to new technical possibilities, or has its own impetus to develop the kunstwollen of Riegl , or changes in response to social and economic factors affecting patronage and the conditions of the artist, as current thinking tends to emphasize, using less rigid versions of Marxist art history. Remarks on the History of Things , have made notable contributions to the debate, which has also drawn on wider developments in critical theory. The use of terms such as Counter-Maniera appears to be in decline, as impatience with such "style labels" grows among art historians. In Marcia B. Hall, a leading art historian of 16th-century Italian painting and mentee of Sydney Joseph Freedberg , who invented the term, was criticised by a reviewer of her *After Raphael: Painting in Central Italy in the Sixteenth Century* for her "fundamental flaw" in continuing to use this and other terms, despite an apologetic "Note on style labels" at the beginning of the book and a promise to keep their use to a minimum. Individual style[edit] Traditional art history has also placed great emphasis on the individual style of an artist: The identification of individual style in works is "essentially assigned to a group of specialists in the field known as connoisseurs ", [28] a group who centre in the art trade and museums, often with tensions between them and the community of academic art historians. His techniques were adopted by Bernard Berenson and others, and have been applied to sculpture and many other types of art, for example by Sir John Beazley to Attic vase painting. In Chinese art it is just as deeply held, but traditionally regarded as a factor in the appreciation of some types of art, above all calligraphy and literati painting , but not others, such as Chinese porcelain; [32] a distinction also often seen in the so-called decorative arts in the West. Chinese painting also allowed for the expression of political and social views by the artist a good deal earlier than is normally detected in the West. Manner[edit] "Manner" is a related term, often used for what is in effect a sub-division of a style, perhaps focused on particular points of style or technique. It is a somewhat outdated term in academic art history, avoided because it is imprecise. Style in archaeology[edit] Paleolithic stone tools grouped by period In archaeology , despite modern techniques like radiocarbon dating , period or cultural style remains a crucial tool in the identification and dating not only of works of art but all classes of archaeological artefact , including purely functional ones ignoring the question of whether purely functional

artefacts exist. This is used to construct typologies for different types of artefacts, and by the technique of seriation a relative dating based on style for a site or group of sites is achieved where scientific absolute dating techniques cannot be used, in particular where only stone, ceramic or metal artefacts or remains are available, which is often the case. In contrast to recent trends in academic art history, the succession of schools of archaeological theory in the last century, from culture-historical archaeology to processual archaeology and finally the rise of post-processual archaeology in recent decades has not significantly reduced the importance of the study of style in archaeology, as a basis for classifying objects before further interpretation. More technically, it has been defined as "the decorative generalization of figures and objects by means of various conventional techniques, including the simplification of line, form, and relationships of space and color", [40] and observed that "[s]tylized art reduces visual perception to constructs of pattern in line, surface elaboration and flattened space". Motifs in the decorative arts such as the palmette or arabesque are often highly stylized versions of the parts of plants. Even in art that is in general attempting mimesis or "realism", a degree of stylization is very often found in details, and especially figures or other features at a small scale, such as people or trees etc. But this is not stylization intended to be noticed by the viewer, except on close examination.

Chapter 7 : The Evolution of Art

There are three basic types of Visual Art. Subcategories exist in each of these types. Often, these types are misrepresented or more often, misunderstood.

A mark on a surface. Even thickness or uneven? Is it short or long? Is it horizontal, vertical or diagonal? Curving, perpendicular, parallel, radial or zigzag? Sharp, blurry, fuzzy, or choppy? Sharp and jagged or graceful and smooth? Lines made by the edge of an object, its silhouette. Lines that suggest the silhouette, the shape and interior detail. Strong, energetic lines that reflect the movement and gestures of an active figure. Lines that capture the appearance of an object or impression of a place with some detail. Precise, elegant handwriting or lettering done by hand. Lines that are not actually drawn but created by a group of objects seen from a distance, or by the direction an object is pointing to, or the direction a person is looking. The area inside, around or between flat objects on the same plane or between foreground and background objects. The enclosed line that represents an object. The space around the outside of an object. The flat surface of your drawing paper or canvas. The organization and placement of the elements on the picture plane. The use of perspective to create a 3-dimensional illusion on a 2-dimensional surface. The use of position, overlapping, size variation, color and value to create depth. The use of line to create depth by using one-point, two-point, or 3-point perspective. Formed when a line or lines cross to enclose a space, giving an object height and width but no depth. Circles, squares, rectangles and triangles as seen in architecture and manufactured items. Free flowing, informal and irregular shapes as seen in nature. The shape of an object. The shape of the area around an object. Shapes that appear stable and resting. Shapes that appear moving and active. Concepts of form REAL: An actual 3-dimensional object that can be held, walked around or walked inside of. The visual representation of the 3-dimensional qualities of an object through the use of line, space, shape, color and value. How an object feels when touched. Concepts of texture REAL: The actual texture of an object when it is touched. The visual representation of the actual texture of an object through the use of line, color, value, and space. The range of darkness to light. Concepts of value TINT: The adding of white to a color to create lighter values. The adding of black to a color to create darker values. A scale showing the gradual changes in value from the lightest to the darkest. The values of the picture are all on the light side of the value scale. The values of the picture are all on the dark side of the value scale. Using light and dark values next to each other to create contrast. The spectrum of light broken down by light hitting an object and being reflected into the eye. Concepts of color HUE: The basic name given to a range of colors, like red or blue. The strength or vivacity of a color. The warmth or coolness the viewer feels when looking at a color.

Chapter 8 : Romanticism: Definition, Characteristics, History

The Rococo was a far reaching artistic movement associated with ornate decoration that included architecture, painting, sculpture, music, interior design, landscape design, and theater.

Explanation of all basic terms. Prehistoric artists painted with lumpy pigment crayons and pads of moss, before upgrading to brushes made of vegetable fibre and animal hair. For colour pigments they used three varieties of clay ochre, red, yellow and brown, and charcoal for black. By the time of the Middle Ages, artists had developed both encaustic and egg-tempera painting methods, and were soon to explore the lustrous advantages of oils. New colour pigments came and went, as did a series of paint containers and colour charts. Lastly, during the 19th - about 32 Millennia since the first cave paintings - chemists devised fast-drying acrylic paints. But despite all these developments in the art of painting, painters still had to draw their own images. Now, things are changing. Digital and computer art is upon us, which means that anyone with any proficiency in software design programs can produce a drawing at the drop of a hat. And life drawing is now seen by many as an old-fashioned and unnecessary waste of time. Unfortunately, when artists stop learning how to draw, figurative art flies out the window, and video art takes over. For instance, as more activities become accepted as "art", so these activities find their way into the curricula of our best art schools, sometimes with unfortunate results. Out of many hundred exhibits, I was impressed by the artistic merits of perhaps three works - two of which were by the same artist! Most of the other works, which were nearly all abstract, seemed to me to be sloppily executed, and lacking any creative impact - a fairly dire thing to say about such a major showcase of young talent. Allowing the free market to decide may sound reasonable, except that auction prices identify Damien Hirst as the best ever British artist, which sounds a bit dodgy. Besides, there are hundreds of dark, uninteresting but mega-valuable Old Master paintings quietly deteriorating in museums around the world, whose monetary value bears no relation to their "beauty". As for the so-called "priceless" Greek sculptures in the Louvre - the one-armed, one-legged, no-head variety, like the Venus di Milo - would you want any of them in your sitting room? Okay, so how else can we decide what constitutes a worthy artwork? How about letting the Arts Council decide? A committee of independent critics? Is subject matter a guide? For instance, is representational or figurative art better than abstraction? Some of the most beautiful decorative works are completely devoid of recognizable features, while a superrealist painting or sculpture can sometimes leave us cold. The truth is, "good" or "beautiful" art is practically indefinable. Arguably, its existence hinges on a magical combination of shape and colour, which cannot be pre-selected, otherwise Volkswagen would manufacture it. Did the news make us choke over our breakfast? After all, people do pay huge prices for rare objects. But the truth is, a painting has no intrinsic value - only rarity. Even its beauty or aesthetic appeal can be acquired by buying a print, at a fraction of the cost of the original. When it comes to a Monet, a Van Gogh or a Titian, none of this matters because the rarity value justifies a hefty price-tag, but when it comes to works of art by ordinary mortals, beware! All this explains why the contemporary art market has nosedived, while demand for rare Old Masters and Moderns remains comparatively buoyant. In contrast, the second-class category, known as "decorative art" the new word for crafts, refers to things like ceramics, tapestry, enamelling, metalwork, stained glass, textiles, and others, which are deemed to be ornamental or decorative, rather than intellectual or spiritual. Take architecture, for instance. This has always been regarded as a fine art, despite being the ultimate example of utility - just ask any architect. Advertising posters by the likes of say Toulouse Lautrec and Alphonse Mucha are also seen as fine art, despite being the embodiment of decorative functionalism. On the other hand, a beautiful tapestry or stained glass window is regarded as mere ornamentation, irrespective of the degree of artistic designwork and craftsmanship involved. And if you think all this is pointless and confusing, wait till you encounter "applied art", a term which is now used to describe a more design-oriented category of decorative art. Among the great twentieth century animators are J. Historically has exerted significant influence on the development of fine art, through architectural styles like Gothic, Baroque and Neoclassical. For the origins of skyscraper design, see: Skyscraper Architecture present ; for technical details, see: Chicago School of Architecture ; for historical context, see:

Chapter 9 : Visual arts - Wikipedia

Painting styles changed considerably during the colonial period. These changes were linked to colonialism and the emerging nationalism. From the 18th century one could detect a change in the world of visual arts.

Printmaking Printmaking is creating, for artistic purposes, an image on a matrix that is then transferred to a two-dimensional flat surface by means of ink or another form of pigmentation. Except in the case of a monotype, the same matrix can be used to produce many examples of the print. Melancholia I Historically, the major techniques also called media involved are woodcut, line engraving, etching, lithography, and screenprinting serigraphy, silkscreening but there are many others, including modern digital techniques. Normally, the print is printed on paper, but other mediums range from cloth and vellum to more modern materials. Major printmaking traditions include that of Japan ukiyo-e. Old master print Prints in the Western tradition produced before about are known as old master prints. In Europe, from around AD woodcut, was used for master prints on paper by using printing techniques developed in the Byzantine and Islamic worlds. Michael Wolgemut improved German woodcut from about, and Erhard Reuwich, a Dutchman, was the first to use cross-hatching. Woodblock printing In China, the art of printmaking developed some 1, years ago as illustrations alongside text cut in woodblocks for printing on paper. Initially images were mainly religious but in the Song Dynasty, artists began to cut landscapes. During the Ming and Qing dynasties, the technique was perfected for both religious and artistic engravings. Woodblock printing in Japan Woodblock printing in Japan Japanese: Woodblock printing had been used in China for centuries to print books, long before the advent of movable type, but was only widely adopted in Japan surprisingly late, during the Edo period Although similar to woodcut in western printmaking in some regards, moku hanga differs greatly in that water-based inks are used as opposed to western woodcut, which uses oil-based inks, allowing for a wide range of vivid color, glazes and color transparency. Photography Photography is the process of making pictures by means of the action of light. Light patterns reflected or emitted from objects are recorded onto a sensitive medium or storage chip through a timed exposure. The process is done through mechanical shutters or electronically timed exposure of photons into chemical processing or digitizing devices known as cameras. The term photo is an abbreviation; many people also call them pictures. In digital photography, the term image has begun to replace photograph. The term image is traditional in geometric optics. Filmmaking Filmmaking is the process of making a motion-picture, from an initial conception and research, through scriptwriting, shooting and recording, animation or other special effects, editing, sound and music work and finally distribution to an audience; it refers broadly to the creation of all types of films, embracing documentary, strains of theatre and literature in film, and poetic or experimental practices, and is often used to refer to video-based processes as well Main article: Computer art Visual artists are no longer limited to traditional art media. Computers have been used as an ever more common tool in the visual arts since the s. Uses include the capturing or creating of images and forms, the editing of those images and forms including exploring multiple compositions and the final rendering or printing including 3D printing. Computer art is any in which computers played a role in production or display. Many traditional disciplines are now integrating digital technologies and, as a result, the lines between traditional works of art and new media works created using computers have been blurred. For instance, an artist may combine traditional painting with algorithmic art and other digital techniques. As a result, defining computer art by its end product can be difficult. Nevertheless, this type of art is beginning to appear in art museum exhibits, though it has yet to prove its legitimacy as a form unto itself and this technology is widely seen in contemporary art more as a tool rather than a form as with painting. Computer usage has blurred the distinctions between illustrators, photographers, photo editors, 3-D modelers, and handicraft artists. Sophisticated rendering and editing software has led to multi-skilled image developers. Photographers may become digital artists. Illustrators may become animators. Handicraft may be computer-aided or use computer-generated imagery as a template. Computer clip art usage has also made the clear distinction between visual arts and page layout less obvious due to the easy access and editing of clip art in the process of paginating a document, especially to the unskilled observer. Plastic arts Plastic arts

is a term for art forms that involve physical manipulation of a plastic medium by moulding or modeling such as sculpture or ceramics. The term has also been applied to all the visual non-literary, non-musical arts. Sculpture Sculpture is three-dimensional artwork created by shaping or combining hard or plastic material, sound, or text and or light, commonly stone either rock or marble , clay , metal , glass , or wood. Some sculptures are created directly by finding or carving ; others are assembled, built together and fired , welded , molded , or cast. Sculptures are often painted. Because sculpture involves the use of materials that can be moulded or modulated, it is considered one of the plastic arts. The majority of public art is sculpture. Many sculptures together in a garden setting may be referred to as a sculpture garden. Sculptors do not always make sculptures by hand. With increasing technology in the 20th century and the popularity of conceptual art over technical mastery, more sculptors turned to art fabricators to produce their artworks. With fabrication, the artist creates a design and pays a fabricator to produce it. This allows sculptors to create larger and more complex sculptures out of material like cement, metal and plastic, that they would not be able to create by hand. Sculptures can also be made with 3-d printing technology. Copyright definition of visual art US [edit] In the United States, the law protecting the copyright over a piece of visual art gives a more restrictive definition of "visual art". A work of visual art does not include

- i any poster, map, globe, chart, technical drawing , diagram, model, applied art, motion picture or other audiovisual work, book, magazine, newspaper, periodical, data base, electronic information service, electronic publication, or similar publication;
- ii any merchandising item or advertising, promotional, descriptive, covering, or packaging material or container;
- iii any portion or part of any item described in clause i or ii ;