



VISAYAS
STATE UNIVERSITY

HUMN12n

READING VISUAL ARTS

LEARNING GUIDE

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KAY TEPAIT JUANILLO



COLLEGE OF
ARTS AND SCIENCES



DEPARTMENT OF
LIBERAL ARTS AND BEHAVIORAL SCIENCES

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Vision

A globally competitive university for science, technology, and environmental conservation

Mission

Development of a highly competitive human resource, cutting-edge scientific knowledge and innovative technologies for sustainable communities and environment.

Quality Policy

The Visayas State University (VSU) is a higher education institution created by law to provide excellent instruction, conduct relevant research and foster community engagement that produce highly competent graduates necessary for the development of the country. Toward this end, we, at the Visayas State University, commit to:

1. produce highly competent, quality and world-class manpower in science and technology (S&T), especially for agriculture, environmental management and industry who are proficient in communication skills, critical thinking and analytical abilities,
2. generate and disseminate relevant knowledge and technology that lead to improved productivity, profitability and sustainability in agriculture, environment and industry,
3. satisfy the needs of the industry, the community and government sector who are in need of quality graduates and technology ready for commercialization through the establishment, operation, maintenance and continuous improvement of a Quality Management System which is aligned with the requirements of ISO 9001:2015.

4. It shall be the policy of the university that the quality policies and procedures are communicated to and understood by all faculties, staff, students and other stakeholders and that the system shall be continually improved for their relevance and effectiveness.

Learning Guide in

HUMN12n: Reading Visual Arts

Foreword

The situation we face today affects the lives of many communities, families, educators, and students. However, even in exceptional times like this, the university aims to continue providing quality education to ensure the holistic development of students. To keep on, the Department of Liberal Arts and Behavioral Sciences and the College of Arts and Sciences have developed and designed this learning module to continue providing a wide range of learning and activities for our students.

The author has taken immense effort in preparing this learning module, making sure that the students will be able to access quality education even through distance learning. With its structured content, the author has maintained the simplicity of words for easier comprehension and has put together learning activities that are engaging and fun that would make students understand and appreciate Art.

This learning module covers the essentials topics needed in evaluating, understanding and analyzing various forms of Visual Arts. Each lesson includes thorough discussions, learning activities, references, and suggested learning materials.

The department and the college intend this learning module to be a great tool for learning suitable for all students.

Acknowledgment

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And lastly, to the students who will be learning from this module, thank you in advance. May you truly appreciate and understand the mysterious, intangible, and indefinable nature of Art that continues to baffle everyone.

THE AUTHOR

About the Author



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Module 1: Nature and Definition of the Arts

Module Overview

This unit presents the different characteristics and classifications of Arts for it to be called Art. The differences and similarities of Arts and Crafts and the limitation of Arts will also be tackled, including the reasons why man makes art. Understanding these will allow the learners to fully grasp the importance of the Visual Arts as a form of expression and communication, and how it varies from person, time, and place.

Motivation Question

Look at yourself in the mirror, trace all the features of your face, and tell yourself "I am a beautiful being, and I am a work of Art."

Module Pretest

Instruction: Read each statement carefully. Write T if the statement is correct, and F if the statement is False.

1. Art should be defined objectively.
2. Art is created to impose ideas.
3. The main characteristic of art is that it should be beautiful.
4. Art is created with a particular product in mind.
5. Art should be appreciated by all people.

Lesson 1.1: Nature and Classifications of Art

Lesson Summary

In this lesson, the nature of art and the importance it has in our culture, civilization, and expressions will be discussed. We will also delve into the different classifications of art and how it affects everyday life.

Learning Outcomes

1. Characterize the nature and importance of visual arts
2. Categorize different artworks based on their classifications

Motivational Task/Question

In any piece of paper, try to illustrate how life would look like without art. Based on your illustration, do you think you would enjoy life without art?

Discussion

Nature and Importance of the Arts

Art encompasses almost everything we see, hear, and touch. All throughout the years, Art has been used as a medium through which a person expresses his/her emotions, ideas, and intellect. Through Art, a person is able to communicate to the world his/her inner desires, feelings, and the creativity that only exists within an individual's mind. While some people would like to use perfect sentences to write and talk to express themselves, many also use colors, lines, shapes, idioms, tunes, and metaphors to let their emotions out hoping other people would understand them.

The song that you keep on playing 24/7, the poems you write to express your love for someone, the doodles you make every time you attend an out-of-this-world class discussion, these are all example of artistic expression, and it helps you reveal yourself in ways you cannot when doing other things. The songs, the poems, and the drawings you make may not look or sound as pleasing as how you want it or as how other people perceive it, but it is Art.

Aside from the function of Art as a form of expressing ourselves, Art has also been used as a marker of a nation's greatness. Many great civilizations and cultures are perceived to be great because of their advancement in Art. The culture and the strength of an entire civilization also rest upon the richness of their Art. Just like the Greeks and the Romans, they are not only known for their contribution to Philosophy, Mathematics, and Medicine but also for their rich Architecture, Sculpture, and Literature that are still being admired to this day.

The different forms of art like painting, sculpture, literature, architecture, music, dance, theatre, photography, and film have not only made us know and express ourselves better, but also understand the world, civilization, and culture. Just imagine if our ancestors did not create any kind of artwork that would tell us about their way of living, do you think our world will prosper? What if we can no longer listen to any music, we will no longer feel and understand poems, no more stories, dramas, and paintings, what do you think will happen to this beautiful world called Earth? Just like what they say, Earth without Art, is just *Eh*.

Classification of the Arts

Whatever form of art we see, its main characteristics is that *it is pleasing to the senses*. It expresses the emotions and feelings of the artist, and it can be interpreted in different ways by different people. Any type of art essentially tells a story. It is a form of communication with another human being that is indirect but greatly affects the senses and emotion. The art we see, hear, or touch has a tendency to deeply move our soul, and most of the masterpieces we see in museums or art exhibits are silent testimonies to this.

The Arts can be divided into different classes like *Visual Arts and Performing Arts*. Visual Arts includes sculpture, calligraphy, photography, and paintings. Performing Arts, on the other hand, are all forms of dance, music, theatre, and films.

A. Visual Arts

Visual Arts can be defined as a form of art that uses any medium to represent the artist's emotions, ideas, and imagination. This form of art are primarily visual in nature, therefore, it can be touched and seen. Forms of Visual Arts like architecture, painting, and drawing have evolved with time, and different periods saw the emergence of different art movements. Visual Arts can be further classified as:

a. Drawing

Drawing is a representation of any form or object by hand through the medium of pencil, pen, charcoal, etc. Drawings are not

necessarily a depiction of what we see around us. A drawing can also be abstract, illustrating certain emotions and ideas that are in the mind of the artist and which are open to interpretation. Drawing and sketching techniques depend upon the artist's skills and preferences.

b. *Painting*

Paintings are classified according to the style in which they are made as well as the genre, style, and main object of the painting. Still life, landscape, seascape, abstract, and pop art are different types of painting genres popular among artists. Moreover, the kind of medium used for painting like oil colors, pastels, water colors, charcoal, and the surface painted on, whether canvas or paper has bearing on how the painting would look.

c. *Photography*

Photography is the art of producing an image of an object on a photographic film. The way the image is captured with the use of light differs from photographer to photographer. There are different types of photography, from fashion photography, wildlife photography, food photography and more.

d. *Architecture*

Johann Wolfgang Van rightly said, "Architecture is frozen music." It is the art and science of planning, designing, and constructing buildings and non-building structures for human shelter and use.

B. *Applied Art*

Applied art can be defined as art with practical applications and functions. The following are the different types of applied art:

a. *Fashion Design*

Fashion design is the art of designing apparel that is aesthetically pleasing as well as functional. Fashion design involves working with different types of fabrics and patterns which are designed into garments.

b. *Jewelry Design*

Jewelry design is also a different form of art, and it involves the design of intricate pieces of jewelry from metal, wood, or plastic. A good jewelry design should not only have a great design and style but should be wearable, too.

C. Performing Arts

Of all the different forms of art, the performing art is much appreciated by people—dance, music, drama, theatre. This is a type of art where a person can express his emotions through performance. Artists that perform these arts are known by the art they have perfected. Singers, actors, dancers, and musicians are all people involved in the performing arts.

a. *Dance*

Moving the body in particular sequence to music is called dancing, there are many forms of dance. Dance forms arise from regional and national particularities, with movements suited for the prevalent type of music. Examples of dance include tango, ballet, tap dance, hiphop, and Latin dance.

b. *Singing*

The act of producing sound with the voice in a rhythmic manner so as to be pleasing to the ear. Singing is often accompanied by the use of musical instruments. There are different singing styles ranging from operatic, classical, modern, country, pop, etc.

c. *Films and Theater*

Other forms of performing arts are theater and film. Both theater and film use stories that capture the imagination. It is also a good form of entertainment. Theater as a form of art evolved from medieval times to become one of the best modes of entertainment. It has branched out into various forms across different regions of the world. Theater artists perform in front of an audience.

In film, a story is revealed through the filmic medium. Oftentimes, it has elements of dance and music to give people a complete entertainment package.

d. *Music*

Music, one of the most difficult art forms to define, is also one of the most admired art forms. Any harmonious sound either vocal or produced from a musical instrument can be called music. Music has the power to change one's mood, lift the spirits, and move a person. There are different types of music ranging from rock country, jazz, and soul to classical.

Art is a symbolic representation of ideas and thought. It has the power to move a person. Different art forms express the feelings, imagination, and creativity of an individual. Art knows no boundaries and the different art

forms are always of help whenever one feels the need to stimulate the senses.

Learning Tasks/Activities

How often do you go through a day not noticing the small things in life? Are you truly aware of what is happening around you? Do you take time to experience the world through the five physical senses?

This activity will be called “A View from my Day”, and we will need a short bond paper, any coloring materials, and your phone.

Instructions: Follow the steps below to accomplish this activity.

Choose:

Choose any song that you love listening to. It can be R&B, Pop, Jazz, Folk Music etc.

Observe:

Pay attention to an environment that interests you while listening to your favorite music.

Create:

Create/Draw/Illustrate something based on your observations of your surroundings. Make sure to spend the **same amount of time** drawing what you saw while listening to your favorite song. Make sure to stop when the music is done.

Reflect:

Carefully observe your artwork and reflect on what you have created, then answer the following questions in two to five sentences:

1. What prompted you to draw the objects reflected in your artwork?

2. Were you able to find yourself observing and taking in the little things you see?

Relevance of the Activity

Art and the process of art making can be a way to help us slow down and observe the world around us. Now that we live in a fast-paced world it is important to remember to take time for yourself to create. Through this activity, you are able to see and observe the world around you. This allows you to understand the importance of Art in helping you focus on the things that are important (the things you have observed), and, at the same time, focus on the things you like (your favorite music).

Lesson 1.2: Arts vs. Crafts and the Limitations of Art

Lesson Summary

This lesson will help us understand better the similarities and differences of arts and craft. We will also tackle the boundaries and limitations of art, and how a man perceives art.

Learning Outcomes

- Differentiate arts from crafts
- Define the scope and limitations of art, and how the human being is “the measure of all things.”

Motivational Question/Task

List down ten (10) items you can see around you and identify whether these items are arts or not.

Discussion

Arts vs. Crafts

Most people do not see any difference between art and craft as they are both considered types of creativity. However, they do not represent the same activity. Materials used for art and craft may be the same but the learning outcomes differ.

Art is a form of self-expression. By formal definition, it is the expression or application of human creative skill and imagination typically in a visual form such as painting or sculpture, producing work to be appreciated primarily for their beauty or emotional power. Art is often described as unstructured and open-ended. It has no limitation of expression, and it emerges from the process of creation and the thoughts of the artist acquired through experience. It is related to Aesthetics and makes use of emotion to make the work appealing and pleasing.

On the other hand, Craft is a form of work which results in a tangible output like molding and carving. Craft can also be quantified and duplicated. With Art, that would be more difficult to do. Also, while art is open-ended, craft is close-ended, created with a particular product in mind to attract people. It involves skilled work that involves techniques people learn through much practice.

Pottery, metal work, glass work, and jewelry are some examples of craft work. Painting, architecture, and sculpture are examples of art forms.

Comparison Chart for Art and Craft

Basis for Comparison	Art	Meaning
Meaning	An unstructured and boundless form of work that expresses emotions and feelings.	Refers to the activity that involves creation of tangible objects with the use of hands and brain.
Based on	Creative Merit	Learned skills and technique
Serves	Aesthetic Purposes	Decorative or Functional Purposes
Emphasizes	Ideas, feelings and visual qualities	Right use of tools and materials.
Reproducible	No	Yes
Result of	Innate talent	Skills and experience.

Table 1: Comparison Chart for Art and Craft

Limitations of Art (How Man is the Measure of All Things)

Does Art have limits?

When we talk about it subjectively, we can say that Art has no limitation and no boundaries. Since we define art as an expression of feelings and emotions, we can say that the limitations of art are not solely based on reasons and objective facts but also on personal perceptions and feelings.

The limitations of art would also heavily depend on context and moral principle, all of which are constantly changing or may change from one person to another. Subsequently, since appreciation of an artwork depends from one person to another, we can therefore say that the sole limitation of art is humanity itself who decides which idea, style, type, technique, and medium remain.

For example, there are still places/people that dislike the use of nude women as subjects. However, in other places, the use of nudity has been widely used and accepted as a primary subject of art for many years already. When we talk about abstract art (paint splattering from example), some artist would still raise an eyebrow and would say that these works should not be considered art, because art should be something pleasing to the eyes. Still, many people also admire and appreciate these kinds of work. Therefore we can say, that Art do have limitations if one sets it. The limitation of art greatly depends on a person in particular or humanity in general, but there is no clear and stated limit that is known by all.

Learning Task/Activity (The Mental Glitter Jar)

In the midst of the situation that we are in, we most often experience negative emotions like sadness, frustrations, and all other outburst of emotions. However, these negative emotions are not totally unhealthy. In fact, Dr. Lisa Damour, a clinical psychologist, said that these negative emotions provide important feedback about the choices we make: Just as the pain we feel when touching a hot surface lets us know that we should pull our hands right away, feeling hurt by another person or feeling upset helps us learn from those experiences.

For this activity, we are going to make use of arts and crafts to understand how negative emotions move inside us. You need to know that even if what you feel may look irrational, they are real and should be acknowledged.

What you need:

- A clear bottle/ glass jar
- Glitters
- Water
- Glue

Pour a thin layer of glitter into the bottom of a clear jar/bottle, and seal the lid with glue.

When you shake the bottle/jar the glitter will swirl like a storm and will eventually settle at the bottom of the bottle/jar. (Adding some glitter glue along with the glitter will help prolong this effect.)

Now, every time you feel any negative emotion, take out the jar, shake it, and watch how the glitters swirl. While the glitter falls take in big slow breaths to help calm your mind and body.

Reflect:

As you shake your jar/bottle and watch the glitters sink to the bottom, reflect on what and how you are feeling, then answer the following questions in two to five sentences:

1. Do you feel the activity useful in keeping one's mind to be calm? Why or why not?

2. Were you able to express your emotion and creativity in this activity? Explain your answer

Relevance of the Activity

This arts and craft activity can help represent a person's mind when they get frustrated, sad, or upset. The clear water represents how one feels when they are peaceful or happy, and the glitters represent the uncomfortable emotions. When something goes wrong, it can seem like somebody shook our mental glitter jar and stirred up a bunch of awful feeling. Therefore, we need to find a way for the glitters to settle down so we can feel good again.

This activity shows that art should not only be pleasing to the eyes, but at the same time represent something that is sometimes difficult to explain like human emotions. This also shows that one does not need expensive materials or special skills to be creative. Also, it shows that as a human being, we are capable of using different techniques, ideas, and styles in creating and appreciating art.

Assessment (Worksheet No.1)

- I. Read the following questions carefully. Identify what is being described in the statement and write your answers on the space provided before the number.

- _____1. This is the act of producing sound with the voice in a rhythmic manner so as to be pleasing to the ear.
- _____2. It can be defined as a form of art that uses any medium to represent the artist's idea, emotion, and imagination, and are primarily visual in nature.
- _____3. This is a representation of any form or object by hand through the medium of pencil, pen, charcoal, etc.
- _____4. It is the art and science of planning, designing, and constructing buildings and non-building structures for human shelter and use.
- _____5. This is the art of designing apparel that are aesthetically pleasing as well as functional. It also involves working with different types of fabrics and patterns which are designed into garments.
- _____6. This is a form of art has evolved from medieval times to become one of the best modes of entertainment today.
- _____7. This is the expression or application of human creative skill and imagination typically in visual forms such as painting or sculpture, producing work to be appreciated primarily for their beauty or emotional power.
- _____8. This is a form of work which results in a tangible output like molding and carving.
- _____9. These are classified according to genre, style, and main object of the artwork.
- _____10. This is the application and practice of creating durable images

by recording light or other electromagnetic radiation, either electronically by means of an image sensor, or chemically by means of a light-sensitive material.

II. Using your *own words* answer the following in three to five sentences only. Note: Plagiarized answers will automatically get a failing mark

1. Which is more important in a work of art: technical quality or emotion? Why?

2. What form of art do you most identify with? Why?

3. How can you utilize the different forms of art to express yourself, your community, your relation to others and the world?

4. Differentiate briefly but precisely the difference between arts and crafts.

5. Discuss how man is the measure of all things.

Instructions on how to submit student output

After the discussion you will be given enough time to answer this worksheet. After completing this worksheet, set the file name of your activity to *LastName_FirstName_WorksheetNo1* then please submit it to the email address of your instructor. Make sure to fill out the Subject Line with

Lesson No._ Schedule before sending your email. God bless!

Additional Notes:

Make sure that the files you will send are in PDF format.

Do not forget to write your name, the class schedule, and the date of submission on your paper.

Format should be Times New Roman, font size 12, one inch margin on all sides.

For the artworks, you can have your work scanned. Just make sure your work will be clear and all the necessary elements will be seen. After that, send it with a file name: *Name_Artwork_Activity No.1* together with your worksheet.

In case there is no internet connection available, please send a message to your instructor's contact email or phone number, so that alternative ways for the worksheet/activities to be submitted will be given.

Module Posttest

Instructions: Read each statement carefully. Write T if the statement is correct, and F if you think that the statement is False.

1. There is a standard limitation of art that is known by all.
2. Art gives people the ability to communicate wordlessly.
3. Arts can be made for practical application and functionality.
4. Artist can use any medium for their artwork.
5. Art gives people the freedom to express themselves.

Vision:
Mission:

A globally competitive university for science, technology, and environmental conservation.
Development of a highly competitive human resource, cutting-edge scientific knowledge and innovative technologies for sustainable communities and environment.

References and Additional Resources to Watch and Read:

Benton, J.R. & DiYanni, R. (2005). *Arts and culture: An introduction to the Humanities* (2nd ed.), New Jersey: Pearson-Prentice Hall.

Casey, Edward S. (1971). "Expression and Communication in Art." *The Journal of Aesthetics and Art Criticism*, Vol. 30, No. 2.

Khan, Hashem & Malaker, Gopesh (2009). *Arts and crafts for class VIII*. National Curriculum and Textbook Board.

Videos:

<https://www.khanacademy.org/humanities/approaches-to-art-history/approaches-art-history/questions-art-history/v/is-there-a-difference-between-art-and-craft-laura-morelli>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/what-is-art/>

<https://ed.ted.com/lessons/who-decides-what-art-means-hayley-levitt>

Readings:

<https://pdfs.semanticscholar.org/8d60/b3fede5b18dfe3c46b8f2516aef87a04b59f.pdf>

Grey, Lennox (1964). "The Arts as Modes of Communication." *The Communication of Ideas*, ed. Lyman Bryson. New York: Cooper Square Publishers, Inc., 1964, pp. 119-42.

Answers to the Pretest

1. F
2. F
3. F
4. F
5. F

Answer to the Posttest

1. F
2. T
3. T
4. T
5. T

Module 2: Elements of Visual Arts and Principles of Design

Module Overview

This topic will discuss the ingredients used by the artist, and how these ingredients are combined and organized to create a quality work. We will try to explore, understand, and learn how to use them together effectively. Before starting. We need to remember that creating a good artwork is not just about skills, definitely not about luck, but, more importantly, about knowledge.

Motivational Activity

Before we begin, kindly get a piece of paper and list down ten things that make the world a better place to live in. Then, analyze how these things resemble or complement each other.

Module Pretest

Instruction: In any piece of paper, answer the following questions.

1. What are the three primary colors?
2. This is the circular chart used to show color relationship.
3. This is an element of art that refers to the sense of touch.
4. Unity is obtained when all parts of the design are working together as a team. True or False?
5. A three-dimensional geometrical figure can be measured through its height, width, and?

Lesson 2.1: Elements of Visual Arts

Lesson Summary

This lesson tackles how artists make use of the different building blocks in creating an artwork that help them in communicating their feelings and ideas. These building blocks are visual elements of art that include line, shape, form, color, value, space, and texture. When analyzing these intentionally utilized elements, the viewer is guided towards a deeper understanding of the work.

Learning Outcomes

- Identify and describe the different elements of Visual Art
- Analyze various elements present in visual and/or combined art.
- Determine dominant elements used in hybrid or modified expressions.
- Comprehend the language of art by using the elements to create an art work.

Motivation Activity

Get a clean short bond paper, a pen, and coloring materials. Then, for one minute, close your eyes and start moving your pen around your bond paper without breaking or stopping. After a minute, look closely to what you have created. Identify and color the objects you can find in your paper. Were you able to see any shapes? What kind of object/s were you able to create? Do the colors used complement each other? Create a title for your work of art.

Discussion

The Visual Elements of Art

An Element is a basic part of something in its simplest form. In the Visual Arts, different elements also serve as tools that help the artist communicate his/her ideas, feelings, and emotions and create a composition.

The Elements of Visual Art, also called the building blocks of art, is composed of seven basic elements: *line, shape, form, color, value, space, and texture*. The artists then manipulate these elements to compose a work of art.

A. Line

Line is considered as the most basic element of visual art. It plays an integral role in the creation of art. This is the first element used by children or artists in creating art, even without prior knowledge of different elements. Therefore, we can say that the Line is the foundation of all drawings, and is the first and most versatile of the visual elements.

Because of its versatility, Lines can be used to suggest pattern, form, shape, structure, growth, depth, distance, rhythm, and movement. It also serves as an artist's fingerprint and functions as one of his/her fundamental tools that helps to convey different feelings, mood, and add spice or strength to the idea of the artwork.

Kinds of Line

Horizontal Lines

Horizontal lines generally travel from left to right (or right to left), and look like they are lying down, at rest, or asleep. They are parallel to the horizon, and runs across the paper or canvas to represent the viewer's eye level, or *delineate where the sky meets the ground*. This kind of line suggests calm, quiet, comfort, and a relaxed stance. Horizontal lines also cannot fall over. They are wide, stable, and secure.

Horizontal lines by their connection to the horizon are associated with earthbound things and ideas.



Figure 1: Sample of Horizontal Line

Vertical Lines

Vertical lines travel up and down and are perpendicular to the horizon. These are erect lines that seem to extend upward beyond human reach, toward the sky. Vertical lines are strong and rigid. They can suggest stability, especially when thicker. These lines also accentuate height and convey lack of movement. Their tallness and formality may also give the impression of dignity.

Vertical lines seem to be reaching, so they may seem inspirational like tall majestic trees or church steeples

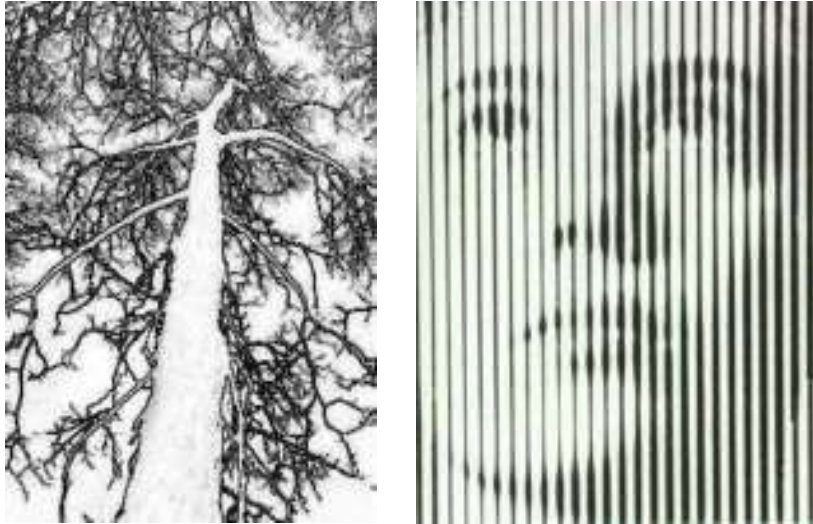


Figure 2: Sample of Vertical Line

Diagonal Lines

Diagonal lines are angled and can either be an inclining or declining slope. They are unstable in relation to gravity, being neither vertical nor horizontal, they are either about to fall, or are already in motion. Two dimensional composition diagonal lines are also used to indicate depth, an illusion of perspective that pulls the viewer into the picture, creating an illusion of a space where one could move about within. Their kinetic energy and apparent movement creates a feeling of tension or excitement.

Diagonal lines tend to be disturbing. They suggest decay or chaos like lightning or falling trees.



Figure 3: Sample of Diagonal Line

Curved Lines

Curved Lines are softer than straight lines. They are sweep and turn gracefully between end points. They are less definite and predictable than straight lines. They bend and change direction. Curved lines express fluid movement. They can be calm or dynamic, depending on how much they curve. The less active the curve the calmer the feeling.

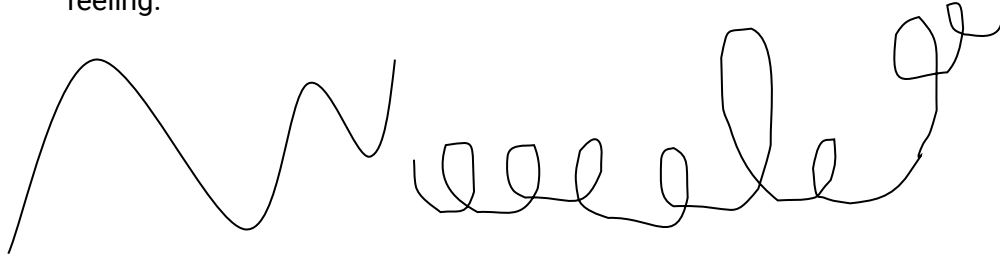


Figure 4: Sample of Curved Lines

Zigzag Lines

Zigzag lines are a combination of diagonal lines that connect at certain points. They take on the dynamic and high energy characteristics of diagonal lines. They create excitement and intense movement. They convey confusion and nervousness as they change direction quickly and frequently. This line can imply danger and destruction as they break down.

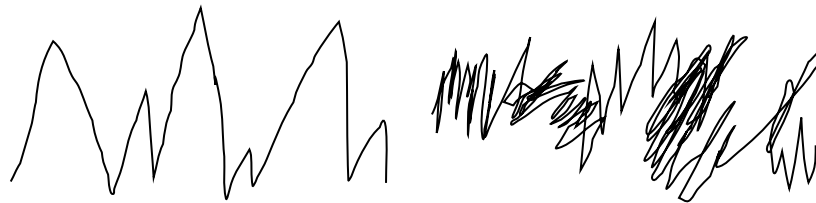


Figure 5: Sample of Zigzag Lines

Constructive Lines and Expressive Lines

Constructive Lines, or sometimes called **Directional Line** or **Classic lines**, provide structure to a composition. They can be oriented to the horizontal, vertical, or diagonal axis of the surface. These lines are very *measured, directional and angular*, and *appear to be man-made* because of its precision. Straight lines are by nature visually stable, while still giving direction to a composition.

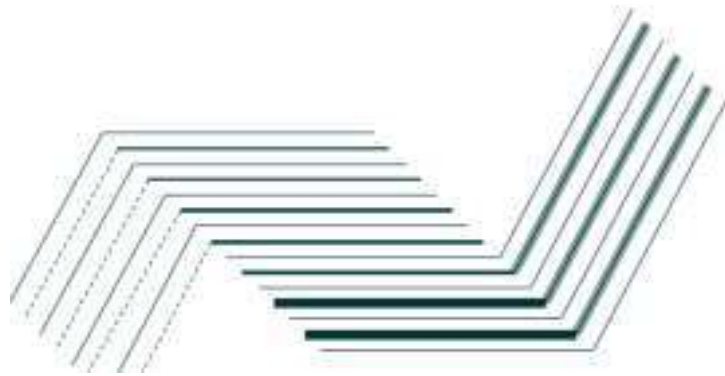


Figure 6: Sample of Constructive Lines

Expressive lines, on the other hand, are curved, adding more dynamic character to a work of art. Expressive lines are *often rounded* and *follow undetermined paths*. It also tends to be found in nature and are very organic.



Figure 7: Sample of Expressive Lines

The Quality of Line

The quality of line is in itself a fundamental visual language. It is that sense of character embedded in the way a line presents itself. Certain lines have qualities that distinguish them from others. The line quality is so universal that viewers are all profoundly sensitive to it. Even without the artist's training, viewers can extract considerable meaning from the kind of line used in a drawing.

B. Element of Shape

Shapes also play an important role in the creation of art. They help to create complex drawing and paintings, affect composition, and contribute to the balance within a work.

Shape is created when a line becomes connected and encloses space. It is the outline or outward appearance of something. Shapes are two-dimensional (2-D) which means there are 2 ways they can be measured. Shapes can be measured by its **HEIGHT** and its **WIDTH**.

There are two basic types of shape: *Geometric Shape* and *Organic Shapes*.

Organic Shapes are defined as shapes that are irregular or asymmetrical in appearance and tend to have a curvy flow to them, and have more complicated edges. Nearly all shapes found in nature are organic in appearance, examples are flower and leaves.

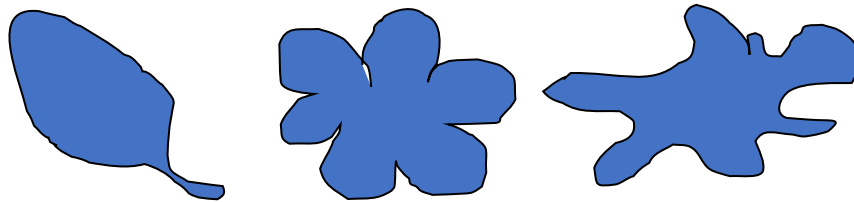


Figure 8: Elements of Shape: Organic Shape

Geometric Shapes are defined as shapes that have regular appearance and are typically man-made. They have smooth edges and are measurable. This includes square, triangle, and rectangle.

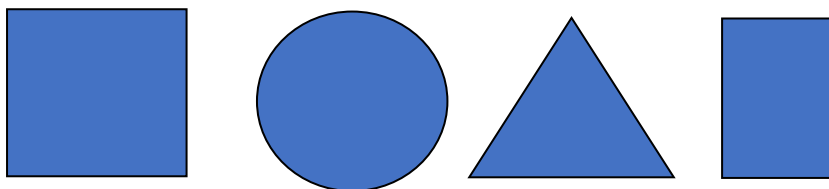


Figure 9: Elements of Shape: Geometric shapes

C. Element of Form

A Form is a shape that has become *three-dimensional* and encloses *volume*, possessing *Length*, *Width*, and *Height*. Just like shapes, Form can be Geometric or Organic.

Geometric Form

Geometric form is based on mathematical descriptions like sphere, cube, pyramid, cylinder, and cone. Geometric forms are most

often found in architecture and the built environment, although they can also be found in spheres of planets and bubbles. These forms are most often thought of as constructed or man-made.

Turning Shape into Form

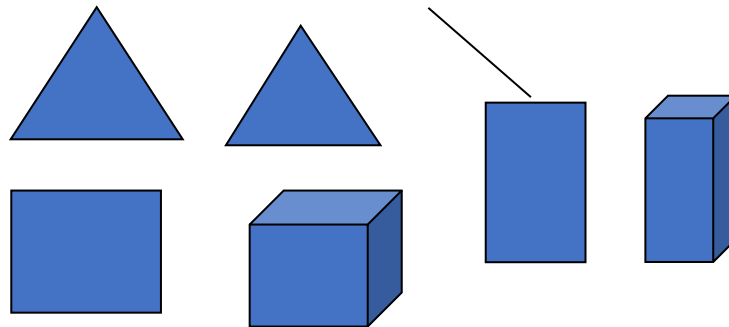


Figure 10: Turning shape into form

Organic Form

Organic forms are free-flowing, curvy, and asymmetrical or easily measurable or named. They most often occur in nature, as in shapes of flowers, branches, leaves, puddles, clouds, animals, and the human figure.

In drawing and painting, the illusion of three-dimensional form is conveyed through the use of lighting and shadows and the rendering of value and tone.



Figure 11: Turquoise Cherry Blossom Tree by Nathalie Van

D. Element of Space

Artists sometimes have overlooked the importance of creating space in a drawing or painting. Space is the empty or open area between, around,

above, below, or within objects. Shapes and forms are made by the space around and within them. Space can be two-dimensional or three-dimensional.

In three-dimensional art, the space things occupy is real as is the space around the object. In two-Dimensional art, art exists on a flat surface. Moreover, space can be defined as positive or negative space.

Positive Space and Negative Space

Positive and **Negative** space are ways an artwork is divided. When planning a work of art, both areas must be examined so that they balance one another. Drawing items running off the page and zooming in on objects are ways to create visual interest within a work.

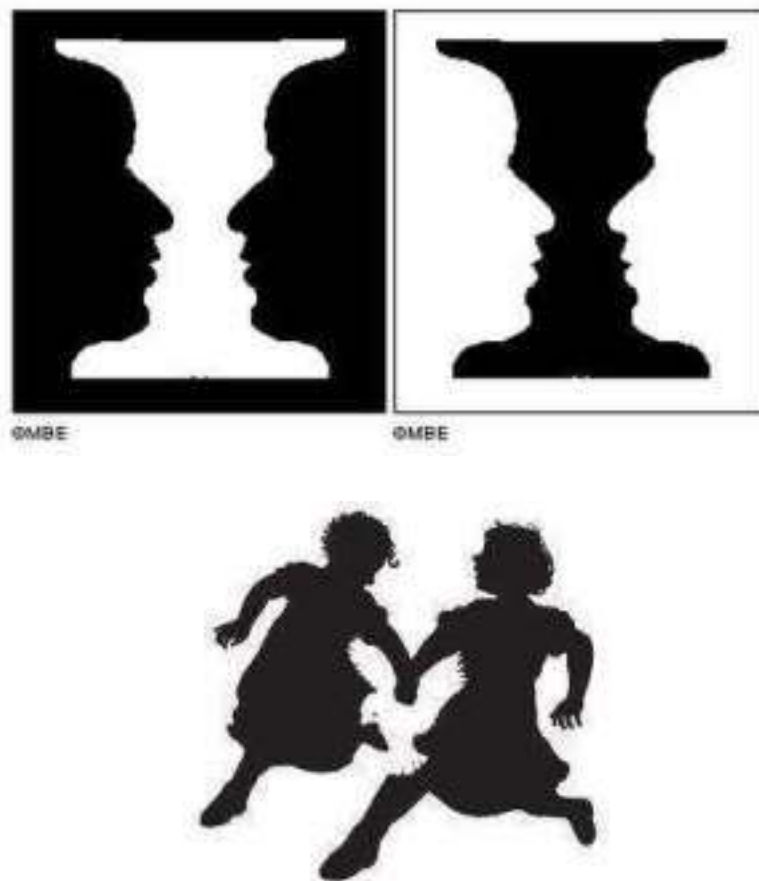


Figure 12: Sample of positive and negative space

Positive Space refers to the filled space, or the subject(s) of the work itself. *Negative space*, on the other hand, refers to the empty spaces artist has created around, between, and within the subject(s).

Artist can also create illusions of physical space and spatial relationship through:

- Size: larger objects appear closer, smaller objects appear further away.

- Overlap: partially covering one shape (object with another makes the one in front appear closer)



Figure 13:

- Placement: where a shape or object is in relationship to the horizon, line creates depth. Things closer to the horizon line appear further away. Objects closer to the bottom appear closer.



Figure 14: Sample of placement

- Atmospheric Perspective: Objects as they recede into the distance begin to lose color, brightness, and detail.



Figure 15: Sample of atmospheric perspective

- Shading: adding light and shadow to the surface of the object to mimic the way real objects would appear under the same lighting.

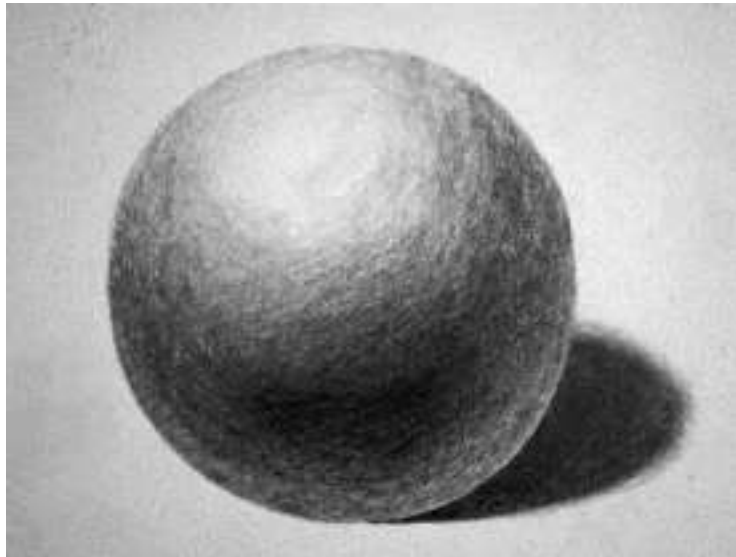


Figure 16: Sample of shading

- Linear Perspective: when the artist uses a vanishing point on the horizon and then creates a sense of deep space by showing objects getting progressively smaller as they get closer to the vanishing point.

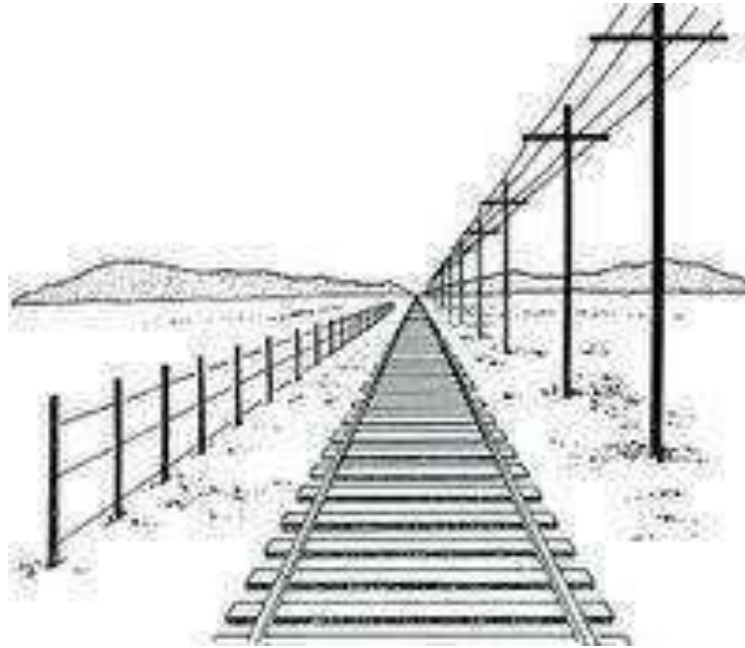


Figure 17: Sample of linear perspective

E. The Element of Color

Color is often considered to be the most exciting element of a painting. This is also considered as the most emotive of all the elements. Consider what our world would look like if everything was black, white, and gray?

Color is used to create mood and to express or arouse an emotion. There are those colors to which viewers are drawn, and those that the viewers reject simply because of their negative emotional response to them. Colors come from the light produced by natural or artificial source. Viewers perceive colors from the light waves of different lengths that vibrate at different speeds and are interpreted in the human mind as color.

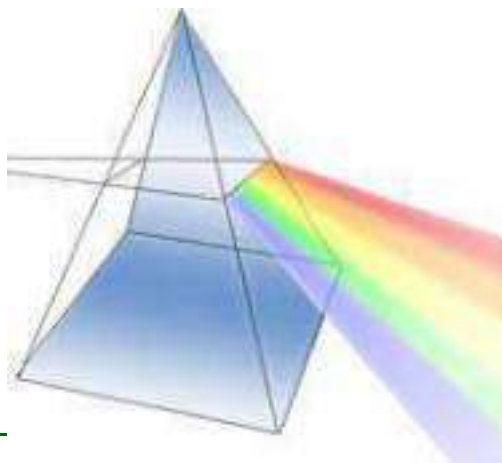


Figure 18: Elements of color

By placing colors next to each other in different ways, artists can create a variety of effects. Each color has three properties: *Hue*, *Value*, and *Intensity*.

Hue: This is the name of the color itself. It refers to the position of the color in the color spectrum.

Value: This refers to the lightness or darkness of a color. A color's value can be changed by adding black (shade) or white (tint) to the hue.

Intensity: This refers to the purity of a color, often measured by boldness or dullness. Pure hues pertain to the absence of white, black, or gray. Colors that are high in intensity tend to be bright, and colors low in intensity tend to be dull.

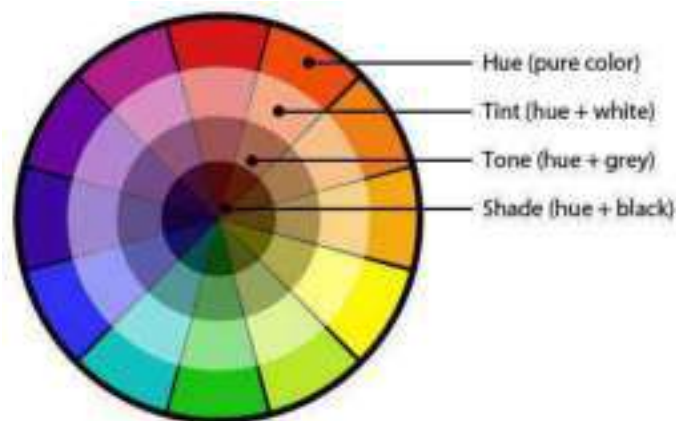


Figure 19: The color wheel

The Color Wheel

The color wheel is a circle divided into 12 sections representing the twelve colors and how they relate to one another.

Color Scheme

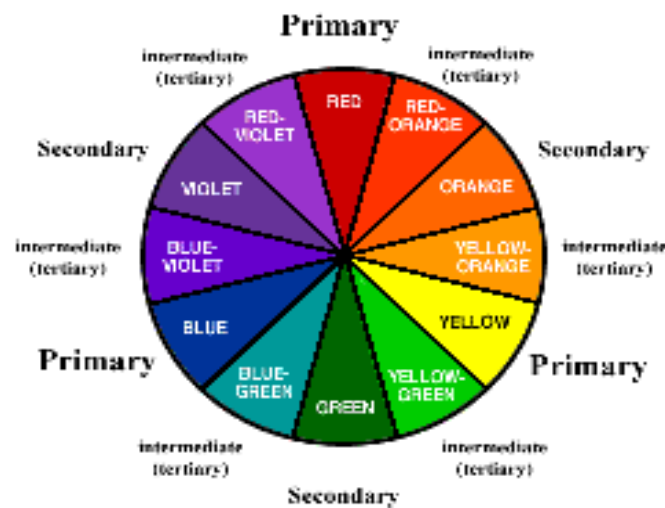


Figure 20: Colorwheel: Primary, secondary, & tertiary colors

Complimentary Color

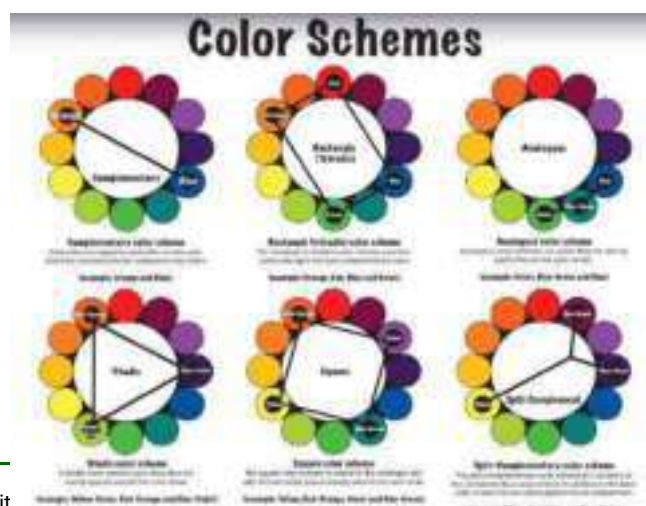
These are colors opposite each other in the color wheel. When used together within an artwork they make each other seem brighter and more dynamic, e.g. blue and orange.

Analogous Color

Analogous color are colors which are next to each other in the color wheel. When used together they create a sense of harmony, e.g. green, blue green, blue.

Monochromatic Color

A Monochromatic color scheme is when an artwork is made from one color altered using tints and shades only.



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in.

Figure 21: Sample of color schemes

Color Temperature and Emotion

Colors are also considered to be Cool and Warm. It is important that artists understand the effects of color when they are trying to get the viewers of their art to feel a particular way.

Warm Colors are often described as being high in temperature, and are usually associated with fire and sun. Red, orange, and yellow are examples of warm colors that show stimulating and passionate emotions. When placed in an artwork, objects with warm colors optically appear to advance.



Figure 22: Sample color temperature and emotions

Cool Colors, on the other hand, are often described as being low in temperature, and are associated with water and sky. Blue, Green, and Violet are example of cool colors, and shows calming and depressing moods. When used in an artwork, objects with cool colors optically appear to recede.

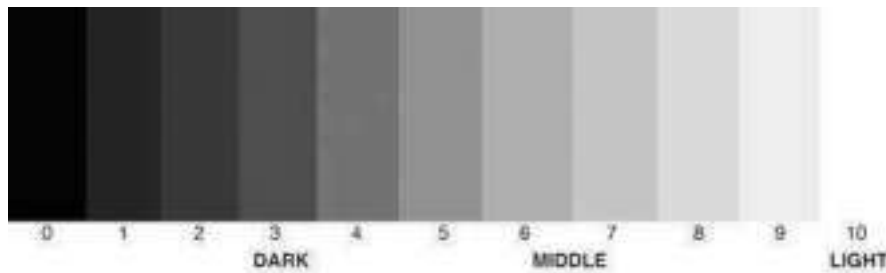


Figure 23: Sample of cool colors

F. The Element of Value

Value in art is widely considered to be one of the most important elements in painting. It deals with the lightness or darkness of a hue (color). Since we see objects and understand objects because of how dark or light they are, value is incredibly important to art. Value makes objects appear more real because it imitates natural light.

Value is most evident on the gray scale where black is represented as lowest or darkest and white is represented as the highest or lightest value. Artists use different values to create highlights and shadows in objects and produce depth in their paintings or drawings.



When showing value in a work of art, you will need a **LIGHT SOURCE**. A **light source** is the place where light emanates. The darkest areas are always on the opposite side of the light.



Value is an especially important element in works of art when color is absent. This is particularly likely with drawings, printmaking, and photographs

Colors can have value, too, and these changes can be achieved by adding either black or white to the chosen color. You could have two different colors which appear completely different, but have the same value. There would be little contrast between these colors despite the different hues. On the other hand, you could have many different values of the same hue. These are called tints and shades. Tints can be produced by adding white to a hue, and shades can be produced by adding black to a hue.

Value is very important to drawing and painting because value changes are what creates contrast. Contrast is needed to help us see and understand a two-dimensional work of art.

In order to have a successful drawing, you will need to show a **full value range**, which means that there are very light areas, middle tones, and very dark areas. This is a way of giving a work of art **Contrast**.



Value SCALE

A value scale shows the range of tones from white, which is the lightest, to black, which is the darkest. The closer together the values are on a scale, the less contrast we see.



In drawing, **value** can be added several ways:

- **Cross-Hatching:** This is when you use irregular lengths of parallel lines that cross over each other diagonally. The closer together the lines are placed, the darker the value.

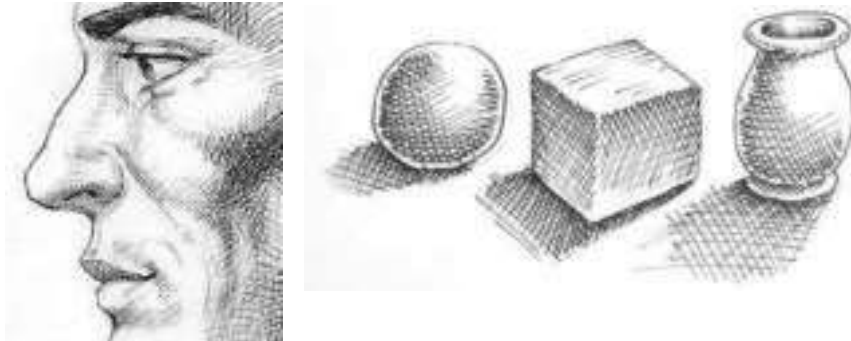
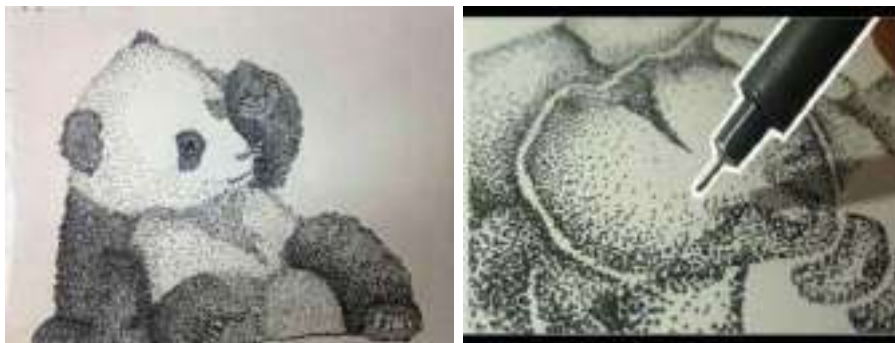
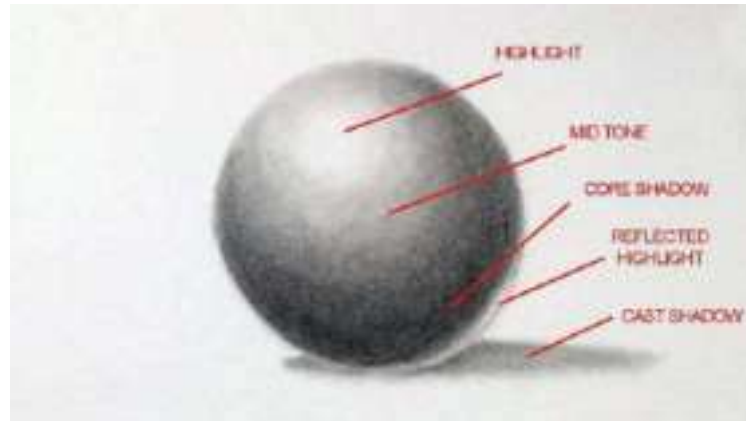


Figure 24: Sample of crosshatching

- **Stippling:** This is the use of dots to create shade. This is accomplished by placing dots very close together to create dark values and farther apart to create lighter values.



- **Soft Shading:** This is when you use your pencil to create soft gradual movements from one value to the next using full value range.



G. The Visual Element of Texture

Texture describes the perceived quality of a surface, whether real or implied. We do not experience the world only through our sight, but through other senses as well. Among them is our sense of touch. A rock may be rough and jagged. A piece of silk may be soft and smooth, and your desk may feel hard and smooth. Texture also refers to the illusion of roughness or smoothness in a picture.

Tactile (or Real) Texture

Tactile (or Real) Texture is the way the surface of an object actually feels. This type of texture can be experienced through the sense of touch. Examples would be sandpaper, cotton balls, tree bark, and puppy fur.



Implied/Simulated/Visual Texture

This type of Texture is the way the surface of an object looks like what it feels like. This is the type of texture artists use when they draw and paint. Textures may look rough, fuzzy, gritty, or scruffy, **but can't be felt**. Artists also call this *trompe l'oeil* or, in English, "*tricks the eye*."



The elements of arts are important components for the creation of an artwork. Without these, no artwork will be created. At the same time, these elements also allow us to understand and analyze what the artist has done and what is going on in a particular piece of work. At the same time, it enables us to communicate our thoughts by finding a common language with the artist. Learning and understanding these elements are both fun and useful for us to fully appreciate, analyze, and write about art, as well as for us to help us, to create an art of our own.

Learning Tasks/Activities

We will need the following: short bond paper, ruler, pencil, and coloring materials.

For this activity, we will showcase all the elements in a single canvas/bond paper. Make sure to provide enough space to show each element (See example below).



After the activity, using your own words kindly answer the following questions in two to five sentences.

1. Why are the Elements of the Visual Arts important?

2. What do you think will happen to a work of art if one or two elements will not be utilized?

Relevance of the Activity

The elements of the visual arts are important components in the creation of any art work. Whether we create a doodle, a stick-man drawing, or a colorless artwork, we always utilize and make use of the different elements of art. Without these elements, we will not be able to create any work of art.

For this activity, we were able to see how different elements can be used in a variety of ways. We can also see that each element has the ability to stand on its own, yet they also work better when used together.

Comparing these elements to ourselves, we could probably say that as a single element who can already stand out, we become a better version of ourselves with the help of other people.

Assessment

- I. Read each statement or question below carefully and fill in the blank with the precise answer. Answers may be more than one word.

- _____ 1. These are lines that travel up and down, and are perpendicular to the horizon. These can suggest stability, especially when thicker. It also accentuates height and conveys lack of movement.
- _____ 2. These lines are curved, adding more dynamic character to a work of art.
- _____ 3. This element is created when a line becomes connected and encloses space. It is the outline or outward appearance of something.
- _____ 4. These are forms that are free-flowing, curvy, and asymmetrical or easily measurable or named. These forms can also be conveyed through the use of lighting and shadows, and the rendering of value and tone.
- _____ 5. This is how the artist uses a vanishing point on the horizon and then creates a sense of deep space by showing objects getting progressively smaller as they get closer to the vanishing point.
- _____ 6. This shows the range of tones from white, which is the lightest, to black, which is the darkest. The closer together the values are on a scale, the less contrast we see.
- _____ 7. A way of adding value by placing dots very close together to create dark values and farther apart to create lighter values.
- _____ 8. This is the name of the color itself; it refers to the position of the color in the spectrum.
- _____ 9. A type of color scheme when an artwork is made from one color and altered using tints and shades only.
- _____ 10. This type of Texture is the way the surface of an object looks like it feels, and is used when an artist draw and paint. Artists also call this trompe l'oeil or, in English, "*tricks the eye*."
- _____ 11. These are colors opposite each other in the color

wheel. When used together within an artwork, they make each other seem brighter and more dynamic.

_____ 12. It deals with the lightness or darkness of a hue (color). The use of this element can make objects appear more real because it imitates natural light.

_____ 13. A part of Space refers to the filled space, or the subject(s) of the work itself.

_____ 14. These forms are based on mathematical descriptions like sphere, cube, pyramid, cylinder, and cone. These are most often found in architecture and the built environment.

_____ 15. How can shapes be measured?

II. Art Making Activities

General Instructions:

- All Artworks should be created using a short bond paper.
- Make sure to observe 1 inch margin in each side of the bond paper.
- Artworks copied/pasted from the internet will automatically get a score of zero.
- Provide a title for each artwork.
- In a separate piece of paper, write a summary of your process of making the artwork (your inspiration for the subject, frustrations in creating art, areas of success).

Be creative!

Enjoy the process of art making!

Activity I.

Title: Continuous Line Art

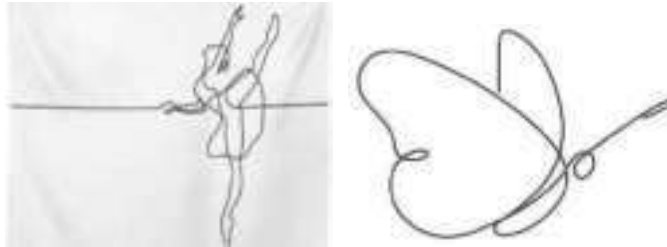
A continuous line drawing is one in which a single, unbroken line is used to develop the image. As an exercise, continuous line drawing forces the artist to closely observe the perceived lines of the subject. While focused mostly on describing the contours, shadows and form can also be communicated depending on the approach taken. (See examples below)

Materials: Pencil/Pen, bond paper

Procedure:

1. Think of a subject you would like to draw.

2. Once you place your pen or pencil on the surface, do not remove it until the drawing is complete. *Your goal is to describe the subject with one, singular line.* It can become thicker and thinner in areas, but it should never break.
3. Try to move your hand at a similar speed in which you observe the subject with your eyes. This will help to create more accurate proportions and shapes. But remember, perfection is unattainable.
4. Do not erase. Leave the imperfections and let them be a human element in your work. (As humans, we are attracted to artifacts that are clearly made by other humans.)
5. Leave the artwork as it is. No need to color.



Activity II.

Title: Pointillism Artwork

Pointillism is a technique using a series of dots to create an image. It takes time, and loads of patience, but the results can be incredibly impressive!

When using pointillism to shade, you need to think about values just like you do when shading with a pencil. It's important to have a range of values to give your drawing enough contrast.



Example: Artworks of Senior High School STEM A Contemporary Arts Class (2018-2019)



Materials: Colored Pen/Colored Pencil/Crayons, bond paper.

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Reminders:

1. With pointillism, it's important to use only dots.
2. Throughout the drawing, you'll use each size of pen. Make sure you blend the dots together when you switch pen size. You don't want to see the border where you switched pens. Also, don't rush your mark-making. If you get careless, some of your points might get little tails. You want nice clean dots to create an even pattern across the whole of your drawing.
3. When drawing with pointillism, make sure you don't draw any lines. Even when you're drawing wrinkles or eyelashes use a series of points to create the line. It will look more natural than a solid line, which would stand out amongst all those dots.

Instructions on how to submit student output

After the discussion you will be given enough time to answer this worksheet. After completing this worksheet, set the file name of your activity to *LastName_FirstName_WorksheetNo2* then please submit it to the email address of your instructor. Make sure to fill out the Subject Line with

Lesson No._ Schedule before sending your email. God bless!

Additional Notes:

Make sure that the files you will send are in PDF format.

Do not forget to write your name, class schedule, and date of submission on your paper.

Format should be Times New Roman, font size 12, one inch margin on all sides.

For the artworks, you can have your work scanned, just make sure that your work will be clear, and all the necessary elements will be seen. After that, send it with a file name: *Name_Artwork_Activity No.2* together with your worksheet.

In case there is no internet connection available, please send a message through the contact phone number or email of your instructor, so that alternative ways for the worksheet/activities to be submitted will be given.

Lesson 2.2: Principles of Design

Lesson Summary

This lesson tackles how artists organize the different elements of art to create a composition. These elements and principles combined together will be utilized to prepare and examine artworks for better appreciation of the artworks.

Learning Outcomes

- Identify the principles of design used by different artists
- Define and translate principles of design into an artwork
- Create an artwork depicting the various principles of design

Motivational Activity

For this activity, close your eyes and imagine you are looking into a kaleidoscope (or you can download your own image). As you turn your kaleidoscope take note of the colors and shapes created and the effect that light has on the picture you are seeing. Note how the colors, lines, shapes, textures, and values change each time you turn the barrel of the kaleidoscope.

Now, find a picture that you enjoy viewing and hold your kaleidoscope still. Think about the elements of visual art that we discussed last week and identify each of those elements in the picture that you are viewing. Think about how each of these individual elements are working together to make a bigger picture. This bigger picture made up of small, individual parts is referred to as the composition. You can now open your eyes.

Discussion

The Principles of Design are made up of various mixtures of the Elements of Visual Arts. These principles represent how the artist uses the visual tool (elements of visual arts) to create an effect and to help convey the artist's intent. These principles are the rules an artist must follow to create an effective and attractive composition.

The way these principles are used and applied in a work of art affects the message or the expressive content of the work. The fundamental

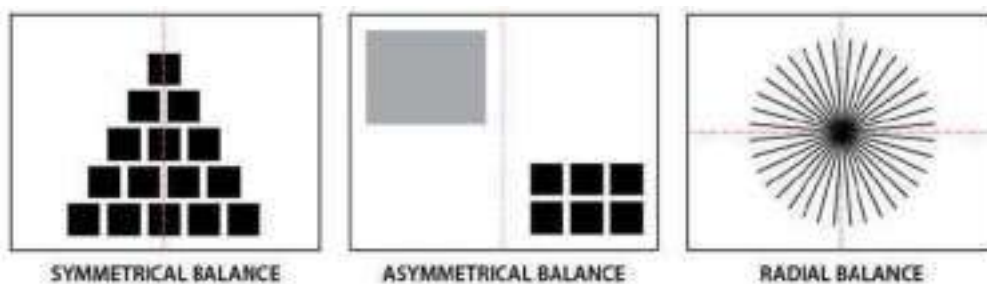
principles of design include *Balance, Contrast, Gradation, Rhythm, Pattern, Repetition, Movement, Variety, Harmony, Proportion, and Simplicity*.

A. Principle of Balance

The weight carried by objects in a design is called visual weight. The visual weight of a design needs balance to avoid instability or too much weight on either side of the art.

The Principle of Balance, therefore, is the way elements of art are arranged to create a feeling of stability in a work. It is concerned with how the different elements of art are used so no one part of a work overpowers, or seems heavier than, any other part.

There are three important types of *Balance*: *Symmetrical, Asymmetrical, and Radial*.



Symmetrical Balance

Symmetrical balance is sometimes known as bilateral, two-sided, or formal balance. We can say that a design or an artwork displays symmetrical balance when it is exactly the same on both sides. If a line will be drawn in the center of the artwork, one side will mirror the image of the other side.



Asymmetrical Balance

Asymmetrical Balance, also called Informal Balance, is more complex than symmetrical balance. It often contrasts the elements that at first glance may not seem to be balanced.

For example, an artist may place a large shape on one side and a group of smaller shapes on the other side. Even though there are different elements present on both sides, two sides will still appear to have same “visual weight”.



Radial Balance

A design has radial balance if parts of a design revolve around a central point. Designs based on radial balance are somewhat similar to those that use symmetrical balance. However, the design present should be reflected on all four sides.



B. Principle of Emphasis

Emphasis is created by reinforcing something we want the viewers to pay attention to, or to make a certain object in the design stand out. The object of interest we emphasize in the design is what we call the focal point.

Some ways of giving emphasis may include the use of contrast of value, use of color, size, and proximity.

Example: Creating emphasis using color and/or shape.

Notice how the art shows contrast of color (warm and cold), and the use of contrasting shapes, to give emphasis to our object of interest which is the red heart.



Creating emphasis using size: Here we notice how the artist emphasizes his artwork by making the object big.



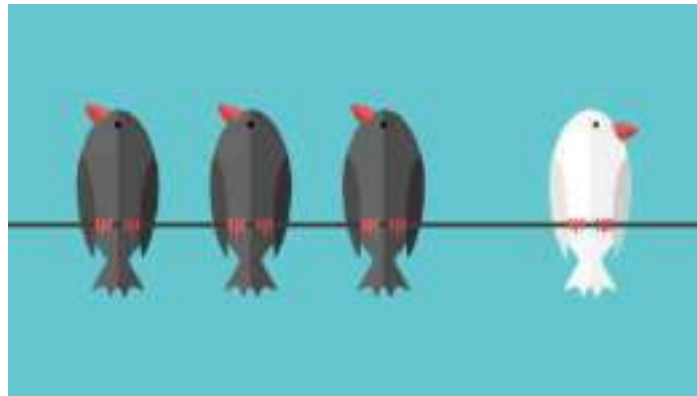
C. Principle of Contrast

Contrast refers to differences in values, colors, textures, shapes, and other elements. For the use of the Principle of Contrast, an artist will make arrangements of the opposite elements in his/her artwork. For example, warm color and cool colors, large and small shapes, expressive and constructive lines.

Using this principle, the artist is able to create visual excitement and interest in a work of art.



The greater the contrast, the more something will stand out and call attention to itself.



Examples of Contrast

- Contrast of color – warm vs. cool colors
- Contrast of texture – smooth vs. rough
- Contrast of size – large vs. small
- Contrast of shape – organic vs. geometric

D. Principle of Gradation

The principle of Gradation refers to a way of combining elements by using a *series of gradual changes* in the elements used by the artist. Unlike contrast which stresses sudden changes in the elements, gradation takes gradual changes.



Examples of Gradation

- Small - to - large shapes



- Light - to - dark hues of color



- Gradation of size and direction produces linear perspective.



In the Japanese wood cut print of the five herons, the background gradually goes from dark on top, to light by the birds, then dark again at the bottom. This is an example of gradation of value.



In the student drawing of a hallway, we see a gradation of space in how the areas in the drawing seem to get smaller and farther back in the image.

E. Principle of Rhythm

Rhythm is concerned with *repeating an element to produce the look and feel of movement*. Sometimes to create rhythm, an artist will repeat not just elements but also the same exact objects over and over. This principle is often achieved by the artist through a careful placement of repeated elements which invites the viewer's eye to jump rapidly or glide smoothly from one element or object.

Rhythm can be categorized as Random, Regular, Alternating, Flowing, and Progressive.

Random Rhythm: This kind of rhythm is seen in an artwork where the artist groups similar elements that repeat with *no regularity*.



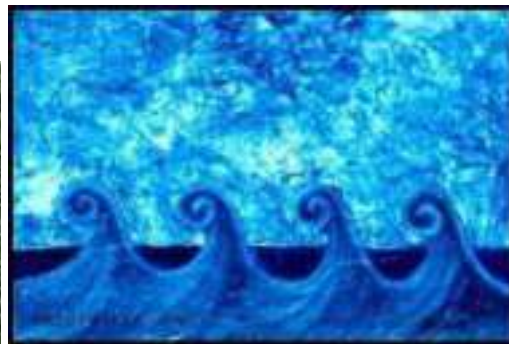
Regular Rhythm: Regular rhythm is created by a series of elements, often identical or similar, placed at *regular or similar intervals*. However, simple regular rhythm, if overused, can create a sense of monotony.



Alternating Rhythm: This kind of rhythm is noticeable in artwork using two or more motifs (units of pattern) alternately, such as black and white in a chessboard; a single motif might be flipped, mirrored, or rotated; or the placement or spacing between motifs can be alternated. The added variety can help lessen the monotony of a regular rhythm.



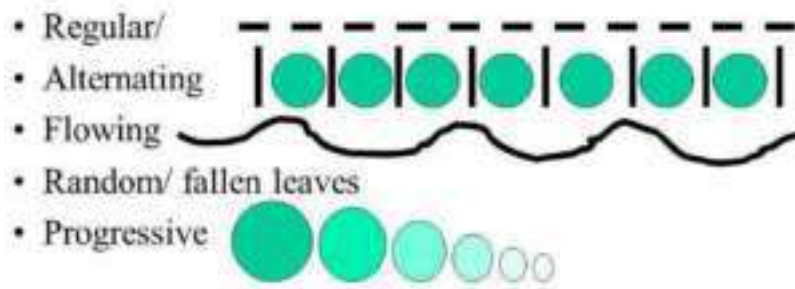
Flowing Rhythm: Flowing rhythm is created by undulating elements and interval, bending and curving motifs and spaces. Natural flowing rhythm can be seen in streams and waterways, beaches, and waves.



Progressive Rhythm: In progressive rhythm, each time a motif repeats itself, it changes a little, transforming, and translating in a steady sequence. Here, the motif progresses from one thing to another.



To make it easier to classify the different types of Rhythm refer to the image below:



F. Principle of Pattern

The Principle of Pattern is the *repetition of one or more elements in a consistent, regular manner*. Patterns help create unity, add variety or create contrast. It uses art elements in planned or random repetitions to enhance surfaces of paintings or sculptures.

Patterns often occur in nature, and artists use similar repeated motifs (a distinctive and recurring form, shape, figure, etc., in a design, as in a painting or on wallpaper) to create these occurrences.

Note that the Principle of Rhythm may also include a sort of pattern. However, it does not occur in a predictable way compared to the Principle of Pattern.



G. Principle of Repetition

In Repetition, art elements are combined so that the *same or similar elements* are used over and over again throughout the design. For example, we can use similar or connected elements like similar shapes, colors, or lines more than once. However, unlike Pattern, Repetition can be regular/irregular and even/uneven. It can also form a sense of radiation when the repeated

elements are spread out from the center, or a form of gradation when elements slowly become larger or smaller.

Repetition strengthens a design by tying together individual elements and bringing a sense of consistency. Thus, we can also say that repetition and pattern can go hand-in-hand in creating unity within the artwork.



In Andy Warhol's "100 Cans," the artist used the same shapes, colors and lines to create his image. The pattern that was created has rhythm and repetition because each of the elements are repeated over and over.

To understand better the differences between Rhythm, Pattern, and Repetition you can watch this video: <https://youtu.be/qBlQnHclT-Y>.

H. Principle of Movement

Movement is the principle of design used to *create the look and feeling of action* and to guide the viewer's eye throughout the artwork. It is the visual flow through the composition. In some works, movement is implied by the use of static elements to suggest motion. In still images, aspects such as lines, diagonals, unbalanced elements, placement, and orientation can act as

active elements. In others, movement can be real, giving some elements the ability to be moved or move on their own.

Ways of Creating Movement:

- **Creating Movement with Lines**

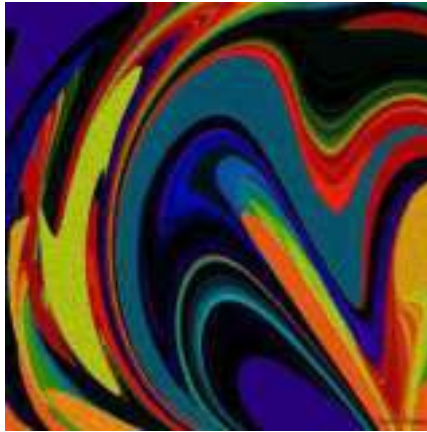
Lines can also communicate movement in another way. A drawn line is the path of motion. Locations where a line begins and ends reveal the movement of the artist's hand.



In the drawing above, for example, lines tell us our karate hero is moving upward and to the right.

- **Creating Movement with Color**

Just as dynamic lines add movement to an otherwise “still” work of art, the dynamic use of color can enhance the feeling of movement as well.



The image above shows high- and low-key colors placed alongside each other. The colors and dynamic lines work together to impart a feeling of movement.

- **Implied Movement**

Perhaps the best and most straightforward way to show movement in a work of art is to carefully study how things change when in motion. For example, how does a person change when walking versus standing still? Or, how does a person appear when running versus walking. By changing the *balance point* and *posture of a person*, the artist can convey a static standing figure or the movement of a person walking or running.



The painting, *Spanish Dancer*, by John Singer Sargent



The illustrations above clearly illustrates implied movement (movement of dancing).

- **Creating Movement with Illusion**

This is also known as Optical Art. With no representational subject, Optical Art or Op Art makes use of the brain's natural efforts to organize complex visual sensory information. We can think of this approach as overloading the sense of sight. Creating the sensory experience of movement in a still image is engaging and exciting to the viewer.



I. Principle of Variety

The same routine day after day can become dull and boring. The same color or shape repeated over and over in an art work can become equally dull. To avoid dullness, artists use the principle of variety in their works. This principle of design is concerned with *combining one or more elements to create interest by adding slight changes*. This is the use of differences and change to increase the visual interest of the work.

Variety works through placing different visual elements alongside each other and by the use of contrast. For instance, straight lines next to curvy

lines add variety; organic shapes among geometric shapes add variety; bright colors next to dull colors add variety.



In George Seurat's "La Grande Jatte," there is a variety in the many different elements like shapes, colors, and values.



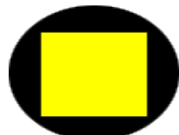
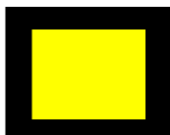
J. Principle of Harmony

If too little variety can become boring, too much variety can also create chaos in a work of art. Artists then try to avoid chaos in their works by using the Principle of Harmony.

The Principle of Harmony refers to *blending elements* to create a work of calm, restful appearance. An artist may use similar textures, colors values, to make a piece feel even and together.

Harmony

The shape of one part should "fit" the shape of its adjoining elements.



Good Harmony

Lack of Harmony

A set of **colors** that relate according to a specific scheme creates harmony.



Likewise, a uniform **texture** of brushstrokes across the surface of a canvas creates harmony.



Another way to guarantee harmony is to choose compositional components that are similar in shape and contour. For example, a composition that utilizes only curvy shapes will have more harmony than a similar composition that includes both curvy and geometric shapes. The parts of the image below are in harmony because every contour is a curve.





In Picasso's "The Guitar Man," the use of the color blue throughout the painting makes it seem to fit together.

In Robert Delaunay's painting "Rhythm," the use of similar shapes, values, and colors give the feeling of harmony or unity.



One technique of creating harmony in a work of art is by utilizing smooth, flowing lines and subtle color schemes that will easily blend together.

K. Principle of Unity

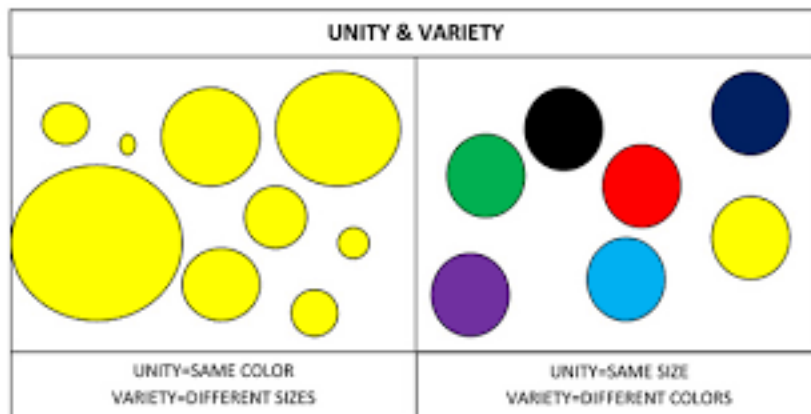
Unity is the principle of art that gives an artwork a feeling of "oneness". Unity and harmony are similar, but unity is broader because it does not only give the artwork a sense of cohesion, but also wholeness and completeness. There are numerous ways to create unity in art. Some of these ways are particular to individual artists' styles.

Unity is also not just about the repetition of the same elements over and over again, but it is the pleasing combination of the elements to create a harmonious composition.

Unity is about separate parts working together. We can better understand unity by thinking about a car. A car's purpose is to provide transportation. When the many parts of a car are working together, it moves. No part of the car, separated from the whole, is capable of providing transportation. When the car functions as it should, the parts are working together in unity.



In "The Musicians," Botero creates unity through subject matter, through rhythm, and through repetition of form, shape, and color.



L. Principle of Proportion

Proportion is largely about the relationship of the size of one element when compared to another. When drawing or painting realistically, proportion is important. If the proportions are incorrect, then the resulting image will look less realistic or abstracted.

Alternatively, artists can use proportion for effect. By manipulating proportion, the artist can make his/her subject seem strong, weak, funny, mysterious, etc. We can exaggerate proportions to emphasize a meaning or an element within the scene. For example, a caricature artist distorts proportion to create a stylized image of the subject such as the ones below.



Proportion does not refer to overall size, but rather the relationship of the sizes of two or more subjects or elements. In art, the size of an element is referred to as scale. For example, a basketball and a baseball are different in scale but share the same in proportion.



Kinds of Proportion

Unrealistic/Distorted Proportions

Sometimes exaggerated or distorted proportions are purposefully used to convey a particular meaning or message. By widening, lengthening, shrinking, and bending parts of the human body, the artist can create a feeling or mood around the subject.



In Charles Schultz's Charlie Brown character, the proportion of the head is way too big to the size of the body.

Compositional Proportion

Compositional Proportion is a type of proportion that pleases the eye. One popular concept was discovered by the ancient Greek Mathematician, Euclid. He called this ratio the Golden Mean (The ratio expressed in numbers: 1.6180:1).

The Golden Mean is often illustrated as a line that has been divided at a particular point. The line is divided into two segments. The relative relationship of the one part is to the second part as the second part is to the whole. The Golden Mean is best understood through the visual below.

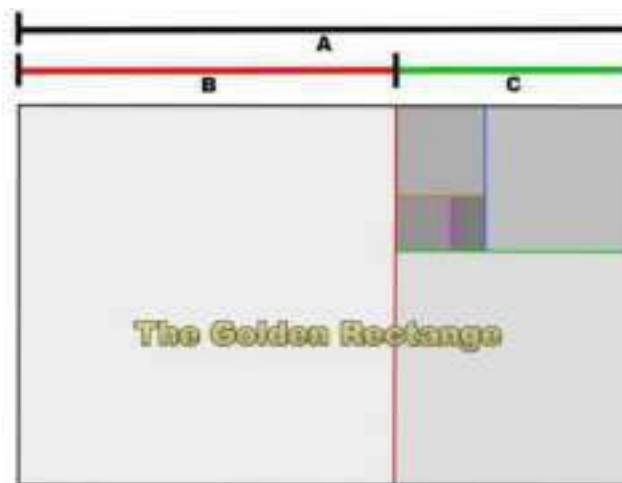
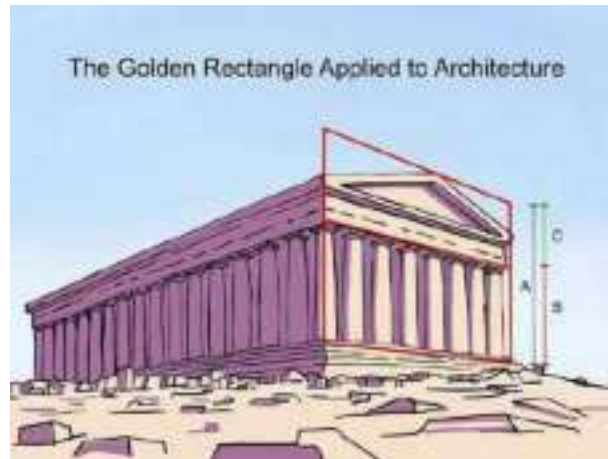


Table 2: To explain, C is to B as B is to A:

Artists have used the Golden Mean to help them make decisions about the placement of important visual elements – not only in paintings – but also to direct the size and spacing of architectural elements.



The Elements of Visual Arts and the Principles of Design serves the foundation of language in art, just like the words we use when we talk, these elements and principle are what we use to communicate with others.

An artist can decide the principles he/she would want to use in creating an artwork. The artist does not necessarily have to use all principles to create a successful artwork. It does not also mean that the artist can only choose one principle in creating an artwork. Different principles can intertwine in one piece. However, an artwork, no matter how simple, has at least one principle of design applied.

Learning Tasks/Activities

When artists work with the Elements of Art, decisions must be made on how these elements are arranged. An effective work of art will have a thoughtful arrangement of these elements to create harmony and unity.

For this activity, we will have a design matrix that will present many possibilities of how we can combine different elements and principles together. Illustrate the combination you have created on the square provided below. Be creative and make each square entirely different than the other.

	Variety	Contrast	Gradation	Emphasis	Formal Balance
Color					

Line					
Texture					
Shape					
Space					

Table 3: Elements of Art

Now, briefly answer the following questions.

1. Choose one artwork from the different combinations above. Do you think it will stand out as an artwork on its own? Explain.

Relevance of the Activity

In the activity above, we can see the importance of choosing the right elements and principles to be used in creating a good composition. Planning, therefore, is the first thing to do when starting an artwork. This activity will help you better understand the uses of the different elements and principles that can help you when you compose and analyze an artwork soon.

Assessment

1. Read each statement or question below carefully and fill in the blank with the precise answer. There may be more than one answer.

_____1. It is a type of balance where the image displayed is exactly the same on both sides.

_____2. This principle of design is often used to train the viewer's eyes on the center of interest or a focal point.

- _____3. This is the principle of design concerned with repeating an element to produce the look and feel of movement.
- _____4. This is a type of rhythm that involves groupings of similar elements that repeat with no regularity.
- _____5. The principle of design concerned with repetition of one or more elements in planned or random fashion to enhance the surfaces of a painting or drawing.
- _____6. This principle refers to the combination of art elements so that the same elements are used over and over again.
- _____7. This is the best and most straightforward way to show movement in a work of art that carefully studies how things change when in motion.
- _____8. This principle of design is concerned with combining different elements to increase the visual interest of the work.
- _____9. The principle of design that refers to blending of similar elements to make the work of art feel even and together.
- _____10. The principle of design that gives the feeling of oneness to the work of art.
- _____11. This is the exaggerated use of proportion to convey a particular message.
- _____12. This is used by artists to help them make decisions about the placement of important visual elements in painting, sculpture, and architecture.
- _____13. The principle of design used to create the look and feeling of action and to guide the viewer's eye throughout the artwork.
- _____14. This refers to combining art elements so that the same elements are used over and over again. It strengthens a design by tying together individual elements and bringing a sense of consistency.
- _____15. This type of Rhythm is created by undulating elements and interval, bending and curving motifs and spaces, and can be seen in streams, waves, and beaches.

II. Analysis of the Principle of Design



Figure 25: Mother and Child by Roger San Miguel

For this activity, look closely and analyze and describe how the following Principles of Design are used in the painting (answers should not be less than two sentences):

Principle of Emphasis:

Principle of Variety

Principle of Unity

Instructions on how to submit student output

You will be given enough time to answer this worksheet. After completing this worksheet, set the file name of your activity to *LastName_FirstName_WorksheetNo3* then please submit it to the email address of your instructor. Make sure to fill out the Subject Line with *Lesson No._ Schedule* before sending your email. God bless!

Additional Notes:

Make sure that the files you will send are in PDF format.

Do not forget to write your name, class schedule, and date of submission on your paper.

Format should be Times New Roman, font size 12, one inch margin on all sides.

For the artworks, you can have your work scanned, just make sure that your work will be clear, and all the necessary elements will be seen. After that, send it with a file name: *Name_Artwork_Activity No.3* together with your worksheet.

In case there is no internet connection available, please send a message through your instructor's phone number or contact email, so that alternative ways for the worksheet/activities to be submitted will be given.

Module Posttest

Instructions: In any piece of paper, answer the following questions.

1. What is the complimentary color of blue?
2. Symmetry, asymmetry, and radial are all types of?
3. Negative space is the background or area surrounding an object. True or False?
4. Rhythm is created when various visual elements are repeated. True or False?
5. Creating sense of visual oneness in a work of art is called?

References and Additional Resources to watch and read

Garder, Helen (1948). *Art through the Ages. 3rd Edition*. Harcourt, Brace, and Company.

Mittler, G. & Ragans, R. (2006). *Glencoe Understanding Art, Student Edition*

(*Time Art Scene*) 4th ed. Edition. McGraw-Hill Publishing.

Bernard, Teresa (2012). *Principles of Good Design: Proportion*. Retrieved from:

<http://teresabernardart.com/principles-of-good-design-proportion>

Fussel, Matt (n.d.). *The Elements of Art*. The Virtual Instructor. Retrieved from:

<https://thevirtualinstructor.com/Shape.html>

<https://thevirtualinstructor.com/Color.html>

<https://thevirtualinstructor.com/form.html>

<https://thevirtualinstructor.com/Value.html>

Hurst, Ashley (2018). *Balance- A Principle of Art*. The Virtual Instructor

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<https://thevirtualinstructor.com/blog/movement-a-principle-of-art>

<https://thevirtualinstructor.com/blog/emphasis-a-principle-of-art>

Lovett, John (n.d.). *Gradation: Principle of Design*. Retrieved from:

<https://www.johnlovett.com/gradation>

Videos you can watch:

<https://www.youtube.com/watch?v=ZpVmPtEE6FE>

https://www.youtube.com/watch?v=wQhuN1iR_9Q

<https://www.youtube.com/watch?v=65WjYDEzi88>

<https://www.youtube.com/watch?v=VwUZ3PivD6I>

Readings:

https://www.getty.edu/education/teachers/building_lessons/principles_design.pdf

<https://courses.lumenlearning.com/sac-artappreciation/chapter/oer-1-9/>

<http://www.teacheroz.com/apah-elements.pdf>

Answers to the Pretest

1. Red, blue, Yellow
2. Color wheel
3. Texture
4. True
5. Depth

Answer to the Posttest

1. Blue
2. Balance
3. True
4. True
5. Unity

Module 3: Historical Development of Art and the Filipino Arts and Artists

Module Overview

For this module, we are going to talk about how conceptions of art have changed over periods of history. A study of the historical development of art will allow us to understand different social conditions in the past and how it affects the art produced today. Also, we will tackle different Filipino artists that greatly contributed to the development of our arts and culture.

Motivational Task

Before we start, think about an art (movie, painting, sculpture, music, poem, etc.) that made a big impact on you. When was it created? And why do you like it?

Module Pretest

Instructions: In any piece of paper answer the following questions.

1. Who is the artist of the 1920 Filipino painting *Palay Maiden*?
2. What is the title of the famous sculpture found in front of the VSU administration building?
3. What art movement is said to be established by Pablo Picasso?
4. Who is the famous artist who cut a part of his ear?
5. What is the famous painting of Juan Luna that won first place in Madrid, Spain?

Lesson 3.1: Western Art History

Lesson Summary

This lesson tackles the progress and development of Art from the beginning of human existence. This will also show the intrinsic value of art as a form of language that narrates knowledge, beliefs, and experiences of a specific historical period.

Learning Outcomes

- Identify the underlying history and philosophy of the era or movement.
- Develop and enhance the students' awareness and understanding of the visual world.
- Broaden the students' perspectives and ways of thinking through the study of a variety of works of art.
- Strengthening the students' observational skills and recognition of the complexities and continual rearrangement of elements and principles of art.

Motivational Task

Using any art material, draw/illustrate/paint (you can also create a collage/video compilation using your phone) the things that make you happy. Every time you feel sad or anxious look at this artwork, and remind yourself that despite what you feel, something/someone can always bring a smile on our face. Smile 😊

Discussion

Art history, also called Art Historiography, is the historical study of the visual arts that is concerned with *identifying, classifying, describing, evaluating, interpreting, and understanding* art products, objects of art, and historic development of the visual arts. This is concerned with the study of art in a specific period in history. Art historians analyze the meaning of a certain visual art (painting, sculpture, architecture) at the time they were created. Another mission of Art History is to establish authorial origins of artworks, i.e. discovering who created a particular artwork, when, when and for what reason. The study of Art History is important because it allows us to understand the history of humanity through art.

Art history also involves **Iconography**, which is the analysis of *symbols*, *themes*, and *subject matter* in the visual arts, as a major part of art history. For example, art historians can help interpret the meaning of a certain artwork based on the visual elements and objects he/she is able to identify in the artwork. This allows the art historian to understand what these objects represented at the time the artwork was created, and helps us understand and learn the way of living and civilizations of the past.

Art History Timeline

The foundation of art history can be traced back tens of thousands of years to when ancient civilizations used available techniques and media to depict culturally significant subject matter. Different places and historical periods have their own dominant themes that depict their ways of living.

Pre-Historic Art (40,000-4,000 B.C.)

Until recently, many believed the earliest civilization of man can only date back to a few thousands of years until art historians discovered different artifacts showing the civilization of man came early than what was thought. Art historians traced the history of art and civilization back to the Prehistoric era, before written records were kept. The earliest artifacts come from the Paleolithic era, or the Old Stone Age, in the form of rock carving, engravings, pictorial imagery, sculptures, and stone arrangements.



Figure 26: Venus of Laussel, an Upper Paleolithic (Aurignacian) carving

Venus of Hohle Fels: Oldest known Venus figurine. Also the oldest known, undisputed depiction of a human being in prehistoric art. Made of mammoth tusk and found in Germany.



Art from this period relied on the use of *natural pigments* (one that is found in nature that is ground, sifted, washed, and in rarer cases, heated to create a desired hue) and stone carvings to create representations of objects, animals, and rituals that governed the existence of a civilization. One of the most famous examples is that of the Paleolithic cave paintings found in the complex cave of Lascaux in France. Though discovered in 1940, they are estimated to be up to 20,000 years old and depict large animals and vegetations from the era.



Figure 27: Prehistoric cave paintings in Lascaux, France

Ancient Art (30,000 B.C. - A.D 400)

Ancient art was produced by advanced civilizations, which in this case refers to those with an established written language. These civilizations included *Mesopotamia*, *Egypt*, *Greece*, and those of the *Americas*.



Anubis Weighing the Soul of the Scribe Ani, from the Egyptian Book of the Dead, c. 1275 BCE.

Anubis Weighing the Soul of the Scribe Ani, from the Egyptian Book of the Dead, c. 1275 BC

REPEATED CAPTION



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

One of the most famous works from ancient Mesopotamia is the Code of Hammurabi. Created around 1792 B.C., the piece bears a Babylonian set of laws carved in stone, adorned by an image of King Hammurabi—the sixth King of Babylonia—and the Mesopotamian god, Shabash.



Unknown, **Code of Hammurabi**, circa 1792 and circa 1750 B.C.

Medieval (A.D. 500 – A.D. 1400)

The Middle Ages, often referred to as the “Dark Ages,” marked a period of economic and cultural deterioration following the fall of the Roman Empire in 476 A.D. Much of the artwork produced in the early years of the

period reflects that darkness, characterized by grotesque imagery and brutal scenery.



An illustration of
King Arthur
fighting the
Saxons, from
"The
Rochefoucauld
Grail"

Art produced during this time was centered around the Church. As the first millennium passed, more sophisticated and elaborately decorated churches emerged; windows and silhouettes were adorned with biblical subjects and scenes from classical mythology.



Mosaic of Jesus Christ
in Istanbul, Turkey.

**Madonna and Child with
Saint Jerome and Saint John
the Baptist.** Sold for
\$1,350,000 via Sotheby's
(May 2018).



This period was also responsible for the emergence of the illuminated manuscript and Gothic architecture style. Definitive examples of influential art from this period include the catacombs in Rome, Hagia Sophia in Istanbul, the Lindisfarne Gospels, one of the best-known examples of the illuminated manuscript, and Notre Dame, a Parisian cathedral and prominent example of Gothic architecture.



Hagia Sophia in Istanbul, Turkey.



The Lindisfarne Gospels.
Sold for £4600 via Dominic Winter Auctions (November



Figure 28: Notre Dame Cathedral prior to the fire in 2019

Renaissance (1400-1600)

This style of painting, sculpture, and decorative art was characterized by a focus on *nature* and *individualism*, with the thought of man as independent and self-reliant. Though these ideals were present in the late Medieval period, they flourished in the 15th and 16th centuries, paralleling social and economic changes like secularization.



Figure 29: "The Triumph of the Virtues - Minerva Expelling the Vices" from the Garden of Virtue, 1502 (tempera on canvas) by Andrea Mantegna (1431-1506)

The Renaissance reached its height in Florence, Italy, due in large part to the Medici, a wealthy merchant family who adamantly supported the arts and humanism, a variety of beliefs and philosophies that places emphasis on the human realm. Italian designer Filippo Brunelleschi and sculptor Donatello were key innovators during this period.



Model of the boat built by Brunelleschi in 1427 to transport marble



The **Santa Maria del Fiore cathedral** by Brunelleschi in Florence possesses the largest brick dome in the world, and is considered a masterpiece of European architecture.

The High Renaissance, which lasted from 1490 to 1527, produced influential artists such as da Vinci, Michelangelo, and Raphael, each of whom brought creative power and spearheaded ideals of emotional expression.



Figure 30: The Creation of Adam by Michelangelo Buonarroti, 1521



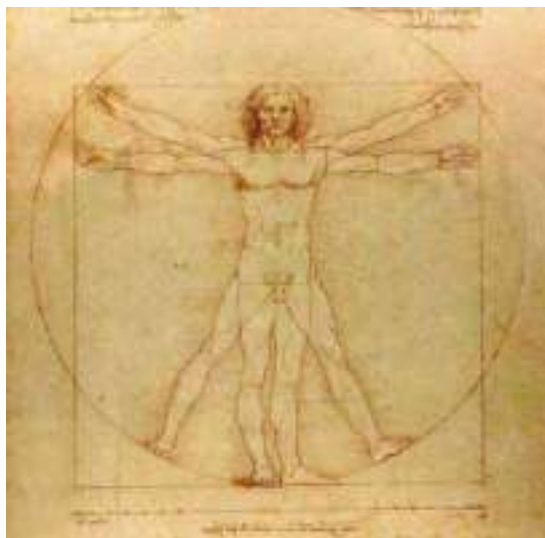
Figure 31:
The Birth of
Venus by
Sandro
Botticelli,
1485

Artwork throughout the Renaissance was characterized by realism, attention to detail, and precise study of human anatomy. Artists used linear perspective and created depth through intense lighting and shading.



Figure 32: Pietro
Perugino, Christ
Handing the Keys
to St. Peter, 1481-
1482. This painting
shows linear
perspective.

Figure 33: Vitruvian
Man (c.1490) by
Leonardo Da Vinci
(1452-1519)



Art began to change stylistically shortly after the High Renaissance, when clashes between the Christian faith and humanism gave way to Mannerism.



The Last Supper by
Leonardo da
Vinci,(1495-96)



Sistine Madonna by Raffaello
Sanzio, 1512

Mannerism (1527- 1680)

Mannerist artists emerged from the ideals of Michelangelo, Raphael, and other Late Renaissance artists, but their focus on style and technique outweighed the meaning of the subject matter.



Spring (1573) by Giuseppe Arcimboldo

Often, figures had graceful, elongated limbs, small heads, stylized features and exaggerated details. This yielded more complex, stylized compositions rather than relying on the classical ideals of harmonious composition and linear perspective used by their Renaissance predecessors.



Parmigianino, **Madonna with Long Neck**, 1534-1540



Pontormo, **The Deposition**, 1526-1528

Some of the most celebrated Mannerist artists include Giorio Vasari, Francesco Salviati, Domenico Beccafumi, and Bronzino, who is widely considered to be the most important Mannerist painter in Florence during his time.

Baroque (1600-1750)

The Baroque period that followed Mannerism yielded ornate, over-the-top visual arts and architecture. It was characterized by grandeur and richness, punctuated by an interest in broadening human intellect and global discovery.



The Triumph of the Immaculate by Paolo de Matteis,

Baroque Architecture was designed to appeal to the senses and used direct, dramatic, and obvious iconography.



Baroque artists were stylistically complex.



Caravaggio, **The Calling of Saint Matthew**, circa 1599-1600

Baroque paintings were characterized by drama, as seen in the iconic works of Italian painter Caravaggio and Dutch painter Rembrandt. Painters used an intense contrast between light and dark and had energetic compositions matched by rich color palettes.

Rococo (1699-1750)

Rococo originated in Paris, encompassing decorative art, painting, architecture, and sculpture. The aesthetic offered a *softer style of decorative art* compared to Baroque's exuberance. Rococo is characterized by lightness and elegance, focusing on the use of natural forms, asymmetrical design, and subtle colors.



Jean-Honoré Fragonard, **The Swing** (1767-1768)



Entrance of the Buontalenti Grotto in Boboli Gardens

Painters like Antoine Watteau and Francois Boucher used lighthearted treatments, rich brushwork, and fresh colors. The Rococo style also easily translated to silver, porcelain, and French furniture. Many chairs and armoires featured curving forms, floral designs, and an expressive use of gilt.



Antoine Watteau, **'The Embarkation for Cythera'** (1717)



François Boucher, **'Rinaldo and Armida'** (1734)



Chest of drawers by Charles Cressent

Along with Impressionism, Rococo is considered one of the most influential French art movements. It is celebrated for both its light-and-airy

paintings and its fanciful decorative arts, which, together, showcase the elegant yet ebullient tastes of 18th-century France.

Neoclassicism (1750-1850)

As its name suggests, the Neoclassical period drew upon elements from classical antiquity. Archaeological ruins of ancient civilizations in Athens and Naples that were discovered at the time reignited a passion for all things past, and artists strove to recreate the great works of ancient art. This translated to a renewed interest in classical ideals of harmony, simplicity, and proportion.



Jacques-Louis David. **The Oath of the Horatii (1784).**
Oil on canvas. Musée du Louvre, Paris.

Villa Godi Valmarana, Lonedo di Lugo, Veneto, Italy. Villa Godi was one of the first works by Palladio. Its austere facade, arched doorways, and minimal symmetry reflect his



Neoclassical artists were influenced by classical elements; in particular, a focus on idealism. Inevitably, they also included modern, historically relevant depictions in their works. For example, Italian sculptor Antonio Canova drew upon classical elements in his marble sculptures, but avoided the cold artificiality that was represented in many of these early creations.



Left: **Paulina Borghese as Venus Victrix**, 1805-1808; Right: **Psyche Revived by Cupid's Kiss**, 1757-1822 both by Antonio Canova. Executed in a classical style and adhering to classical themes, these sculptures are typical example of the Neoclassical style.

Romanticism (1780-18500

Romanticism embodies a broad range of disciplines, from painting to music to literature. The ideals present in each of these art forms reject order, harmony, and rationality, which were embraced in both classical art and Neoclassicism. Instead, Romantic artists emphasized the individual and imagination.

Another defining Romantic ideal was an appreciation for nature, with many turning to *plein air* painting, which brought artists out of dark interiors and enabled them to paint outside. Artists also focused on passion, emotion, and sensation over intellect and reason.



Liberty Leading the People (July 28, 1830), Eugène Delacroix, 1830.



Wanderer Above the Sea of Fog, 1818 by Caspar David Friedrich

Prominent Romantic painters include Henry Fuseli, who created strange, macabre paintings that explored the dark recesses of human psychology, and William Blake, whose mysterious poems and images conveyed mystical visions and his disappointment in societal constraints.



The Nightmare by
Henry Fuseli, 1781



**The Ancient Days
from Europe: A
Prophecy**, by William
Blake, 1794

Realism (1780-1900)

Arguably the first modern art movement, Realism, began in France in the 1840s. Realism was a result of multiple events: the anti-Romantic movement in Germany, the rise of journalism, and the advent of photography. Each inspired new interest in accurately capturing everyday life.

This attention to accuracy is evident in art produced during the movement, which featured detailed, life-like depictions of subject matter.



Jean-François Millet,
The Gleaners, 1857.



Le déjeuner sur l'herbe
(Luncheon on the Grass) by
Édouard Manet, 1862-63

One of the most influential leaders of the Realist movement is Gustave Courbet, a French artist committed to painting only what he could physically see.



Sleep by Gustave Courbet, 1866. This work shows Courbet's interest in an erotic Realism that became prevalent in his later work. Raw eroticism is delivered without aid of cupids or mythological justification of any kind, making this work vulgar to those with the prevailing taste of the day.

The Wave by Gustave Courbet, 1870.



Art Nouveau (1890-1910)

Art Nouveau, which literally means "New Art," attempted to create an entirely authentic movement free from any imitation of styles that preceded it. This movement heavily influenced applied arts, graphics, and illustration. It focused on the natural world, characterized by long, sinuous lines and curves.



Figure 34: La Goulue at the Moulin Rouge, by Henri de Toulouse-Lautrec, 1891. Toulouse-Lautrec is one of Art Nouveau's most important graphic artists who was responsible for raising the poster from the realm of advertising ephemera to high art during the 1890s.



Wisteria Lamp
by Clara Driscoll,
1901-05.

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Influential Art Nouveau artists worked in a variety of media, including architecture, graphic and interior design, jewelry-making, and painting. Czechoslovakian graphic designer Alphonse Mucha is best-known for his theatrical posters of French actress Sarah Bernhardt. Spanish architect and sculptor Antonio Gaudí went beyond focusing on lines to create curving, brightly-colored constructions like that of the Basilica de la Sagrada Familia in Barcelona.



Slavia by Alphonse Mucha, 1908. Commissioned by the millionaire and philanthropist Charles Crane upon the marriage of his daughter Josephine, this painting is a portrait of Josephine as the Slav goddess, Slavia.



Basilica de la Sagrada Familia, Gaudí wanted to create a “20th century cathedral,” a synthesis of all his architectural knowledge with a complex system of symbolisms and a visual explication of the mysteries of faith.

Impressionism (1865-1885)

Impressionist painters sought to capture *the immediate impression of a particular moment*. This was characterized by short, quick brushstrokes and an unfinished, sketch-like feel. Impressionist artists used modern life as their subject matter, painting situations like dance halls and sailboat regattas rather than historical and mythological events.



Fog, Voisins by Alfred Sisley, 1874. Fog, Voisins demonstrates this general preoccupation with the visual perception of the natural world through the application of rough, clearly visible brushstrokes and the blurry, almost ethereal rendering of color and form.

Girl with a Hoop by Pierre-Auguste Renoir, 1885. In this painting, Renoir developed a new style he dubbed "aigre" (sour), in which he applied thick, elongated brushstrokes to evoke natural movement in the backdrop and soft, textural brushstrokes complemented by hard lines to portray the young girl in the foreground.



Claude Monet, a French artist who spearheaded the idea of expressing one's perceptions before nature, is virtually synonymous with the Impressionist movement. His notable works include (refer to the paintings below from left to right) *The Water Lily Pond* (1899), *Woman with a Parasol* (1875), and *Impression, Sunrise* (1872), from which the name of the movement itself is derived.



Post-Impressionism (1885- 1910)

Post-Impressionist painters worked independently rather than as a group, but each influential Post-Impressionist painter had similar ideals. They

concentrated on *subjective visions and symbolic, personal meanings rather than observations of the outside world*. Post-Impressionists believed that *color could be independent from form and composition as an emotional and aesthetic bearer of meaning*.

To simplify matters, it can be said that Post-Impressionism has two wings: a “left wing,” comprising artists like Paul Gauguin and Vincent Van Gogh, who found Impressionism unsatisfactory because it lacked emotion, imagination, and spirituality; and a “right wing,” including Georges Seurat and Paul Cézanne, who found Impressionism unsatisfactory because it seemed to lack a sense of order, permanence, discipline, and timelessness.

Figure 35: Vision After the Sermon by Paul Gauguin, 1888. Gauguin relied upon the abstraction of the red ground to communicate the space of the vision as well as the heightened emotions present at a religious revelation. As this work demonstrates, Gauguin



Figure 36: The Large Bathers by Paul Cézanne, 1900-1906. In it, Cézanne employed the technique of constructing visually complex images composed of simple shapes, lines, and geometric forms built up from the canvas with thick impasto.



Figure 37: Sunday Afternoon on the Island of La Grande Jatte by Georges Suerat, 1884-1886. Seurat's Sunday Afternoon is perhaps the most famous example of the painting technique known as Pointillism. Although the picture contains the impressionistic elements of I



Figure 38: The Dream by Henri Rousseau, 1910. In The Dream, his last and largest painting, Rousseau presented a unique interpretation of the traditional theme of the reclining nude.

Portrait of Docor Gachet by Vincent Van Gogh, 1890.

In Portrait of Doctor Gachet, Van Gogh strove to elicit a complex mixture of emotions within the viewer, rather than portray a naturalistic description of the sitter. Van Gogh created painterly rhythms and swirling forms within the arrangement of the figure in order to convey elements of strength, intelligence, and melancholy.

Through such intimate and personalized interpretations, Van Gogh epitomized the rejection of Impressionistic optical observation in favor of an emotionally laden representation that appealed to the viewer's heart, rather than his mind.



Fauvism (1900-1935)

Led by Henri Matisse, Fauvism built upon examples from Vincent van Gogh and George Seurat. As the first avant-garde (new and unusual or experimental ideas), 20th-century movement, this style was characterized by expressive use of intense color, line, and brushwork, a bold sense of surface design and flat composition.



Luxe, Calme et Volupté by Henri Matisse, 1904.

This early work by Matisse clearly indicates the artist's stylistic influences, most notably Georges Seurat's Pointillism in the use of tiny dabs of color to create a visual frisson. What sets this work apart from these more rigid methods, however, is Matisse's intense concentrations of pure color.

As seen in many of the works of Matisse himself, the separation of color from its descriptive, representational purpose was one of the core elements that shaped this movement. Fauvism was an important precursor of Cubism and Expressionism.



The River Seine at Chatou by Maurice de Vlaminck, 1906.

For *The River Seine*, de Vlaminck used *Impasto* (a technique practiced by many Fauves): thick daubs of paint applied directly from the tube, then brushed together in short strokes to create the effect of movement.

Paysage à La Ciotat by Othon Friesz, 1907.

Although Friesz was a devoted Fauvist for as long as any of his contemporaries, Friesz's approach to the canvas was far more traditional, his color choices were more deliberate, and his application of paint was more methodical. In this sense, Friesz painted an Impressionist-style landscape using Fauvist color.





The Woman with a Hat by Henri Matisse, 1905

Matisse attacked conventional portraiture with this image of his wife. Amelie's pose and dress are typical for the day, but Matisse roughly applied brilliant color across her face, hat, dress, and even the background. Leo Stein called it, "the nastiest smear of paint I had ever seen," yet he and Gertrude bought it for the importance they knew it would have to modern painting.

Expressionism (1905-1920)

Expressionism emerged as a response to increasingly conflicted world views and the loss of spirituality. Expressionist art sought to draw from within the artist, using a distortion of form and strong colors to display anxieties and raw emotions. Expressionist painters, in a quest for authenticity, looked for inspiration beyond that of Western art and frequented ethnographic museums to revisit native folk traditions and tribal art.



Mad Woman by Charm Soutine, 1920.

Soutine's violent brushstrokes and contorted lines communicate an almost unnerving tension, but nevertheless do not deny his subject a rich depth of character. Soutine invited viewers to observe the subject closely, to gaze into her eyes and study her asymmetrical face and form. In many ways, this painting embodies the essence of the Expressionist style; Mad Woman visibly vibrates, contorts, shifts, pushes, and pulls, providing the viewer with Soutine's vision of the inner torment of his sitter.



The Scream by Edvard Munch

Munch focused on scenes of death, agony, and anxiety in distorted and emotionally charged portraits, all themes and styles that would be adopted by the Expressionists. Here, in Munch's most famous painting, he depicts the battle between the individual and society. The Scream evokes the jolting emotion of the encounter and exhibits a general anxiety toward the tangible world.

The roots of Expressionism can be traced to Vincent van Gogh, Edvard Munch, and James Ensor. Prominent groups including Die Brücke (The Bridge) and Der Blaue Reiter (The Blue Rider) formed so artists could publish works and express their ideals collectively.



Houses at Night by Karl Schmidt-Rottluff, 1912.

After co-founding Die Brücke in Dresden, Schmidt-Rottluff moved to the booming city of Berlin, where he painted this abstracted rendering of a city block. The buildings stagger apart from each other at odd angles over an eerily empty street, evoking the alienation of modern urban society.



Large Blues Horses by Franz Marc, 1911. Marc was a key member of Der Blaue Reiter, and is known for his use of animal symbolism. This canvas belonged to a series of works that centered on the theme of horses, which he regarded as emblems of spiritual renewal. For the artist, the movement away from realistic depiction represented a turn towards the spiritual, the emotional, and the authentic. As with many Expressionists, color was symbolic rather than descriptive for Marc. He drew upon the emotive qualities of his palette to convey his vision of the spiritual blue beasts.

Cubism (1907-1914)

Cubism was established by Pablo Picasso and Georges Braque, who rejected the concept that art should copy nature. They moved away from traditional techniques and perspectives; instead, they created radically fragmented objects through abstraction.



Les Desmoiselles d'Avignon by Pablo Picasso, 1907.

Picasso's painting was shocking even to his closest artist-friends both for its content and for its formal experimentation. Their blatant sexuality was heightened by Picasso's influence from non-Western art that is most evident in the faces of three of the women, which are rendered as mask-like, suggesting that their sexuality is not just aggressive, but also primitive. Picasso abandoned the Renaissance illusion of three-dimensionality, instead presenting a radically flattened picture plane that is broken up into geometric shards.

Bottle and Fishes by Georges Braque, 1910-12

Bottle and Fishes is an excellent example of Braque's foray into Analytic Cubism, while he worked closely with Picasso. This painting has the restricted characteristic earth tone palette rendering barely perceptible objects as they disintegrate along a horizontal plane. While there are some diagonal lines, Braque's early paintings tended to work vertically or horizontally.



Many Cubist painters' works are marked by flat, two-dimensional surfaces, geometric forms or "cubes" of objects, and multiple vantage points. Often, their subjects weren't even discernible.

Surrealism (1917-1950)

Surrealism emerged from the Dada art movement in 1916, showcasing works of art that defied reason. Surrealists denounced the rationalist mindset. They blamed this thought process on events like World War I and believed it to repress imaginative thoughts. Surrealists were influenced by Karl Marx and theories developed by Sigmund Freud, who explored psychoanalysis and the power of imagination.



The Double Secret by Rene Magritte, 1927



Indestructible Object (or Object to Be Destroyed), Oversized reproduction of 1923 by Man Ray

Influential Surrealist artists like Salvador Dalí tapped into the unconscious mind to depict revelations found on the street and in everyday life. Dalí's paintings in particular pair vivid and bizarre dreams with historical accuracy.



Soft Construction with Boiled Beans (Premonition of Civil War) by Salvador Dali, 1936. Dalí painted this work just prior to the start of the Spanish Civil War of 1936-1939. He depicts the anxiety of the time, visually predicting the violence, horror, and doom many Spaniards felt during General Franco's later rule.



Lobster Telephone by Salvador Dali, 1936. This is one of the most famous Surrealist objects ever created. The juxtaposition of two objects that have little to do with each other is a staple of Dada and Surrealist ideas.

Abstract Expressionism (1940s-1950s)

Shaped by the legacy of Surrealism, Abstract Expressionism emerged in New York after WWII. It is often referred to as the New York School or *action painting*. These painters and abstract sculptors broke away from what was considered *conventional*, and instead used spontaneity and improvisation to create abstract works of art. This included colossally-scaled works whose size could no longer be accommodated by an easel. Instead, canvases would be placed directly upon the floor.



1957-D-No. 1 by Clyfford Still, 1957. This painting marked Still's own shift into Abstract Expressionism as a non-objective painter interested in juxtaposing different colors and surfaces into a variety of formations.

No. 6 (Violet, Greed, Red) by Mark Rothko, 1951. Mark Rothko's work exemplifies Abstract Expressionism's Color Field paintings. Each piece is titled by color variations, and all consist of soft, rectangular bands of color stretching horizontally across the canvas. This painting is a prime example of this kind of chromatic abstraction.

Color Field painters were concerned with brushstroke and paint texture, but they came to view color as the most powerful communication tool. Rothko's blocks of color were meant to strike up a relationship with the viewer's deep consciousness, to provide a contemplative, meditative space in which to visually investigate one's own moods and affiliations with the chosen palette.



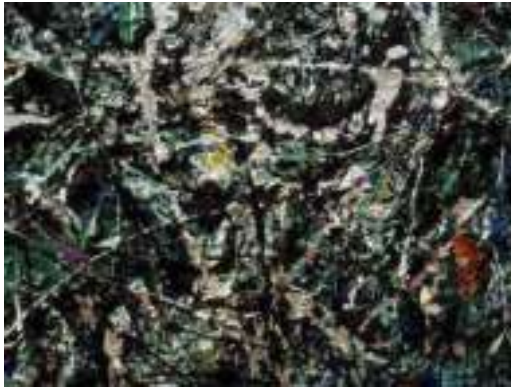
Celebrated Abstract Expressionist painters include Jackson Pollock, known for his unique style of drip painting, and Mark Rothko, whose paintings employed large blocks of color to convey a sense of spirituality.



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Pop Art (1950s-1960s)



Autum Rhythm (Number 30), 1950 (above) and **Full Fathom Five**, 1947 (left) are examples of Jackson Pollock's work that used the drip painting technique. Since their first exhibition, critics have come to recognize that drip paintings such as this might also be read as major developments in the history of modern painting. With them, Pollock found a new abstract language for the unconscious, one which moved beyond the Freudian symbolism of the Surrealists.

Pop art is one of the most recognizable artistic developments of the 20th century. The movement transitioned away from methods used in Abstract Expressionism, and instead used everyday, mundane objects to create innovative works of art that challenged consumerism and mass media. This introduction to identifiable imagery was a shift from the direction of modernism.



Just What Is It That Makes Today's Homes so Different, So Appealing? by Richard Hamilton, 1956, collage. The collage presents viewers with an updated Adam and Eve (a bodybuilder and a burlesque dancer) surrounded by all the conveniences modern life. This artwork was constructed using a variety of cut outs from magazine advertisements, Hamilton created a domestic interior scene that both lauded consumerism and critiqued the decadence that was emblematic of the American post-war economic boom years.

Pop artists like Andy Warhol and Roy Lichtenstein sought to establish the idea that art can draw from any source, and there is no hierarchy of culture to disrupt that. Perhaps the most famous pop culture work of art is Warhol's Campbell's Soup Cans production.



Drowning Girl by Roy Lichtenstein, 1963. Lichtenstein here focused on cartoon imagery. His work, along with that of Andy Warhol, heralded the beginning of the Pop Art movement, and, essentially, the end of Abstract Expressionism as the dominant style.



Coca-Cola (3), 1962 (left) and **Campbell's Soup I, 1968** (right). Here, Andy Warhol used the techniques of his trade to create an image that is both easily recognizable, but also visually stimulating. Warhol is credited with envisioning a new type of art that glorified (and also criticized) the consumption habits of his contemporaries and consumers today.

Contemporary Art (1970-Present)

The 1970s marked the beginning of contemporary art, which extends through the present day. This period is dominated by various schools and smaller movements that emerged. Artists of the Contemporary art period work in a globally influenced, culturally diverse, and technologically advancing world.

Contemporary Art is very diverse that it is distinguished by the very lack of a uniform organizing principle and ideology. Artists use different materials, forms, subject matter, and even combine style from other time period.

- **Postmodernism:** In reaction to modernism, artists created works that reflected skepticism, irony, and philosophical critiques.



The AT&T Building, New York by Philip Johnson, 1984.

The iconic 1980s skyscraper is similar in form and scale to its high rise counterparts, but is distinct through its embellishment of a classical broken pediment. The design caused notoriety in 1980s America through its stubborn rejection of the Modernist emphasis on clean lines, geometric form, and the idea that "form follows function."

- **Feminist Art:** This movement arose in an attempt to transform stereotypes and break the model of a male-dominated art history.



The Dinner Party by Judy Chicago, 1974-79.

The Dinner Party is one of the most well-known pieces of Feminist art in existence and is permanently housed at the Center for Feminist Art at the Brooklyn Museum. The installation consists of a large banquet table with place settings for thirty-nine notable women from history and mythology. The settings have gold ceramic chalices and porcelain plates painted with butterfly- and vulva-inspired designs representing Mother Nature, the vagina, and the life-giving properties of being female.

- **Neo Expressionism:** Artists sought to revive original aspects of Expressionism and create highly textural, expressive, large works.



Atharor by Anselm Kiefer,
1983-84

Kiefer used an apocalyptic palette, and brought together the themes of alchemy and the Holocaust. Like other Neo-Expressionist painters, Kiefer summons mythic themes executed with compelling methods and emotions in order to explore what is possible through art.

- **Appropriation Art:** This movement focused on the use of images in art with little transformation from their original form.



Left: **Robert Rauschenberg**, **Les Femmes d'Alger**, 1985

Right: **Pablo Picasso**, **Les Femmes d'Alger**, 1907



Leftmost: Edvard Munch, **The Scream**, 1893-1894,

Middle & Rightmost: Artists Unknown

- **Digital Art:** The advent of the camera lent way to [this artistic practice](#) that allowed artists to use the infusion of art and technology to create with mediums like computers, audio and visual software, sound, and pixels.



Artwork of Alberto Seveso. This is an example of underwater photo that captured colored clouds of ink using high-speed photography.



Stephen McMennamy splices together photographs of wildly unrelated objects to form new, exciting images. McMennamy calls these creations “combophotos.” These perfect images go far beyond just using Photoshop. He meticulously photographs each part of the image before slicing them together.



David McLeod, an Australian native, is a digital artist specializing in CGI (computer-generated imagery). CGI is what filmmakers use to create lifelike special effects in movies, but can be used in still imagery as well. McLeod’s work curiously explores the world of CGI.

Each movement shed light on distinctive painting, sculpture, architectural achievements, and other defining works. Understanding and learning about the historical development of art will teach us to analyze the visual and sensual evidence to be found in diverse work of art. We can hone our skill in looking closely to the description of the composition which will offer tools for the interpretation of our rich visual culture. You do not need

exceptional skills to be able to understand an artwork. What is mainly required is to have a deep sense of appreciation for the world as a whole and see things from a unique perspective.

Learning Activities

For this activity, you will need a camera and any material of your liking. Then, choose an artwork you can appropriate/imitate/recreate using yourself as the main object/subject. (Appropriation means the use of a pre-existing object or image with little or no transformation.)

For a successful recreation, make sure to look closely at the image and replicate the elements present, figure, the gesture, theme, etc. See some of the examples below. Make sure to include the title of your artwork and create a title for your own artwork.



Examples taken from: <https://www.boredpanda.com/recreation-art-quarantine-tussenkunstnquarantaine>

For more examples you can search for: *Tussen Kunst und Quarantaine*

After the activity give us a brief description of the artwork you have recreated, and what made you choose this artwork?

Relevance of the Activity

This activity will force you, the learner, to consider different artistic concepts like forms and composition while practicing close looking. This will not only enhance your knowledge about art history, but also enhance your

research, critical thinking, interpretation, creativity, and engagement in metacognitive and embodied experience.

Assessment

I. Read each statement or question below carefully and fill in the blank with the precise answer. Answers may be more than one word.

- _____ 1. This is the historical study of the visual arts that concerned with identifying, classifying, describing, evaluating, interpreting, and understanding art products, objects of art, and the historic development of the visual arts.
- _____ 2. This is the analysis of symbols, themes, and subject matter in the visual arts, as a major part of art history.
- _____ 3. These are the oldest known Venus figurines, and the oldest known, undisputed depiction of human being in prehistoric art.
- _____ 4. This period is often referred to as the “Dark Ages,” marked by economic and cultural deterioration following the fall of the Roman Empire in 476 A.D.
- _____ 5. This period was also responsible for the emergence of the illuminated manuscript and Gothic architecture style.
- _____ 6. This style of painting, sculpture, and decorative art that flourished in the 15th and 16th centuries was characterized by a focus on nature and individualism, the thought of man as independent and self-reliant.
- _____ 7. This art period emerged from the ideals of Michelangelo, Raphael, and other late Renaissance artists that often include figures which had graceful, elongated limbs, small heads, stylized features, and exaggerated details.
- _____ 8. The architecture during this period was designed to appeal to the senses and used iconography that was direct, dramatic and obvious.
- _____ 9. The aesthetic during this period offered a softer style of

decorative art. It is also characterized by lightness and elegance, focusing on the use of natural forms, asymmetrical design, and subtle colors.

- _____ 10. The ideals present in each of these art forms during this period reject order, harmony, and rationality. Instead, artists of this period emphasized the individual and imagination. Artists also focused on passion, emotion, and sensation over intellect and reason.
- _____ 11. This is considered as the first modern art movement. Art produced during the movement, featured detailed, life-like depictions of subject matter.
- _____ 12. This movement heavily influenced applied arts, graphics, and illustration. It focused on the natural world, characterized by long, sinuous lines and curves.
- _____ 13. Artists of this period concentrated on subjective visions and symbolic, personal meanings rather than observations of the outside world. They also believed that colors could be independent from form and composition as an emotional and aesthetic bearer of meaning.
- _____ 14. This is the first avant-garde, 20th-century movement. This style was characterized by expressive use of intense color, line, and brushwork, a bold sense of surface design, and flat composition.
- _____ 15. This movement emerged as a response to increasingly conflicted world views and the loss of spirituality. The art of this period sought to draw from within the artist, using a distortion of form and strong colors to display anxieties and raw emotions.
- _____ 16. This art movement showcased works of art that defied reason.
- _____ 17. This movement is often referred to as the New York School or action painting. Artists of this movement broke away from what was considered conventional, and instead used spontaneity and improvisation to create abstract works of art.
- _____ 18. This is one of the most recognizable artistic developments of

the 20th century. The movement used everyday, mundane objects to create innovative works of art that challenged consumerism and mass media.

- _____ 19. This type of art arose in an attempt to transform stereotypes and break the model of a male-dominated art history.
- _____ 20. This is a reaction against modernism, where artists created works that reflected skepticism, irony, and philosophical critiques.
- _____ 21. This architectural structure possesses the largest brick dome in the world, and is considered a masterpiece of European architecture.
- _____ 22. Artworks from this period drew upon elements from classical antiquity, and also includes modern and historically relevant depiction.
- _____ 23. This artist's mysterious poems and images conveyed mystical visions and disappointments in societal constraints.
- _____ 24. This is a kind of subject delivered without aid of cupids or mythological justification of any kind, making this work vulgar to those with the prevailing taste of the day.
- _____ 25. He is one of Art Nouveau's most important graphic artists who was responsible for raising the poster from the realm of advertising ephemera to high art during the 1890s.

II. Art Making Activity

Materials: pen/pencil, coloring materials, ruler, short bond paper

Instructions: Equally divide your short bond paper into four.

Look for a subject you would like to draw/paint.

Then, choose four art movements and draw/paint the subject you have chosen using these art movement.

Draw/Paint your artwork by utilizing the four divisions of your bond paper.

Make sure to label each art movement.

Note: The subject in all of the different art movements you have chosen should be the same. See examples below (Artworks taken from Humn12n Class 1st Semester A.Y. 2019-2020):



Instructions on how to submit student output

You will be given enough time to answer this worksheet. After completing this worksheet, set the file name of your activity to *LastName_FirstName_WorksheetNo4* then please submit to the email address of your instructor. Make sure to fill out the Subject Line with

Lesson No._ Schedule before sending your email. God bless!

Additional Notes:

Make sure that the files you will send are in PDF format.

Do not forget to write your name, class schedule, and date of submission on your paper.

Format should be Times New Roman, font size 12, one inch margin on all sides.

For artworks, you can have your work scanned. Jst make sure your work will be clear, and all the necessary elements will be seen. After that, send it with a file name: *Name_Artwork_Activity No.4* together with your worksheet.

In case there is no internet connection available, please send a message to the phone number of your instructor or to the contact email, so that alternative ways for the worksheet/activities to be submitted will be given.

Lesson 3.2: Filipino Artists and their Artworks

Lesson Summary

This lesson tackles the Artist as an important element of art making. Moreover, this unit will be focusing on Filipino Artists, their artworks, medium, technique, and their contribution to the growth of the Philippine culture and arts.

Learning Outcomes

- Get to know Filipino artists and their artworks
- Analyze the motivation of individual Filipino artists in creating their artworks
- Understand how art expresses important aspects of time and culture.

Motivational Task

Look for an inspirational quotation from any artist you like, write it down on a piece of bond paper and add some colors or any illustrations you like. Then place it in any part of your room where you can always read it. (You can also create your own inspirational quote if you like.)

Be inspired every day! ☺

Discussion

Every artist plays a different and necessary part in contributing to the overall health, development, and well-being of society. In the Philippines, whether you look at the visual arts, video arts, performance arts, or any other styles, you'll more likely than not find a Filipino artist making waves in presenting and educating the public about our history and identity. Moreover, Philippine art reflects a wide range of influences, from the country's colonial past to contemporary culture. What follows is a presentation of Filipino artists you should know.

Fernando Amorsolo

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He is often known as the 'Grand Old Man of Philippine Art' and is one of the most important artists in the history of Philippine painting. He likes painting portraits and



Fruit Gatherer, oil on board, 1950. A specimen of Amorsolo's conception of an ideal Filipina beauty.



Tinikling in Barrio, 1951, oil on canvas.

Despite his deteriorating health and failing eyesight, Fernando Amorsolo remained prolific until the end, producing up to 10 paintings a month until his death at the age of 80. Amorsolo's creativity defines the nation's culture and heritage to this day. His famous paintings includes Palay Maiden, Under the Mango Tree, and Planting Rice.

José T. Joya



Jose Joya is the Filipino pioneer of Abstract expressionism. As a mixed-media painter and a ceramist, José Joya uses bold and vibrant colors with a variety of painting techniques, layering, loose impasto strokes and controlled drips. His harmonious colours are influenced by Philippine landscapes and tropical wildlife. His mastery lies in gestural paintings, where the paint is applied spontaneously on canvas, sometimes directly out of the tube or through the use of broad strokes with brushes.

His works are also "characterized by calligraphic gestures and linear forces, and a sense of color vibrancy emanating from an Oriental sensibility."

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Joya influenced younger artists to explore other mediums such as pottery and printmaking while he served as the Dean of the College of Fine Arts at the University of the Philippines. In 1964, Joya represented the country in the Venice Biennial, showcasing the advancement of modern art in the Philippines. His most notable painting from 1958, called *Granadean Arabesque*, is a large scale yellow hued mural that features clusters of sand and impasto. It can be viewed at the Ateneo Art Gallery in Manila.



Verdant Hills, Antipolo, 1994



Granadean Arabesque, 1958

Vicente Manansala

Vicente Silva Manansala was a Filipino artist known for his Cubist paintings and prints. Through his depictions of contemporary Filipino life, Manansala addressed issues of intimacy, poverty, and culture. Born on January 22, 1919 in Macabebe, Philippines, he studied at the University of the Philippines School of Fine Arts until 1930. He later received a UNESCO fellowship to study at the École des Beaux-Arts in Paris. The artist passed away on August 22, 1981 in Manila, Philippines. His works are in the collections of the Honolulu Museum of Art, the Philippine Center in New York, and the Lopez Memorial Museum in Manila.



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Fish Vendor, 1967



Barong-Barong, 1965 watercolor on paper

Pacita Abad

Pacita Abad is an internationally renowned, Philippine-American contemporary painter, who was born in Basco, Batanes, a small island in the northernmost part of the Philippines.

Her paintings consist of vibrant colors and a constant change of patterns and materials. Earlier work dealt with socio-political depictions of people, indigenous masks, tropical flowers, and underwater scenes. Pacita created a unique technique called 'trapunto,' where she stitches and stuffs her vibrant canvases with a wide range of materials such as cloth, metal, beads, buttons, shells, glass and ceramics, to give her work a three-dimensional look.



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Ati-Atihan (1983). Acrylic on stitched and padded canvass.



Filipina: A racial identity crisis (1990). Acrylic, handwoven cloth, dyed yarn, beads, gold thread on stitched and padded canvass. The painting is considered as Abad's greatest work on canvass.

Her many travels across the globe with her husband have served as inspirations for techniques and materials used in her art. Pacita has participated in over 60 exhibitions across the United States, Latin America, and Europe.



She is noted to have worked on more than 5,000 pieces of art – her masterwork being Alkaff Bridge (photo above), Singapore, a 55-meter bridge covered in over 2,000 colourful circles. It was completed a few months before she passed away from lung cancer in 2004.

Ang Kiukok

Born to Chinese immigrants, Ang Kiukok is the pioneer of Philippine modern figurative expressionism. Rewarded as the country's National Artist in 2001, he was one of the most successful commercial figures on the local art scene from the 1960s until his death from cancer in 2005. Like Amorsolo, his paintings are popular at auctions and have received exceptionally high bids at Sotheby's and Christie's. He is known for his distinct cubist and surrealist portrayals, and often chose dynamic or disturbing subject matter, frequently depicting rabid dogs, crucifixions, and screaming figures in an abstracted geometric style.



Dog Series, 1982



When asked why he often chose subjects full of such angry he once replied "Why not? Open your eyes. Look around you. So much anger, sorrow, ugliness. And also madness." Some of his most gruesome paintings were made during the rule of Ferdinand Marcos, who held the Philippines under martial law throughout the 1970s.



Man of Fire, 1980



The Fishermen, 1981

He is also acclaimed for his series of Fishermen at Sea, which connects both energy, faith, and the struggle of fishermen under a vibrant crimson sun labouring together to bring in the haul for the day.

Carlos “Botong” Francisco



Botong Francisco was a most distinguished practitioner of mural painting for many decades and best known for his historical pieces. He was one of the first Filipino modernists along with Galo Ocampo and Victorio C. Edades who broke away from Fernando Amorsolo's romanticism of Philippine scenes.

He created enormous canvasses that chronicled the mythical world of the Filipino and its history, often seeking inspiration from tradition, folklore, myths, legends, and customs. Botong is also known for discovering the Angono Petroglyphs, which are considered the oldest prehistoric artwork. This paleolithic art consists of 127 human and animal figures that are estimated to date back to 3000 BC.



**Magpupukot (Pulling in the net),
1957**



**Kasaysayan ng Maynila (History of
Manila), 1968. Mural painting**

He was posthumously conferred the title National Artist of the Philippines in Visual Arts in 1973. He died on March 31, 1969, leaving a rich legacy and a new generation of followers. On November 4, 1975, the town of Angono, Rizal, held an exhibit titled "Gunita Kay Botong." The event became an annual institution and was widely followed to the point that Angono became the unofficial art capital of the Philippines.

Guillermo Estrella Tolentino



Guillermo Estrella Tolentino (24 July 1890 -1976) was a Filipino sculptor in classical style who was named National Artist for the Visual Arts in 1973. He is hailed as the "Father of Philippine Arts." He sculpted the University of the Philippines' most recognizable emblem, the UP Oblation, as well as the Bonifacio Monument in Caloocan City.



Bonifacio Monument



The original UP Oblation

Tolentino received various awards and citations in the field of sculpture. In 1959, he received the UNESCO Cultural Award in Sculpture. In 1963, he obtained the Araw ng Maynila Award in Sculpture. In 1970, he was also conferred the President's Medal of Merit for contributions to nation-building through his outstanding work in the arts, particularly in sculpture.

Tolentino also received the Republic Cultural Heritage Award in 1967 for his contribution in preserving, developing, and enriching Filipino culture. In 1972, he was given the Diwa ng Lahi Award, the highest honor in the week-long Linggo ng Kalinangan celebration in Manila. Furthermore, former First Lady Imelda Romualdez Marcos awarded him a plaque in 4 March 1973 for his meritorious services rendered in the advancement of art in the Philippines.

Benedicto “BenCab” Cabrera

Fondly known as ‘BenCab’ in the Philippines, Cabrera is the best-selling commercial painter of his generation and a prominent head of the local contemporary art scene. He studied under José Joya at the University of the Philippines and received his degree in Fine Arts in 1963. His fruitful career has spanned five decades, where his paintings, etchings, sketches, and prints have been exhibited across Asia, Europe, and the US.

He currently resides in the chilly northern hill station of Baguio, where he established his own four-level BenCab Museum on Asin Road that features an eclectic selection of indigenous artifacts, personal works, and an overwhelming collection of paintings from contemporary Filipino artists.



Tres Marias, 2003



Sabel in Blue, 2006

Eduardo Masferré

Further north of Baguio, in the mountainous province of Sagada, Eduardo Masferré was born to a Filipino mother and Spanish soldier. He is regarded as the Father of Philippine photography. He documented with great detail the everyday lives of indigenous people of the Cordilleras. The self-taught photographer processed his own film in a makeshift darkroom and managed to even produce prints without electricity.



His photographs capture the culture of the people in his community and serve as a documentation of their customary practices and rituals. Masferré's photographs have found their way into exhibitions around the world. The Smithsonian Institution carries at least 120 prints of his works for the National Museum of Natural History in Washington D.C.



He is remembered for his book on the *People of the Philippine Cordillera Photographs 1934-1956*, which was published in 1988.

Agnes Arellano

Born to a family of prominent male architects, sculptor Agnes Arellano is best known for her surrealist and expressionist work in plaster, bronze, and cold-cast marble. Her sculptures highlight the female body and draw from themes surrounding sexuality, religion, and mysticism. Borrowing from the poet Gerard Manley Hopkins, Agnes attributes her work to 'inscapes' that assert an internal unity among various elements in her installations and sculptures.



Project Pleiades



'Carcass-Cornucopia', 1987

Drawing from the tragic death of her parents and sister from a house fire in 1981, her work explores themes of creation and destruction, and the cycles of life from birth to death.

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Napoleon Abueva



Noted as the Father of Modern Filipino sculpture, Abueva attended the University of the Philippines with Joya and was mentored by noted sculptor Guillermo Tolentino, at the College of Fine Arts. Born in Bohol, he is also the youngest National Artist awardee appointed by then President Marcos, at the age of 46. His expertise was seen in a wide array of materials such as hard wood, adobe, steel, cement, marble, and bronze.



(Left photo) **The Cross at Mt. Samat.** Bataan completed in 1970, a work of Abueva, is a relief marble sculptures seen in the war memorial cross in Mt. Samat, Bataan

It is the second highest cross in the world and the tallest in Asia. Under the commission of the Philippine government, Abueva collaborated with designer Lorenzo del Castillo to create a shrine that commemorates the thousands of Filipino and American soldiers who lost their lives during the Japanese-led Bataan Death March in 1942.

Art is present in everything we do and in places we go to. It is an important factor for us to be able to trace back our culture as Filipinos. Unfortunately, a lot of people in our country have not pursued art believing that it will not give financial stability, without fully being aware that art will always have a presence in our day-to-day living.

Additionally, it is sad to know that here in the Philippines, a lot of our own Arts and Artists are underappreciated. We admire painting or artworks from foreign countries but we disregard our own. As young learners, it is very important to learn about our own arts and artists because these elements help in the preservation of our culture and history. Hopefully, through learning about them, we will also enhance our artistic sides, especially that we live in a

place full of stories just waiting to be told through different colors, lines, and brush strokes.

Assessment

For this activity, we will have another artwork to create.

In a short bond paper, I want you to draw/paint/illustrate any object or subject that will reflect a specific cultural activity in your city/place. You can choose any art style (art movement) and medium that you would want to use in this activity. Be creative!

Relevance of the Activity

Since we are already too exposed to foreign art, whether through movies, music, series, etc., we tend to forget to appreciate what we have. Through this activity, I want you to observe, research, and enjoy your own roots. Through this activity, you will see the richness of our own culture and society that is only awaits our appreciation.

This will then be able to promote our own art, and hopefully you will be inspired to find ways to help cultivate and preserve our culture through art.

Learning Tasks/Activities

- I. Read each statement or question below carefully and fill in the blank with the precise answer. Answers may be more than one word.
 - _____ 1. He is the pioneer of Abstract Expressionism in the Philippines, and his mastery lies in gestural paintings, where the paint is applied spontaneously on canvas, sometimes directly out of the tube or through the use of broad strokes with brushes.
 - _____ 2. He is labelled as the country's first National Artist in 1972.
 - _____ 3. He is a Cubist painter whose depiction of contemporary Filipino life addressed issues of intimacy, poverty, and culture.
 - _____ 4. This is a technique of painting uses the method of stitching and stuffing the vibrant canvas with wide range of materials such as cloth, metal beads, and shells to give the work a three-dimensional look.
 - _____ 5. He is the pioneer of the Philippine modern figurative expressionism, and one of the most successful commercial figures on the local art scenes.
 - _____ 6. This Filipino artist is a distinguished practitioner of mural

paintings, and is known for his historical pieces that often seek inspiration from tradition, folklore, myths, legends, and customs.

- _____7. This Filipino artist is known for the way he captures the culture of the people in his community and serve as a documentation of their customary practices and rituals.
- _____8. This artist is best known for her surrealist and expressionist work in plaster, bronze and cold-cast marble. The sculptures of this artist highlight the female body and draw from themes surrounding sexuality, religion, and mysticism.
- _____9. This is a shrine that commemorates the thousands of Filipino and American soldiers who lost their lives during the Japanese-led Bataan Death March in 1942.
- _____10. She is an internationally renowned artist whose artworks consist of vibrant colors and a constant change of patterns and materials, and dealt with subject that involves socio-political depictions of people, indigenous masks, tropical flowers, and underwater scenes.

H. Essay Writing. Local Artwork and Artist

Instructions: Look for a local artwork (within your city or province).

In an A4 sized bond paper, write the information about the artwork, the artist, and the subject/s used in the artwork.

Then, identify the elements of art and principles of design, and describe how these elements and principles are used in the artwork.

Finish your work by writing your own subjective interpretation of the artwork.

General Instruction: Your essay should be not less than 300 words.

Font style should be Times New Roman or Arial, 12pts, and make sure to observe proper spacing and margin.

Instructions on how to submit student output

You will be given enough time to answer this worksheet. After completing this worksheet, set the file name of your activity to *LastName_FirstName_WorksheetNo5* then please submit it to the email address of your instructor. Make sure to fill out the Subject Line with

Lesson No._ Schedule before sending your email. God bless!

Additional Notes:

Make sure that the files you will send are in PDF format.

Do not forget to write your name, class schedule, and date of submission on your paper.

Format should be Times New Roman, font size 12, one inch margin on all sides.

For the artworks, you can have your work scanned, just make sure that your work will be clear, and all the necessary elements will be seen. After that, send it with a file name: *Name_Artwork_Activity No.5* together with your worksheet.

In case there is no internet connection available, please send a message to your instructor's phone number or to his/her contact email, so that alternative ways for the worksheet/activities to be submitted will be given.

Module Posttest

1. Who painted The Last Supper?
2. Who painted The Persistence of Memory?
3. What kind of painting is The Scream?
4. The Filipino artist known for his Cubist artwork.
5. Who created the Project Pleiades?

References and Additional Resources to Watch and Read

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<https://www.youtube.com/watch?v=cwBoP-zw17A>

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<https://artofeduploads.nyc3.digitaloceanspaces.com/2017/11/23.1TimelineOfWesternArtHistory.pdf>

<https://www.academia.edu/28149067>

Answers to the Pretest

- | | |
|-------------------------|---------------------|
| 1. Fernando Amorsolo | 4. Vincent Van Gogh |
| 2. The Search for Truth | 5. Spoliarium |
| 3. Cubism | |

Answer to the Posttest

- | | |
|----------------------|----------------------|
| 1. Leonardo da Vinci | 4. Vicente Manansala |
| 2. Salvador Dali | 5. Agnes Arellano |
| 3. Expressionism | |

Module 4: Visual Art

Genres and Styles

Module Overview

This module will tackle the different styles that affect the overall look of an artwork. These styles are affected not only because of the period it was created, but also of some factors like the artist's culture and personal style. At the same time, the different genres of art will also be tackled. These genres are the main objects or subjects that are seen in the art.

Motivation Question

What kind of artist are you? What kind of style would you employ? And what kind subject/s would you like to show in your work?

Module Pretest

Instructions: Answer the following questions below, you can write your answers on the space provided after the questions.

1. This is basically the manner in which the artist portrays his/her subject.
2. Naturalism is the artistic tradition in which the artist creates a work that appears to share a physical space with the viewer. True or False?
3. Naturalism and Realism are the same art style. True or False?
4. It is not good for an artist to distort the image of his/her subject. True or False?
5. Artists of the same time period have the same art style. True or False?

Lesson 4.1: Visual Genres

Lesson Summary

There are many different types of visual art like drawing and painting, and each has its own techniques and styles. This unit will explore various genres, or categories, of visual art and consider some examples of the different elements that contribute to the finished product.

Learning Outcomes

- Recognize and explain the difference between style and genre.
- Define genres in art, give examples, and consider how and why the visual arts have been represented in particular ways.
- Identify the genre of a variety of works of art.
- Recognize and evaluate basic elements of art in the artworks presented.
- Describe the many different ways artists have interpreted subjects in art history, drawing on connections between their visual appearance and the contextual aspects of their production.

Discussion

Visual style and genre are two distinct but related ways in which artworks can be grouped together in the interests of understanding and appreciation. However, genres seem to have *more to do with the subject matter* of the artwork rather than the manner it was created.

Throughout history, the main genres of art have been constantly rearranged in terms of valor, importance to the time period, and the dominant members of power. For this unit, we will elaborate the five main visual genres of painting; *Portraiture*, *Religion/History*, *Landscape*, *Still Life*, and *Progressive Concepts/Abstraction*.

Portraiture

Since the Egyptian period, portraits of powerful leaders and their symbols of power have been held in high regards and still carry a lot of weight to this day. It was not until after the industrial revolution that artists could be commissioned or hired by wealthy business owners or the middle class that allowed artists to pursue an independent trade.

Since people have always been intrigued by the human face as an index of the owner's character, this genre was used as an instrument of expression that is capable of showing a variety of moods and feelings.

Whether it is the portrait of the President or a self-portrait of the artist, they carry an emotional connection that mankind has always been partial towards. At times, it feels like looking into a mirror for us.

Portraiture is an important art discipline and adds value to the arts in general, as its primary focus is generally on the human subject. Great artists are able to capture the personality, face, expression, even the inner essence of the person through the portrait by being well-versed in anatomy and light placement, as well as possessing expertise in capturing emotions. All of these lead to a complete and successful portrait.



American Gothic by
Grant Wood, 1930



**Self-Portrait with
Flowers** by Frida
Khalo, 1940



A contemporary portrait
made by Yulia Brodskaya
using paper quilling.

Religion/Historical

This genre of painting usually depicts a moment in a narrative story, rather than a specific and static subject, as in a portrait. This genre has been the forerunner genre of mass impression and scale as they were artworks used to tell stories on church walls or within the king's halls.

Paintings with this genre were the most expensive commissions of the times and they were the first loose application of art and design as a means of advertising and swaying the viewer.

Arguably, this still is the highest respected work but because of the indentation Modernism has had on our culture, the Abstraction genre now holds the highest regard. This is because of our pursuit of individualism and freedom from oppressive ideas and regimes through projecting and sharing our ideals through art.



Judas Returning the Thirty Silver Pieces by Rembrandt, 1629



Richard Parkes Bonington, **Henri III of France**, 1827-28, a small "Intimate Romantic" anecdotal scene from history

Landscape

Artists have always been fascinated with their physical environment. In Europe, paintings of pure landscapes without human figures were almost unheard of until the Renaissance. This genre has become the favorite genre of Chinese and Japanese painters.

Viewers also like this genre because one can connect easily with the genre painted. Whether awe of the sunset's colors or familiarity of a landscape, one most easily gravitates towards the horizontal presence of landscape paintings. Although the subject was used more as settings and backgrounds throughout the Middle Ages and Renaissance, they have always been a technical adventure for an artist.



Mont Sainte-Victoire (1904-1906) by Paul Cézanne



The Starry Night (1889) by Vincent Van Gogh

Still Life

A still life (also known by its French title, *nature morte*) painting is a piece that features an arrangement of *inanimate objects* as its subject. Usually, these items are set on a table and often include organic objects like fruit and flowers and household items like glassware and textiles.

In the past, still life paintings were at the very bottom in terms of importance and worth of being painted. In a sense, still life paintings have been used for studying light and color or adding symbolism to a larger

message. Many times, woman were not allowed to paint much more than still life paintings and other women and children; An odd happening for a few hundred years. Luckily within recent times, still life painting has more validity and can still show a truly skilled artist by their precise attention to detail and/or loose handling.



Sunflowers by Vincent
Van Gogh, 1888



Tjalf Sparnaay, '**Healthy Sandwich**' (2013)

Abstractions

This genre of art can be described as when an artist has either 'removed (abstracted) elements from an object to create a more simplified form' or produced something which 'has no source at all in external reality'

While an artist may have a real object in mind when painting, that object might be stylized, distorted or exaggerated using colors and textures to communicate a feeling, rather than produce a replica. It is more about how the beauty of shapes and colors can override representational accuracy. Abstraction is a 'continuum.' Many art movements have been influenced by and employ abstract principles to a varying extent; the more removed from reality a painting or sculpture is, the more abstract it could be considered. Cubism, for example, with its distorted subjects, is highly abstract, whereas an Impressionist painting might be more conservatively so. This realm leans into all aspects in the sense that you can paint an abstract portrait or still life.



Self Portrait of Lajos Vajda (1937)



Woman I by Willem de Kooning (1950-52)



Still Life with Bottle and Glass by Juan Gris (1914)

Difference between Visual Genres and Subjects

Visual Genres mean a *type* or *category* such as the different classifications above. These are pictorial representations of various media of scene or events from everyday life such as farming, parties, and street scenes. The representation of these scenes may be realistic, imagined, or romanticized depending on the artist.

The subject of a work might be something like 'fruit', 'mountains', 'family group' or 'war,' and this might help to define the work's genre. It refers to the main idea that is represented in the artwork. The subject in art is basically the essence of the piece. To determine subject matter in a particular piece of art, ask yourself: What is actually depicted in this artwork? What is the artist trying to express to the world? What is his or her message? And how are they conveying that message? Some works fall into two or more genres, or between subjects and genres.

Learning Tasks/Activities

Abstraction as defined, is when an artist has either 'removed (abstracted) elements from an object to create a more simplified form' or produced something which 'has no source at all in external reality.' Artist may get their inspiration from real objects, yet distort, stylize, and exaggerate their object/s using color and texture to communicate feelings rather than produce a replica.

Materials: Art materials, short bond paper

Instructions: Using your face/image as an inspiration, create your own abstract artwork.

After the activity, briefly answer the following questions.

1. How did you create your own abstract work? What medium did you use?

2. What did you feel after looking at the abstract representation of your image/face?

Relevance of the Activity

For this activity, we made use of abstraction, the genre that holds the highest regard today, as the genre for our art, and our images/face as the subject. For this activity, we are able to understand that different subjects do not need lifelike representations when created. We can have mountains, birds, and houses as our subjects yet the genre used does not represent how it really looks in reality (although we need to take note a certain subject may fall into two or more genres).

Assessment

- I. Identify the visual genre/s and subject/s in each artwork, and explain the possible meaning(s) of the said subject as depicted by the artist.



Fishermen by Ang Kiukok



Catching the Chicken by Anita Magsaysay Ho



Because We Can Only Write Our Own Story Once by Jon Jaylo



Krista by Pablo Baen Santos

Instructions on how to submit student output

After the discussion, you will be given enough time to answer this worksheet. After completing this worksheet, set the file name of your activity to *LastName_FirstName_WorksheetNo6* then please submit it to the email address of your instructor. Make sure to fill out the Subject Line with

Lesson No._ Schedule before sending your email. God bless!

Additional Notes:

Make sure that the files you will send are in PDF format.

Do not forget to write your name, class schedule, and date of submission on your paper.

Format should be Times New Roman, font size 12, one inch margin on all sides.

For the artworks, you can have your work scanned, just make sure that your work will be clear, and all the necessary elements will be seen. After that, send it with a file name: *Name_Artwork_Activity No.7* together with your worksheet.

In case there is no internet connection available, please send a message to your instructor's phone number or to his/her contact email, so that alternative ways for the worksheet/activities to be submitted will be given.

Lesson 4.2: Visual Styles

Lesson Summary

This lesson will discuss the different styles an artist used in a work of art. This will also tackle the importance of the different elements and principles for an artist to create a piece of art, and how these elements and principles make a work identifiable for a particular culture, period, region, group, or person.

Learning Outcomes

- Explore the elements of art and the principles of design used by artists.
- Evaluate the role of the elements and principles in the composition of a work of art.
- Discover the different factors that affect an artist's style of painting.

Discussion

Visual Style describes the way the artwork looks. Style is basically the *manner in which the artist portrays his or her subject matter and how the artist expresses his or her vision*. Style is determined by the characteristics that describe the artwork, such as the way the artist employs form, color, shape, and all other elements of visual arts.

Another important factor in determining the style of an artwork is to *examine the way the artist handles the medium*, taking into account the method or technique the artist uses. An additional aspect of art styles is the philosophy or driving force behind the artwork. All these stylistic elements are defined by the choices artists make as they compose their artwork.

Artworks that have certain features in common are considered to have the same style. Sometimes this means that they are part of the same Movement, but *not* always. The concept of *Movements* (art period) in art is usually linked to a specific time (and sometimes place) in history. For instance, there are painters today who still paint in an Impressionistic manner, embracing the concepts that first defined Impressionism in the 19th century. However, because they are contemporary artists who are inspired by the Impressionists, they are not really part of the original "Impressionist movement" as it exists in historical terms. Although art styles can be resurrected from the past, the movement itself is still anchored in its original position on the art history timeline.

Cultural Style

Culture is whatever grows up around us, the milieu in which we live and breathe, which may include nature and the many elements of civilization. Culture includes the cars we drive, the skyscrapers we visit, the kind of bed we sleep on, the jobs we hold, the churches we support, the games we play, and the norms we follow. Since societies have developed their own beliefs and style in material forms (clothing, building, etc.), one can say an artist is a product of his/her culture.

Additionally, Cultural Styles refer to distinctive characteristics in artworks throughout a particular society or culture. Some main elements of cultural styles are recurring motifs (repeated design), created in the same way by many artists. Cultural styles are formed over hundreds or even thousands of years and help define cultural identity.

To make it easier to understand, we can compare two masks: one from Alaska and the other from Canada.



The *Yup'ik dance mask* (left) from Alaska is stylized with oval and rounded forms divided by wide bands in strong relief (a sculptural technique where three-dimensional sculpted elements are raised from a flat base). The painted areas outline or follow shapes. Carved and attached objects give an upward movement to the whole mask, and the face carries an animated expression.

By comparison, the *Groundhog Mask* (right) from the Tlingit culture in coastal northwestern Canada exhibits similar forms and many of the same motifs. The two mouths are particularly similar to each other. Groundhog's visage takes on human-like characteristics just as the Yup'ik mask takes the form of a bird.

The kind of style applied for both mask is almost similar because both places have the same cultural style that ranges from western Alaska to northern Canada.

Period Style

Art changes as it is affected and influenced by changes occurring in politics, economy, geography, and technical events. A Period Style set of defining characteristics and designs distinguish the architectural and decorative expressions of a historic movement (refer to Art History topic). The language for period styles is best spoken by quantifying and qualifying terms like who, what, where, when, and why. The historic context of a period style links with the visual characteristics to provide a deeper understanding of the whole “look” or “story.”

Take a look at these artworks by Pablo Picasso that changes its motif as the period in which it was created also changed.



One can identify the different styles used by Pablo Picasso in his painting (From left to right) **The Altar Boy** (1896) is a Realist work, **The Guitar Man** (1903-04) is from the Blue Period, and the **Girl with Mandolin** (1910) is a Cubist work)

The visual characteristics of form—shape, materials, structure, color, texture, and size—provide the answers to the identifying characteristics that distinguish one style from all the others. Matching form with the historical context provides a reasonably accurate depiction of a specific artistic expression or movement.

Regional Style

Regional style is the term art historians use to describe variations in style tied to *geography*. Like an object's date, its provenance, or place of origin, can significantly determine its character. Very often two artworks from the same place made centuries apart are more similar than contemporaneous works from two different regions.

To cite one example, usually only an expert can distinguish between an Egyptian statue carved in 2500 BCE and one made in 500 BCE. But no one would mistake an Egyptian statue of 500 BCE for one of the same date made in Greece or Mexico.



From left to right: **Egyptian Polychrome Wood Coffin Lid**, c. 750-600 B.C.; **The Mask of Tutankhamun**; c. 1327 BC; **Aphrodite of Cnidus** c. 350–340

Personal Style

Personal style is the distinctive manner of individual artists. This often decisively explains stylistic discrepancies among monuments of the same time and place. Each artist has his or her own personal art style, which is developed throughout his or her lifetime. An artist's style can change and adapt as the artist grows both as an artist and as a person.

Let's take a look at the paintings of Georgia O'Keeffe and Ben Shahn that are both painted in the same era and place.



Georgia O'Keeffe, **Jack-in-the-Pulpit No. 4**, 1930 (left);
Ben Shahn, **The Passion of Sacco and Vanzetti**, 1931-1932 (right)

As it can be seen, their works differ very much from each other. Therefore, it can be said that it is Personal Style, not Period or Regional Style, which sets Shahn's canvas apart from O'Keeffe's. The contrast is extreme here because of the very different subjects artists chose. But even when two

artists depict the same subject, the results can vary widely, just like the example below.



Georgia O'Keeffe, **Red Canna**, 1919 (right), Ben Shahn's **Gestures of the Little Flowers**, 1968

Two Basic Forms of Style

Representational Style

Representational Art Style depicts any identifiable object or series of objects and their physical appearance in reality. It is also referred to as Figurative Art Style, being that it is *derived from real object sources*. For example, a painting of a cat looks very much like a cat– it's quite obvious what the artist is depicting.

Approaches in using Representational Style

- **Realism**

Realism is an attempt to describe human behavior and surroundings or to represent figures and objects exactly as they act or appear in life. Realist works typically portrayed ordinary, or working-class, people, as opposed to heroic, historic, biblical, or royal figures. It is a *true-life* style of art which focuses on social realities and observable facts rather than ideals and aesthetics.



Bonjour, Monsieur Courbet by

Nighthawks by Edward Hopper, 1942

Vision:
Mission:

A globally competitive university for science, technology, and environmental conservation.
Development of a highly competitive human resource, cutting-edge scientific knowledge and innovative technologies for sustainable communities and environment.

- **Naturalism**

Naturalism describes a true-to-life style which involves the representation or depiction of nature (including people) with the least possible distortion or interpretation. It is a little similar to Realism, but in Naturalism, the artist is *bound to make tiny distortions* to create his idea of a perfectly natural picture.



A Frosty March Morning by Sir George Clausen, 1904



When Nature Painted All Things Gay by Alfred Parsons, 1887

- **Illusionism**

Illusionism is the artistic tradition in which artists create a work of art that appears to *share the physical space with the viewer*. This term is also used to describe a painting that creates the illusion of a real object or scene, or a sculpture where the artist has depicted figure in such a realistic way that they seem alive (three-dimensional artworks are examples of this).



Andrea Mantegna's late-Quattrocento ceiling fresco in the Camera degli Sposi (commissioned by Ludovico III Gonzaga for Mantua's Ducal Palace) is an early example of illusionistic ceiling painting.



Oleg Shuplyak's
painting from, 1967



Metamorphosis of Narcissus by
Salvador Dalí, 1937

Abstract Style

Abstract Style is a style that does not attempt to represent an accurate depiction of a visual reality but instead uses shapes, colors, forms, and gestural marks to achieve its effect. It seeks to capture the essence of a form, yet not in literal representation.

There are two ways an artist might use the Abstract Style: it can be *Expressionism* or *Non-Representational*.

○ **Expressionism**

Expressionism strives to express subjective feelings and emotions rather than to depict reality or nature objectively. The artist is not concerned with reality as it appears but with its inner nature and with the emotions aroused by the subject.

What the artist would usually do is to begin with something representational, and then abstracts it. For example, the artist may start with an image that is a representation of something that exists in the actual world, like a human face. The artist then distorts or otherwise obfuscates the face to such a degree that it becomes abstracted. An example of this representation is Pablo Picasso's *The Weeping Woman*.



Weeping Woman,
1937 by Pablo
Picasso

- **Non-Representational**

In Non-representational style, the artist attempts to manifest imagery that does not in any way reference the existing visual world. In other words, the artist attempts to manifest an idea visually without utilizing existing visual language. They *do not present descriptions, stories, or references to identifiable objects or symbols*. Rather, they appeal directly to the sensibilities primarily because of the satisfying organization of their sensuous and expressive elements.

A helpful analogy is to imagine a composer attempting to communicate the idea of innocence through a wordless song. An example of this type of abstract art would be *Perfect Happiness* by the abstract painter Agnes Martin, who often attempted to communicate the idea of innocence through her work



Perfect Happiness, by
Agnes Martin, 1999

Each person has a different taste in art. Something beautiful for one might be horrible for others. Also, each artist's style is distinctive and recognizable. We are able to understand better the artist's culture, place of

origin, and personality based on the art style he/she is using in his/her work. These styles also affect how other people appreciate an artwork that they see.

Learning Tasks/Activities

For this activity, we are going to explore your personal style as an artist.

Materials: Any materials that would suit you.

Instructions:

Create an artwork (sculpture, drawing, painting) that would show your personal style as an artist. After creating your artwork, briefly answer the following.

1. How would you describe your artwork? What medium did you use?

2. What defines your personal style?

Assessment

- J. Read each statement or question below carefully and fill in the blank with the precise answer. There may be more than one answer.

_____ 1. This is the manner in which the artist portrays his or her subject matter and how the artist expresses his or her vision.

_____ 2. A form of art style that depicts any identifiable object or series of objects and their physical appearance in reality.

- _____3. This is style used by artists where they attempt to manifest an idea visually without utilizing existing visual language.
- _____4. This describes a true-to-life style which involves the representation or depiction of nature and people with the least possible distortion or interpretation.
- _____5. This is a set of defining characteristics and designs that distinguishes the architectural and decorative expressions of a historic movement.
- _____6. This is a form of style that does not attempt to represent an accurate depiction of visual reality but instead use shapes, colors, forms, and gestural marks to achieve its effect.
- _____7. This is an attempt to describe human behavior and surroundings or to represent figures and objects exactly as they act or appear in life.
- _____8. This is a kind of style that shows the distinctive manner of individual artists in creating their artwork.
- _____9. This term is also used to describe a painting that creates the illusion of a real object or scene, or a sculpture where the artist has depicted figure in such a realistic way that they seem alive.
- _____10. This style refers to distinctive characteristics in artworks throughout a particular society that shows recurring motifs, created in the same way by many artists.

II. Answer the questions below briefly but precisely (3-5 sentences only).

1. Differentiate Art Movement from Art Style.

2. Which artistic style reflects your soul (you can also refer to art movements)?

3. What sets Realism apart from Naturalism?

Instructions on how to submit student output

You will be given enough time to answer this worksheet. After completing this worksheet, set the file name of your activity to *LastName_FirstName_WorksheetNo7* then please submit it to the email address of your instructor. Make sure to fill out the Subject Line with

Lesson No._ Schedule before sending your email. God bless!

Additional Notes:

Make sure the files you will send are in PDF format.

Do not forget to write your name, class schedule, and date of submission on your paper.

Format should be Times New Roman, font size 12, one inch margin on all sides.

For the artworks, you can have your work scanned. Just make sure your work will be clear, and all the necessary elements will be seen. After that, send it with a file name: *Name_Artwork_Activity No.7* together with your worksheet.

In case there is no internet connection available, please send a message to your instructor's phone number, so that alternative ways for the worksheet/activities to be submitted will be given.

Module Posttest

Instructions: Read and understand, and answer each question carefully. You can write your answer before the number.

1. A person's style of painting can be influenced by another person. True or False?
2. Landscape, Seascape, and Portraiture should be painted as how they appear in real life.

3. Artists can remove elements from an object to create a simplified form.
4. What genre holds the highest regard for painting today?
5. This genre helps capture the inner essence of a person.

References and Additional Resources to Watch and Read

- Art definitions, artistic roles, and visual thinking/Artistic styles. Wikieducator. (October 30, 2015). Retrieved from:
https://wikieducator.org/Art_definitions,_artistic_roles,_and_visual_thinking/Artistic_styles
- Gildow, Christopher (no date). Art Appreciation: An Open Source Self-Paced Course offered via the Canvas Network. Retrieved from:
<https://learn.canvas.net/courses/24/modules>.
- Munsterberg, Marjorie (2009). Personal Style. Writing About Art. retrieved from: <https://writingaboutart.org/pages/personalstyle.html>
- Period Style. Design Intuit. Retrieved from :
<http://www.designintuit.com/issue0002/focus/periodstyle.html>
- Penny Huntsman (2016). Thinking About Art: A Thematic Guide to Art History, First Edition. John Wiley & Sons, Ltd.

Readings:

- https://www.cusd80.com/cms/lib/AZ01001175/centricity/domain/886/style_sofart.pdf
- <http://www.users.on.net/~hashem/Essay/AMessay.pdf>
- https://arts.ok.gov/pdf/Teaching_with_Capitol_Art/GenresInPainting.pdf

Answers to the Pretest

1. Style
2. False
3. False
4. False
5. False

Answer to the Posttest

1. True
2. False
3. True
4. Abstraction
5. Portraiture

Module 5: Visual Arts

Analysis and Criticism

Module Overview

This module contains lessons about the different ways of analyzing and criticizing an artwork based on symbols, styles, and the visual elements and principles used. This will stimulate students' senses and sensibilities and will provoke them to look past beyond what meets the eye.

Motivation Question

What do you think are the factors that make an artwork successful?

Module Pretest

Instructions: Identify the correct answer for the questions below. Write your answer in your activity notebook.

1. Who was the term "action painting" coined for based on his technique which involved moving around while painting?
2. Who painted *Liberty Leading the People*?
3. What fruit did surrealist Rene Magritte paint in front of a man's face?
4. To what art movement did Salvador Dali belong to?
5. In Botticelli's painting 'The Birth of Venus,' what is Venus standing on?

Lesson 5.1: Ekphrasis

Lesson Summary

This lesson tackles the ways of explaining an artwork by using literary elements and techniques. Examples of ekphrasis will also be given to let students understand the concept better.

Learning Outcomes

- Describe an artwork through the imaginative act of narrating and reflecting on the artwork's subject.
- Respond to an artwork by evoking the students' emotional and personal styles.

Motivational Question/Task

From all the artworks discussed, which is your most favorite and why?

Discussion

In our past discussions, we were able to identify the different classifications of Arts (*Fine Arts, Applied Arts, Performing Arts, Literary Arts, etc.*). It was also mentioned that these classifications do not only stand alone, but they can also be incorporated to create different works of art. For this lesson, we are going to tackle how to write a piece of literature inspired by the artwork we see. This technique is what we call ekphrasis. **Ekphrasis** is one of the oldest types of writings that is often a *vivid, dramatic, verbal description of a certain visual art*, either real or imagined.

Since the time of Homer, poets have devised many different ways of interacting with art by analyzing, exploring, and inventing scenes and dialogues that will lead them to new insights and discoveries. More than 2,000 years ago, poets used this form of poetry to help their audience visualize legendary battles. Now, poets have moved beyond only what is seen in the work of art to exploring in-depth what it means.

Writing an ekphrastic poem can help give words to feelings inspired by the work of art and can amplify the meaning of the artwork. The imagination of the poet while looking at an artwork can be boundless, he/she

may evoke imagined dialogue between subjects in the artwork and the artist himself/herself.

The subject in an ekphrastic poem can be about an actual work of art (*actual ekphrasis*) or a fictional object (*notional ekphrasis*). Sometimes, ekphrastic poems may also respond to a work of art that has once existed but is now lost or destroyed (*unassessable actual ekphrasis*).

Compared to other forms of Literature, there is no established form for writing ekphrastic poetry. Any poem about a work of visual art, whether rhymed or unrhymed, metrical or free verse, can be considered as an ekphrastic poem. The poet may have different interpretations on an artist's work of art. Thus, a work may show emotional engagement, symbolic interpretation, personification of the subject matter, or may have another dimension to the artwork. However, although the poems may differ in tone and style, all of them engage with the message of the work of art.

Examples of ekphrastic poems are:



Figure 39: *The Starry Night* (Painting by: Vincent Van Gogh)

The Starry Night

Painting by Vincent Van Gogh

Poem by: Anne Sexton

That does not keep me from having a terrible need of — shall I say the word —
religion. Then I go out at night to paint the stars.
— Vincent Van Gogh in a letter to his brother

*The town does not exist
except where one black-haired tree slips
up like a drowned woman into the hot sky.
The town is silent. The night boils with eleven stars.
Oh starry night! This is how
I want to die.*

*It moves. They are all alive.
Even the moon bulges in its orange irons
to push children, like a god, from its eye.
The old unseen serpent swallows up the stars.
Oh starry starry night! This is how
I want to die:*

*into that rushing beast of the night,
sucked up by that great dragon, to split
from my life with no flag,
no belly,
no cry.*

This short poem mentions the details that can be found in the painting, but the main focus of the poet is on her emotional response towards the art. We can see that rather than describing merely Van Gogh's work, Sexton engages with the painting in a personal way.



Figure 40: Painting: Pieter Brueghel the Elder, *Two Monkeys* (1562)

Two Monkeys by Brueghel

(trans. from the Polish by Magnus Kryski)

*I keep dreaming of my graduation exam:
in a window sit two chained monkeys,
beyond the window floats the sky,
and the sea splashes.*

*I am taking an exam on the history of mankind:
I stammer and flounder.*

*One monkey, eyes fixed upon me, listens ironically,
the other seems to be dozing--
and when silence follows a question,
he prompts me
with a soft jingling of the chain.*

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Development of a highly competitive human resource, cutting-edge scientific knowledge
and innovative technologies for sustainable communities and environment.

This poem shows symbolic interpretation of the subject matter focused on the painting. Symborska here suggests that the monkey are symbols of hopelessness of the human condition. It does not matter whether the monkey is facing towards the open or towards the room. Either way, the monkeys still remain enslaved.

In writing your own ekphrastic poem, you should take note of the following: Pay attention to how the artwork makes you feel, take note of the sensory impression it gives or triggers; you can write about the scenery, the subject presented and think about what the subjects did after the painting; you can also imagine a story about the creation of the artwork, or the voice of the artists while creating the work. Whatever style you choose in writing your poem, what is important is the response you have towards the artwork.

Learning Task/Activities

Instructions: Write a haiku based on the painting of Anita Magsaysay-Ho's Fish Harvest at Dawn..



Figure 41: *Fish Harvest at Dawn* by Anita Magsaysay-Ho, 1979

Anita Magsaysay-Ho is a Filipino painter who likes to create artwork focusing on the subject of women's experiences in society. Her painting usually shows women in group while performing a particular rural task.

Assessment Task

Instructions: Choose an artwork that you like and write a response to the painting by writing your own ekphrastic poem. Here you can invent a dialogue, create a storyline, ask questions, or reflect on the details of the painting, and what these details mean. You can also choose to relate the painting to an incident in your own life.

The poem should be at least three stanzas, and it may or may not have a rhyme and metrical structure. You write this in an A4 bond paper, and make sure to include the image of the artwork (including the details) before submitting your work.

Instructions on how to submit student output

After the discussion you will be given enough time to answer this worksheet. After completing this worksheet, set the file name of your activity to *LastName_FirstName_Ekphrasis*, then please submit it to juanillokay@gmail.com. Make sure to fill out the Subject Line with

Lesson No._ Schedule before sending your email. God bless!

Additional Notes:

Make sure that the files you will send are in PDF format.

Do not forget to write your name, class schedule, and date of submission on your paper.

Format: Font style should be Times New Roman/Arial, font size 12, one inch margin on all sides, and 1.5 spacing.

In case internet connection is not available, please send a message through this phone number: +63 9353630108, so that alternative ways for the worksheet/activities to be submitted will be given.

Lesson 5.2: Understanding Formal Analysis

Lesson Summary

This lesson will discuss the ways on how to write a detailed description of the visual elements used in artwork. This will also enhance the students' understanding of the artwork they will analyze.

Learning Outcomes

- Identify the elements of art and principles of design used by artists.
- Evaluate the role of the elements of art and principles of design in the composition of a work of art.

Motivational Question/Task

List down the different elements of visual arts and their classifications.

Discussion

Formal analysis is the breaking down of all the elements of arts and principles of design used in an artwork. It is a specific type of visual description that looks closely at the composition and the different attributes of art. Compared to Art Criticism where detailed examination and judgement is observed, formal analysis is an in-detailed description of how each element and principle are used in an artwork. This paper does not aim to evoke the work in the mind of its reader. Instead, *it explains the visual structure of the ways the different visual elements are arranged and how it functions in the artwork.*

In writing this paper, remember your goal is to explain how the formal elements of the artwork affect the representation of the subject matter and its expressive content. Remember that the emphasis of your work should focus on the detailed description and analysis of the formal elements, and not on interpreting the artwork.

In writing your formal analysis paper, you will start with general information about the artwork; the name of the artists, the year it was created, and/or the medium used for the painting. You can also describe the subject matter and how it is represented. You can also describe how it looks like, and the style used in the painting. In writing, you should also provide a thesis statement that does not necessarily involve a statement of argument or original insight, but it should let the reader know how the artist's formal choices affect the viewers.

The body of your paper is the key part of your analysis. This is the longest section that contains all formal elements you will discuss: line (straight, curved, diagonal, horizontal, flowing, vertical, thin, thick, implied etc.), color (warm or cool), shape, texture, principle of balance, unity, variety, movement, rhythm, etc. You can start each paragraph with a topic sentence that tackles the importance of the element/principle you will discuss. You can also organize your analysis of the elements according to its significant effect on the artwork.

However, you need to remember that although description is important in formal analysis, this is not enough. You should also introduce and contextualize your description of the formal elements to let the readers understand how the formal choices of the artist influence the whole composition. You can also include your emotional response, but make sure to back them up with evidence. Additionally, remember that all your analysis and description should relate to your thesis.

For the last part of your analysis, you can summarize all your findings about how each element of art and each principle of design work together in the composition. You can relate back to the thesis statement presented in your introduction; however, avoid repeating what you tackled in the introduction. In this part, you can also include new ideas, insights, or understanding you gained about how each element of visual art and principle of design function in an artwork.

Example of Formal Analysis:



Figure 42: Details of Renaissance Paintings

(Sandro Botticelli, Birth of Venus, 1482) (1984) by Andy Warhol

A Modern Venus

Andy Warhol's piece titled *Details of Renaissance Paintings* (Sandro Botticelli, *Birth of Venus*, 1482) represents the face of the goddess Venus. This piece was made in 1984 as a depiction of the face of Venus from the earlier painting *The Birth of Venus* by Sandro Botticelli that was completed in 1482. The piece's present location is the Arkansas Arts Center, and its original location is the Andy Warhol Museum in Pittsburgh, Pennsylvania. The piece is acrylic and silkscreen ink on linen, and it can only be seen from one side because it is hanging on the wall.

The work is a colorful representation of the face of the goddess Venus as depicted earlier in *The Birth of Venus* by Botticelli. However, Warhol uses more colors in his work. Venus's face and neck are pink while her hair is black, red, orange, and yellow. In contrast, the background is a solid light blue color. In *Details of Renaissance Paintings*, Venus's face and hair are emphasized and the dominant elements are her hair because of the warm colors and her gaze.

Warhol uses implied lines to direct viewers' eyes around the artwork. The implied lines are the strands of Venus's hair that direct viewers' eyes to the right bottom, middle, and top because the strands are going in each of these directions. One bundle of hair goes down to the bottom of the piece on the left side close to her face. This bundle of hair brings some direction to the left side, but not a lot because the left side is mostly empty. However, this emptiness is balanced asymmetrically by Venus's gaze toward the bottom left corner and the light color used in the empty space. The light color of the empty space is visually light; therefore, it does not have as much weight as the darker, warmer colors of Venus's face and hair. This visual lightness along with Venus' gaze is strong enough to balance the multitude of hair and part of a flower on the right side.

This artwork is composed of shapes because it is two-dimensional. Most of the shapes are formed by lines and shifts in color. For example, Venus's red hair is formed by a shift from the blue background and her pink upper body. Lines outlining her hair in certain places also give form to the shape of her hair. Therefore, both lines

and shift in color are used together in some places and separate in other places to create the shapes in the artwork.

In this piece, the light source is not seen. However, the light source is to the left of the artwork because Warhol uses a light yellow color on top of the pink color that is already present on the left side of Venus's face which makes it seem like a glow is cast upon her face. Warhol's use of warm colors for Venus, her hair, and the plant in the top right corner contrasts with the light blue background. These warm colors make her stand out from the background. Also, the warm colors against a calming blue background give Venus an ethereal quality.

Warhol's use of colors also creates unity and variety. His use of warm colors throughout the piece and his use of one solid-colored background create unity in the artwork. However, the contrast between warm colors and the cool color create variety. The flower in the top right corner also creates variety because it is not a part of Venus, who is the focus. The flower is the only other thing in the artwork besides Venus which makes the viewer question its purpose.

The placement of Venus's hair and the curves of her hair create a sense of motion. One bundle of her hair is at the bottom of the artwork. Another few bundles are in the middle and are slightly separated. Another bundle of hair is at the top of the artwork. All of these bundles are curvy to suggest movement as if her hair is being blown gently by the wind.

*Warhol's use of colors gives Venus a modern look instead of the traditional white color used in *The Birth of Venus* that symbolized purity. The pink color used for her body makes Venus seem bold and strong, not just beautiful, as a female goddess should be. Warhol further shows this by only depicting her face down to her shoulders and not including her breasts and other sensual parts that are included in *The Birth of Venus*. Through his use of color, Warhol created a different symbol of boldness and strength for Venus instead of the traditional symbol of beauty. This boldness and strength coincides with the role of women in modern society because women today are taught that they can accomplish anything and everything while being independent.*

(Example taken from: https://ualr.edu/art/files/2013/05/Sample_Paper_1.pdf)

Learning Task/Activity

Instructions: Carefully observe the painting below and answer the questions below. Write your answer in an A4 bond paper.



Separation by Edvard Munch, 1896

1. Describe the colors in the painting.
2. How does the artist create contrast in color?
3. What do you think is the meaning of painting?

Assessment

Instructions: Write a Formalist Analysis of the painting below using an A4 bond paper. The analysis should not be less than 300 words.



Figure 43: An Angel Under the Starry Night

16.5x12 inches

Painted by SHS Stem A (Batch 2019-2020)

Vision:
Mission:

A globally competitive university for science, technology, and environmental conservation.
Development of a highly competitive human resource, cutting-edge scientific knowledge and innovative technologies for sustainable communities and environment.

Additional instructions:

- Please following this format for your art criticism:
 - Tahoma/Times New Roman, font size 12, 1.5 spacing, and one inch margin on each side.
- Write a title for your formalist analysis.
- Don't forget to write your name, class schedule, and date of submission at the topmost part of your paper.

Instructions on how to submit student output

After the discussion you will be given enough time to answer this worksheet. After completing this worksheet, set the file name of your activity to *LastName_FirstName_FormalAnalysis*, then please submit it to juanillokay@gmail.com. Make sure to fill out the Subject Line with

Lesson No._ Schedule before sending your email. God bless!

Additional Notes:

Make sure that the files you will send are in PDF format.

Do not forget to write your name, the class schedule, and the date of submission on your paper.

In case internet connection is not available, please send a message through this phone number: +63 9353630108, so that alternative ways for the worksheet/activities to be submitted will be given.

Lesson 5.3: Stylistic Analysis

Lesson Summary

This lesson will enhance the students' ability to understand the different styles used by an artist in his/her work of art. This will also deepen the students' capacity to research and understand the historical context in of every artwork they will analyze.

Learning Outcomes

- Explain the historical context of the different works of art.
- Differentiate artists' style/s of painting.

Motivational Question/Task

What do you think are the things that can affect an artist's style of painting?

Discussion

In our discussion of the different visual styles, we learned that style refers to the manner the artist portrays his/her subject matter and how he/she expresses his/her visions. We also discussed that style can be determined based on the visual components that describe the artwork like colors, line, and shapes, taking into account the different medium used by an artist and how he/she uses their medium. In the lesson about visual styles, one should note there are different driving forces that make an artist create his/her artwork, and these forces also define the artist's choice of subject to be presented.

An artwork made by an artist may also have similarities with another artist's work perhaps because they painted in the same period or they belong to the same culture. In this lesson, we will analyze an artwork based on the style applied on the work of art.

Stylistic analysis looks into an object within the context of its stylistic period (e.g. Expressionism, Rococo, Baroque). This requires the viewer to analyze the object presented by considering not only the visual elements and principles used, but also the norms and standard traits of that period.

Most often, this kind of analysis focuses on the comparison of two objects from similar or different periods. There should be enough visual elements shared by two artworks to make their combination recognizable and distinctive to a number of people (refer to the discussion on Art Style).

Begin with a description of the painting in your introduction. The body of your analysis will contain different information from that of formal analysis. Here, in analyzing an artwork, one should focus on the characteristics of established time periods. One can ask about: *How an art object fits into its established time period; How does the object presented differ from the contemporary art object?; What was the situation during the time it was created?; how was the artwork received by the public?; and What is the personal style of the artist? Why and how is it different from his contemporary artists?* These questions can help you look at the broader social and historical contexts as opposed to only the art object itself. If in the process of answering these questions you will get to learn that the artwork differs from the norm of the time, you can further explore the history of the artwork and analyze how and why the artwork is different. Through this you can look into the larger historical trends of arts.

Example of a Stylistic Analysis on Pablo Picasso's *Woman with Kerchief*:



Figure 44: *Woman with Kerchief*

by Pablo Picasso, 1906

Woman with Kerchief 1906 (Virginia Museum of Fine Arts) by Pablo Picasso's can be placed in the impressionist style of painting. This impressionism, in case of Picasso, stems from certain ideals of the subconscious art form that he was able to induce in this painting, as he was able to do so in many more later on in his life. The woman depicted in the painting can be said to be part of Picasso's mind frame of painting whatever came to his mind, rather than sticking to delivering some specific message. The painting resembles some of Picasso's more spontaneous and strictly non-verbal, and spiritually persuasive art that could be found in the more primitive of arts. It is this stylistic quality found in Picasso's paintings that allows people to distinguish his style of work very easily. Although he was making conscious art, his content in the *Woman with Kerchief* was the representation of what sub or unconscious art would look like. This was set aside by his very extraordinary and novel painting style.

Many art connoisseurs regard Picasso's work to be taken directly out of the French tradition known as *Intimism*, which is a mixture of the middle class rites and the cultural norms that runs parallel to the cultures in the eighteenth to the early twentieth centuries. The style in *Woman with Kerchief* is very conscious in that it assumes that everything is possible and that the artist is there to show the others what they are missing out in the overall picture. At the same time, there are many subconscious themes hidden in his work as he is prone to detect the unusual in almost every aspect of life. This picture represents the content in soft colors that are presented in a very dark manner. More things come to light as one looks at the picture closely. At first look, the painting appears to be a production of the subconscious as it looks like nothing important is going on in the woman's life, yet, there is content within the picture. A closer look reveals that it is a very much conscious piece of work with representation of the 'kerchief' serving as a symbol of the woman's status and her emotive state of mind.

Picasso is one of the artists whose paintings are mostly based upon the subconscious visions of the mind. His work appeals to the people on various levels, and *Woman with Kerchief* is no different. Perhaps in some ways, this piece of work

also drifts from the traditional definition of impressionism, where many artists have depicted it as being cheery, yet goofy, and is mostly very repetitious. Woman with Kerchief is one such painting as it has become a very familiar landmark in the eyes of all art students and critics. The beauty about this piece is that speaks out to the audience almost immediately. It is like a prose that he has written down while just rambling on, yet it creates a deep and meaningful content. He uses symbols to convey his message but his symbols are as alien to us as the gobbledygook of a baby, yet the audience can understand what he is trying to say. This is how his art can be classified as subconscious art, deviating away from the norms of impressionism; he does not make anything clear but the viewers get the idea anyway.

Picasso's work has been given a very stylistic and determined form. His work can mostly be described as subconscious pieces of work since most of them involved making collages and other amalgamations of material put together in extraordinarily novel ways. Picasso was able to develop many of his unique methods, and this is what makes it extremely difficult to classify his painting Woman with Kerchief into a single stylistic category

(Taken from: <https://www.tailoredessays.com/samples/stylistic-analysis-essay>)

Learning Task/Activity

Carefully observe the two paintings below. Write at least two paragraphs comparing and contrasting the personal, cultural, and period style used by Edvard Munch and Vincent Van Gogh. Write your answer in an A4 bond paper.



Figure 45: Left: Edvard Munch, *Starry Night*, 1922.

Right: Vincent van Gogh, *Starry Night over the Rhône*, 1888.

Assessment Task

Instructions: Select TWO WORKS created by the same artist, then write an analysis (complete with introduction, body, and conclusion) that will compare and contrast the two works, while describing the style of the artists. Write this

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in an A4 bond paper in not less than 250 words. Make sure to insert a copy of the two artworks in the file that you will submit. You can make use of the guide questions on the discussion to further explain your analysis, and you can also use the guide below.

- Explain the most important ways in which the works you have chosen look alike.
- What visual qualities do they share?
- Think about how the subjects have been defined and represented, the handling of the materials, and the formats and sizes of the works. There will be other qualities you'll need to consider, depending on what you select.
- Look carefully at what you have chosen and then create your own definition of their style, based ONLY on what you see – not what you have read about them.

Instructions on how to submit student output

After the discussion you will be given enough time to answer this worksheet. After completing this worksheet, set the file name of your activity to *LastName_FirstName_StylisticAnalysis*, then please submit it to juanillokay@gmail.com. Make sure to fill out the Subject Line with

Lesson No._ Schedule before sending your email. God bless!

Additional Notes:

Make sure that the files you will send are in PDF format.

Do not forget to write your name, the class schedule, and the date of submission on your paper.

Format: Font style should be Times New Roman/Arial, font size 12, one inch margin on all sides.

In case internet connection is not available, please send a message through this phone number: +63 9353630108, so that alternative ways for the worksheet/activities to be submitted will be given.

Lesson 5.4: Iconography

Lesson Summary

This lesson will allow students to understand how iconographic reading will help them identify different objects represented in a work of art.

This will better enhance not only students' writing skills but also their visual communication skills.

Learning Outcomes

- Establish the meaning a work of art had during the time it was made.
- Describe, classify, and interpret subject matter of work of art, and understand meaning behind what is represented.

Motivational Question/Task

List down the different elements of visual arts and their classifications.

Discussion

Iconography is the study of the meaning of images and symbols in an artwork, as understood by art historians. These symbols and images often have religious contexts but they can also be culturally based. This study was developed by the art historian Erwin Panofsky as a means of expanding the sense of an artwork beyond formal analysis and focuses on analyzing the subject matter in the artwork, especially symbols whose meaning can be associated and understood by a people or culture of a specific time. This analysis focuses on the representative iconography of a work, accounting for the symbolic role of images, the historical or mythological identity of figures, and any other elements that may have visual significance.

One example of a symbol that can be associated within a certain culture is the naked statue of Malakas and Maganda in front of the Administration Building of the Visayas State University (VSU). The naked statue symbolizes the quest for knowledge, truth, excellence, and integrity in all human endeavors of a Viscan, the name that has stuck for a student of VSU. As Viscans, it will be easy for you to identify the specific meaning of why Malakas and Maganda are naked. However, an outsider might have difficulties in decoding what the statue stands for. Moreover, some meanings of an artwork may also be lost over time even within the culture that created them. Therefore, as Viscans, it is our responsibility to live out for the values of knowledge, truth, excellence, and integrity by a personal endless search for truth and excellence to ensure that future students will still know and appreciate that iconic statue.

In iconographic analysis, the writer establishes the meaning of the work at the time it was made. This may or may not include the intention of the artists, but may consider the person who commissioned the artist to create a specific artwork. The different time and place where an artwork was created will provide different audiences specific information so they can make certain

assumptions. The arguments presented in iconography always depend upon assembling the historical evidence to reconstruct these subjects.

In the first step of analysis, one should first consider the things that can be seen in the artwork. These objects can then be related to other visual images eventually creating a bigger picture of what the painting or the objects are all about. However, there may be more than one interpretation in the object/s observed. As the one analyzing the artwork, you will thus need to come up with convincing interpretations.

One of the most famous paintings that can help develop our understanding of how iconography works is Jan van Eyck's Arnolfini Portrait, 1434.

The different objects found in this painting have more specific meanings beyond what is seen. In fact, some would consider this painting as a marriage contract designed to solidify the agreement between two families. One should also note also that this painting does not show an actual event or scene, but an artwork made to convey particular meanings. Here is an example of the iconographic analysis of this painting.



Figure 46: Example of Iconographic Analysis

"One can apply a variety of iconographic interpretations to Jan Van Eyck's Arnolfini Wedding. Erwin Panofsky, a prominent art historian in the first half of the twentieth century and one of the foremost proponents of iconography, attributed symbolic meaning to the various elements of the scene; he ultimately viewed the painting as a legal document of a marital union between Giovanni Arnolfini and his wife in 1434. In Panofsky's opinion, the single candle in the chandelier represents the presence of an all-seeing God witnessing the ceremony. The dog at the couple's feet represents fidelity; the wooden carving of St. Margaret at the top of the bedpost, protection for expecting mothers; and the bedroom setting for the scene underscores the intimacy of the ceremony. Finally, the artist's signature

above the mirror constitutes the central focal point of the scene and documents the artist's presence as a witness in the ceremony. Not only do these elements work in a symbolic manner; it is the very nature of their symbolism that gives the work its nuptial significance."

(taken from: <https://www.hamilton.edu/academics/centers/writing/writing-resources/writing-an-art-history-paper>)

The example analysis relies on Panofsky's interpretation of the scene, citing specific iconographic details to support the writer's conclusion.

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Here are other common iconographies in art:

- The heart is a widely used symbol of love.
- The dove is used as a symbol for peace.
- The color yellow is mostly associated with bright and sunny emotions.
- Zigzag and curvy line may sometimes mean chaos.

All in all, there are a lot of objects in a work of art that can be associated with other things. As Art students, it is very important to become aware and sensitive to the symbols we see in a work of art. We need to look at things not only in its immediate and surface appearance but also within the broader social contexts of the times. You should not be afraid to compare the different images used, and you should ask yourself the intention behind the use of the symbol. What is the context of the piece? What is the connection of the setting and the objects themselves? What stories do these items tell? Will such an understanding of symbols provide fresh meanings to the work of art? Why or why not?

Example of Iconographic Analysis:



Left: The Resurrected Christ Appearing to Mary Magdalene in the Garden (The Cloisters Collection, 56.47);

Right: Ivory Plaque with the Journey to Emmaus and Noli Me Tangere (17.190.47).

This paper will analyze the iconography of two medieval works from the collection of the Metropolitan Museum of Art. Both of them depict the appearance of the resurrected Jesus Christ to his follower Mary Magdalene (Gospel of John 20:11-17). According to the Bible, three days after Christ died by crucifixion and was buried, he was resurrected. On that day, Mary Magdalene came to his tomb early in the morning, alone, and found the tomb empty. As she was weeping in the garden outside

the tomb, she recognized a man she thought was a gardener, and asked him what had become of Jesus' body. When the man spoke her name, Mary Magdalene recognized that he was Jesus Christ, who had been resurrected. As she reached out to embrace Jesus, he motioned for her to stay back, saying "Do not touch me," because he had not yet ascended into heaven.

The first work I will discuss is a tapestry from the South Netherlands, *The Resurrected Christ Appearing to Mary Magdalene in the Garden* (The Cloisters Collection, 56.47), which is about 5' x 6'. The tapestry was woven of wool, silk, and gilt-metal wrapped thread between 1500 and 1520 CE. It presents Jesus standing just right of center, in front of a large fruit tree, with Mary Magdalene kneeling to his right. Because Mary and Jesus are centered horizontally in the composition, and they are both large (between 2 and 3 feet tall), the viewer can determine that they are the primary subjects in the tapestry. Christ is wearing a red robe, and the wounds on his hands and feet from where he was nailed to the cross are visible. These signs identify the figure as Christ, indicating his mortality and recent death. He is holding a shovel in his left hand, which explains Mary's mistake in identifying him as a gardener. Behind Jesus, in the upper right corner of the tapestry, is a small cliff with an open cave and a boulder sitting in front of it. This cave represents Jesus' tomb.

In the tapestry, Mary reaches out toward Jesus, as if to embrace him with both arms, but he holds his right hand up in protest, gesturing that she stop. This body language communicates the most important part of the story, when Jesus tells Mary Magdalene not to touch him. Mary Magdalene is wearing a red robe over her blue dress, colors which attract the viewer's attention. A small ceramic jar that is placed on the ground at the base of the fruit tree also identifies the woman as Mary Magdalene. It reminds viewers of the biblical story when she washed Jesus' feet with her hair, after breaking open a jar of ointment.

The second work I have selected is *Ivory Plaque with the Journey to Emmaus and Noli Me Tangere* (17.190.47). This plaque is a small relief, carved in ivory around 1115-20 CE in Spain. The sculpture, which is about 5" x 11", depicts two scenes, one in the top half and the other in the bottom. Between the two scenes, the following words are inscribed: DNS LOQVITVR MARIE, which is Latin for The Lord Speaks to Mary. This fits the elements in the bottom panel, which depicts a bearded man standing on the right side of the panel, pointing to and partly pulling away from a woman on the left who is reaching out toward him. The inscription as well as the presence of a man and a woman, and the positions of the figures, make it clear that the scene in the bottom half of the plaque portrays Jesus in the garden with Mary Magdalene. The figures are further identified by their haloes. Christ's is marked with three decorative, v-shaped rays, symbolizing the Holy Trinity. The woman has a simple halo around her head and

is placed to the right side of Jesus, which indicates that she is a saint. From all of these things, the viewer can conclude that this scene shows Jesus warning Mary Magdalene, “Noli Me Tangere” – “Do not touch me

(Taken from:

<https://writingaboutart.org/pages/appendix4b.html>)

Learning Task

List down 10 examples of iconography in Art (make sure to give a definition for each object/icon).

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

Assessment

Instructions: Look for a local artwork in any medium, and identify the icons by using all the information about the artwork. Write an iconographic analysis in not less than 250 words, describing the ways in which the work visually indicates what the subject is. Make sure to give your reader a general idea of what the objects look like and what their subjects are. Then explain exactly which details identify the subject and why the viewer notices them. For example, have they been emphasized by color or by composition? Do the works draw your attention to the same details in different ways? Make sure you include enough information for the reader to be able to follow your analysis.

Make sure to include an image of the artwork you will analyze.

Instructions on how to submit student output

After the discussion you will be given enough time to answer this worksheet. After completing this worksheet, set the file name of your activity to *LastName_FirstName_Iconography*, then please submit it to juanillokay@gmail.com. Make sure to fill out the Subject Line with

Lesson No._ Schedule before sending your email. God bless!

Additional Notes:

Make sure that the files you will send are in PDF format.

Do not forget to write your name, the class schedule, and the date of submission on your paper.

Format: Font style should be Times New Roman/Arial, font size 12, one inch margin on all sides, and 1.5 spacing.

In case internet connection is not available, please send a message through this phone number: +63 9353630108, so that alternative ways for the worksheet/activities to be submitted will be given.

Lesson 5.5: Visual Arts Criticism

Lesson Summary

This lesson will tackle the different steps of art criticism and how art should be described, analyzed, interpreted, and judged. This lesson seeks to enable students to evaluate art with its elements and principles in view.

Learning Outcomes

1. Recognize visual choices the artist made in creating an artwork.
2. Critique the elements and principles used by the artist.

Motivation Question

Describe the artwork below. What sort of emotions were you able to get from the artwork?



Figure 47: Abstract Painting by Alessandro Tognin

Discussion

One of the most important parts of understanding an artwork is critiquing how an artist uses the different elements of visual arts and the principles of design. Art Criticism is the detailed analysis, evaluation, and discussion of an artwork.

This is when viewers/critics reflect on a particular work of art and make personal, substantiated interpretations of it. It can also be defined as the interpretation of art and its value. Aside from analyzing the artwork, art critics will also question whether an artwork has historical importance and whether it relates to the works before it.

For a long time, many have perceived art criticism as a privilege where only those schooled in the business of criticism can provide insight to a certain artwork. However, students taking art subjects, like Reading Visual Arts, are now taught how to analyze different symbols, elements, and principles in a certain artwork. This critical process is necessary because it is one of the best ways to improve the work of artists and our appreciation of them. Through this process, artists are able to improve their skills not only in using the different elements and principles, but also in communicating their feelings and ideas.

As art students, it is important for us to know how to critic an artwork. To begin, one should know the four basic steps of art criticism: *Description*, *Analysis*, *Interpretation*, and *Evaluation*.

Description

When we review a certain work of art, we begin by first *describing what we see*, that is, discuss the visual fact in an artwork. The description should

include things like the form and scale of the work, the colors used, or the subject presented. In this step, there should be no room for judgment and interpretation of what we think the artwork means. We will only describe here the things that we see. You can also ask questions like: *What is the name of the artist who created the work? What is the style used in the artwork? When was the artwork created? and What are the elements used?* Then, you will describe how these elements are used in the artwork, and how these elements affect the overall visual effect or the mood of the work.

For example:

"This is a small-scale portrait painting of a young woman, shown from the mid-torso up, against a dark background. She is clasping her hands in front of her chest and looking up and slightly to the viewer's right. She wears a pink dress, and a long veil that falls behind her head."

In describing, avoid using terms like *ugly, beautiful, good, or bad*. Remember that at this step you are only describing what you see, and not judging the art.

Analysis

In this step, you will now determine what things, like elements of visual arts, suggest and why artists used these specific lines, colors, texture, shape, among others, to convey his/her feelings, ideas, or to show an important historical event. Focusing on the details found in the artwork is important in analyzing the whole composition of the work. In this step, consider the most significant art principles used in the artwork and describe how the artist used them to organize the elements. You can also answer questions like: *How has the artist used colors in the work(s)? What sort of effect do the colors have on the artwork? How has the overall visual elements affected the mood of the work(s)? Was a certain mood achieved by the use of elements of art and principles of design?*

Example:



Delaroche and David: versions of Napoleon crossing the Alps

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"On the left, we see Paul Delaroche's painting of Napoleon crossing the Alps. He created this painting in response to the one on the right, which Napoleon commissioned Jacques Louis David to create. Notice Delaroche's use of darker colors, primarily browns, and the tired mule. Meanwhile, David's painting uses diagonal lines to convey a great deal of motion, as if Napoleon is charging up the hill on his horse (though he probably did ride a mule). David uses more vibrant colors and shines a light on Napoleon, creating a sharp contrast between the light and shadows cast on him, which contrasts the almost flat mountains and sky in the distance."

Interpretation

After describing and analyzing the visual effect of the artwork, it is now time to interpret what you have seen. In this stage, you will now establish context that will explain why the artist created his artwork, and what does it mean. In interpreting a work of art, it is also important to interpret the overall meaning of the work by pointing out or providing the evidence inside the work. The time in which it was created can be used as a context to interpret the subject or elements used in the artwork and what the artist is trying to say and why he/she created the work.

Example:

"Napoleon commissioned Jacques Louis David to create the painting of him, which tells the viewer that this painting was part of Napoleon's propaganda. He wanted to be seen as bold, fearless, and powerful, and David's painting conveys that message. On the other hand, Paul Delaroche's work shows that Napoleon is tired from an arduous journey in which the harsh elements of the cold climate are included. Napoleon is seen in his regular human form as he presses on while riding a mule whose textured coat shows that he, too, is worn and weary. Napoleon isn't heroic in this version, but he is still clearly the leader as he is helped by a peasant on foot and followed by a soldier."

In this step, you can also describe your own reaction to the work. You can think about how you feel while looking at the work. Try to use expressive language to talk about your reaction to the work. Then, back up your interpretation with examples from your description and analysis to explain why you think and feel the way you do about the piece.

Evaluation

The last step is evaluation or judgment. After careful observation, analysis, and interpretation of an artwork, you are ready to make your own

judgment. This is your personal evaluation based on your understanding of the work. In this step, you can decide where an artwork stands alongside similar works and explain what aspects of it are most important when deciding its quality. You will also decide whether an artwork is successful or not. Your goal here is not to decide if the work is *good* or *bad*. Instead, focus on whether you think of the work as *successful*.

This last step of art criticism is tricky, because our own biased views may often come into play when they should not. In evaluating or judging, explain how you are judging the work and clearly state the focus of your evaluation. For example, you might say that you are judging the piece on how well-organized it is, how well done it is technically, and how successfully it portrays the intended mood or themes.

Summarize why you think the work is successful or unsuccessful. In a few sentences, explain your judgment of the work. Give specific reasons for your judgment, using your **interpretation** and **analysis** of the work.

For example:

"I believe this work is successful because the use of light, shape, gesture, and line all work together harmoniously to portray the mood of the subject."

Learning Task/Activity

Carefully observe the artwork of Frida Kahlo, and answer the following questions below. Answers should be in paragraph form. Write your answer in an A4 bond paper.



Figure 48: Frida Kahlo, *The Two Fridas*, 1939

1. What's going on in this painting? What do you see that makes you say that?
2. How are the two women the same? How are they different?
3. What is different about the hearts? What do you think that means?

4. What emotions are present in this artwork? What do you see that makes you say that?

5. How does her use of color contribute to the feeling evoked in the painting? What do you think this artist is trying to say here; what is its meaning or message?

Assessment

Instructions: Following the different steps of Art Criticism (Description, Analysis, Evaluation, Interpretation/Judgment), in an A4 bond paper, write an art criticism of the painting below. Your art criticism should not be less than 300 words.



Figure 49: Untitled I

Size: 17.5x15inches

Painted by BSA ans BSES students (ArtApp Class TTh 4:00-5:30 S.Y. 2018-2019)

Additional instructions:

- Please follow this format for your art criticism:
 - Tahoma/Times New Roman, font size 12, 1.5 spacing, and one inch margin on each side.
- Write a title for your Art Criticism.
- Don't forget to write your name, class schedule, and date of submission at the topmost part of your paper.

Instructions on how to submit student output

After the discussion you will be given enough time to answer this worksheet. After completing this worksheet, set the file name of your activity to *LastName_FirstName_ArtCriticism*, then please submit it to juanillokay@gmail.com. Make sure to fill out the Subject Line with

Lesson No._ Schedule before sending your email. God bless!

Additional Notes:

Make sure that the files you will send are in PDF format.

Do not forget to write your name, the class schedule, and the date of submission on your paper.

In case internet connection is not available, please send a message through this phone number: +63 9353630108, so that alternative ways for the worksheet/activities to be submitted will be given.

Module Posttest

Instructions: identify the correct answer for the questions below. Write your answer in your activity notebook.

1. In Botticelli's painting 'The Birth of Venus,' what is Venus standing on?
2. What city was the center for the development of Byzantine art?
3. What 20th century art movement stressed the weird, the fantastic, and the dream world of the subconscious?
4. Who was the artist noted for his pop art creations of soup cans and Brillo boxes?
5. What is the oldest drawing medium?

References and Additional Resources to Watch and Read:

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<https://www.uvm.edu/wid/writingcenter/tutortips/artform.html>

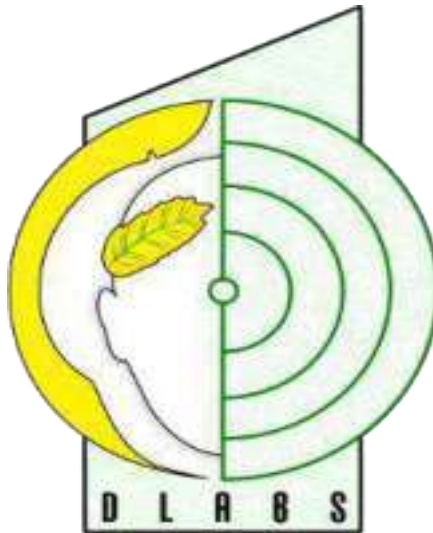
<https://www.uvm.edu/wid/writingcenter/tutortips/ArtPage.pdf>

Answers to the Pretest

1. Jackson Pollock
2. Eugene Delacroix
3. Apple
4. Surrealism
5. Seashell

Answer to the Posttest

1. Seashell
2. Constantinople
3. Surrealism
4. Andy Warhol
5. Charcoal



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