***Visual Art Chapter 5 HUM-1020***

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Chapter 5

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Complete and Write Chapter 5 Art Essay

* Chapter 5
* Art

Learning Objectives

* 5.1 Explain why all art can be seen as imitation.
* 5.2 Identify key characteristics of classical, medieval, and Renaissance art.
* 5.3 Describe the major art movements of the eighteenth and nineteenth centuries.
* 5.4 Describe why “art as alteration” is an appropriate way to characterize twentieth- and twenty-first-century art.
* 5.5 Discuss the impact of technology in the creation of photographic and digital art.
* 5.6 Explain why architecture can be considered art.

Figure 5.1

Jeff Koons, Puppy, Guggenheim Bilboa museum, 2005.
Works such as Koons’ raise important questions: What is beauty? What is art? Why do we value what we do?

Figure 5.2

Michelangelo Buonarroti, Moses, c. 1515.
This sculpture, in light of Koons’ work, raises similar questions about why we value one artwork over another and what functions art serves.

The Need to Imitate
5.1 Explain why all art can be seen as imitation. (1 of 6)

* Let Me See!
* Styles and Media

Figure 5.3

Cave painting of a bison, Santander, Spain, c. 25,000–35,000 BCE.
Prehistoric cave paintings suggest much about humans’ urge to imitate what they see and the function of art in everyday life.

Figure 5.4

Édouard Manet, A Bar at the Folies-Bergère, 1852.
For most imitation, reality is the starting point, rather than the ending point. What, to you, are the most striking elements of this image? Why?

The Need to Imitate
5.1 Explain why all art can be seen as imitation. (4 of 6)

* Let Me See!
* When artists seek to imitate, they don’t always strive to reproduce reality.
* They strive for colors, shapes, moods, and inner (unseen) reality.
* Art does not reproduce reality, but adds to reality.

The Need to Imitate
5.1 Explain why all art can be seen as imitation. (5 of 6)

* Styles and Media
* Media are the materials used for imitation.
* The media can be just as lovely as the imitation itself.

Figure 5.5

Michelangelo, David, c. 1501–1504.
Is there a difference between seeing the sculpture and seeing a photo of the sculpture?

Discussion Points:

* The intention of the artist significantly influences his or her choice of style and media. Artists choose the way they want to represent a person, object, or idea, and they choose which materials to use.
* How do you think artists choose which media to use?
* Why would an artist create a work of art that is not a direct likeness?

Creating Likeness in Different Styles
5.2 Identify key characteristics of classical, medieval, and renaissance art. (1 of 21)

* Classical Art
* Medieval Art
* Renaissance Art

Figure 5.6 and Figure 5.7

1) Roman, Antinous, detail, second century CE.
2) A traditional carving from a village in Papua New Guinea.
Medium and style can make considerable differences in the appearances and experiences of figures imitated. What differences emerge here?

Creating Likeness in Different Styles
5.2 Identify key characteristics of classical, medieval, and renaissance art. (3 of 21)

* Classical Art
* From a period of time early within in the development of Western and of Indian and Asian cultures.

Figure 5.8

Artemision Bronze, c. 460 BCE.
Figures such as this one show the Greeks’ skill in perfecting the likeness of the human form.

Figure 5.9

The Charioteer, c. 475 BCE.
How is this figure of this mortal similar to and different from the one of the god in the Artemision Bronze?

Figure 5.10

The Parthenon, c. 447 BCE.
This one building showcased the civic, religious, and artistic values as well as the skills of the classical Greeks.

Figure 5.11

The Laocoön, c. 200 BCE.
Which of its features distinguish this Hellenistic sculpture from the classical sculptures that came before it?

Creating Likeness in Different Styles
5.2 Identify key characteristics of classical, medieval, and Renaissance art. (8 of 21)

* Medieval Art
* More intent on representing the ideas of divinity than on faithfully imitating the world as it appears
* Greatest achievements were in soaring architecture of Gothic cathedrals
* Giotto’s work anticipates the Renaissance perspective.

Figure 5.12

Cimabue, Maestà, c. 1280–1285
How does a typical medieval church scene as this one represent size, spatial depth, and importance of figures in its frame?

Figure 5.13

Scene from the Bayeux tapestry, c. 1070s
A panel from the ambitious Bayeux tapestry in which English King Harold II visits Normandy, 1064—an example of medieval art skillfully produced by women..

Creating Likeness in Different Styles
(11 of 21)

* Renaissance Art
* Made advancements in the realistic depictions of perspective, depth, and figuration in painting
* Works by the greatest artists such as da Vinci could suggest not just figurative but also psychological realism, as well as dramatic subtext.
* Giotto’s work anticipates the Renaissance perspective.

Figure 5.14

Giotto di Bondone, The Lamentation of Christ, c. 1304–1306.
This painting is revolutionary in terms of perspective and depth. How does Giotto’s use of figures and space differ from Cimabue’s Maestà?

Figure 5.15

Filippo Lippi, The Annunciation, c. 1435–1440.
In pursuit of the realistic portrayal of human form and individual faces, Lippi was rumored to have based his figures on actual people.

Figure 5.16

Leonardo da Vinci, The Last Supper, 1494–1498.
Leonardo da Vinci excelled in chiaroscuro and psychological realism so as to direct the viewer’s eyes to important figures such as Christ and Judas..

Figure 5.17

Michelangelo, Pietà, 1498–1499.
Michelangelo’s depiction of the suffering of Mary sought to go beyond physical representations of suffering to the essence of suffering itself.

Figure 5.18

Michelangelo, Pietà Rondanini, 1450s–1564.
This work is unfinished and perhaps intentionally so. It represents the struggle for perfection still with Michelangelo in his 80s.

Figure 5.19

Raphael Sanzio da Urbino, The Alba Madonna, 1510.
This painting illustrates how far the technique of realistic perspective had progressed from the time of Giotto.

Figure 5.20

Raphael Sanzio da Urbino, The School of Athens, 1510.
This painting is a triumph of perspective and minute detail. The two central figures on the upper level are Plato and Aristotle.

Figure 5.21

Artemisia Gentileschi, Judith Slaying Holofernes, c. 1612.
Gentileschi was a supremely talent painter of the post-Renaissance (Baroque) period who suffered hardships in a field dominated by men.

Figure 5.22

Michelangelo Merisi, known as Caravaggio, Judith Beheading Holofernes, c. 1621.
The famous Baroque painter Caravaggio excelled in the use of chiaroscuro.

Figure 5.23

Rembrandt van Rijn, Self-Portrait, 1659.
Among the masters in the pursuit of perfect likeness, Rembrandt borrowed techniques of chiaroscuro from Caravaggio and others.

Discussion Points:

* What are the possibilities and limitations of art as perfect likeness?
* In what ways is realistic art still less than wholly realistic?
* In the works included in this chapter, is realism the most important feature or merely one the features?
* To what extent can the two-dimensional space of the canvas capture three-dimensional psychological reality?

Rebellion Against Perfect Likeness
5.3 Describe the major art movements of the eighteenth and nineteenth centuries. (1 of 9)

* Impressionism
* Post-Impressionism: Van Gogh

Figure 5.24

Francisco Goya, The Third of May 1808, 1814.
Goya shifts from realism to presenting the emotional intensity of the scene he depicts.

Rebellion Against Perfect Likeness
5.3 Describe the major art movements of the eighteenth and nineteenth centuries. (3 of 9)

* Impressionism
* Believed painting should represent the world as it appeared to the eye
* Believed that like sight, painting should be an experience of light and color

Figure 5.25

Édouard Manet, Le Déjeuner sur l’Herbe, 1862.
One of the paintings that was rejected by the Salon judge, this masterpiece of Impressionism rejects the hard rules of classicism.

Figure 5.26

Claude Monet, Impression: Sunrise, 1872.
Impression: Sunrise gave Impressionism its name. Monet avoids photographic realism in favor of depicting the subjective experience of light and color.

Figure 5.27

Mary Cassatt, The Boating Party, 1893–1894.
Cassatt was influenced by the clean lines and bold shapes of the Impressionists.

Figure 2.28

Kitagawa Utamaro, Mother and Child, 1802.
Japanese painting was highly influential on the Impressionists. What features seem to influence Impressionists the most?

Rebellion Against Perfect Likeness
5.3 Describe the major art movements of the eighteenth and nineteenth centuries. (8 of 9)

* Post-Impressionism
* A set of artists and painting styles influenced by Impressionism but no longer practicing the same techniques

Figure 5.29

Vincent van Gogh, The Starry Night, 1889.
Unlike the Impressionists, van Gogh did not seek to paint the world as it struck the eye but one that existed within the mind of the artist.

Art as Alteration
5.4 Describe why “art as alteration” is an appropriate way to characterize twentieth- and twenty-first-century art. (1 of 22)

* The Sixty-Ninth Regiment Armory Show, 1913
* Cubism and the Birth of Modernism
* “Unreal” Realism
* Abstract Expressionism
* Pop Art
* Performance and Installation Art

Art as Alteration
5.4 Describe why “art as alteration” is an appropriate way to characterize twentieth- and twenty-first-century art. (2 of 22)

* The Sixty-Ninth Regiment Armory Show, 1913
* Art as alteration includes works whose aims are to “alter” or change reality rather than to imitate or represent it.
* This event marked the official introduction to “art as alteration” to the U.S. population.

Figure 5.30

Marcel Duchamp, Nude Descending a Staircase, 1912.
At its first showing in this country, the painting probably confused viewers by not showing what its title promised. What precisely is being painted?

Art as Alteration
5.4 Describe why “art as alteration” is an appropriate way to characterize twentieth- and twenty-first-century art. (4 of 22)

* Cubism and the Birth of Modernism
* Cubism challenged the notion of perspective and the illusions of wholeness so important to Western artistic traditions.

Figure 5.31

Ram’s Head Mask on Display in Kinshasa, Zaire.
The strong influence of African masks can be seen in Picasso’s Les Demoiselles d’Avignon.

Figure 5.32

Pablo Picasso, Les Demoiselles d'Avignon, 1907.
What has Picasso done to the human form, and what particular features of humans does his technique here suggest?

Figure 5.33

Georges Braque, Man with a Guitar, 1912.
Cubism does not allow for a single position from which viewers may take in the wholeness of the objects depicted.

Figure 5.34

Pablo Picasso, Guernica, 1937.
This supreme example of Cubism turns the bombing victims into a wild fragmented scene of atrocities. Guernica showed that Cubism and modernist style could move people to passion and sympathy.

Art as Alteration
5.4 Describe why “art as alteration” is an appropriate way to characterize twentieth- and twenty-first-century art. (9 of 22)

* “Unreal” Realism
* A way to describe surrealism
* This tradition rendered the familiar through a psychological dreamscape to create new artistic experiences.

Figure 5.35?

Salvador Dalí, The Persistence of Memory, 1931.
Surrealism takes recognizable objects and renders them through dreamlike distortions. What does this piece suggest about memory and humanity?

Figure 3.36

Detail from Frida Kahlo’s Los Dos Fridas, 1939.
What does this surrealist self-portrait suggest about the self?

Figure 5.37

Georgia O’Keeffe, Ram’s Head, White Hollyhock—Hills, 1935.
How does this painting reinterpret the familiar world? Does the imagery suggest the female form?

Figure 5.38

Aaron Douglas, Aspects of Negro Life: The Negro in an African Setting, 1934.
Douglas drew on Egyptian art and Cubism in an effort to create a distinctly African-American art.

Art as Alteration
5.4 Describe why “art as alteration” is an appropriate way to characterize twentieth- and twenty-first-century art. (14 of 22)

* Abstract Expressionism
* Dispensed altogether with the need to make or even to suggest recognizable figures.

Figure 5.39

Jackson Pollock, Number III Tiger, 1949.
Abstract expressionism was a complete departure from realistic representation. Pollock even dispensed with traditional methods of painting, such as brush strokes.

Figure 5.40

* Buddhist monks making a sand painting.
* Both of these works were created by artists hovering over them, rather than working on easels. How might this technique change the viewer’s experience of the work?

Figure 5.41

Louise Bourgeois, Maman, 1999.
Bourgeois’ abstract expressionist sculpture is intensely personal; it has been called feminine in nature.

Art as Alteration
5.4 Describe why “art as alteration” is an appropriate way to characterize twentieth- and twenty-first-century art. (18 of 22)

* Pop Art
* Pop art uses elements of culture that are normally not considered art to question the conventions of art and culture.

Figure 5.42

Andy Warhol, Marilyn Monroe, 1962.
Warhol’s pop art uses available images to celebrate and to question the fabrications of American life. How does Warhol depart from tradition?

Figure 5.43

Christo and Jean-Claude, The Gates, Central Park, New York City, 2005.
These large-scale installations alter landscapes for a temporary period. How do such works engage features of modern life and traditional art?

Art as Alteration
5.4 Describe why “art as alteration” is an appropriate way to characterize twentieth- and twenty-first-century art. (21 of 22)

* Photography and digital art
* In the nineteenth century, photography diminished the roles of portrait painting and realistic landscape art.
* Creative artists almost immediately began experimenting with, and greatly expanded, photography’s possibilities.
* In the twenty-first century, art produced through technology has taken up more and more space in the art landscape.

Figure 5.44

Cindy Sherman, Untitled, Film Still #3, 1977.
When does photography change from record of reality to art? To what features of women in culture does Sherman’s self-portrait draw attention?

Architecture
5.6 Explain why architecture can be considered art. (1 of 7)

* Religious Architecture
* Secular Architecture

Figure 5.45

Angkor Wat temple, Cambodia, 12th century CE.
In what ways is aesthetic experience an important part of religious experience??

Figure 5.46

Crystal Cathedral, Garden Grove, California, completed 1981.
In what ways is this modern cathedral similar to the temple at Angkor Wat? In what ways does it seek a different aesthetic or religious experience?

Figure 5.47

Jørn Utzon, Sydney Opera House, 1973.
Architecture can both reflect and create setting. What other cities are defined by significant architectural structures?

Figure 5.48

Frank Lloyd Wright, Guggenheim Museum, New York, 1959.
Wright’s Guggenheim Museum in New York aims to shut out noise so that visitors can enjoy art in a peaceful oasis.

Figure 5.49

Frank O. Gehry, Guggenheim Museum, Bilbao, Spain, 1997.
How does Gehry challenge architectural traditions here?

Figure 5.50

Zaha Hadid, Galaxy Soho (mixed-use complex), Beijing, China, 2012.
Hadid is among the most influential current architects. How does this work make use of public space?

Discussion Points:

* Beyond mere functionality, modern architecture often stands as a work of art itself. The structures act as large-scale sculptures, as well as functional spaces.
* To what extent does this feature distinguish modern buildings from those of classical antiquity and the Middle Ages?
* How does modern architecture work to take the environment into consideration?
* How is the design of a building based on the intended purpose of the space?

Figure 5.51 and Figure 5.52

1) Henri Matisse, Icarus, 1947 2) Kara Walker, Rebel Leader, 2004.
Compare how the two artists handle the idea of the rebellious figures they depict.

Figure 5.53 and Figure 5.54

1) Johannes Vermeer, Girl with a Pearl Earring, c. 1665
2) Awol Erizku, Girl with a Bamboo Earring, 2009.
How does Erizku’s work responds to the ideals and aesthetic of Vermeer’s?

Key Terms

* Abstract art/abstract Expressionism
* Alteration
* Chiaroscuro
* Classicism
* Collage
* Cubism
* Digital art/multimedia art
* Dutch school
* Fresco
* Golden section
* Gothic
* Imitation
* Impressionism
* Likeness
* Media
* Modernism
* Performance art
* Perspective
* Pop art
* Post-Impressionism
* Postmodernism
* Psychological realism
* Realism
* Renaissance
* Surrealism

**Instructions**

In your textbook, read Chapter 5. As you read, think about these essential questions:

* What are the main types of visual art?
* How can you evaluate a work of visual art?

**Instructions:**

Carefully and thoughtfully explore each of the websites in the Chapter 5 Required Online Exploration Checklist.

While viewing each piece of art, think about the following question:

* How can you evaluate and interpret a work of visual art?

Later in this module, you will use the information in Chapter 5 in conjunction with this online exploration to write your own interpretive evaluation of a work of visual art.

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|  | [**Chapter 5 Required Online Exploration Checklist**](https://mycourses.spcollege.edu/d2l/common/dialogs/quickLink/quickLink.d2l?ou=137233&type=checklist&rcode=StPetersbu-1474521) |

# Chapter 5 Art Interpretive Evaluation Essay

## Grading:

See assessment rubric attached to the Chapter 5 Art Essay.

## Materials:

Use Chapter 5 in your textbook, the [**Chapter 5 Required Online Exploration**](https://mycourses.spcollege.edu/d2l/common/dialogs/quickLink/quickLink.d2l?ou=137233&type=content&rcode=StPetersbu-1537022) , and the grading rubric as your guides for writing this essay.

## Instructions:

For this Art Interpretive Evaluation Essay, you will view, interpret, and evaluate the work of visual art presented in the [**Chapter 5 Required Online Exploration**](https://mycourses.spcollege.edu/d2l/common/dialogs/quickLink/quickLink.d2l?ou=137233&type=content&rcode=StPetersbu-1537022) area. The painting is the "Self-Portrait on the Border Between Mexico and the United States" by Frida Kahlo. She composed this painting during a prolonged stay in the United States while her husband Diego Rivera was working there on another art project.

**1.** First be sure you have reviewed all materials in this learning module and that you have read Chapter 5 in your textbook.

**2.** You may wish to [**open the larger version of Kahlo's painting**](https://mycourses.spcollege.edu/d2l/lor/viewer/viewFile.d2lfile/137233/1873%2C-1/) to more carefully examine it as you compose your evaluation.

**3.** You should also refer back to the [**Chapter 5 Required Online Exploration**](https://mycourses.spcollege.edu/d2l/common/dialogs/quickLink/quickLink.d2l?ou=137233&type=checklist&rcode=StPetersbu-1474521) resources and USE AND CITE these research sources in your essay. You may use additional resources too. In any case, be sure to cite your sources.

**4. Essay Instructions:** Now that you've carefully examined the work of visual art and completed your research, compose an essay of **at least** 400 words (total) where you compose an essay of FIVE fully developed paragraphs (one paragraph for each of the following questions):

* Paragraph1: **Describe the painting**:  What is your general impression of the painting? What parts of the painting represent Mexico? What parts of the painting represent the United States? How do these two depictions differ?
* Paragraph 2: **Interpret the painting**: Kahlo once said, "I paint myself because I am so often alone and because I am the subject I know best."  **What parts of herself does Kahlo seem to be exploring in this self-portrait? What might she be saying about herself in relation to the two countries in the painting? Cite examples to support your interpretation.**
* Paragraph 3**: Identify the artistic characteristics and styles in the painting:**What elements of surrealism do you see in the painting? What elements of indigenous art do you see? How do the two work together? Cite specific examples.
* Paragraph 4: **Interpret the artist's motivation**: This is the most speculative. Frida Kahlo was first exhibited as Mrs. Diego Rivera. **How do you think being married to a famous man affected Kahlo's life and her work? Is there anything in the painting that has relevance to her position as a famous artist's wife?**
* Paragraph 5: This painting is considered a "valuable and important" piece of art.**Do you agree? If so, explain which features of the painting makes you agree. If not, explain why you disagree by citing relevant features of the painting.**

**After composing the essay, go to the**[**Chapter 5 Art Evaluation Essay Dropbox**](https://mycourses.spcollege.edu/d2l/common/dialogs/quickLink/quickLink.d2l?ou=137233&type=dropbox&rcode=StPetersbu-2307084)**and upload your document there.**

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